

**RELIGIOUS TOLERANCE IN THE UPIN AND IPIN  
ANIMATION SERIES SEASON 7**



**IAIN PURWOKERTO**

**THESIS**

**Submitted to Faculty of Tarbiya and Teacher Training IAIN Purwokerto  
As A Partial Requirement to Obtain a Title of Education (S.Pd)**



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*Assalamu'alaikum Warahmatullahi Wabarakaatuh*

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**“RELIGIOUS TOLERANCE IN THE UPIN AND IPIN ANIMATION SERIES SEASON 7 (DISCOURSE ANALYSIS)”**

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*Wassalamu'alaikum Warahmatullahi Wabarakaatuh*

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## MOTTO

إِنَّ مَعَ الْعُسْرِ يُسْرًا

Actually, after difficulty there is ease  
(Q.S Al Insyirah : 6)



## **DEDICATION**

This thesis is dedicated to:

1. My beloved parents who always share their prayer, love, motivation and moral encouragement to finish this thesis.
2. My lovely brother and sister who always give help, support, and advice. I am nothing without you.
3. My beloved grandmother who always pray for her grandchild. Thank you so much.
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The writer would like to take this chance to express his deep and sincere gratitude to the following:

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4. Dr. Subur, M. Ag., as the 2<sup>nd</sup> Vice Dean of Faculty of Tarbiya and Teacher Training of State Institute of Islamic Studies Purwokerto.
5. Dr. Sumiarti, M.Ag., as the 3<sup>rd</sup> Vice Dean of Faculty of Tarbiya and Teacher Training of State Institute of Islamic Studies Purwokerto.
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The last, this thesis far from being perfect, the writer hopes this thesis can be useful and give valuable things particularly for educational field and also others

who have relevant interest. Therefore, constructive thought, suggestion, and criticism are well come to make this thesis better.

Purwokerto, July 2020



The Writer





# **RELIGIOUS TOLERANCE IN THE UPIN AND IPIN ANIMATION SERIES SEASON 7 (DISCOURSE ANALYSIS)**

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## **ABSTRACT**

Upin & Ipin is a Malaysian television series of computer-animated shorts produced by Les' Copaque Production, which features the life and adventures of the eponymous twin brothers in a fictional Malaysian Kampung (village atmosphere). Upin and Ipin have provided a different paradigm of edutainment with ideal interaction using various ethnics groups or cultures to propagate racial harmony. Until now, Upin and Ipin have been broadcast by several television stations in Asia. Based on this background, the question arises as to how the discourse on the message of inter-religious tolerance packaged in the animation Upin and Ipin Season 7 entitled "Gong Xi Fa Cai" is presented in terms of text, social cognition and social context?

The research approach used is a qualitative approach. The research method used is discourse analysis of Teun A. Van Dijk. Discourse analysis Teun A Van Dijk sees discourse not only through text observation, but also through social cognition and social context. Data collection techniques in this study used documentation techniques related to animation of Upin and Ipin.

Based on the results of text analysis, social cognition, and social context, the results of this study indicate that in the Upin and Ipin animation series Season 7 episode "Gong Xi Fa Cai" contains discourse messages of tolerance between religious people in the form of respecting the beliefs of others, not blaming beliefs and other religious traditions, there is no compulsion in religion, freedom in practicing religious beliefs held. As padagogical implication, to realize the aim of the Islamic Education curriculum, namely realizing tolerant students, upin and ipin animation can be used by teachers and educators as learning media in material related to religious tolerance. In the animation upin and ipin represented the diversity of religion and multiculturalism in Malaysian society is the Upin and Ipin animation that presents figures of children from several ethnic groups that reflect the life of Malaysian society. where the diversity also occurs in Indonesia.

**Keywords:** *Upin and Ipin, animation, tolerance, religion, and discourse analysis.*

# RELIGIOUS TOLERANCE IN UPIN AND IPIN ANIMATION SERIES SEASON 7 (DISCOURSE ANALYSIS)

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## ABSTRAK

Upin & Ipin adalah serial televisi animasi komputer Malaysia yang diproduksi oleh Les 'Copaque Production, yang menampilkan kehidupan dan petualangan saudara kembar di Kampung Malaysia fiksi (suasana pedesaan). Upin dan Ipin menceritakan kisah kehidupan dua anak kembar. Upin dan Ipin telah memberikan paradigma edutainment yang berbeda dengan interaksi yang ideal menggunakan berbagai kelompok etnis atau budaya untuk menyebarkan kerukunan ras. Hingga saat ini, "Upin dan Ipin" telah disiarkan oleh beberapa stasiun televisi di Asia. Berdasarkan latar belakang tersebut, timbul pertanyaan bagaimana wacana pesan toleransi antarumat beragama yang dikemas dalam animasi Upin dan Ipin Season 7 berjudul "Gong Xi Fa Cai" jika dilihat dari segi teks, kognisi sosial dan konteks sosial?

Pendekatan penelitian yang digunakan adalah pendekatan kualitatif. Metode penelitian yang digunakan adalah analisis wacana Teun A. Van Dijk. Analisis wacana Teun A Van Dijk melihat wacana tidak hanya melalui observasi teks, tetapi juga melalui kognisi social dan konteks social. Teknik pengumpulan data dalam penelitian ini menggunakan teknik dokumentasi terkait dengan animasi Upin dan Ipin.

Berdasarkan hasil analisis teks, kognisi social, dan konteks social, hasil penelitian ini menunjukkan bahwa dalam animasi Upin dan Ipin Animation Series Season 7 Episode "Gong Xi Fa Cai" mengandung wacana pesan toleransi antar umat beragama berupa menghormati keyakinan orang lain, tidak menyalahkan keyakinan dan tradisi agama lain, tidak ada paksaan dalam beragama, kebebasan dalam mengamalkan kepercayaan agama yang dianut. Sebagai implikasi logisnya, untuk mewujudkan tujuan kurikulum Pendidikan Agama Islam yaitu mewujudkan peserta didik yang toleran, animasi upin dan ipin dapat digunakan oleh guru dan pendidik sebagai media pembelajaran pada materi terkait toleransi beragama. Dalam animasi upin dan ipin yang merepresentasikan keberagaman agama dan multikulturalisme dalam masyarakat Malaysia adalah animasi Upin dan Ipin yang menghadirkan sosok anak-anak dari beberapa suku bangsa yang mencerminkan kehidupan masyarakat Malaysia, dimana keragaman tersebut juga terjadi di Indonesia.

**Kata kunci :** *Upin dan Ipin, animasi, toleransi, agama, dan analisis wacana.*

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# CHAPTER I

## INTRODUCTION

### A. Background of The Study

Upin & Ipin is a Malaysian television series of computer-animated shorts produced by Les' Copaque Production. Upin and Ipin animated series produced by Les' Copaque which features the life and adventures of the eponymous twin brothers in a fictional Malaysian Kampung or village atmosphere. Upin & Ipin was introduced on Malaysian's private television channel TV9 on 13 September 2007 as an eight-episode program for Muslim Ramadan/Eid special, to inspire significance of the Islamic holy month, especially amongst children. It was also aired on Disney Channel Asia and can be considered as one of the most successful computer 3D animated television series in Malaysia.<sup>1</sup>

Upin and Ipin told the story of the lives of two twin boys. Upin is the elder twin brother of Ipin, though only by 5 minutes. Upin and Ipin animated series have provided a different paradigm of edutainment with ideal interaction using various ethnics groups or cultures to propagate racial harmony and stability to the nation. Upin and Ipin narrative, visual background, and characters traits symbolize unity or typical Malaysian identity among group ethnics focusing on life in the rural area. It portrays the close tie relations of different ethnic groups, for example, Malays, Chinese and Indians and Malaysians daily lifestyle that creates a bridge of tolerance, sensitivity, harmony and uniqueness that can be shared together. Also, Upin and Ipin provide satire of moral and Islamic values through mixed-cultural manifestation that not only attracts local viewers but also has been accepted throughout other Asia neighboring countries such as Indonesia, Brunei, Singapore, and Philippines.<sup>2</sup>

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<sup>1</sup>Dahlan bin Abdul Ghani, "*Upin&Ipin: Promoting Malaysian Culture Values Trough Animation*", *Historia y Communication Social*, Vol.20 No. 1, 2015. p.242.

<sup>2</sup> Dahlan Bin Abdul Ghani, 2015, "*Upin & Ipin: Promoting malaysian culture values through animation*", *Historia y Communication Social*, Vol. 20. Num. 1. p. 242.

Upin & Ipin is a 3D animated series produced by Les' Copaque Production Sdn. Bhd. and is currently one of the most popular animated series in Malaysia receiving excellent reviews and steadfastly averaging around 800,000 viewers per episode.<sup>3</sup> In Indonesia, MNCTV presents an animated show of Upin and Ipin unmitigated, the MNCTV decided to show the series three times a day. The decision taken by MNCTV was successful, the Upin and Ipin series received high ratings. Based on the results of surveys and annual report reviews conducted by MNCTV In 2018 Upin and Ipin animation series received a rating of 3.2.<sup>4</sup> On June 28, 2016, the Upin and Ipin animated series ranked in the top 10 of the daily rating. Occupying the second position with a rating of 5.6 beat soap opera shows and other animations.<sup>5</sup> And based on the results of a survey conducted by the Indonesian Broadcasting Commission (KPI) in 2017, it shows Upin and Ipin's animation is among the 3 most watched children's programs, with a total of 58.1%.<sup>6</sup> Then, a positive response can be seen from the many positive comments on the MNCTV Instagram account in a post about Upin and Ipin's animation. some of them said that they always looked forward to the latest episodes of Upin and Ipin's animation, and some commented that they liked Upin and Ipin's animation because in Upin Ipin's story there were many lessons for children. This shows that Upin and Ipin's animation series can be accepted by the people of Indonesia and gain a lot of audiences.

Until now, Upin and Ipin have been broadcast by several television stations in Asia. In Malaysia, the series was broadcast by TV9 and Astro Ceria. In Indonesia, the first season was broadcast by TVRI in Ramadan in 2009 and now by MNCTV (formerly TPI). In Turkey, broadcast by Hilal TV. This show can also be watched via Disney Channel Asia, which covers coverage in several countries, namely Malaysia, Singapore, Indonesia, Brunei, Thailand, Philippines, Vietnam, Cambodia, Hong Kong and South Korea. Upload media,

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<sup>3</sup> Upin & Ipin, <http://www.lescopaque.com/> accessed on 25 Mei, 20:27 pm.

<sup>4</sup> PT. Media Nusantara Citra Tbk, *Annual Report Tahun 2018 MNCTV*, p. 131.

<sup>5</sup> TV Rating Upin dan Ipin, [https://www.instagram.com/sinetron\\_indonesia/?hl=id](https://www.instagram.com/sinetron_indonesia/?hl=id) accessed on Mei 27 Mei 2020, 19:48

<sup>6</sup> Komisi Penyiaran Indonesia, *Hasil Survey Indeks Kualitas Program Siaran Televisi*, 2017, p.36.

Youtube and the official websites of Upin and Ipin (<http://upindanipin.com.my>) also provide online viewing of all episodes of this series.<sup>7</sup>

Indonesia and Malaysia are neighboring countries and have a lot in common. Indonesia and Malaysia are two countries that have plural and heterogeneous societies. Malaysia is a country with a diverse culture because of its heterogeneous society. This is manifested in the diversity of ethnicity, religion and culture. Malaysians have long recognized that there are at least four ethnic groups in Malaysia, namely ethnic Malays, Chinese, Indians, and indigenous people who live in Sabah and Sarawak. In Malaysia, there is 60.4% Muslim, 19.2% Buddhist, 9.1% Christian, 6.3% Hindu, 2.6% Konghuchu. In Malaysia, there are also various ethnicities. The three largest ethnic groups in Malaysia are ethnic Malay (50.4%), Chinese (23.7%), and Indian (7.1%).<sup>8</sup> As a society consisting of various ethnicities, religions and cultures, Malaysians live harmoniously in diversity because each different ethnicity can be easily accepted in community life in Malaysia.<sup>9</sup> One of the works that represent the diversity of religion and multiculturalism in Malaysian society is the Upin and Ipin animation that presents figures of children from several ethnic groups that reflect the life of Malaysian society.

As well as Indonesia, Indonesia is a pluralistic nation both in terms of religion, language, ethnicity, and culture. In this country live various major religions in the world namely Islam (88%), Christianity & Catholicism (8%), Hinduism (2%), Buddhism & Confucianism (1%).<sup>10</sup> Through the 1945 Constitution Article 29 paragraph 2, it has been stated that "the State guarantees

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<sup>7</sup>Saputro, M. Endy. 2011. "*Upin & Ipin: Melayu Islam, Politik Kultur, dan Dekomodifikasi New Media*". Kontekstualita. Vol. 14, No. 07. p. 46.

<sup>8</sup>Asep Suryana, dkk., *Tata Nilai Impian Cita-Cita Pemuda Muslim di Aisa Tenggara (Survei di Indonesia dan Malaysia)*, Goethe Institut Indonesia, [https://www.goethe.de/ins/id/pro/jugendstudie/jugendstudie\\_id.pdf](https://www.goethe.de/ins/id/pro/jugendstudie/jugendstudie_id.pdf) accessed on 11 June 2020, 20:33 pm, p.9.

<sup>9</sup>Essy Syam, et.al, "Representasi Masyarakat Malaysia yang Multikultural dalam Kisah Upin dan Ipin", Seminar Nasional Cendekiawan ke 5, Universitas Lancang Kuning, 2019.

<sup>10</sup>Asep Suryana, dkk., *Tata Nilai Impian Cita-Cita Pemuda Muslim di Aisa Tenggara (Survei di Indonesia dan Malaysia)*, Goethe Institut Indonesia, [https://www.goethe.de/ins/id/pro/jugendstudie/jugendstudie\\_id.pdf](https://www.goethe.de/ins/id/pro/jugendstudie/jugendstudie_id.pdf) accessed on 11 June 2020, 20:33 pm, p.8.

the independence of each resident to embrace his own religion and to worship according to his religion and belief".<sup>11</sup> In Indonesia, there are more than thirty major ethnic groups, among others are Indonesians of Chinese, Indian and Arabic descent. Also, there are still more than 500 ethnic sub-groups.<sup>12</sup>

The Malaysian Upin and Ipin animation feel close to the hearts of Indonesian audiences, especially in the closeness of culture. The Upin and Ipin films indeed present many stories of the daily life of the Malaysian people, whose cultural groups are so close to the people in Indonesia. The Malaysian animated series is different from other animated films on Indonesian television screens so far. While other animation still feature scenes of violence, fights, and verbal abuse, Upin and Ipin's animated series do not feature all that. Upin and Ipin animated series show more about tolerance, mutual respect, and respect for differences. According to Stewart Hoover and Knut Lundby stated that between religion, culture, and the media are connected to each other. Film or animation is part of a cultural and religious system that contributes to constructing reality, as well as acting as a mirror of reality, which articulates, broadcasts, discusses and negotiates values in society. Film as one of the products of technological progress has a great influence on the flow of communication that occurs amid society. When viewed further the film is not just a mere spectacle or entertainment, but as an effective communication medium. Through film, we can express art and creativity while communicating the values or culture of various conditions in society. Thus through film can be conveyed the identity of a nation. As a view, film is not only a spectacle. But in film, there is charm and greatness: through highly local stories, filmmakers who know life, understand their people, can convey universal messages to all humanity. Seeing this, the film is very possible to be used as a means of delivering the symbols of Islam to the wider community. In the delivery of messages through the film process occurs that has

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<sup>11</sup> Muhammad Rifqi Fachrian, *Toleransi Antar Umat Beragama Dalam Al-Qur'an (Telaah Konsep Pendidikan Islam)*, (Depok: PT. RajaGrafindo Persada, 2018), p. 3.

<sup>12</sup> Asep Suryana, dkk., *Tata Nilai Impian Cita-Cita Pemuda Muslim di Aisa Tenggara (Survei di Indonesia dan Malaysia)*, Goethe Institut Indonesia, [https://www.goethe.de/ins/id/pro/jugendstudie/jugendstudie\\_id.pdf](https://www.goethe.de/ins/id/pro/jugendstudie/jugendstudie_id.pdf) accessed on 11 June 2020, 20:33 pm, p.8.

a significant impact on the audience. When watching a film, there is a psychological identification of the audience about what they are watching. The audience understands and feels what is experienced by one of the actors. The messages contained in several film scenes will imprint in the soul of the audience so that in the end the messages shape the character of the audience.<sup>13</sup>

The communication media are almost owned by all levels of society, namely television. Television has positive and negative effects on society. Meanwhile, most television viewers are children. The shows chosen by children are mostly cartoon films or cartoon animations. At the moment, the most popular animation for children, one of them is Upin and Ipin. In the Upin and Ipin animation series, there are educational values conveyed by scenes from different ethnic figures and religions. In the broadcast, Upin Ipin and his friends always live in harmony even though they have different religions. Upin and Ipin use language that is adapted to the intellectual and emotional development of children with language that is easily understood by children. As the impact of television shows, animated films also have an impact, namely the impact of informative and imitation. In the informative impact, every Upin Ipin animation the child sees will give birth to knowledge for the child or viewer who is watching. By seeing animation, children will automatically absorb information and understand it. Then there is the impact of imitation, children who see this animation will be influenced to imitate the style of speech, behavior and manners played by Upin Ipin and his friends. Upin Ipin and his friends continued to practice their religion well and did not confuse religion even though they played with friends of different religions every day, such as Devi who are Hindu and Mei Mei who are Konghuchu.<sup>14</sup> Because there are so many Upin and Ipin animation viewers and the magnitude of Upin and Ipin's audience enthusiasm

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<sup>13</sup> Lukman Hakim, Agama & Film (Pengantar Studi Film Religi), <http://digilib.uinsby.ac.id/20044/1/Agama%20dan%20film.pdf> , accessed on 27 Mei 2020, 20:27 pm.

<sup>14</sup> Al Ihwanah dan Bahtiar Laha, *Nilai Pendidikan Islam dalam Animasi Upin Ipin*, Al-Murabbi: Jurnal Studi Kependidikan dan Keislaman, Vol 5, No. 2 tahun 2019.

from various age levels, the researcher is interested to know more about the forms of tolerance such as those contained in Upin and Ipin animation.

From the description above, the writer is interested in researching more deeply about religious tolerance in the animation series Upin and Ipin, so the authors conduct research entitled "Religious Tolerance in The Upin and Ipin Animation Series Season 7 (Discourse Analysis)".

## **B. The Definition of Terms**

This research is titled "Religious Tolerance in the Upin and Ipin Animation Series Season 7 (Discourse Analysis)". To avoid misinterpretation on understanding the title of this research, the writer will explain the contents or words in this study:

### 1. Religious Tolerance

The word "religion" comes from the word "religion". Some analyzes of religious philosophy or comparative religion consider this word to come from Sanskrit. The word "religion" implies belief in God (gods, etc.), with the teachings of devotion and obligations associated with that belief. The word "religion" that it becomes "religious". This word contains several meanings: embrace religion; worship; and adore. Religious people are people who believe in the existence of God who created the earth. Religion becomes the identity of everyone who embraces it, each religion has values and teachings that guide the people or their adherents.<sup>15</sup>

Tolerance comes from Latin, which is "tolerantia", which means leniency, gentleness, relief and patience. UNESCO as the official UN organization in the field of Education and Civilization has issued a declaration about one manifestation of a tolerant global life. According to UNESCO, freedom is an attitude of mutual respect, mutual acceptance and mutual respect amid cultural diversity, freedom of expression and human

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<sup>15</sup> Muhammad Rifqi, *Toleransi...*, p. 13

character. This tolerance must be supported by extensive knowledge, open attitude, dialogue, freedom of thought and religion.<sup>16</sup>

Tolerance (*tasamuh*) is an attitude of tolerance towards the reality of differences that exist in society.<sup>17</sup> Tolerance is a basic element needed to foster mutual understanding and respect for differences, as well as being an entry point for the establishment of an atmosphere of dialogue and harmony among religious believers in society. To avoid conflicts between religious believers, tolerance must become a collective awareness of all community groups, from the level of children, adolescents, adults to parents, both students, employees, bureaucrats, even students who are still studying in school.<sup>18</sup> Tolerance means patience of mutual respect between religious communities, that is accompanied by grace, fellow human beings in religion that lead to peace and togetherness with restrictions in accordance with their respective creeds and beliefs.<sup>19</sup>

## 2. Upin and Ipin Animation Series

“Upin & Ipin” is a 3D animated series produced by Les’ Copaque Production Sdn. Bhd. and is currently one of the most popular animated series in Malaysia receiving excellent reviews and steadfastly averaging around 800, 000 viewers per episode. The series is actually a spin-off of the company’s debut feature film “Geng: Pengembaraan Bermula”.

The series centers on a pair of 5-year-old twin boys, the titular Upin and Ipin, who tell stories of their everyday lives through fun and amusing actions with their friends while also learning new things during their day to day activities. Like every other child, Upin and Ipin are very mischievous and often find themselves getting into trouble, most of the time with their teenage sister Ros.<sup>20</sup> In this thesis, the researcher chooses the first episode in

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<sup>16</sup> Zuhairi Misrawi, *Al-Qur’an Kitab Toleransi Tafsir Tematik Islam Rahmatan Lil ‘Alamin*, (Jakarta: Pustaka Oasis, 2017), p. 161.

<sup>17</sup> Rohmat, *Tinjauan Multi Kultural*, (Purwokerto: STAIN Press, 2014) p. 64.

<sup>18</sup> Ahsanul Khaliki dan Fathuri, *Toleransi Beragama di Daerah Rawan Konflik* (Jakarta: Puslitbang Kehidupan Keagamaan, 2016), p. 2.

<sup>19</sup> Muhammad Rifqi, *Toleransi...*, p.12.

<sup>20</sup> [www.lesqopaque.com](http://www.lesqopaque.com), *Synopsis Upin and Ipin*, accessed on 19 October, 11:03 pm.



season 7 with the title "Gong Xi Fa Cai" to dig deeper into religious tolerance in the episode.

### **C. Research Questions**

Based on the background of the study, the writer can formulate the problem, as follows :

1. How is the discourse of religious tolerance in Upin and Ipin animation series season 7 in reference to terms of text (macrostructure, superstructure, and microstructure?)
2. How is the discourse of religious tolerance in Upin and Ipin animation series season 7 in reference to terms of social cognition?
3. How is the discourse of religious tolerance in Upin and Ipin series season 7 in reference to terms of social context and what are the pedagogical implication of the study?

### **D. Objectives and Benefits**

1. This study aims to analyze in detail and in-depth the discourse on religious tolerance displayed in the scenes in Upin and Ipin Season 7 Episode entitled "Gong Xi Fa Cai" and analyze the pedagogical implications of this study.
2. Benefits of The Study

The expected benefits are the following:

#### a. Theoretical Benefits

Providing scientific contributions to the reference of Islamic education related to the importance of tolerance in life and how to respond to religious, ethnic and cultural differences that exist in social life.

#### b. Practical benefits

The results obtained are expected to provide insight into the importance of tolerance in everyday life in a society consisting of various ethnicities, religions, and cultures and increase public knowledge about religious tolerance, especially for teachers and educators, in introducing religious tolerance to students. by going through the animated series Upin and Ipin, so that the teaching and learning process is not monotonous using books

or printed media, but the teaching and learning process can be carried out using animated film media so that students can learn religious tolerance contained in the animation of Upin and Ipin.

## E. Literature Review

### 1. Upin and Ipin has a High Rating

Annual report was conducted by PT. Media Nusantara Tbk at 2018, showed that Upin and Ipin animation series has a high rating

No.	Program Name	Chn	Type	TVR	SHR
1	AFC U16: INDIA VS INDONESIA	MNCTV	Sport	6.4	23.8
2	AFC U16: VIETNAM VS INDONESIA	MNCTV	Sport	6.2	23.6
3	BUKA PUASA BARENG UPIN & IPIN	MNCTV	Animation/Puppet	3.2	14.5
4	EPL: MAN UTD VS LIVERPOOL	MNCTV	Sport	2.6	11.1
5	NGABUBURIT BARENG UPIN & IPIN	MNCTV	Children	2.4	14.5
6	BOY UPIN & IPIN JENG JENG JENG	MNCTV	Children	2.4	9.3
7	MAIN PINGPONG DI SIANG BOLONG	MNCTV	Children	2.3	17.6
8	UPIN & IPIN BERMULA	MNCTV	Children	2.3	11.1
9	PIALA GK2: PERSEBAYA VS SRIWIJAYA	MNCTV	Sport	2.2	8.3
10	KUN ANTA	MNCTV	Drama Series	2.1	8.6

Annual Report 2018

PT Media Nusantara Citra Tbk

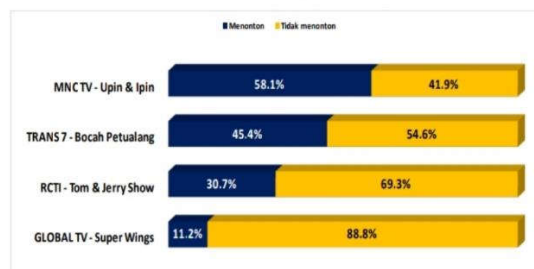
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### 2. Survey KPI at 2017 showed Upin and Ipin animation Series is 3<sup>rd</sup> most watched program for children.



#### PEMERINGKATAN MENONTON PROGRAM ANAK-ANAK



- Hasil survei periode kedua tahun 2017 memperlihatkan 3 program anak-anak paling banyak ditonton :
  1. Upin dan Ipin (MNC TV)
  2. Bocah Petualang (Trans 7)
  3. Tom and Jerry (RCTI)



### 3. Survey Upin and Ipin was conducted by KPI (Komisi Penyiaran Indonesia)



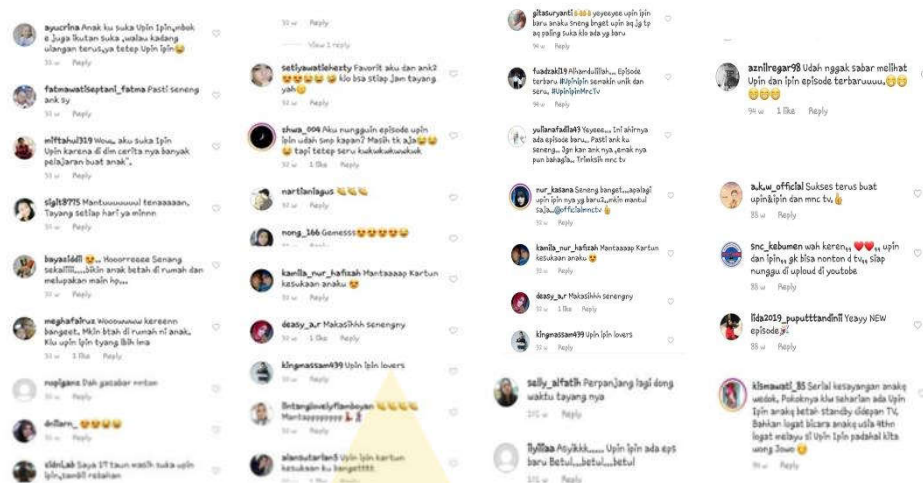
#### PENILAIAN RESPONDEN : KUALITAS PROGRAM ANAK-ANAK



- Untuk kualitas program anak-anak, penilaian responden menempatkan program Bocah Petualang (Trans 7) dengan indeks kualitas program anak-anak tertinggi, yaitu sebesar 3.53. Pada posisi kedua ditempati program Upin dan Ipin (MNC TV) yang memperoleh indeks 3.42.

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#### 4. Picture 1.2 Positive Respons of Upin and Ipin animation series



6. The first, Utami Yulianti Azizah at 2017 conducted a study entitled "Tolerance Values Interfaith Religion and Its Cultivation Techniques in the movie 99 Cahaya di Langit Eropa ". The results of the study are the researchers found several values of tolerance among religions in the film 99 lights in the European sky which include; 1) Recognize everyone's rights, 2) Respect the beliefs of others, 3) Agree in Disagreement, and 4) Understand each other. From the results of the study the writer also found a way to instill tolerance values between religious communities in the film by introducing diversity and maintaining an attitude of understanding.<sup>21</sup>

7. The second, Nur Hikma Usman at 2017 conducted the study entitled "Representation of the Value of Interfaith Tolerance in Religion in the Film Aisha Biarkan Kami Bersaudara". The results of this study indicate that the film "Aisha Biarkan Kami Bersaudara" contains tolerance values among religious believers in the form of respecting the beliefs of others, giving freedom or independence, and mutual understanding. Tolerance among

<sup>21</sup> Utami Yulianti Azizah, Thesis: "Nilai-Nilai Toleransi Antar Umat Beragama dan Teknik Penanamannya dalam Film 99 Cahaya di Langit Eropa" (Lampung: UIN Raden Intan, 2017).

religious believers is an attitude of mutual respect and respect between groups or between individuals in society.<sup>22</sup>

8. The third, Basirudin at 2010 conducted a study entitled "Da'wah Values in Upin and Ipin Cartoon Series Movies". The results of these studies the authors conclude moral values in the Upin and Ipin cartoon series episode: "Esok Puasa", "Puasa Pertama", "Nikmat" can be concluded as follows: In the episode "Esok Puasa" there are moral values that include morals towards God in the form of piety, and morals towards the family, especially towards parents in the form of obeying orders or suggestions from parents. In the episode "Puasa Pertama" there are moral values which include morals towards God in the form of piety, and morals towards families such as loving younger family members. In the episode "Nikmat" there are moral values such as personal morals, namely about politeness in eating and patience, and morals towards family, that is obedience to parents and caring for the younger ones.<sup>23</sup>

#### **F. Systematic of The Study**

Writing in this study was compiled by using systematic discussion normatively in scientific works. The systematic discussion in this research is the subject of the discussion that will be carried out by the researcher. There are 3 parts in this writing system namely the beginning, the core and the end.

The initial part consists of a title page, an authenticity page, a validation page, a memorandum page, abstracts, a motto page, an offering page, an introduction and a table of contents.

The middle part consists of five chapters, namely:

Chapter I Introduction, this chapter contains Background of Study, Definition of Terms, Research Question of Study, Objective and Benefits Study, Literature Review, and Systematical of Study.

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<sup>22</sup> Nur Hikma Usman, "*Representasi Nilai Toleransi Antar Umat Beragama dalam Film Aisyah Biarkan Kami Bersaudara*" (Makassar: UIN Alauddin Makassar, 2017).

<sup>23</sup>Basirudin, "*Nilai-Nilai Dakwah dalam Film Serial Kartun Upin dan Ipin*" (Purwokerto: IAIN Purwokerto, 2010).

Chapter II Theory Basis, this chapter is a description and analysis of the theory of religious tolerance, including the definition of tolerance, the basis of the law of tolerance, and animated films.

Chapter III Research Methods, which includes the type and approach of research, time and place of research, data collection methods, and data analysis techniques.

Chapter IV Research Results and Discussion. Contains discussion and analysis on religious tolerance in the first episode of the Upin and Ipin Season 7 animated series titled Gong Xi Fa Cai.

Chapter V Closing. This chapter contains conclusions from the contents of the discussion, suggestions for various parties, bibliography, and appendices.



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## CHAPTER II

### THEORETICAL BASIS

#### A. Religious Tolerance

In this chapter the researcher will present several theories relating to the understanding of religious tolerance, verses of tolerance in the Qur'an, the scope of tolerance, indicators of tolerance, forms of tolerance, goals of tolerance, and principles of tolerance between religions.

##### 1. Definition of Religious Tolerance

Etymologically, the word tolerance comes from Dutch, *tolerantie* whose verb is *tolerant*. Or comes from English *toleration* whose verb is *tolerant*. Tolerance also comes from the Latin language, which means tolerance, restraint, patience, let others, and be open-hearted to different opinions.<sup>24</sup>

According to UNESCO, tolerance is an attitude of mutual respect, mutual acceptance, and mutual respect amid cultural diversity, freedom of expression, and human character. This tolerance must be supported by extensive knowledge, open attitude, dialogue, freedom of thought, and religion. UNESCO added that tolerance also means a positive attitude by respecting the rights of others to use their human rights of freedom.<sup>25</sup>

According to Ibn Faris in *Mu'jam Maqayis Al-Lughah* said that the word *tasamuh* literally comes from the word *Samhan* which means "ease or ease". While the Big Indonesian Dictionary defines tolerance by being tolerant (respecting, allowing) the stance (opinions, views, beliefs, habits, behavior, etc.) that are different or contrary to his own opinion.<sup>26</sup> While in Arabic tolerance is translated as *tasamuh*, which means mutual consent and mutual convenience.<sup>27</sup> Ramadhani argued tolerance is interpreted as *tasamuh*

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<sup>24</sup> Anshori, *Transformasi Pendidikan Islam*, (Jakarta:GP Press, 2010). p. 152.

<sup>25</sup> Zuhairi Misrawi, *Al-Qur'an Kitab Toleransi Tafsir Tematik Islam Rahmatan Lil 'Alamin*, (Jakarta: Pustaka Oasis, 2017), p. 162.

<sup>26</sup> A. Syarif Yahya. *Fikih Toleransi* (Yogyakarta: Aswaja Presindo, 2016), p. 18.

<sup>27</sup> Hendri Gunawan, *Toleransi Beragama Menurut Pandangan Hamka dan Nurcholis Majid*, Naskah Publikasi, (Surakarta, 2015), p. 3

in Arabic. *Tasamuh* is an attitude or attitude manifested in the willingness to accept various views and diverse opinions even though they disagree with them. However, according to Hilali, in Islam the term tolerance is more closely related to *As-Samahah*, namely the willingness of the heart because of glory and generosity, tolerance for cleanliness and piety, gentleness because of ease, low self-esteem in front of fellow Muslims, not because of contempt, easy to get along with anyone without deception and neglect. Tolerance also means patience will respect each other among religions, that is accompanied by the graceful nature of fellow human beings in religion that causes peace and togetherness, of course, with restrictions in accordance with the creed and belief of each.<sup>28</sup>

W. J. S. Poerwodorminta as quoted by Abdul Jamil Wahab tolerance is interpreted gracefully, in the sense of liking to anyone, letting people hold opinions or other opinions, do not want to interfere with freedom of thought and other beliefs. Tolerance in this context can be formulated as an attitude of openness to hear different views. Tolerance functions in two directions, namely expressing views and accepting views within certain Limits, but does not damage each other's religious beliefs. The nature of tolerance towards other religions is a major prerequisite for the realization of national harmony. Through substantive tolerance and mutual respect between religious adherents, there will be good interaction and understanding among religious communities so that a safe and peaceful living arrangement can be realized.<sup>29</sup>

Tolerance (*tasamuh*) can also be interpreted as an attitude of tolerance towards the reality of differences that exist in society. The reality of differences and the impact of global life increasingly requires an attitude of tolerance for existing differences. A glimpse of the history of Islamic civilization that had been formed by the Prophet Muhammad had succeeded

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<sup>28</sup> Muhammad Rifqi Fachrian, *Toleransi Antar Umat Beragama Dalam Al-Qur'an (Telaah Konsep Pendidikan Islam)*, (Depok: PT. RajaGrafindo Persada, 2018), p. 3.

<sup>29</sup> Abdul Jamil Wahab, *Harmoni di Negeri Seribu Agama (Membumikan Teologi dan Fikih Kerukunan)* (Jakarta: PT. Elex Media Komputindo, 2015), p. 6.



in forming a civil society. A community institution that can accommodate all the interests of a plural society.<sup>30</sup>

Tolerance means a willingness to accept the reality of different opinions about the truths held. Can respect other people's beliefs about the truth they hold, freedom to do what they hold by not being reproach/hostile. Not being reactive and opposing. Things that need to be developed are side by side and peacefully and mutually help each other, open and mutual understanding, and approach deliberation.<sup>31</sup>

In an authoritative scale dictionary and international standard, the word tolerance is interpreted:

- a. *A fair, objective, and permissive attitude toward those opinions, practices, race, religion, nationality, etc, differ from one's own; freedom from bigotry.* (justice, objective and permissive attitudes towards people whose opinions, practices, race, religion, and nationality differ from themselves; free from bigotry).
- b. *A fair, objective, and permissive attitude towards opinions and practices that differ from one's own.* (fair, honest, objective, and permissive attitude towards opinions and practices that are different from his own).<sup>32</sup>

Tolerant according to the Big Indonesian Dictionary as quoted by Haedar Nashir is to be tolerant (to respect, to allow, to allow) the stance (opinions, views, beliefs, habits, behavior, etc.) that are different or contrary to his own opinion. In the Ministry of National Education Balitbang as quoted by Haedar Nashir tolerance means the nature or attitude of tolerance. Attitudes and actions that respect differences in religion, ethnicity, ethnicity, opinions, attitudes, and actions of others that are different from themselves.<sup>33</sup>

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<sup>30</sup> Rohmat, *Tinjauan Multikultural dalam Pendidikan Agama Islam* (Purwokerto: STAIN Press, 2014), p. 64.

<sup>31</sup> Nina Aminah, *Studi Agama Islam* (Bandung: PT Remaja Rosdakarya Offset, 2014), p. 86.

<sup>32</sup> Faisal Ismail, *Dinamika Kerukunan Antarumat Beragama* (Bandung: PT Remaja Rosdakarya, 2014), p. 6.

<sup>33</sup> Haedar Nashir, *Pendidikan Karakter Berbasis Agama & Budaya* (Yogyakarta: Multi Presindo, 2013), p. 93.

In religions in Indonesia, tolerance is one of the values taught to its followers, as well as Islam. In Islamic teachings, tolerance is one of the values taught to Muslims. In Islamic teachings, tolerance is in line with other fundamental teachings, such as compassion (*rahmah*), wisdom, universal benefit (*al-maslahah al-ammah*), and justice.<sup>34</sup>

Islam is a religion of peace and teaches the peace of life among humanity, both fellow Muslims and with other religious communities. Concerning social relations, the Qur'an provides instructions for his people to be compassionate to all beings and to make mercy and affection a characteristic of Muslims in making their social role within the sphere of community life.<sup>35</sup>

So tolerance is an attitude or human behavior that does not deviate from the rules, where someone respects or respects every action taken by another person. According to Sullivan, Persoon and Marcus explained tolerance as a willingness to put up with those things one rejects or opposes, namely the willingness to appreciate, accept, or respect everything that is rejected or opposed by someone. So tolerance means the willingness to respect, respect, and accept the existence of other religious people who are actualized in the attitudes and behavior of both individuals and groups of people without coercion. With these attitudes and behaviors, it can produce a harmonious and peaceful life for a better life together among religious people.<sup>36</sup>

Tolerance is a basic element needed to foster mutual understanding and respect for differences, as well as being an entry point for the realization of an atmosphere of harmony among religious communities in society.<sup>37</sup>

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<sup>34</sup>Amirulloh Syarbini, dkk, *Al-Qur'an dan Kerukunan Hidup Umat Beragama* (Bandung:Quanta, 2011), p. 20-21.

<sup>35</sup> Somad, dkk, *Pendidikan Agama Islam* (Jakarta: Universitas Trisakti, 2007), p.152.

<sup>36</sup> Ahsanul Khaliki dan Fathuri, *Toleransi Beragama di Daerah Rawan Konflik* (Jakarta: Puslitbang Kehidupan Kagamaan, 2016), p. 12.

<sup>37</sup> Badan Litbang dan Diklat Kementerian Agama, *Toleransi Beragama Mahasiswa (Studi Tentang Pengaruh Kepribadian, Keterlibatan Organisasi, Hasil Belajar Pendidikan Agama, dan Lingkungan Pendidikan terhadap Toleransi Mahasiswa Berbeda Agama pada 7 Perguruan Tinggi Umum Negeri)*, (Jakarta: Maholo Jaya Abadi Pres, 2010), p. 2.

## 2. Verses of Tolerance in the Qur'an

There is no doubt that Islam strongly advocates tolerance, please help, a harmonious and dynamic life among human beings regardless of their religion, language, and race.<sup>38</sup> In Medina, the Messenger of Allah. Has practiced tolerance in religious and political life. It is said that one day when the Christian delegation of Najran came to the Messenger of Allah, he accepted them at the mosque. At that time the Messenger of Allah was carrying out the Asr prayer. Then they asked permission from the Messenger of Allah., To hold services in the mosque. He replied, "Let them do this service in the mosque". They also held services while facing east. A practice of tolerance that can hardly be trusted by Muslims in modern times.<sup>39</sup>

Islam as the last coming religion has a relatively comprehensive view of the importance of love. Islam is a religion that places its teachings not only for Muslims but also for people throughout the world. The doctrine of love has become the foundation that has made Islam a religion that is at the vanguard of carrying humanity. Love is a spirit that will make religious communities respect other religions because in love the commander is solidarity and equality as human beings, God's creatures. In this case, Muslims have a great responsibility to present the teachings of love from the most authoritative source in the Islamic treasury, namely the Qur'an. The Qur'an, which is believed to be a way of life, should be understood to ground tolerance.<sup>40</sup>

### a. God as the Source of Affection (Q.S. An-Naml verse 30)

إِنَّهُ مِنْ سُلَيْمَانَ وَإِنَّهُ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

... "Indeed, it is from Solomon, and indeed, it reads: 'In the name of Allah, the Entirely Merciful, the Especially Merciful.'"

<sup>38</sup> Ali Mustafa Yaqub, *Toleransi Antar Umat Beragama* (Jakarta: Pustaka Firdaus, 2008) p. 11.

<sup>39</sup> Zuhairi Misrawi, *Al-Qur'an Kitab Toleransi*, p. 197.

<sup>40</sup> Zuhairi Misrawi, *Al-Qur'an Kitab Toleransi*, p. 205

The nature of Allah al-Rahman and al-Rahim is a combination that perfects each other. That is, that compassion is a trait that is not only attached to God alone but can also be achieved by His creatures with the processes outlined by religion as taught by the Prophet. Those who carry the message of affection are those who actually occupy as ar-womb. In this case, every people must try to explore the values of compassion, as God said in the Qur'an and the Prophet said in his sunnah. The nature of al-Rahman and al-Rahim can also be interpreted that God's love is not only in the sky but also on earth. The scholars believe, that bismillah is an edict whose command reads, "start with the name of God, the Most Gracious, the Most Merciful". Because the form of the editorial is an order, there is no choice so that every Muslim not only recites it but more crucial is to practice it in daily life. Bismillah is actually an act and behavior to change the forms of religious understanding and practice that are often described as a scary and frightening religion. With bismillah, it is actually stated authenticity to make love as a philosophy in the realm of intra-religious and inter-religious. Thus, bismillah can be used as a spirit to revive harmony among religious people.<sup>41</sup>

- b. Prophet Muhammad (Peace be Upon Him): Example of the Praxis of Compassion (Q.S. Al-Anbiya verse 107)

وَمَا أَرْسَلْنَاكَ إِلَّا رَحْمَةً لِّلْعَالَمِينَ

“And We have not sent you, (O Muhammad), except as a mercy to the worlds.”

The verse is one proof of the translation of the bismillah. Because God is the Most Merciful and the Most Gracious, it is proper if the Messenger of Allah. Carrying a mission of love for the whole universe. This is an effort to translate God's message in a worldly context. As a messenger of God, the Prophet Muhammad. Got the mandate to preach and bring about change. One of the bright mandates is to spread affection

<sup>41</sup> Zuhairi Misrawi, *Al-Qur'an Kitab Toleransi*, p. 206- 214.

to the universe. So God actually outlined and ordered directly to the Prophet to be a mercy and carrier of love for all humanity. As a messenger of God, the Prophet Muhammad. Will teach people to respect previous religions, especially their teachings. Because in fact, the teachings of the previous religion were noble teachings that contained truth and goodness. Thus, Muslims have a responsibility to realize the example of the Prophet to spread mercy and compassion.<sup>42</sup>

There is no Compulsion in Religion (Q.S. Al-Baqarah verse 256)

“There shall be no compulsion in (acceptance of) the religion. The right course has become clear from the wrong. So whoever disbelieves in Taghut and believes in Allah has grasped the most trustworthy handhold with no break in it. And Allah is Hearing and Knowing.” (Q.S Al Baqarah verse 256).

God's word about there is no compulsion in religion must become a spirit in daily life. Religion is a nature-given by God to every human being. As a nature (*fitrah*), every people must maintain it well for the benefit of the people as a whole. In realizing tolerance there must be a paradigm of equality in religion. The paradigm starts from the diversity that is open and responsible. The religious choice of a person or group is not only a theological choice but also a sociological choice. Therefore, the paradigm of no coercion in religion becomes important.<sup>43</sup>

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c. Tolerance amidst the Diversity of God's Creatures (Al-Hujurat verse 13)

يَتَأَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتَقْوَاهُ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ

“O mankind, indeed We have created you from male and female and made you peoples and tribes that you may know one another.

<sup>42</sup> Zuhairi Misrawi, *Al-Qur'an Kitab Toleransi*, p. 214-223.

<sup>43</sup> Zuhairi Misrawi, *Al-Qur'an Kitab Toleransi*, p. 223-231.

Indeed, the noblest of you in the sight of Allah is the most righteous of you. Indeed, Allah is Knowing and Acquainted.” (Al-Hujurat verse 13).

Every religion must have various kinds of styles of people, which between one group with another has differences. Religion that can understand difference and diversity is ultimately a religion that can bring enlightenment messages and the path of truth, the world, and the hereafter. In very simple language, a religion that teaches love and tolerance will eventually become the religion of the most popular followers. The celestial religions have important documents regarding the demands and guidance to make compassion and tolerance an expression of divinity that can be embodied in daily life. The pinnacle of diversity is piety. Even God emphasized, that the noblest people on God's side were the most pious among them. The scholars view that piety is the culmination of climbing diversity. Thus, a righteous person actually has a moderate attitude that is based on Divine light. Among the characteristics is always trying to be grateful for the diversity of God's creations, both in terms of gender, nationality, and ethnicity. Islam has a huge capital to foster a harmonious life because the Qur'an explicitly explains the importance of making piety as the energy of tolerance. Differences in gender, nationality, and ethnicity should not prevent various efforts to welcome a more harmonious tomorrow. From this, we can begin to build tolerance based on the guidance of God the Most Loving. The Tolerance which aims to build understanding and mutual understanding.<sup>44</sup>

d. Religious Equality (Q.S. Al-Baqarah verse 62)

وَالْيَوْمِ الْآخِرِ وَعَمِلَ صَالِحًا فَلَهُمْ أَجْرُهُمْ عِنْدَ رَبِّهِمْ وَلَا خَوْفٌ عَلَيْهِمْ  
وَلَا هُمْ يَحْزَنُونَ

<sup>44</sup> Zuhairi Misrawi, *Al-Qur'an Kitab Toleransi*. p. 271-277.

“Indeed, those who believed and those who were Jews or Christians or Sabeans (before Prophet Muhammad) those (among them) who believed in Allah and the Last Day and did righteousness – will have their reward with their Lord, and no fear will there be concerning them, nor will they grieve.

In fact, what needs to be considered from religion is not just symbols and covers, but also the main message carried by religion. Religion is an appreciation and practice of the values contained in it. Every believer must compete in kindness, not competing in conflict and conflict. The promise of God at the end of the verse should be underlined, if each adherent of the religions above can carry out His commands consistently and consistently, then the Almighty gives happiness in this world and the hereafter. The scholars argue that what is meant by the absence of fear and sadness, not only in the hereafter but also in the world. Thus, the duties and responsibilities that must be carried out by the people and religious leaders, in general, are increasingly clear, namely creating peace on earth for peace in the hereafter. The people of religion and religion must join hands to spread peace on the earth. Without this, harmony among people is impossible. Religious views and attitudes with a nuance of equality must always be used as the most important part of efforts to build and preserve tolerance amid diversity.<sup>45</sup>

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### e. Religious Freedom

وَقُلِ الْحَقُّ مِنْ رَبِّكُمْ<sup>ط</sup> فَمَنْ شَاءَ فَلْيُؤْمِنْ وَمَنْ شَاءَ فَلْيُكْفُرْ إِنَّا أَعْتَدْنَا  
لِلظَّالِمِينَ نَارًا أَحَاطَ بِهَا<sup>ع</sup> مِنْ سُرَادِقُهَا<sup>ع</sup> وَإِنْ يَسْتَغِيثُوا يُغَاثُوا بِمَاءٍ كَالْمُهْلِ  
يَشْوِي<sup>ع</sup> الْوُجُوهُ<sup>ع</sup> بِئْسَ<sup>ع</sup> الشَّرَابُ<sup>ع</sup> وَسَاءَتْ<sup>ع</sup> مَرْتَفَقًا<sup>ع</sup>

And say, “The truth is from your Lord, so whoever wills – let him believe, and whoever wills – let him disbelieve.” Indeed, We have

<sup>45</sup> Zuhairi Misrawi, *Al-Qur'an Kitab Toleransi*, p. 277-284.

prepared for the wrongdoers a fire whose walls will surround them. And if they call for relief, they will be relieved with water like murky oil, which scalds (their) faces. Wretched is the drink, and evil is the resting place. (Al-Kahfi verse 29)

God gives freedom to choose. However, this freedom is not directionless freedom. Because God has underlined a very clear direction. The rewards for faith and righteous deeds are heaven, while the rewards for wrongdoing are hell. Here, virtually every Muslim must choose the path of faith and good deeds, and avoid the way of tyranny. In a more vivid explanation, a Muslim should choose the path of tolerance which is manifested in actions to defend and help those who are weak.<sup>46</sup>

f. Prohibition of Spreading Hatred

يٰۤاَيُّهَا الَّذِيْنَ ءَامَنُوْا لَا يَسْخَرُوْا قَوْمًا مِّنْ قَوْمٍ عَسَىٰ اَنْ يَّكُوْنُوْا خَيْرًا مِّنْهُمْ وَلَا نِسَاءً مِّنْ نِّسَاءٍ عَسَىٰ اَنْ يَّكُوْنَ خَيْرًا مِّنْهُنَّ وَلَا تَلْمِزُوْا اَنْفُسَكُمْ وَلَا تَنَابَزُوْا بِالْاَلْقَابِ بِئْسَ الْاَسْمُ الْفُسُوْقُ بَعْدَ الْاِيْمٰنِ ۗ وَمَنْ لَّمْ يَتُوبْ فَاُولٰٓئِكَ هُمُ الظَّالِمُوْنَ

“O you who have believed, let not a people ridicule (another) people; perhaps they may be better than them, nor let women ridicule (other) women; perhaps they may be better than them. And do not insult one another and do not call each other by (offensive) nicknames. Wretched is the name of disobedience after (one’s) faith. And whoever does not repent – then it is those who are the wrongdoers.” (Al-Hujurat verse 11)

On the social level, something that can not be avoided is the emergence of monistic understandings and attitudes, namely understandings and attitudes that assume only he is right, while others are wrong. Not only that, this attitude sometimes develops into a rejection of diversity. This attitude can be born from individual wombs and institutional wombs. Indeed in the social sphere, social harmony must be

<sup>46</sup> Zuhairi Misrawi, *Al-qur'an Kitab Toleransi*, p. 284-290.



built between one religion and another; between one group and another group; between one school and another. Differences of opinion are highly upheld. But differences of opinion built on hatred can lead to conflict. A good Muslim should not say and take actions that are not in line with social ethics. Society in which is dominated by mutual hatred, unhappiness, and inhuman communication generally ends with permanent disputes. Conversely, culturally better people will have the opportunity to build a tolerance. therefore, implementing tolerance is essentially not merely speaking at the legal and formal level, but also building social ethics. Thus, all God's people are destined to be proactive in campaigning for tolerance. In simple logic, if the majority of Muslim community practices tolerance, then a tolerant and harmonious life will be one of the happiest views of all the inhabitants of this country. Conversely, if where the majority of this spread hate, then the color that will stand out is the color of intolerance.<sup>47</sup>

g. Prohibition of Spreading Violence

وَأَبْتَغِ فِي مَا آتَاكَ اللَّهُ الدَّارَ الْآخِرَةَ وَلَا تَنْسَ نَصِيبَكَ مِنَ الدُّنْيَا وَأَحْسِنْ كَمَا أَحْسَنَ اللَّهُ إِلَيْكَ وَلَا تَبْغِ الْفَسَادَ فِي الْأَرْضِ إِنَّ اللَّهَ لَا يُحِبُّ الْمُفْسِدِينَ

“But seek, through that which Allah has given you, the home of the Hereafter; and (yet), do not forget your share of the world. And do good as Allah has done well to you. And desire not corruption in the land. Indeed, Allah does not like corrupters.” (Al-Qasas verse 77).

The way to end violence is the path chosen by God because God created humans to respect, respect, and love one another. Violence and tolerance are two different things, even contradictory. As long as there is violence, tolerance is difficult to realize. Violence will bring revenge, sorrow, and injury. In such an atmosphere tolerance is impossible to be

<sup>47</sup> Zuhairi Misrawi, *Al-qur'an Kitab Toleransi*, p.291-297.

sowed. Therefore, steps to combat violence must be a top priority, namely by campaigning for the dangers of violence and sanctions that God has provided for those who do it. Thus, a shared commitment is needed to build a life without violence. All parties, both structural and cultural, must always be reminded to end violence, by welcoming a new era in which there is a commitment to build a tolerance.<sup>48</sup>

#### h. God as Judge of Difference

لِكُلِّ أُمَّةٍ جَعَلْنَا مَنْسَكًا هُمْ نَاسِكُوهُ ۖ فَلَا يُنْزِعُ عَنْكَ فِي الْأَمْرِ ۚ وَادْعُ إِلَىٰ رَبِّكَ ۚ إِنَّكَ لَعَلَىٰ هُدًى مُّسْتَقِيمٍ ﴿٧٧﴾ وَإِنْ جَادَلُوكَ فَقُلِ ۖ اللَّهُ أَعْلَمُ بِمَا تَعْمَلُونَ ﴿٧٨﴾ اللَّهُ يَحْكُمُ بَيْنَكُمْ يَوْمَ الْقِيَامَةِ ۖ فِيمَا كُنْتُمْ تَخْتَلِفُونَ ۗ أَلَمْ تَعْلَمْ أَنَّ اللَّهَ يَعْلَمُ مَا فِي السَّمَاءِ وَالْأَرْضِ ۗ إِنَّ ذَٰلِكَ فِي كِتَابٍ ۚ إِنَّ ذَٰلِكَ عَلَىٰ اللَّهِ يَسِيرٌ ﴿٧٩﴾

“For every religion, We have appointed rites which they perform. So, (O Muhammad), let the disbelievers not contend with you over the matter but invite them to your Lord. Indeed, you are upon straight guidance. And if they dispute with you, then say, Allah is most knowing of what you do. Allah will judge between you on the Day of Resurrection concerning that over which you used to differ. Do you not know that Allah knows what is in the heaven and earth? Indeed, that is in a Record. Indeed that, for Allah is easy.” (Al-Hajj verse 67-70)

In solving various instances that arise amid society, we often face various problems that can sometimes be overcome, but sometimes cannot be overcome. Here, God's message provides a framework, that a problem that can be overcome by humans is an achievement that must be achieved by humans as caliphs. But in problems that cause controversy and are difficult to solve, it should be returned to God, to be held accountable later on the final day. For God, as explained in the verse, it is not difficult to

<sup>48</sup> Zuhairi Misrawi, *Al-qur'an Kitab Toleransi*, p. 297-308.

solve disputed problems, because He is omnipotent and omniscient. Therefore, the verse can be used as a source of inspiration to build tolerance, especially in ending debates on matters beyond human authority. God has given a very good message to humanity, that every people have been given the Shari'a and the path to truth. Therefore, the diversity of the Shari'a is a way for God to give freedom to the people to choose which beliefs are considered to provide hope for goodness and benefit. Out of place and is not a fair attitude when the diversity of religions is used as an excuse to do hostilities. Here, the suggestion to make God the judge of every difference must be made a way of life. What is meant by the message is actually a call for every human being to lead the tolerance and harmony of the world. The world will be more beautiful when tolerance becomes the main reference in religion, society, and nation.<sup>49</sup>

i. Concerning the Way of Peace

وَإِنْ جَنَحُوا لِلسَّلَامِ فَاجْنَحْ لَهَا وَتَوَكَّلْ عَلَى اللَّهِ إِنَّهُ هُوَ السَّمِيعُ الْعَلِيمُ

“and if they incline to peace, then incline them to it (also) and rely upon Allah. Indeed, it is He who is the Hearing, the Knowing.” (Al-Anfal verse 61).

There are many reasons to state that Islam is a religion of peace. First, God The Most Peaceful. This has become one of the beautiful names of God (*al-Asma al-Husna*), which is The Most Peaceful (*al-Salam*). God has created man, among his functions is to maintain the survival of humanity. Therefore, all practicing religious rituals always have a vision and mission to bring about peace and peace. Secondly, peace is an example exemplified by the Prophet Muhammad. Third, peace is a measure of the height of human civilization. According to Ibn Khaldun, every human being must establish a harmonious relationship with others. Humans are

<sup>49</sup> Zuhairi Misrawi, *Al-qur'an Kitab Toleransi*, p. 321-328.

essentially creatures that always do social interaction. If that is done, then the nation has actually built a noble civilization. Conversely, if that aspect is not carried out properly, there will be chaos that can lead to damage. Larena, peace is the core of religion and social relations. What is meant by peace, of course, is not only between Muslims and non-Muslims. But also internal relations within Muslims themselves.<sup>50</sup>

### 3. Tolerance Scope

Tolerance has three scopes, namely responsibility, freedom, and justice. All three are important elements of tolerance.

#### a. Responsible

The responsibility according to the Indonesian dictionary is a state of being obliged to bear everything. Responsibility is human awareness of intentional or unintentional behavior or actions. Responsibility also means acting as an expression of awareness of its obligations.<sup>51</sup>

#### b. Freedom

Freedom in the Big Indonesian dictionary is the basic word of freedom which means completely free (unobstructed, disturbed, etc. so that it can move, talk, do, etc.), free: free from (obligations, demands, feelings of fear, etc.) ), not imposed (taxes, penalties, etc.), not bound or limited by rules and so on: independent (not colonized, governed, or not influenced by other countries or foreign powers), no longer (found). And freedom is a free state: independence. Freedom in religion means that each religion participant is responsible for his choice, all forms of activities and worship become the responsibility and responsibility of each, thus coercion aimed at followers of other religions is a form of intolerance because it has come out of the values of freedom of tolerance.<sup>52</sup>

<sup>50</sup> Zuhairi Misrawi, *Al-qur'an Kitab Toleransi*, p. 328-334.

<sup>51</sup> Muhammad Rifqi Fachrian, *Toleransi Antar Umat Beragama Dalam Al-Qur'an (Telaah Konsep Pendidikan Islam)*, (Depok: PT Rajagrafindo Persada, 2018), p. 22.

<sup>52</sup> Muhammad Rifqi Fachrian, *Toleransi Antarumat*, p. 23-25.

### c. Justice

Justice will stand tall if everyone gets their rights, something in its place, people live in balance, physical and spiritual needs are met, public order is created, disruption to society is gone, people live respectful respect for each other. A Poor and rich life, rank and ordinary people, nobles or not nobles, officials and non-officials, each carry out rights and obligations, then justice will be created, and society will be at peace. Justice in Islam is the criterion according to God, not according to the interpretation and interpretation of human interest, but rather put the public interest first, not prioritizing personal interests, far from being greedy and greedy. And God makes the justice of society must start from the love of the people, love fair, keep hatred, and instill the nature of piety.<sup>53</sup>

Allah says in QS. Al-Maidah, (5 ): 8 which means "And never let your hatred towards a people encourage you to act unjustly. Be fair, because fair is closer to piety. And fear Allah, truly Allah knows what you are doing. " Justice is the right of all religious adherents in Islam Allah does not forbid implementing Cooperation with non-Muslims as long as they do not fight and expel Muslims from their homeland.<sup>54</sup>

Besides, the scope of tolerance can also be divided into five, namely:

#### a. Recognize the rights of others

The Mental attitude that recognizes the rights of each person in determining attitudes/behavior and their respective fate.

#### b. Respect the beliefs of others

A person's beliefs are usually based on beliefs that have been ingrained in the heart and will not be easy to change and be influenced.

#### c. *Agree in disagreement*

<sup>53</sup> Muhammad Rifqi Fachrian, *Toleransi Antarumat*, p.25.

<sup>54</sup> Muhammad Rifqi Fachrian, *Toleransi Antarumat*, p.26.

*Agree in disagreement* (agree in differences) that differences do not have to be hostile because with differences we must realize the existence of diversity in this life.

d. Understand each other

This is the most important element of tolerance because in the absence of mutual understanding there will be no tolerance.

e. Awareness and honesty

A person's soul and mind are at the same time honest in their attitude so that there is no conflict with the attitude he does with what is in his mind.<sup>55</sup>

#### 4. Tolerance Indicators

There are several tolerance indicators, namely religious tolerance towards fellow Muslims and religious tolerance towards non-Muslims. Islam is a religion that carries the mission of mercy to the entire universe (*rahmatan lil'alamin*). Therefore, it always teaches about tolerance, giving freedom of thought, opinion, and mutual love between fellow humans and fellow Muslims in particular.

a. can not force a religion on someone else.

Every religion promises benefit for all human beings without exception, and every religious believer fully believes that the God who is the source of the teachings of that religion is the Supreme God. That is why God demands the sincerity of worship and religion and does not justify coercion in any form, whether real or hidden.<sup>56</sup> There is no compulsion to (enter) religion (Islam); Surely the true path is clearer than the false path. Because of that whoever reneges on Thagut and believes

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<sup>55</sup> Siti Mas Amah, *Nilai-Nilai Toleransi Beragama dalam Film Aisyah Biarkan Kami Bersaudara*, Skripsi (Semarang: UIN Walisongo, 2018) p.25

<sup>56</sup> Liza Wahyunito, Abd. Qodir Muslim, *Memburu Akar Pluralisme Agama: Mencari Isyarat-isyarat Pluralisme Agama dalam Al-Qur'an, Sejarah dan pelbagai perspektif*, (Malang: UIN Press, 2010), p. 99.

in Allah, So surely he has held on to a very strong knot rope that will never break. And Allah is All-Hearing, All-Knowing.<sup>57</sup>

b. Not hostile to non-Muslim people

As stated in the Quran Mumtahanah verse 8, It means: "Allah does not forbid you to do good and be fair to those who do not fight you because of religion and do not drive out because, from your country, Allah really likes those who act fairly" (QS: Mumtahanah: 8).

Islam is a religion that can unite the people, generate love, and in the end, all of these things can create a bond of brotherhood among its adherents. For this reason, all types of people, skin color, all languages, and all religions are entitled to protection. They all feel in one family that unites in one bond, is a bond of humanity, which does not recognize the difference in black, white, north, south, because all of God's creatures and come from the same.<sup>58</sup>

c. Living in harmony and peace with your fellow humans

Living in harmony and peace with fellow humans both Muslim and non-Muslim as taught by the Prophet will bring humanity to a peaceful life. As taught by the Prophet, about being gentle to fellow human beings.<sup>59</sup>

d. Help each other with fellow human beings

In religious and social life it is necessary to do good to fellow human beings because humans are social creatures that in essence need each other, so humans also need to help one another in terms of goodness. Fellow God creatures are not allowed to do evil to humans. As in QS al-Maidah verse 2 which means: " And please help you in (doing) virtue and piety, and do not help in sinning and enmity."<sup>60</sup>

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<sup>57</sup> Departemen Agama RI, *Al-qur'an Tajwid dan Terjemah*, (Bandung: CV Diponegoro, 2010), p. 42.

<sup>58</sup> Sayid Qutb, *Masyarakat Islam*, (Bandung: At Taufiq – Al Maarif, 1978), p. 70.

<sup>59</sup> Yunus Ali Al-Mukhdor, *Toleransi Kaum Muslimin*, (Surabaya: PT Bungkul Indah, 1994), p.5..

<sup>60</sup> Departemen Agama RI, *Al-qur'an Tajwid dan Terjemah*, (Bandung: CV Diponegoro, 2010), p. 106.

e. Establishment of places of worship

The establishment of a place of worship is a form of tolerance between religious communities in social life. In social life such a tolerance attitude needs to be applied, people who embrace other religions can help in the process of making places of worship.

f. Celebration of religious Great Days

In celebrations or celebrations of religious holidays, religious people of different religions can participate in celebrating other than sacred worship activities, or by simply respecting the celebration.<sup>61</sup>

g. Greetings to non-Muslims

Sending greetings to non-Muslims is permitted by some scholars. According to Yusuf Qardhawi as quoted by Abdul Jamil Wahab, the Salaf allow this, they argue with several propositions, including:<sup>62</sup>

"He (Prophet Ibrahim as) said: " May salvation be bestowed upon you, I will ask forgiveness for you from my Lord my Caretaker. Surely He is very kind to me." (Quran Maryam: 47)

"Then turn away from them, and say (Prophet Muhammad PBUH) "Greetings ", one day they will know (the bad consequences of unwillingness to welcome your call). (Surah Az-Zukhruf: 89).

Until now greeting non-Muslims has been widely practiced by many seasons of the community. Imam al-Qodli Iyadl argues, as quoted by Abdul Jamil Wahab, that to say hello to the jurists is permissible if it is needed. The prohibition on saying that greeting if spoken to the experts of the book that shows hostility with Muslims.<sup>63</sup>

## 5. The Purpose of Religious Tolerance

The purpose of religious tolerance is to create security and peace on earth. There is no compulsion in religion and religion chosen by each person is his own responsibility, so this in addition to being a separator and a sign

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<sup>61</sup> Ahsanul Khaliki dan Fathuri, *Toleransi Beragama di Daerah Rawan Konflik* (Jakarta: Puslitbang Kehidupan Keagamaan, 2016), p. 48.

<sup>62</sup> Abdul Jamil Wahab, *Harmoni di Negeri Seribu Agama* (Jakarta: PT. Elex Media Komputindo, 2015), p. 122.

<sup>63</sup> Abdul Jamil Wahab, *Harmoni di Negeri Seribu Agama*, p. 123



for each adherent of religion, also a guarantee of safe in carrying out their respective beliefs. Everyone is responsible for whatever they like and choose, which is believed and done because there is no coercion in religion. Safe and peaceful will be created if each adherent of the religion can exercise his faith in his willingness, free in making his choices without coercion and intervention from other parties. Conversely, if these boundaries are violated, intolerance will occur which causes divisions, malice, and even berates each other. Allah forbids insulting non-Muslim worshipers, in addition to non-Muslims not reproaching Allah, but also to avoid divisions between religious communities. With the prohibition to berate each other, it is expected that every religious adherent to respect and respect each other's beliefs, so that later it will produce harmony and peace between religious believers.<sup>64</sup>

#### **6. The principles of tolerance between religious community**

Some principles must be used as a basis in the realization of tolerance between religious communities

##### a. The principle of religious freedom (*religious freedom*)

These principles include the principle of individual freedom and social freedom (*individual freedom and social freedom*). The first is that everyone has the freedom to embrace the religion he likes, even the freedom to convert. But individual freedom without *social freedom* has no meaning at all. If someone really gets the freedom of religion, he must be able to interpret it as social freedom, he stressed so that religion can live without *social pressure*. Where in principle there is freedom of religion (individual), but the social pressure of the majority of religion plays at will so strongly, then the development of religion freely is not possible.<sup>65</sup>

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<sup>64</sup> Muhammad Rifqi Fachrian, *Toleransi Antarumat*, p. 92-93.

<sup>65</sup> Said Agil Husain Al Munawar, *Fikih Hubungan Antar Agama* (Jakarta: Ciputat Press, 2003), p. 49.

## b. Principles of *Acceptance*

That is willing to accept others as they are. In other words, do not obey the projections made by yourself. If we project the followers of other religions according to our wishes, then the association between religious groups will not be possible. So for concrete, a Christian for example must be willing to accept an Islamic according to what it is, accept a Hindu as is. Conversely, a Muslim or a Hindu must be willing to accept a Christian as it is, meaning that with all its advantages and disadvantages, with the way they think and feel. So the first basis in association in general and association in religion, in particular, is "accept the others because of the disorder".

## c. The principles of "positive" and "believe" (*positive thinking and trustworthy*)

People think "positively" in encounters and relationships with followers of other religions if they can see the positive first and not the negative first. Positive thinking needs to be made into an ongoing *attitude*. People who are used to thinking negatively will find great difficulties to get along with other people, especially with people of other faiths.<sup>66</sup>

The principle of "trust", the basis of the association between religious communities which must first exist is "mutual trust". The greatest difficulty for religious people in dialogue is the absence of collective beliefs that are not realized. This collective distrust has settled under the unconscious as "prejudice" (*prejudice*). As long as this collective prejudice still rules over religious groups, interfaith dialogue is still difficult. In other words, as long as religion is still prejudiced against other religions, efforts towards meaningful associations are not yet possible. Because the guiding line in the social code of conduct is a religion that believes in another religion.<sup>67</sup>

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<sup>66</sup> Said Agil Husain Al Munawar, *Fikih Hubungan*, p. 50

<sup>67</sup> Said Agil Husain Al Munawar, *Fikih Hubungan*, p. 51

## B. Animation

### 1. Definition of Animation

Animation comes from the Latin language which is *Anima* which means soul, life, spirit. While the characters are people, animals, and other tangible objects as outlined in 2D and 3D image forms. Thus, animated characters can be interpreted as images that contain objects as if alive, caused by a collection of images that change irregularly and alternately displayed. Objects in an image can be text, object shapes, colors, and special effects. In English animation comes from the word *Animation* or *to animate* which means to move. So animation can be interpreted as moving something (picture or object) that is silent. The animation is a process of creating movement effects or changes within a certain period of time, it can also be in the form of changes in the color of an object within a certain period of time, and can also be said to change the shape of an object to another object within a certain period of time. According to Vaughan, animation is an attempt to make static presentations come alive. Animation is a visual change over time that gives great power to multimedia projects in the web pages created.<sup>68</sup>

Understanding animation according to Ibiz Fernandes in his book *Macromedia Flash Animation & Cartooning: A creative Guide*, animation is defined as follows " Animation is the process of recording and playing back a sequence of stills to achieve the illusion of continues motion" which means that animation is a process recording and playing back a series of static images to get an illusion of movement. " Based on this meaning, animation is animate. That is an effort to move something that cannot move on its own.<sup>69</sup>

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<sup>68</sup> Ni Wayan Eka Puti Suantari, *Dunia Animasi Buku Tentang Animasi*, Ebook, (Denpasar, 2016) p. 21-22, downloaded on 25 March 2018, at 8:59 am.

<sup>69</sup> Arif Puji Setawan, M.Maulana Zia Ulhaq, *Animation*, Ebook, p. 3, downloaded on 25 March 2018, at 7:59 am.

## 2. History and Development of Animation

The oldest animation in Indonesia is obtained from pictures of “wayang batu” in reliefs on the walls of the temple. Described complete by highlighting gesture expressions (posture). So, the story is read based on the gesture, not the expression. The oldest animation in Spain is 30,000 BC (Paleolithic). Animated paintings found in the Spanish Altamira cave are Wild Boar paintings. This painting was made with 8 legs, 4 pieces in front, and 4 pieces behind. The picture shows that the pig is running. The oldest animation in Egypt in 1600 BC. Painting on the temple pillar of the god Isis made during the time of Pharaoh Ramses II. On the pillar wall, there is a relief figure of the gods, in a coherent sequence of movements. The temple is evidence of human efforts in Ancient Egypt to create images that seemed to be moving. During the era of ancient Egyptian civilization, people at that time had tried to make a series of pictures that had the meaning of a movement and even contained elements of the story.<sup>70</sup>

Antanasius Kircher 1640 created the Animation of Magic Lantern using a tool that was the forerunner of the projector-camera. Then Animation with Flipbook in 1800. Flipbook is a book with a series of images that vary gradually from one page to the next, so that when a page that changes moves quickly, the images make changes that give rise to a movement as if the image is like alive or moving. Eadweard Muybridge in 1893 was the inventor of the *Phenakistoscope*. *Phenakistoscope* is one of the tools to create the first animated moving images and also the predecessor of cinematography. *The phenakistoscope* has a disc that is held vertically in front of the mirror and rotates around its axis. The image will be seen moving when viewed through the gap in the disk. Then Thomas Edison in 1894 the inventor of the Kinetoscope, Thomas made a tool for recording and making (producing images). The kinetoscope is the first recording device to record with a camera and produce the first live image that displays moving images. This tool can show the film individually through a small hole that resembles a

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<sup>70</sup> Ni Wayan Eka Puti Suantari, *Dunia Animasi...*, p. 22-24

window. Kinetoscope introduces the initial approach that became the standard for all cinema projections before the advent of video.<sup>71</sup>

### 3. Types of Animation

Judging from the techniques of making animation available today can be categorized into three, namely:

#### a. Stop-motion animation ( *Stop Motion Animation* )

Stop-motion animation is often also called *Claymation* because in its development, this type of animation often uses clay (clay) as the object to be moved. The Stop-motion animation technique is an animation that results from taking pictures in the form of objects (dolls or others) that are moved step by step. In the process of this technique has a level of difficulty and requires high patience. Wallace and Gromit and Chicken Run, by Nick Parks, are examples of stop motion animation.<sup>72</sup>

#### b. Traditional Animation ( *Traditional Animation* )

Traditional animation is called traditional because this animation technique was used when animation was first developed. Traditional animation is also often called *cel animation* because the workmanship is done on *transparent celluloid* which at first glance is very similar to OHP transparency. In making traditional animations, each stage of the Movement is drawn one by one on the cell. With the development of computer technology, making this traditional animation has been done using a computer. Nowadays traditional animation making techniques are made using computers better known as 2 Dimensional animation. Examples of the application of traditional animation are the animated film Pinocchio which was released in the United States in 1940, Animal Farm (United Kingdom, 1954), and Akira (Japan, 1988).<sup>73</sup>

#### c. Computer Animation

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<sup>71</sup> Ni Wayan Eka Puti Suantari, *Dunia Animasi....*, p. 25-28

<sup>72</sup> Ni Wayan Eka Puti Suantari, *Dunia Animasi....*, p. 35

<sup>73</sup> Ni Wayan Eka Puti Suantari, *Dunia Animasi....*, p. 36

Following its name, this animation as a whole is done using a computer. From making characters, managing the movements of the "player" and the camera, voting, and special effects everything is done by a computer. With computer animation, things that were originally impossible to describe with animation are possible and easier. For example, space travel to a planet can be clearly described, or the process of a tsunami. The development of current computer technology allows people to easily create animations. The animation produced depends on the expertise possessed and the software used. Broadly speaking, computer animation is divided into two categories, namely:<sup>74</sup>

a. **Computer-Assisted Animation**

Animation in this category usually refers to a 2-dimensional animation system, which is computerizing the traditional animation process that uses hand drawings. Computers are used for coloring, applying virtual cameras, and organizing data used in an animation.

b. **Computer Generated Animation**

In this category, it is usually used for 3D animation with 3D programs, such as 3D Studio Max, Maya, Autocad, and others.

#### **4. Principles of Animation**

Thomas and Johnston provide 12 animation principles adopted from Disney production animation. The twelve principles are as follows:<sup>75</sup>

a. **Anticipation (Preliminary Movement)**

There is action before something happens, for example, square off to run: move in the opposite direction. A person who gets up from sitting must bend his body first before actually standing. Anticipatory movements aim at making the audience understand what will happen next.

b. ***Squash and Stretch* (Flexibility of an Object)**

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<sup>74</sup> Ni Wayan Eka Puti Suantari, *Dunia Animasi...*, p. 37

<sup>75</sup> Ni Wayan Eka Puti Suantari, *Dunia Animasi...*, p. 38-49.

Squash and Stretch are some of the important principles because it can make the animation situation come alive. Stretch is a form of the flexibility of an object that experiences little emphasis on its body when it is moving quickly. Squash is a form of object flexibility when moving and crashing and bouncing so the object looks stressed. The ball that when dropped is a bit flattened shows the flexibility of the ball.

c. Staging

Staging is related to the making, including the angle of shooting, framing, and length of scene. This will affect the audience and make it easier for viewers to understand the interactions that occur in the animation.

d. Straight-ahead Action and Pose to pose

Straight-head action starts from one duck and ends at another point in a continuous motion, such as running, while pose to pose is a variation of movement in a scene that requires clarity of keyframe depictions to mark extreme moving points.

e. Follow - through and Overlapping Action

Follow-through is the opposite of anticipation. When the character stops, there are still moving parts, such as hair or clothes. Overlapping occurs when there is a flow-through action that is anticipated for the next action. His movements influence one another. Missal, while running hair, hands, feet, and clothes all move with the speed of running.

f. Slow in and Slow Out

This principle means using excess images at the beginning and end of an action and a few images in the middle. This technique will make an animated ball slow down first and then roll quickly, or roll faster, then slow to stop.

g. Arcs (arches)

Arcs are used to describe natural movements. All actions form a circular motion because usually, all actions circle one point like a joint. Arcs are also used to draw the lines of action of a character. In

animating objects, especially those that turn or are circular, it should also be noted that the results are very natural. For example, Arcs are shown in the hand trajectory when throwing a ball and the motion of the ball in the air.

h. Complementary Movement ( *Secondary Action* )

Secondary action is another action that takes place at the same time as the main action, for example, small things like the head turned when walking or stretching before going to sleep. The movement that appears after the main movement runs so that it creates an effect in the last move, this is what is called the secondary action.

i. Time ( *Timing* )

Timing sometimes can't be thought of. The determination would require flying hours maker animation. Timing deals with how characters interact naturally. Timing is related to what must be done technically to decide how many pictures should be used to describe an action.

j. Exaggerating ( *Exaggeration* )

*Exaggeration* has a relationship with anticipation and staging to get the attention of the audience on an action made. *Anticipation* will start the action, *staging* ensures that the action can be seen properly, and *exaggeration* ensures that the action is visible enough so that the audience can see it. For example, if an animated character is sad, the character is made to be more / very sad.

k. Solid Drawing

Solid drawing is used to convey "sense" of 3D through drawing *lines*, colors, and shadows. An object/image is made in such a way that it has the characteristics of an object (volume, lighting, and consistency of image quality/shape/character).

l. Character Attractiveness ( *Appeal* )

The Appeal gives personality to the character created. If delivered without sound (without a soundtrack), then what is meant can be understood. The Appeal is a continuation of staging. Where the appeal



technique is a pattern/way to place objects against the main object and background, the distance of the object, the angle of the object or camera motion so that it looks realistic. The Appeal also deals with characterizations, correlating with the "charisma" of a character or character in animation. So that the existing visualization of animation can represent the character/nature possessed. The attractiveness of these characters must be able to influence the emotions of the audience. For example, he looks stupid so that makes the audience laugh or look innocent so that makes the audience feel sorry.



## CHAPTER III

### RESEARCH METHODOLOGY

#### A. Type of Research

The research is carried out in the form of a research library. This type of research used by the author in this study is a research library conducted at the library to obtain data from books, documents, journals, scientific papers. This research was conducted using literature in the form of books, reports, and previous research. In library research, at the same time utilizing library sources to obtain research data. The approach used was a qualitative descriptive, which is an attempt to collect and compile data, then analyze and interpret the data.<sup>76</sup> Thus, a detailed and in-depth description of religious tolerance in the Upin and Ipin animation series season 7 episode "Gong Xi Fa Cai" can be described. Library research limits its activities to library materials without requiring field research.<sup>77</sup>

#### B. Research Methods

In general, the research method is defined as a scientific way to obtain data. The research method is very important to the success or failure of a study, especially in collecting data. This is because the data obtained in a study is a picture of the object of research. As for this study, the authors used a qualitative approach with the discourse analysis research method developed by Teun A. Van Dijk. The qualitative approach focuses on the general principles underlying the realization of a meaning of social phenomena in society. The object of analysis in a qualitative approach is the meaning of social and cultural phenomena using the culture of the community concerned to obtain a picture of a particular categorization.<sup>78</sup>

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<sup>76</sup> Winarno Surakhmad, *Pengantar Penelitian Ilmiah*, (Bandung: Tarsito, 1994), p. 131.

<sup>77</sup> Umi Zulfa, *Teknik Kilat Penyusunan Proposal Skripsi*, (Cilacap: Ihya Media, 2014), p.185.

<sup>78</sup>Burhan Bungin, *Sosiologi Komunikasi* (Jakarta: Kencana, 2007), p.23.

The discourse analysis method differs from qualitative content analysis which emphasizes the "what" question, discourse analysis looks more at the "how" of a communication text message. So with this method not only know what messages are contained in the animation "Upin and Ipin Season 7", but also how the message is packaged and arranged so that it becomes an animation that can be enjoyed by the public.

### C. Focus of Research

In this thesis, the researcher focuses on the forms of religious tolerance contained in the Upin and Ipin animation in the Episode titled Gong Xi Fa Cai Season 7 which first aired on March 9, 2013, on TV9 Malaysia channel and has received 169,663,381 views on its YouTube channel. Researchers chose to study the animated film Upin & Ipin Gong Xi Fa Cai episode because the animated film Upin and Ipin had received many awards. Besides, Upin & Ipin animated films still have cultural and language ties that are not too far from the Indonesian people, so that values will be more easily accepted in Indonesia. Researchers find out more about the discourse of religious tolerance in the Upin and Ipin Episode animation titled Gong Xi Fa Cai when viewed in terms of text, social cognition and social context using the theory of discourse analysis Teun A. Van Dijk.

### D. Data Sources

Source of research data everything in the form of humans, places, or objects or papers that can provide information or data needed by research.<sup>79</sup> This study will explore data on religious tolerance in the animated series Upin and Ipin, then the source of the data in this study is the literature. Data sources in this study can be divided into 2, namely:

#### a) Primary Source

Namely the video animation series Upin and Ipin the First Episode in Season 7, titled "Gong Xi Fa Cai" produced by Les Qopaque, obtained in the form of videos, youtube offline.

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<sup>79</sup> Umi Zulfa, *Teknik Kilat Penyusunan...*, p. 186

b) Secondary Sources

Secondary sources in this study are that support primary data, books, journals, internet, or other references.

**E. The Techniques of Collecting Data**

Whereas in this study several data collection techniques were used. Data collection techniques are the most important step in research because the main purpose of the research is to obtain data.<sup>80</sup> While the data collection techniques used in this study are:

a) Observation Techniques

The Observation technique is an activity that we do every time. By using the senses that humans have, especially the eyes and ears. Observing the object under study using the eyes and ears in focus, the researcher must watch and listen to the video repeatedly in this study. Researchers used observation techniques to obtain data related to the focus of the study under-study namely religious tolerance in the animation of Upin and Ipin episode Gong Xi Fa Cai.

b) Documentation Techniques

The documentation technique is collecting data in the form of writing, drawing, or the work of someone. Documents in the form of works, for example, are films.<sup>81</sup> With the documentation technique, the researcher obtained documents in the form of video files and other important documents relating to this research. Data collection techniques used in this study are documentation, which is collecting data obtained from documents that are from books, films, journals, etc. that are in accordance with this research study contained in primary and secondary sources. The data is then selected and sorted for qualitative data analysis.

After all the data is collected then the researcher processes the data using Teun A Van Dijk's discourse analysis which sees from three

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<sup>80</sup> Sugiyono, *Metode Penelitian Pendidikan (Pendekatan Kuantitatif, Kualitatif, dan R&D)*, (Bandung: Alfabeta, 2015), p. 308.

<sup>81</sup> Sugiyono, *Metode Penelitian Pendidikan*, p. 329.

dimensions namely the dimensions of the text, social cognition, and social context.

#### F. The Techniques of Analysis Data

Discourse analysis research data will be analyzed by adjusting the method used by Teun A. Van Dijk, namely examining text analysis, social cognition and social context. These data are data contained in the animation of Upin and Ipin Season 7 in the Episode entitled Gong Xi Fa Cai, which will then be analyzed by the researcher by adjusting it to the framework in discourse analysis. The process of analyzing researchers in discourse analysis is the main thing in analyzing data because the subjects studied were Upin and Ipin Season 7 Animated Episode Gong Xi Fa Cai. The first step used by the researcher in analyzing the data in this study was the researcher collecting documents in the form of an animated video of Upin and Ipin season 7 entitled "Gong Xi Fa Cai" which consists of three parts, then the researcher watches repeatedly to analyze the discourse of tolerance contained in upin and ipin animations. Then the researcher analyzed each aspect in terms of text (macro structure, superstructure and microstructure), social cognition and social context.

The structure and discourse elements proposed by Teun A. Van Dijk above can be described as follows:

**Table 1.2 Structure and Elements of Teun A. Van Dijk's**

<b>Discourse Analysis</b>		
<b>Discourse Structure</b>	<b>Observed thing</b>	<b>Element</b>
<b>Macro Structure</b>	<b>Thematic</b> (What does it say?)	Topics
<b>Superstructure</b>	<b>Schematic</b> (How are opinions arranged?)	Scheme
<b>Micro Structure</b>	<b>Semantics</b> (The meaning that you want to emphasize in the text)	Setting, Detail, Intent, Prejudice, Nominalization.
	<b>Syntax</b> (How are opinions expressed?)	Tenses, Coherence, pronouns.

	<b>Stylistic</b> (What word choices are used?)	Lexicon
	<b>Rhetorical</b> (How and in what ways is the emphasis done?)	Graphics, Metaphors, Expressions. <sup>82</sup>

## G. Research Stages

### 1. Prepare research equipment

The researcher collected information from the object under study, in the form of a video file of one episode of Upin and Ipin in Season 7, entitled "Gong Xi Fa Cai" sections one through three along with other data relating to Upin and Ipin animation.

### 2. Data Collection Stage

Research activities are scientific activities that highly uphold validity, reliability, and objectivity as well as high consistency for researchers. Likewise in the case of data collection techniques. In this research, what is discussed are the religious tolerance contained in the Upin and Ipin Season 7 animations with Episodes titled "Gong Xi Fa Cai" sections one to three. With data that researchers obtained from documentation sources, namely video files and data from the official website of Upin and Ipin.

### 3. Data Analysis Stages

The data analysis stage used in this research is the analysis of Teun A Van Dijk discourse. In using discourse analysis, this study looks at three dimensions, namely the dimensions of the text, social cognition, and social context. Discourse analysis research data will be analyzed by adjusting the method used by Teun A. Van Dijk, namely examining text analysis, social cognition and. social context. These data are data contained in the animation of Upin and Ipin Season 7 in the Episode entitled Gong Xi Fa Cai, which will then

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<sup>82</sup> Eriyanto, *Analisis Wacana...*, p.259-260.

be analyzed by the researcher by adjusting it to the framework in discourse analysis. The process of analyzing researchers in discourse analysis is the main thing in analyzing data because the subjects studied were Upin and Ipin Season 7 Animated Episode Gong Xi Fa Cai. The first step used by the researcher in analyzing the data in this study was the researcher collecting documents in the form of an animated video of Upin and Ipin season 7 entitled "Gong Xi Fa Cai" which consists of three parts, then the researcher watches repeatedly to analyze the discourse of tolerance contained in upin and ipin animations. Then the researcher analyzed each aspect in terms of text (macro structure, superstructure and microstructure), social cognition and social context.

#### 4. Draw a conclusion

The last stage in this research is to explain briefly and thoroughly about the results of research that has been done, which can answer questions in the formulation of research problems.

The logo of IAIN Purwokerto is a large, stylized yellow triangle with a white outline, composed of three smaller triangles stacked on top of each other. Below the logo, the text "IAIN PURWOKERTO" is written in a bold, light blue, sans-serif font.

**IAIN PURWOKERTO**

## CHAPTER IV

### RESULT AND DISCUSSION

#### A. General Description of Upin and Ipin

##### 1. History of Upin and Ipin

Upin and Ipin in Malaysia is Malaysian television series of computer-animated shorts produced by Les' Copaque Production, which features the life and adventures of the eponymous twin brothers in fictional Malaysian Kampung or village atmosphere. Upin and Ipin was introduced on Malaysian's private television channel TV9 on 13 September 2007 as an eight-episode program for Muslim Ramadan/Eid special, to inspire significance of the Islamic Holy month, especially amongst children. It was also aired on Disney Channel Asia and can be considered as one of the most successful computer 3D animated television series in Malaysia. Upin is the elder twin brother of Ipin, through only by 5 minutes. He is the more outspoken one and usually the mastermind behind cheeky antics the twins do. He is distinguished by a twirl of hair on top of his head. Ipin is the younger twin brother of Upin. He is slightly quieter sidekick to his brother. His trademark is his habit to agree to any statements by saying the word "Betul, Betul, Betul" or "True, True, True". He is obsessed with fried chicken. Upin and Ipin animated series has provided a different paradigm of edutainment with ideal interaction using various ethnics groups or cultures to propagate racial harmony and stability to the nation. Upin and Ipin character traits symbolize unity or typical Malaysian identity among group ethnics focusing on life in the rural area. It portrays the close tie relations of different ethnics groups, for example, Malays, Chinese and Indians and Malaysians daily lifestyle that creates a bridge of tolerance, sensitivity, harmony and uniqueness that can be shared together. The concept of diversity encompasses acceptance and respect, despite a person's demographics or background. Is meant to understand that each individual is unique. The ethnics groups in Malaysia are diverse in their own tactic such



as their dressing, tradition, food festivals, first language, and also their language styles even when communicating in the national language that is Bahasa Melayu. The characters in Upin and Ipin represents the identity of Malaysians, of which their sensitivity and acceptance of others through respecting and acknowledging other cultures despite their differences.<sup>83</sup>

Upin and Ipin is a 3D animated series produced by Les' Copaque Production Sdn. Bhd. And is currently one of the most popular animated series in Malaysia receiving excellent reviews and steadfastly averaging around 800, 000 viewers per episode. Les' Copaque Production Sdn. Bhd. (LCP) was established in December 2005 to spearhead Malaysian's animation industry and providing opportunities for the local graduates to showcase their talent. Les' Copaque specializes in producing high-quality 3D animation with local images but has global appeal. The name Les' Copaque came from the Malay term "Lat-Kopek" meaning the last card you can take in a card game that you put all your hopes and dreams on. When the company first established, Managing Director Haji Burhanuddin and his wife Hajah Ainon targeted to create a simple story that would relate to anyone no matter their age and background. The animation department, on the other hand, was very eager to showcase their technical skills. So after months of discussion, they agreed to produce an adventure story with a Malaysian "kampung" background. Thus Les' Copaque Production's first object, the 3D animated movie "Geng: Pengembaraan Bermula", which was launched in a ceremony on the 11<sup>th</sup> September 2007, together with a short spin-off animated series called "Upin and Ipin", the titular characters being supporting roles in the movie. The ideation to produce a short animated series was conceived by Haji Burhanuddin to test the acceptance of 3D animation by Malaysian viewers before releasing "Geng: Pengembaraan

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<sup>83</sup> Dahlan bin Abdul Ghani, *Upin and Ipin: Promoting Malaysian Culture Values*, Vol. 20 No. 1, 2015, p.242

Bermula”. Since the majority of Malaysians are Muslims, he came out with a plan to create a story about fasting during the month of Ramadhan.<sup>84</sup>

Until now, Upin and Ipin have been broadcast by several television stations in Asia. In Malaysia, the series was broadcast by TV9, in Indonesia, the first season was broadcast by TVRI and now by MNCTV (formerly TPI). In Turkey, broadcast by Hilal TV. This service can also be watched via Disney Channel Asia, which covers coverage in several countries, namely Malaysia, Singapore, Indonesia, Brunei, Thailand, Philippines, Vietnam, Cambodia, Hong Kong, and South Korea.<sup>85</sup>

## 2. Upin and Ipin Animation Awards:

Upin and Ipin's animation has won many awards each year, including the one in the following table

**Table 1.3 Upin and Ipin Animation Awards**

No.	Year	Name of Awards	Achievement
1.	2006	Anugerah Film Pendek	Filem Animasi Terbaik
2.	2007	Kuala Lumpur International Film Festival (KLIFF)	Best Animation Award
3.	2009	Shout Award	Best on Screen Chemistry – Upin and Ipin
4.	2009	Kids Film Festival	Viewer’s Choice Awards
5.	2009	Malaysia Book of Records	First 3D Animated Feature Film “Geng Pengembaraan Bermula”
6.	2010	Indonesia Lolipop Award XY Kids	Animasi Favorut Upin dan Ipin
7.	2010	The BrandLaurete	Best Brands in Animation- Upin dan Ipin
8.	2011	Malaysia Book of Records	Most Successful Animation – Upin dan Ipin

<sup>84</sup> Les’ Copaque Production, <http://www.lescopaque.com/>, (diakses pada Senin 06 April 2020, pukul 20:18 pm).

<sup>85</sup> M. Endy Saputro, *Upin & Ipin: Melayu Islam, Polotik Kultur, dan Dekomodifikasi New Media*, Kontektualita, Vol. 26 No. 1, 2011. p.46.

9.	2012	Malaysia Book of Records	The Most Musical Performances in a month- Upin and Ipin The Musical
10.	2015	Liga Digital Indonesia Award	Upin Ipin Demi Metromillennium, Best Performance Game
11.	2016	Liga Digital Indonesia Award	Upin Ipin Demi Metromillennium, Best Division Startup Game
12.	2017	Mom and Kids Award	Upin dan Ipin Kartun Kesayangan
13.	2018	Mom and Kids Award	Upin dan Ipin Kartun Kesayangan
14.	2018	Komisi Penyiaran Indonesia	Anugerah Penyiaran Ramah Anak
15.	2019	Beijing Animation and Game Industry Awards	Best Animation of the year
16.	2019	ASTRO Throwbaek	The Film Go International (Upin and Ipin The Lone Gibbon Kris)
17.	2019	Profima Awards	Best Animation Film
18.	2019	Profima Awards	Best Animation TV

### 3. Figures and Characters in Upin and Ipin

#### 1. Upin



**Picture 1.3 Upin**

Upin is one of the main characters and eponymous in “Upin and Ipin” series. Upin’s Gender is Male. He is Ipin’s twin brother, Ros’s

young brother and Opah's grandson. Upin is different from Ipin because of Upin's hair that stands out on his bald head and often wears a yellow tank top that is printed with the letter "U". Upin talks a lot in the series. As an older brother, Upin shows leadership to Ipin, he plans and tries to find better ways to do things. When Upin is not being naughty he corrects the mistakes of his brother. Upin and Ipin are rarely far apart, indicating that they need each other. Upin first appearance in episode "Tomorrow Fasting". Voice actor of Upin is Nur Fathiah Diaz (season 1-3) and Asyiela Putri (season 4 until now).

## 2. Ipin



**Picture 1.4 Ipin**

Ipin is one of the main characters and eponymous in "Upin and Ipin" series. Ipin gender is Male. The first appearance in episode "Tomorrow Fasting". He is Upin's twin younger brother, Ros young brother and Opah's grandson. Although Upin and Ipin are identical twins who are both bald, Ipin distinguished because he has no strand of hair like Upin. He usually wears a blue singlet that says the letter "I", and a little red scarf tied around the neck and anchored behind him. As the little brother, Ipin show character if yes which agreed only with brother or anyone who talks to him every time, by responding to the words by repeating one words three times in one sentence, for example "correct, correct, correct", "yes, yes, yes", "right, right, right", "true, true, true", or "yummy, yummy, yummy". Ipin also displays of fond will eat fried chicken. So that once he willing to buy fried chicken excessively though not necessarily eat. Ipin shares the same voice actor with Upin.

### 3. Ros



**Picture 1.5 Ros**

Ros is the elder sister to Upin and Ipin, and granddaughter to Opah. Upin, Ipin and friends who grew up with them all called her as Kak Ros, sometimes she becomes antagonist in some episodes. Ros is a teenage girl who is studying in secondary school. At home, Ros always wears baju kurung. But her appearance has changed over the new; she looks dressed in pink long-sleeve shirt and wearing trousers that look like long sports pants. She also wears a hijab during school, or celebrating Eid. Ros is firm with her brothers, and often scolded Upin and Ipin when she found them doing naughty things. Sometimes a firm stand against her brothers is reprimanded by Opah more lenient with the twin brothers. Nevertheless, Ros still loves Upin and Ipin notwithstanding. Ros has a good drawing skill. It's shown when she exposed as the author of "Kembara Kembar Nakal".

### 4. Mak Uda (Opah)



**Picture 1.6 Mak Uda (Opah)**

Mak Uda is the maternal grandmother to Upin, Ipin and Ros and the head of their family, and affectionately known as Opah by his

grandchildren and their friends. Opah's face is shaped like pentagon, with a mole on her left cheek. She always wore a light blue dress with blue flowers, brown batik sarong, and a blue head coverings. In the election, she was found of wearing all green. Opah is senior citizen gentle wind if compared to her granddaughter Ros, particularly when treating delinquency Upin and Ipin, so that she allegedly spoils the twin brothers. She is rich wordly and religious knowledge.

#### 5. Tok Dalang



**Picture 1.7 Tok Dalang**

Tok Dalang, his real name is Isnin bin Khamis, he is the headman of Kampung Durian Runtuh. He is also regarded as the shadow puppet champion, as shown in the Geng: The Adventure Begins, then his title Tok Dalang. Tok Dalang is a neighbor next to the Upin and Ipin families who live in blue house. He lives alone in his home as his grandson lives in the city together with his parents. Tok Dalang often appears with gray and taqiyah clothes. He always let his shirt not be attached to the button and revealing dry skinny chest and can see his ribs. In the first season, Tok Dalang's personality looks less intimate with the kids who are always teasing him, especially when they chase his chickens in the village. Lately, Tok Dalang has been more friendly with children, including the naughty ones. He welcomes Upin, Ipin and his friends in various matters, may be due to his age. In his yard there are some rambutan trees and chicken coop for food and income. He also has a durian and coconut hamlet on the outskirts of the village where he is

riding on a bicycle or motorcycle to go there. Tok Dalang had a workshop under his house, where made various items, especially what Upin and Ipin wanted. He also creates items from farm produce whether inside and outside the yard.

## 6. Ehsan



**Picture 1.8 Ehsan**

Ehsan bin Dondarban is a friend of Upin and Ipin. He also close to Fizi and they often appear together. Ehsan is famous for his body shape that is more stout than his friends who are slender-slim sheer and wearing black-rimmed glasses that is thick. As the head of the class in Tadika Mesra, he also wears a butterfly tie with his uniform. As a member of the wealthy family, Ehsan is known for some offensive nature associated with the background, the pampering, love to show off, and picky in the things important to him. He does not like to waste food or see anyone wasted it. Responbillities as the head of the class also expressed the attitude that leads to a bit of self-esteem.

## 7. Mail



**Picture 1.9 Mail**

Ismail bin Mail, better known as Mail, is one of Upin and Ipin's classmates. The head shape of the Mail is longitudinally, decorated with undercut hair worn in the center of the forehead. He always wears a round neck, yellow and orange in the middle, as well as blue shorts. Recognized by the "two for 1 ringgit" (dua seringggit) screams in business as his trademark deal, Mail can be characterized with intact entrepreneurial properties. He is very concerned about accuracy in assessing and determining the price of the traded goods, both fried chicken and fruit. However, Mail carrier is somewhat magnificent in front of the audience as a proud young entrepreneur who is good at business. His relationship with Mei-Mei is rather cold. He is also a person who is always in the habit of being quiet and resting among his friends. His ever-present body is enough to prove that he loves relaxing life. He is also an independent boy in his age range.

#### 8. Fizi



Picture 1.10 Fizi

Fizi bin Ucop is one of Upin and Ipin's friends. He also close to Ehsan and often looks with him. External nature Fizi most notable among the contemporaries is less fleshy face against his friends, with a sharp chin. The differences become more pronounced when compared with the stout Ehsan from root to tip. Fizi famous of all because once Ehsan title "Intan Payung", because that's the pet that wa also worn by the father Ehsan for his son, he often calls Ehsan by his nickname called "Sweetie



Pie” by Fizi proposed. Even with that attitude, his friends did not mind his friends. Fizi first appearance in the Episode “Terawih”.

#### 9. Mei Mei



**Picture 1.11 Mei-Mei**

Mei Mei is a cute and sweet person, good-mannered girl who enjoys being nice to others and studies hard in school. Mei Mei is a Chinese and Konghuchu religion. Mei Mei has slanted eyes, has white skin and speaks Malay-Chinese dialect. She is also a clever student, easy to be patient and quick to act if her friends face problems or make mistakes. She is very outspoken and often acts as the voice of reason among her peers. She can be patient, but to certain degree, especially when her friends won't cooperate.

#### 10. Jarjit Singh



**Picture 1.12 Jarjit**

Jarjit Singh is a character from Upin and Ipin. He is a classmate of Upin and Ipin, as well as the main “comedian” character in this series that is famous for “two-third” (dua tiga) pantun. Jarjit Singh gender is

male. The thin face of Jarjit as long as the olives, and the skin is noticeably darker than his other friends. As a Sikh Religion, he always wears patches to tie his hair that is not cut off in the form off balls. As a “class comedian”, Jarjit often thrilled the audience with a two-piece poem that started with “two three...” regardless of the circumstances, wether to ask or to answer questions, or to celebrate something that is fun or to mourn something that is sad. Some of the reactions he made were funny, especially when he cried because of pain, although is is really painful but its carrier is like pretending to be sick. Voice actor of Jarjit Singh is Mohd Shafiq Mohd Isa.

#### 11. Devi



**Picture 1.13 Devi**

Devi is Mei-Mei’s best friend. She is quick to smile and loves to play cooking. While Mei Mei is louder and more outgoing, Devi is soft-spoken, quite the opposite of Mei Mei. Devi is a small character in the Upin and Ipin series. Due to its small role, little is known about Devi besides that she is close friends with other female students from Tadika Mesra like Mei Mei and Susanti.

#### 12. Susanti



**Picture 1.14 Susanti**

Susanti is a classmate of Upin and Ipin from Jakarta, Indonesia. She moved to Kampung Durian Runtuh with her family. Susanti appears with

a bright, non-sticky skin like most of her friends, probably because of the thick makeup. This shows that she is from a rich family. Although speaking Indonesian, but the language she uses is very easy to understand by local friends. As a daughter of the rich, Susanti looks rather clever with technology. The voice actor of Susanti is Sarah Nadhirah Azman (season 3-6) and Andhika (season 7 until now). Susanti first appearance in the Episode “Fasting With New Friends”.

### 13. Uncle Muthu



**Picture 1.15 Uncle Muthu**

Uncle Muthu is a funny, middle-aged Indian man well-known in Kampung Durian Runtuh for his delicious cooking in his very own food stall. He also loves to sing and is a very friendly person.

### 14. Uncle Ah Tong



**Picture 1.16 Uncle Ah Tong**

Ah Tong is a Chinese man who is firm and not afraid to state his honest opinion about anything. He is good friends with Muthu and Tok

Dalang and the trio can always be seen chatting at Muthu's stall. He also recycles around the village every now and then.<sup>86</sup>

#### 4. Crew and Team Production of Upin and Ipin Animation Series

**Tabel 1.3 Crew and Team Production**

Producers	Hj. Burhanuddin Mohd Radzi Hjh. Ainon Binti Ariff
Directors	Adam Amiruddin Nik Ahmad Rasyidi
Chief Content Creator	Nur Naquyah Burhanuddin
Chief Content Director	Hjh. Ainon Binti Ariff
Production Directors	Tang Ying Sowk Nazuan Hakim Masrul
Animation Directors	Nik Ahmad Rasyidi Salsabila Sheikh Khaldi Nik Abdul Zarif
Art Directors	Haris Amran Putranda Ruslan
Audio & Music Directors	Zaki Ishak Hazimin Hamdan
Pengarah R&D	Tan Shiek Wei
Technical Director	Akmal Hisyam Abdool Karim
Creative Directors	Syed Nurfaiz Khalid Ahmad Razuri Adam Amiruddin
Skrip Writers	Nur Naquyah Burhanuddin Alya Nazlan
Storyboard Artists	Adam Amiruddin Calvin Tony Salehuddin Alyubi
Modelers	Akmal Hisyam Heidi Othman Arif Saputra Shafril Muhammad Yussyazwan
Concept Artist	Haris Amran Wong Shi Yuan Uzair Abdul Rashid
Animators	Tan Yi Shan Loke Keng Sun Musliadie Mat Nor Chai Mun Kin Firdaus Abas

<sup>86</sup> *Characters Upin & Ipin*, <http://upindanipin.com.my/v7/character.php>, accessed on 08 June 2020, 8:20 am.

	Han Ding Yau Imaan Asri Ismail Hasan Muhammad Zulkifli Tan Jer Luen Zahir Rahman
Reder Artist	Iskandar Shah Mazalan Hazman Malik Nur Nadilah Mansor
Compositors	Fariq Aziz Hafiz Hassan Irsyad Yusof Chai Mun Hoong
Visual Effect	Tan Shiek Wei Syed Nurfaiz Khalid Ahmad Razuri
Audio & Music	Rufaidah Fadzil Adwin Safie Cheong Michael
Production Coordinators	Nazuan Hakim Masrul Aliya Nazlan Abdul Wafi Naguib Nur Nadilah Mansor
Social Media	Mohd Zarin Hafiz Roslan Firdaus Haini
Graphic Designers	Suleiman Bakti Ezuan Ramli Muhammad Aidil Amirul Shafry
Marketing	Karyabudi Mohd Aris Nur Shazlin Kamaruddin Izzat Hazim
Administration	Khairiah Hafizan Mazhar Siti Khairunnisa
Brand Development Managers	Akmal Zaini Afzaruddin Burhanuddin
Human Resources	Nurulhida Sharabuddin Hazamil Aliplaila
Public Relation	Mohd Zarin
I.T	Ainur Shafify Azarul Nizam Azri Affendy
Voice Actors	Asyiela Putri as Upin and Ipin

	Yuki as Mei Mei Fareez as Ehsan Adwin as Susanti Hafiz as Jarjit Musyrif as Mail Rufaidah as Fizi Hj. Burhanuddin as Tok Dalang Hjh. Ainon as Opah Hazimin as Uncle Muthu Neysa as Kak Ros Calvin as Uncle Ah Tong
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## 5. Summary of Upin & Ipin Episode Gong Xi Fa Cai

### Part 1



(Located in the park where Upin Ipin and his friends used to play) at 00:16 minute began with scenes of Upin, Ipin, Ehsan and Fizi playing badminton in the park. Jarjit came out with his badminton racket then hit the badminton. Ehsan told Jarjit that they were not playing badminton. Jarjit was disappointed then leaves. Ehsan, Fizi and Ipin burst into laughter when Upin invited them to continue playing because badminton was now hanging in Upin's hair.

When it was Fizi's turn, in May Mei they came and Fizi didn't have time to kick badminton. Mei Mei came with a box of oranges to share with friends. Mei Mei invited his friends to come to his house on the 2nd day of the Chinese New Year. Mei Mei told her friends that she was going to her grandmother's house for a big meal. Mei Mei likes eating Yee Sang the most

when eating big. Mei Mei told that Yee Sang is 'Ong' food. Then Mei Mei left while singing a Chinese New Year song.

Upin came home with two orange seeds in his hand while Ipin returned while holding the orange box. Arriving at home, Ipin gave the box he was holding to Kak Ros. Ros is disappointed because there are only two oranges left in the box. Upin tells Sis Ros that the other oranges have entered the stomach. Brother Ros shares the oranges with Opah. Then Upin and Ipin asked Opah for permission to get home at Mei Mei on the second day of the Chinese New Year. Then Opah agreed to their request. Opah tells Upin & Ipin the meaning of great eating for Chinese people. Opah then asks Kak Ros to buy oranges and then give him money. Upin & Ipin went with Kak Ros to the night market. At the night market, Upin and Ipin reprimanded Mail for selling firecrackers.

## Part 2



It's known that Mail sells firecrackers that use batteries. At the night market, Uncle Ah Tong sells *Chunlian* (Chinese calligraphy) which would be posted at the entrance of the house. Because Upin and Ipin suddenly greeted Uncle Ah Tong, the *chunlian* work he was writing was not neat. Upin was about to touch Ah Tong's work which had not yet dried up and was then reprimanded by Uncle Ah Tong. Then Uncle Ah Tong showed Upin and Ipin how he wrote *Chunlian*. Besides, Uncle Ah Tong told Upin and Ipin why in the Chinese New Year it was very crowded because of firecrackers and all-red, which tells the story of the legendary giant Nian who likes to eat small children, making Upin and Ipin so frightened that they

fell from their chairs. However, Uncle Ah Tong told the story to the end, then Ros came to the Uncle Ah Tong booth to take Upin and Ipin home. Upin and Ipin asked Ms. Ros to buy Uncle Ah Tong's chunlian because there were many 'Ong'. Kak Ros then pulled Upin's left ear and Ipin's right ear while walking back home. Upin and Ipin could see many fireworks from outside their home. Meanwhile, after being satisfied accompanying the neighboring children by lighting fireworks, Uncle Ah Tong was pensive for not being with his family on big dinner night.

### Part 3

On the first day of Chinese New Year, Opah told Upin and Ipin to go visit Ah Tong's uncle's house. At first, Upin and Ipin were reluctant because they weren't invited by Uncle Ah Tong, but in the end they left on Opah's orders. Then Upin and Ipin came home with lots of "*angpau*" (gifts of money in a red envelope) and showed them to Ms. Ros. Then Ehsan called Upin and Ipin to tell them that he would wear Chinese clothes if he went to Mei-Mei's house tomorrow.

On the next day, Upin, Ipin, Jarjit and Mail to Mei Mei's house. Tok Dalang, Uncle Muthu, Uncle Ah Tong, Devi and Susanti arrived first at Mei Mei's house. Then, Ehsan and Fizi arrived. Ehsan wore a gold-colored shirt that was so dazzled that Fizi was forced to wear a black mirror. Jarjit then chanted "one or two limes, your clothes are a lot of glare" to Ehsan. Upin said Ehsan's clothes were not Ong. Mei Mei said the red shirt was Ong and the gold shirt was more Ong.

Then Upin and Ipin saw the lion dance on the Mei Mei's yard. The lion dance approached Upin and peeled the orange held by Upin. Then Mei Mei took the oranges from Ipin because oranges were peeled by many "Ong" lion dance. The lion dance rised to the top and jumps to pick up leaves and then drops them around Mei Mei. Then the lion dance dropped a leaf on Mail's face. Jarjit laughed then a bigger leaf fell to his face too. Fizi said that Mei Mei's house now looked unclean because of the leaves dropped by the lion dance. Then Upin suggested to sweepi it later. Then Mei Mei denied



Upin's suggestion because the leaves were all "Ong". Then the firecrackers are burned. The firecracker suddenly stopped before exploding to its end. Mei Mei said the firecrackers must be burned to the end to get "Ong". This episode ends with Tok Dalang, Uncle Ah Tong, Ms. Mei Mei, Uncle Muthu, Ehsan, Fizi, Upin, Ipin, Mei Mei, and Jarjit wishing Happy Chinese New Year.

## **B. Description of Research Result**

### **a. Text Analysis in Upin and Ipin Season 7 Animations Episode "Gong Xi Fa Cai"**

In this chapter the researcher will explain the text analysis of religious tolerance messages conveyed in the Upin and Ipin Season 7 animations especially the episode titled "Gong Xi Fa Cai". Text analysis using qualitative research methodologies. The model used is Teun A. Van Dijk's discourse analysis. The elements of discourse analysis in the text structure presented by Van Dijk are divided into three levels, namely macrostructure, superstructure, and microstructure. Macrostructure in the form of the thematic, superstructure in the form of the schematic and microstructure consists of semantic, syntactic, stylistic and rhetorical.

In this research, the researcher conducted a text analysis of three chapters contained in the Upin & Ipin animation. Chapter 1 begins when Mei Mei gives oranges to her friends who are playing soccer feathers in the field where they usually play. Then Mei Mei invited Upin, Ipin and their friends to attend the Chinese New Year celebration at her house on the second feast day. Then, Upin, Ipin and Kak Ros went to the night market to buy oranges. Mail sells firecrackers that use batteries. Chapter 2 begins when Uncle Ah Tong tells Upin & Ipin the story of why Chinese people like to wear red on Chinese New Year. Chapter 3 begins when Upin & Ipin was told to visit Uncle Ah Tong's house on the feast day by Opah.

## 1. Part 1

### 1.1 Thematic

Analysis of Teun A. Van Dijk's discourse from the study of macro-thematic structures in a text. Thematic or theme is a general description of a text. Can also be called the core idea, summary, or the main of a text.<sup>87</sup> The theme describes what the writer wants to express in the film script Upin & Ipin. The theme of this chapter is the tolerant attitude of Mei-Mei who are Chinese towards Upin, Ipin, Ehsan and Fizi who are Muslim. The schematic aspect can be seen in scene 1 at minute 01:48 - 02:16:



It is depicted from Mei-Mei's attitude of giving mandarin oranges which are part of the tradition of Chinese New Year celebrations to Muslim friends regardless of religion and differences between them. Tolerance of mutual respect is also shown by the attitude of Ehsan, Fizi, Upin and Ipin who accept and eat mandarin oranges from Mei Mei with pleasure. Mei Mei says *"Now take it ... my mom told you to eat (while giving oranges to friends). Mei Mei "Please Eat, at my house there are many more (orange). Chinese New Year ma .."*

Two of the most common food symbols of the Chinese New Year are tangerines and oranges. Whereas tangerines represent wealth, oranges are a popular symbol of good luck. The associations come from a similarity between the Chinese words for tangerine and gold, as well as a resemblance between the words orange and good luck. It isn't uncommon in Chinese culture for similar sounding or

<sup>87</sup> Eriyanto, *Analisis Wacana...*, p.229

spelled words with very different meanings (homonyms) to become suggestive of one another over time. Oranges and tangerines are also a bright, vibrant orange, a happy color that's associated with good fortune. During Chinese New Year, tangerines and oranges are displayed as decorations and are also exchanged among friends and acquaintances. Sometimes, small trees are kept for this purpose. When giving these fruits as gifts, offer them with both hands.<sup>88</sup>

Based on this sentence, it can be understood that Mei Mei giving mandarin oranges is one of the traditions in celebrating Chinese New Year which has a special meaning for them, Chinese people. However Ehsan, Fizi, Upin & Ipin considered the Mei Mei gift as a normal gift and were not responded to as a tradition practiced by other religions, this can be seen from their normal attitude and did not reciprocate Mei-Mei's gift by giving a reward but only by giving says thank you for giving Mei Mei. The message of tolerance sharing with others and mutual respect can also refer to Al-Qur'an surah Al-Isra verse 70:

وَلَقَدْ كَرَّمْنَا بَنِي آدَمَ وَحَمَلْنَاهُمْ فِي الْبَرِّ وَالْبَحْرِ وَرَزَقْنَاهُمْ مِنَ الطَّيِّبَاتِ وَفَضَّلْنَاهُمْ  
عَلَى كَثِيرٍ مِمَّنْ خَلَقْنَا تَفْضِيلًا (70)

Meaning: "And We have certainly honored the children of Adam and carried them on the land and sea and provided for them of the good things and preferred them over much of what We have created, with (definite) preference".

In that verse, it is explained that humans are creatures who have honor in their position as human beings, whether they are religious or not. Mei-Mei's attitude is in accordance with one indicator of tolerance, namely living in harmony and peace with your fellow human. In addition, it is also in accordance in with the

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<sup>88</sup> Sara Elliott, 10 *Chinese New Year Food Superstitions*, <https://recipes.howstuffworks.com/10-chinese-new-year-food-superstitions.htm>, accessed on 14 June 2020 at 8:15 pm.

principles of tolerance, namely “positive” and “believe”, People think " positively" in encounters and relationships with followers of other religions if they can see the positive first and not the negative first. Positive thinking needs to be made into an ongoing attitude. People who are used to thinking negatively will find great difficulties to get along with other people, especially with people of other faiths.

## 1.2 Schematic

The second study of the text analysis of the discourse of Teun A. Van Dijk is a schematic superstructure. Schematic is a general form of a text that is arranged through preliminary categories, contents, conclusions, problem-solving, concluding, and so on. Text generally has a scheme or flow from the introduction or end. The flow shows how the parts in the text are arranged and ordered to form a unity of meaning.<sup>89</sup>

In this chapter, the story of Upin, Ipin, and friends invites the audience to be tolerant through a story scheme that begins with the arrival of Mei Mei giving orange to his friends who are playing soccer feathers on the field where they used to play. Giving mandarin oranges is one of the traditions in celebrating Chinese New Year which has special meaning for those Chinese people. Mei Mei gave the fruit to his friends who were predominantly Muslim. His friends happily accepted the fruit and thanked Mei Mei. Then Mei Mei invited her friends to come on the second feast day at his house because on the first day Mei -Mei celebrated the feast day at her grandmother’s house.

Then the scene closes with Upin and Ipin asking for permission from Opah to go on a feast at Mei Mei's house. Then Opah did not forbid them but instead easily gave permission to her

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<sup>89</sup> Eriyanto, *Analisis Wacana...*, p.227-229.

two grandchildren and explained the Chinese New Year's Eve and the Meaning of Chinese New Year's Eve celebration for the two grandchildren. The message of tolerance appreciating religious differences can be seen from the Opah sentence which gives permission to his two grandchildren. Shown at 4:06 minutes Upin asked Opah *"Opah, Mei Mei invited us to visit her house on feast day, may I?"* Then Opah answered *"It's ok ...just go..."* then Opah explained the meaning of the Chinese New Year. *"Indeed ... Chinese New Year's Eve all family and relatives will gather at their parents' house for a big meal. This big meal has a big meaning for Chinese people. It can bring closer the relations between family and relatives who rarely can meet"*. After that Opah asked Ros to buy oranges at the night market. Then Ros and her two sisters went to the night market. In the night market filled with nuances of the Chinese New Year Upin and Ipin saw Mail selling firecrackers.

This attitude of Opah illustrates the attitude of tolerance respecting religious differences, even though their religions are different, Opah can still respect the Chinese New Year celebrated by Mei Mei. Opah even knows and explains a little about one of the traditions that are commonly practiced in celebrating Chinese New Year or Chinese New Year, which is the tradition of big meals dinner. The foundation of this attitude of religious tolerance is contained in surah Yunus verse 99:

وَلَوْ شَاءَ رَبُّكَ لَأَمَنَّ مِنَ فِي الْأَرْضِ كُلَّهُمْ جَمِيعًا أَفَأَنْتَ تُكْرَهُ النَّاسَ  
حَتَّى يَكُونُوا مُؤْمِنِينَ

Meaning: "And had your Lord willed, those on earth would have believed – all of them entirely. Then, (O, Muhammad), would you compel the people in order that they become believers?"

Surah Yunus verse 99 above tell about respecting religious differences which assert that if Allah Almighty wants it will have faith in all the inhabitants of the earth, but God has wisdom in what He does. This scene illustrates this attitude where Opah respects the differences in religion between her two grandchildren and their friend Mei Mei and appreciates Mei Mei's invitation to come on Chinese feast days. Opah's attitude is in accordance with the tolerance scope namely respect the beliefs of others and in accordance with tolerance indicator namely celebration of religious great days. The conclusion of this scene is to respect differences in the religion of others and respect it. Everyone is free to practice their beliefs. Because the diversity of religions is the will of Allah and we are bound to appreciate the differences that Allah has made on this earth.

### **1.3 Semantics**

The last analysis of Van Dijk's discourse text analysis is a microstructure consisting of semantic, syntactic, stylistic and rhetorical. The analysis begins sequentially starting from the semantic aspect. The analysis begins sequentially starting from the semantic aspect. Semantics in the Van Djik scheme are categorized as local meaning of a text that can be observed from the choice of words, sentences and styles used by a text. Semantics also means the meaning to be emphasized in the text of the story. For example by giving details on one side.<sup>90</sup>

The meaning to be emphasized in this part can be seen through the background of the story. In this scene there is a background of figures who have religious and ethnic diversity. Described by Mei Mei figures who are Chinese and ethnic Chinese can make friends with friends who are Muslim and are ethnic Malay. But these

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<sup>90</sup> Eriyanto, *Analisis Wacana...*, p.227-228.

differences do not create conflict between them but instead strengthen their friendship and relationship.

This tolerance of respecting the diversity and diversity of God's creatures is shown in the scene Fizi asked Mei Mei *"We want to come, may we?"* then Mei Mei easily answered *"of course ... but on the second feasts day ..."* then Upin asked *"Why?"* Mei Mei explained *"I will go to grandma's house ... there is a big meal"*. Mei Mei is happy to invite her friends to come to her house on the feast day without discriminating the religion of her friends. Tolerance respecting the diversity and diversity of God's creatures refers to Al-Qur'an Surah Al-Hujurat verse 13.

يا أيها الناس إنا خلقناكم من ذكر وأنثى وجعلناكم شعوبا وقبائل لتعارفوا إن أكرمكم عند الله أتقاكم إن الله عليم خبير (13)

Meaning: O mankind people, indeed We have created you from a male and female and made you peoples and tribes that you may know one another. Indeed, the most noble of you in the sight of Allah is the most righteous of you. Indeed, Allah is Knowing and Acquainted. (Al-Hujurat [49], 13).

#### 1.4 Syntax

Part of the microstructure that exists in Van Dijk's discourse analysis further is syntactical. Syntax speaks how the sentence (form, order) is chosen. Syntax discusses how opinions are expressed that can be seen from the form of sentences, coherence, and also pronouns.<sup>91</sup>

In this part, it uses imperative sentences. Namely the command sentence or order and request. The imperative sentence can be seen at the minute ... when Mei Mei put down the box then Fizi said *"Open... open!"* then Mei Mei opened the box of oranges and said, *"Take it!"* while giving oranges to friends.

<sup>91</sup> Eriyanto, *Analisis Waca.a...*, p.229.

Then, the form of pronouns contained in this part is third-person pronouns that use the words he and he and they. As in the phrase "*Opah, Mei Mei invite us to come on a feast day to her house. Can we?*" The third-person pronouns describe Mei Mei. Then it can be seen from the phrase "*On Chinese New Year's Eve, all families will gather at their parents' house.*" The pronoun "*their*" in the sentence is intended for people who are celebrating Chinese New Year. Then the third pronoun can be seen from the sentence "*Big meal has a big meaning for Chinese people. It will bring closer relationship between families that rarely meet.*" The third person pronoun "it" in that sentence refers to the word Chinese New Year's Eve.

### 1.5 Stylistic

Part of the microstructure that is in the next Van Dijk discourse analysis is the stylistic aspect. In the stories in this part, the story makers use the language style or figure of speech to express their point. The figurative meaning according to Indonesia Dictionary means parable, like a, or consideration of one thing by comparison or equality with another thing. In this part there is a figurative word at 2:30 in the sentence when Mei Mei said, "*I will go to grandma's house there is a big meal .*" Mei Mei calls the word "Big meal".

Based on the sentence at 02:30 minutes, in terms of stylistics used by the storyteller to express his opinion that what is meant by big meal does not mean eating something large. But according to the KBBI, a big meal means a binge eating and drinking or a banquet. In this scene, a big meal means a party to eat and drink held by the Mei Mei family to celebrate the Chinese New Year.

### 1.6 Rhetorical

The last part of the microstructure in Van Dijk's discourse analysis is rhetorical. Rhetorical is how the style is expressed and in



what way the emphasis is done when someone speaks or writes. Rhetorical language style consists of alliteration, assonance, anastrophe, apophasis, apostrophe, asyndeton, polysyndeton, chiasmus, ellipsis, euphemism, litotes, hysteron, pleonasm and tautology, periphrasis, prolepsis or anticipation, ellipsis, eoreminism, litotes, hysteron, proteron, pleonasme and tautology, periphrasis, prolepsis or anticipation, erotesis or retinal questions, retinal and silicidal correctiono, hyperbole, paradox and oxymoron.<sup>92</sup>

In this scene there is a form of repetition of the same vowel in the words in minute 1:54. Language style which is in the form of repetition of the same vowel is called asonance. Mei Mei said "*ambil...ambil...banyak-banyak pun tak apa*" or in English "please take ...please take...even a lot is okay" Mei Mei invited her friend to take an orange. Then Mei Mei said "for sure ... for sure ... but on the second feast day haa..." when Fizi asked, could they come to Mei Mei's house? The sentence repeated certain words that were full of pressure. One sentence contained a word that was repeated as Mei Mei's affirmation as a speaker to her friends. Based on these sentences, it can be seen that Mei Mei uses the repetition of vowels in the spoken word. In these sentences describe Mei Mei's happy mood when saying it. Mei Mei's words describe her as being happy to be able to share food with his friends and invite her friends to her house.

**Table 1.4 Part 1**

Discourse Structure	Observed thing	Element
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<sup>92</sup> *Gaya Bahasa*, <http://digilib.unila.ac.id/13465/2/BAB%20II.pdf>, accessed on 15 June 2020, at 09:10 am.

<b>Macro Structure</b>	<b>Thematic</b> The theme in this story is tolerance among religious believers	<b>Topics</b> The theme of this chapter is the tolerant attitude of Mei-Mei who are Chinese towards Upin, Ipin, Ehsan and Fizi who are Muslim.
<b>Superstructure</b>	<b>Schematic</b> In this chapter, the story of Upin, Ipin, and friends invites the audience to be tolerant through a story scheme that begins with the arrival of Mei Mei giving orange to his friends who are playing soccer feathers on the field where they used to play. Giving mandarin oranges is one of the traditions in celebrating Chinese New Year which has special meaning for those Chinese people. Mei Mei gave the fruit to his friends who were predominantly Muslim. His friends happily accepted the fruit and thanked Mei Mei. Then Mei Mei invited her friends to come on the second feast day at his house because on the first day Mei -Mei celebrated the feast day at her grandmother's house. Then the scene closes with Upin and Ipin asking for permission from Opah to go on a feast at Mei Mei's house.	Then Opah did not forbid them but instead easily gave permission to her two grandchildren and explained the Chinese New Year's Eve and the Meaning of Chinese New Year's Eve celebration for the two grandchildren. The message of tolerance appreciating religious differences can be seen from the Opah sentence which gives permission to his two grandchildren. Shown at 4:06 minutes Upin asked Opah "Opah, Mei Mei invited us to visit her house on feast day, may I?" Then Opah answered "It's ok...just go..." then Opah explained the meaning of the Chinese New Year.
<b>Micro Structure</b>	<b>Semantics</b>	then Mei Mei easily answered "of course

	<p>The meaning to be emphasized in this part can be seen through the background of the story. In this scene there is a background of figures who have religious and ethnic diversity. Described the Mei Mei figures who are Chinese and ethnic Chinese can make friends with friends who are Muslim and are ethnic Malay. But these differences do not create conflict between them but instead strengthen their friendship and relationship. This tolerance of respecting the diversity and diversity of God's creatures is shown in the scene Fizi asked Mei Mei <i>"We want to come, may we?"</i></p>	<p><i>... but on the second feasts day ..."</i> then Upin asked <i>"Why?"</i> Mei Mei explained <i>"I will go to grandma's house ... there is a big meal"</i>. Mei Mei is happy to invite her friends to come to her house on the feast day without discriminating the religion of her friends. Tolerance respecting the diversity and diversity of God's creatures refers to Al-Qur'an Surah Al-Hujurat verse 13.</p>
	<p><b>Syntax</b> In this part, it uses imperative sentences. Namely the command sentence or order and request. The imperative sentence can be seen at the minute ... when Mei Mei put down the box then Fizi said <i>"Open... open!"</i> then Mei Mei opened the box of oranges and said, <i>"Take it!"</i> while giving oranges to friends. Then, the form of pronouns contained in this part is third-person pronouns that use the words he and he and</p>	<p>Then it can be seen from the phrase <i>"On Chinese New Year's Eve, all families will gather at their parents' house."</i> The pronoun <i>"their"</i> in the sentence is intended for people who are celebrating Chinese New Year. Then the third pronoun can be seen from the sentence <i>"Big meal has a big meaning for Chinese people. It will bring closer relationship between families that</i></p>

	<p>they. As in the phrase "<i>Opah, Mei Mei invite us to come on a feast day to her house. Can we?</i>" The third-person pronouns describe Mei Mei.</p>	<p><i>rarely meet.</i>" The third person pronoun "it" in that sentence refers to the word Chinese New Year's Eve.</p>
	<p><b>Stylistic</b> In this part there is a figurative word at 2:30 in the sentence when Mei Mei said, "<i>I will go to grandma's hoouse there is a big meal .</i>" Mei Mei calls the word "Big meal".</p>	<p>Based on the sentence at 02:30 minutes, in terms of stylistics used by the storyteller to express his opinion that what is meant by big meal does not mean eating something large. But according to the KBBI, a big meal means a binge eating and drinking or a banquet. In this scene, a big meal means a party to eat and drink held by the Mei Mei family to celebrate the Chinese New Year.</p>
	<p><b>Rhetorical</b> In this scene there is a form of repetition of the same vowel in the words in minute 1:54. Language style which is in the form of repetition of the same vowel is called asonance. Mei Mei said "<i>ambil...ambil...banyak-banyak pun tak apa</i>" or in English "please take ...please take...even a lot is okay" Mei Mei invited her friend to take an orange. Then Mei Mei said "for sure ... for sure ... but on the second feast day haa..." when Fizi</p>	<p>One sentence contained a word that was repeated as Mei Mei's affirmation as a speaker to her friends. Based on these sentences, it can be seen that Mei Mei uses the repetition of vowels in the spoken word. In these sentences describe Mei Mei's happy mood when saying it. Mei Mei's words describe her as being happy to be able to share food with his</p>

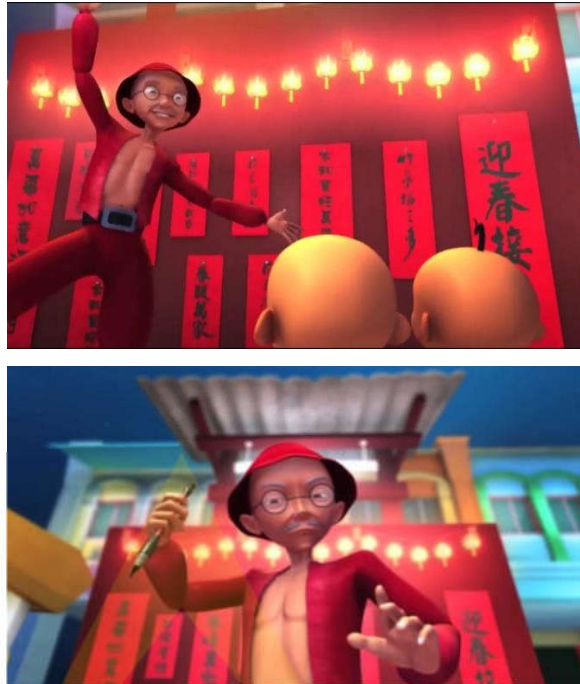
	asked, could they come to Mei Mei's house? The sentence repeated certain words that were full of pressure.	friends and invite her friends to her house.
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Based on the text analysis above, the researcher found a message of tolerance among religious believers created by the story makers Upin & Ipin. The message can be found through the Mei Mei story of sharing food in the form of mandarin oranges which is a tradition for Chinese people and inviting friends of different religions to come for the Chinese New Year celebration that in accordance with the indicator of tolerance namely living harmony and peace with fellow humans and in accordance with the principles of tolerance namely "positive" and "believe". And the attitude of tolerance respecting and respecting other religions that in accordance with the scope of tolerance namely respect believe of others and in accordance with tolerance indicator namely celebration of religious greatdays, shown by the attitude of Opah that allows her two grandchildren to come to attend the Mei Mei invitation.

## **2. Part 2**

### **2.1 Thematic**

The theme of this part is Upin and Ipin's tolerance in diversity. Upin and Ipin's forms of tolerance in this diversity are shown through Upin and Ipin's stories that pay attention to Uncle Ah Tong showing how to make Chinese calligraphy and when Uncle Ah Tong explains about the giant Nian legend in Chinese belief. Although Uncle Ah Tong is a descendant of Tiong Hoa and is Kong Hu chu, Upin and Ipin as Muslims still respect and are willing to listen to Uncle Ah Tong's story and explanation of the culture and beliefs in Kong Hu Chu's religion.



This thematic aspect can be seen from the minutes 6:58 to 10:23 Uncle Ah Tong said *“Want to see ha...? Come here.”* Then Ah Tong walked and said *“This is Chunlien”* with his arms stretched out showing the Chun Lien he made. Uncle Ah tong walked over and said *“Ha ... come here”* then started making Chunlien in front of Upin and Ipin. After that Ah Tong gave an explanation to Upin and Ipin *“Ha...this is a Chunlien...the Chinese put it on the door. there are lots of Ong (luck)...”* then Uncle Ah Tong explained when Ipin asked what was Ong *“Haa... hear this story. Every season, there is one night everyone must be afraid. Because there is Nian. Nian is one giant who likes to eat children.”* Then it is described that the giant left when people lighted firecrackers and made loud blows to objects. Then Uncle Ah Tong confirmed Upin's words *“That's right. That's why Chinese New Year is a lot red and lots of noisy. Must burn firecrackers. So those evil things don't enter the house without being messed up...”* then Uncle Ah Tong explained Ong's understanding *“At the time of Chinese New Year you wear red*

*clothes, your house has a lot of red color, hang this chunlien, you have a lot of good luck...lots of ong...*”

Based on the thematic analysis found at the minutes 06:58 - 10:23, it can be seen that the story makers Upin and Ipin want to convey the message that Muslims must behave tolerantly not look down on and not blame beliefs in different religions. In this part, Upin and Ipin’s attitude is in accordance with the tolerance indicator, namely acknowledge differences by taking positive attitude and respect other people who are different from him.

In the Qur'an Yunus verse 99:

وَلَوْ شَاءَ رَبُّكَ لَأَمَنَّ مِنَ فِي الْأَرْضِ كُلُّهُمْ جَمِيعًا أَفَأَنْتَ تُكْرَهُ النَّاسَ  
حَتَّىٰ يَكُونُوا مُؤْمِنِينَ

Which meansio, “And had your Lord willed, those on earth would have believed- all of them entirely. Then, (O Muhammad), would you compel the people in order that they become believers?” Islam realizes that the religion of mankind in religion and belief is the will of God, because it is impossible to be compared or forced.

## 2.2 Schematic

In this part, Upin and Ipin brought the audience to be tolerant through a story scheme that began when Upin and Ipin visited Uncle Ah Tong who was selling Chunlien (Chinese calligraphy) at the night market. At minutes 6:23, Upin and Ipin suddenly greeted Uncle Ah Tong and made Ah Tong surprised and the calligraphy he was making was untidy. Then Upin and Ipin noticed Ah Tong's calligraphy and asked "What's this, uncle?" then Ah Tong showed how to make Chinese calligraphy. And then Uncle Ah Tong tells the giant legend of Nian in Chinese belief and explains what Ong is.

Upin and Ipin listened to Ah Tong's story and explanation until the end. Then Ms. Ros came and brought her two younger siblings

home. Ros pulled his twin brother's ears when they asked to buy Chunlian because there were lots of Ong.

At the end of the story, this part concludes with a scene of Upin and Ipin seeing many fireworks from outside their house and thinking that Chinese New Year's Eve is very exciting. This was proven by Upin's words in the minutes to "Wow ... how beautiful ... very colorful. Surely Mei-Mei is having fun enjoying a big meal with her family. Then after that see the fireworks. Chinese New Year's Eve is very fun!". Meanwhile on the other hand, after being satisfied accompanying neighboring children by lighting fireworks, Uncle Ah Tong was pensive for not being with his family on big dinner night.

The conclusion of this story is the tolerant attitude of Upin and Ipin to other religious communities, namely Uncle Ah Tong who is a Tiong Hoa religion which is manifested by behaving tolerantly not looking down and not blaming beliefs in different religions. In this part, Upin and Ipin's attitude is in accordance with the tolerance indicator, namely acknowledge differences by taking positive attitude and respect other people who are different from him.

### **2.3 Semantics**

The meaning that the story makers Upin and Ipin want to emphasize in this chapter is the meaning of Kong Hu Chu's beliefs and religious traditions when celebrating the Chinese New Year and the tolerance that exists between characters of different religions. Through the story of Ros with her two younger siblings, Upin and Ipin, they went to the market with the Chinese New Year's atmosphere and at minute 05:25 , Ros explained why the Chinese New Year's atmosphere was red, "*Red for Chinese people is the color of "Ong ". Bring lots of luck.*" Then the scene where Mail and Ah Tong are selling special items of Chinese New Year Eve such as firecrackers and Chunlien (Chinese calligraphy). In addition, Ah



Tong also told a giant legend named Nian that is in Chinese belief. Then, at the minute 11:12, the scene of Upin and Ipin watching fireworks lit as one of Kong Hu Chu's religious traditions during Chinese New Year's Eve. This is evidenced by the sentence of Upin *“Wow...how beautiful...very colorful. Surely Mei Mei is having a great time enjoying big meal dinner with her family. After that seeing the fireworks. Chinese New Year’s Eve is very fun!”*. Then at the minute 11:40, the scene of Uncle Ah Tong lit firecrackers as a tradition on Chinese New Year's eve with neighboring children.

Based on the text of the dialogue from the minute 05:25 to 11:40, it can be seen the meaning emphasized by the story makers in this part is respecting Kong Hu Chu's religious beliefs and traditions when celebrating Chinese New Year and the tolerance that exists between characters of different religions.

In traditional Chinese culture, firecrackers were originally used to scare away evil spirits. It is a countrywide tradition to set off firecrackers during the Chinese New Year period. But the time to set them off differs from region to region. It is popular to set off firecrackers when the reunion dinner is ready. Many families light firecrackers to invite ancestors to celebrate the festival together. It is also a way to add a jubilant atmosphere to the festival and it brings great happiness.<sup>93</sup>

#### 2.4 Syntax

In this chapter, if analyzed in terms of syntax, we can find the form of the use of third person pronouns at the minute 11:21, *“Surely, Mei-Mei is having fun enjoying a big meal with her family.”* The word ‘her’ as a third-person pronoun refers to Mei Mei. Based on the third person pronoun form at 11:21, the story-maker

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<sup>93</sup> Cindy Tang, Chinese New Year Firecrackers, <https://www.chinahighlights.com/travelguide/festivals/chinese-new-year-firecrackers.htm>, accessed on 15 June 2020, 08:21 pm.

conveyed that Upin and Ipin thought that the traditions that existed during Chinese New Year's Eve were pleasant.

## 2.5 Stylistic

The stylistic aspect or the way that is displayed in the story in this chapter uses the climax figure of speech. A figure of speech is a word or phrase that possesses a separate meaning from its literal definition.<sup>94</sup> Climax refers to a figure of speech in which words, phrases, or clauses are arranged in order of increasing importance.<sup>95</sup> A climax signifies something that culminates, reaching the peak of something. Climax language style are members of the affirmation language style group, which are language style groups that use affirmative words to enhance the meaning of ideas, ideas, opinions, words that they wish to express.<sup>96</sup>

At the minute 6:52, Uncle Ah Tong said to Upin “*Don't hold it, it's not dry yet, it will be damaged.*” The sentence contains three ideas namely “don't hold” which is the least important idea. The second idea is “not dry yet”, which has increased in importance from the first idea. The third idea is “it will be damaged” which is the most increasing importance from the previous ideas. Based on these explanations, it can be said that the sentence above contains a climax language style.

## 2.6 Rhetorical

In this part Upin and Ipin's stories are found in sentences that use the Syllepsis figure of speech. Syllepsis is a style of language that confirms something by using one word that has one or more meanings that function in one or more syntactic constructions or connects a word with two other words that actually only one of them

<sup>94</sup>Figure of Speech Examples, <https://examples.yourdictionary.com/figure-of-speech-examples.html>, accessed on 16 June 2020, 10:15 am.

<sup>95</sup>Writing Stylistic Device-Climax, [https://www.myenglishpages.com/site\\_php\\_files/writing-climax-figure-of-speech.php](https://www.myenglishpages.com/site_php_files/writing-climax-figure-of-speech.php), accessed on 16 June 10:40 am.

<sup>96</sup>Majas Klimaks, <https://www.dosenpendidikan.co.id/contoh-majas-klimaks/>, accessed on 16 June 2020, 11:19 am.

has a relationship with the first word.<sup>97</sup> At 09:50 minutes Upin said “Nian is afraid of the red color, and a noise”. Complete construction is *Nian is afraid of the red color and Nian is afraid of noise*. In that sentence, the verb “afraid” collocates with the words “red color” but not “noise”.



At the minute 10:14 asyndeton figure of speech also found in the phrase “*On Chinese New Year...you wear a red shirt, you have a lot of red houses, you hanging this chunlien, you have a lot of good fortune*”. Asyndeton is a writing style where conjunctions (such as “and”, “or”, “but”) are omitted in a series of words, phrases or clauses. It is used to shorten a sentence and focus on its meaning.<sup>98</sup> Asyndeton figure of speech is a style of language that emphasizes

<sup>97</sup> *Gaya Bahasa*, <http://digilib.unila.ac.id/13465/2/BAB%20II.pdf>, accessed on 16 June 2020, 11:10 am.

<sup>98</sup> Asyndeton Examples, <https://examples.yourdictionary.com/asyndeton-examples.html>, accessed on 16 June 2020, 2:30 pm.

something by expressing a sentence without any conjunctions or conjunctions omitting sentences.<sup>99</sup>

**Table 1.2 Part 2**

<b>Discourse Structure</b>	<b>Observed thing</b>	<b>Element</b>
<b>Macro Structure</b>	<b>Thematic</b> The theme of this part is Upin and Ipin's tolerance in diversity.	<b>Topics</b> Upin and Ipin's tolerant attitude towards Uncle Ah Tong's belief in Kong Hu Chu's religion.
<b>Superstructure</b>	<b>Schematic</b> In this part, Upin and Ipin brought the audience to be tolerant through a story scheme that began when Upin and Ipin visited Uncle Ah Tong who was selling Chunlien (Chinese calligraphy) at the night market. At minutes 6:23, Upin and Ipin suddenly greeted Uncle Ah Tong and made Ah Tong surprised and the calligraphy he was making was untidy. Then Upin and Ipin noticed Ah Tong's calligraphy and asked "What's this, uncle?" then Ah Tong showed how to make Chinese calligraphy. And then Uncle Ah Tong tells the giant legend of Nian	in Chinese belief and explains what Ong is. Upin and Ipin listened to Ah Tong's story and explanation until the end. Then Ms. Ros came and brought her two younger siblings home. Ros pulled his twin brother's ears when they asked to buy Chunlian because there were lots of Ong. At the end of the story, this part concludes with a scene of Upin and Ipin seeing many fireworks from outside their house and thinking that Chinese New Year's Eve is very exciting.
<b>Micro Structure</b>	<b>Semantics</b> The meaning that the story makers Upin and Ipin want to emphasize in this chapter is the meaning of Kong Hu Chu's beliefs and religious traditions when celebrating the Chinese New Year and the tolerance that exists between characters of	In addition, Ah Tong also told a giant legend named Nian that is in Chinese belief. <i>that seeing the fireworks. Chinese New Year's Eve is very fun!</i> ". Then at the minute 11:40, the scene of Uncle Ah Tong lit firecrackers as

<sup>99</sup> *Gaya Bahasa*, <http://digilib.unila.ac.id/13465/2/BAB%20II.pdf>, accessed on 16 June 2020, 11:40 am.

	<p>different religions. Through the story of Ros with her two younger siblings, Upin and Ipin, they went to the market with the Chinese New Year's atmosphere and at minute 05:25, Ros explained why the Chinese New Year's atmosphere was red, "<i>Red for Chinese people is the color of "Ong". Bring lots of luck.</i>" Then the scene where Mail and Ah Tong are selling special items of Chinese New Year Eve such as firecrackers and Chunlien (Chinese calligraphy).</p>	<p>a tradition on Chinese New Year's eve with neighboring children. Based on the text of the dialogue from the minute 05:25 to 11:40, it can be seen the meaning emphasized by the story makers in this part is respecting Kong Hu Chu's religious beliefs and traditions when celebrating Chinese New Year and the tolerance that exists between characters of different religions.</p>
	<p><b>Syntax</b> In this chapter, if analyzed in terms of syntax, we can find the form of the use of third person pronouns at the minute 11:21, "<i>Surely, Mei-Mei is having fun enjoying a big meal with her family.</i>"</p>	<p>The word 'her' as a third-person pronoun refers to Mei Mei. Based on the third person pronoun form at 11:21, the story-maker conveyed that Upin and Ipin thought that the traditions that existed during Chinese New Year's Eve were pleasant.</p>
	<p><b>Stylistic</b> The stylistic aspect or the way that is displayed in the story in this chapter uses the climax figure of speech. A figure of speech is a word or phrase that possesses a separate meaning from its literal definition. Climax refers to a figure of speech in which words, phrases, or clauses are arranged in order of increasing importance. A climax signifies something that culminates, reaching the peak of something. At the</p>	<p>The sentence contains three ideas namely "don't hold" which is the least important idea. The second idea is "not dry yet", which has increased in importance from the first idea. The third idea is "it will be damaged" which is the most increasing importance from the previous ideas. Based on these explanations, it can be said that the</p>

	minute 6:52, Uncle Ah Tong said to Upin “ <i>Don't hold it, it's not dry yet, it will be damaged.</i> ”	sentence above contains climax figure of speech.
	<p><b>Rhetorical</b></p> <p>In this part Upin and Ipin's stories are found in sentences that use the Syllepsis figure of speech. Syllepsis is a style of language that confirms something by using one word that has one or more meanings that function in one or more syntactic constructions or connects a word with two other words that actually only one of them has a relationship with the first word. At the minute 09:50, Upin said “Nian is afraid of the red color, and a noise”. Complete construction is <i>Nian is afraid of the red color and Nian is afraid of noise</i>. In that sentence, the verb “afraid” collocate with the words “red color” but not “noise”</p>	<p>At the minute 10:14 asyndeton figure of speech also found in the phrase “<i>On Chinese New Year...you wear a red shirt, you have a lot of red houses, you hanging this chunlien, you have a lot of good fortune</i>”. Asyndeton is a writing style where conjunctions (such as “and”, “or”, “but”) are omitted in a series of words, phrases or clauses. It is used to shorten a sentence and focus on its meaning. Asyndeton figure of speech is a style of language that emphasizes something by expressing a sentence without any conjunctions or conjunctions omitting sentences.</p>

Based on the analysis of the text above, the researcher found a message of tolerance among religious believers in the Upin and Ipin animation episode Gong Xi Fa Cai through Upin and Ipin stories that value the beliefs and beliefs in Kong Hu Chu's religion which are professed by Uncle Ah Tong. The message is found in the sentences at 5:25, 6:58, 10:23, 11:12, . that in accordance with the indicator of tolerance namely acknowledge differences by taking a positive attitude and respect other people who are different from him. The

message of tolerance also has harmony with the teachings of Islam not to blame the religion and beliefs of others.

### Part 3

#### 3.1 Thematic

The theme of this chapter is to practice tolerance among religious believers in the form of celebrations of religious feast days. This form of tolerance is displayed through the story of Opah, who teaches tolerance to her two grandchildren. On the first day of Chinese New Year celebrations, Opah tells two grandchildren to visit the home of Uncle Ah Tong who was celebrating the Chinese New Year.

Scene Opah tells her two grandchildren to go on a feast at Uncle Ah Tong's house (at the minute 12:22)

Opah: *"Why don't you guys go to Uncle Ah Tong's house for a feast?"*

Upin: *"Later, wait until Mei-Mei comes back (from her grandmother's house)"*

Opah: *"Why don't you go to Uncle Ah Tong's house? poor him...he's alone."*

Upin: *"I don't want to. Uncle didn't invite us"*

Opah: *"just go... (to uncle's house)".* (Then Upin and Ipin go to Uncle Ah Tong's house wearing Muslim clothes and when they go home they bring a lot of angpau (gift of money in a red envelope) in hand).

The second form of religious tolerance is an attitude of tolerance to do justice to everyone.

Scene Upin and Ipin coming home from a feast (minute 13:05)

Ipin: "Sister! Look at this. A lot ... "(while showing Rospau in his hand to Ms. Ros).



In the scene, Upin and Ipin, who looked very happy because they returned with a lot of *angpau* (gift of money in a red envelope), showed that in celebrating Chinese New Year in the animated series "Upin and Ipin", there was no distinction between religions adhered to by guests who come to honor the feast at his home. Every child who comes to the Chinese New Year is treated equally and anyone who visits is given a gift of money in a red envelope as a present during the Chinese New Year celebration. This is a reflection of the attitude of religious tolerance do justice to everyone and does not discriminate against any religion. Religious views and attitudes with a nuance of equality must always be used as the most important part of efforts to build and preserve tolerance amid diversity.

The Chinese New Year red envelope is a traditional gift for children during Chinese New Year. Those who receive a red envelope are wished another safe and peaceful year. Chinese people love the color red, and regard red as the symbol of energy, happiness and good luck. Sending red envelopes is a way to send good wishes and luck (as well as money). Actually, the significance of red envelopes is the red paper, not the money inside. Wrapping lucky money in red envelopes is expected to bestow more happiness and blessings on the receivers.<sup>100</sup>

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<sup>100</sup> Cindy Tang, Red Envelopes/ Packets – Amount, Symbols and How to Give, <https://www.chinahighlights.com/travelguide/festivals/red-envelop.htm>, accessed on 25 June 2020, at 07:40 pm.



### 3.2 Schematic

The scheme created in this part begins with On the first day of the Chinese New Year, Opah told Upin and Ipin to go on a feast at uncle Ah Tong's house. at first, Upin and Ipin were reluctant, with the excuse of not being invited by Uncle Ah Tong, but in the end, they went to uncle ah tong's house at the behest of Opah. Then Upin and Ipin returned home with lots of Angpau (gift of money in red envelopes) and were shown to Ms. Ros. Then Ehsan called Upin and Ipin to tell them that he would wear Chinese clothes when he went to Mei Mei's house.

On the next day, Upin, Ipin, Jarjit, and Mail went to Mei Mei's house. Tok Dalang, Uncle Muthu, Uncle Ah Tong, Devi, and Susanti arrived first at Mei Mei's house. After a while, Ehsan and Fizi arrived. Ehsan wore a gold-colored shirt that was so dazzled that Fizi was forced to wear sunglasses. then Jarjit said a poem “one or two limes, your clothes are a lot of glare” to Ehsan. Upin said Ehsan's clothes were not Ong. Mei Mei said the red shirt was Ong and the gold shirt was more Ong.

The story in this part closes with Upin and Ipin seeing the lion dance in the front yard of Mei Mei's house. The lion dance came up to Upin and peeled the orange held by Upin. Then Mei Mei took the oranges from Ipin because oranges peeled by the lion dance had a lot of "Ong". The lion dance rises to the top and jumps to pick up leaves and then drops them around Mei Mei. Then the lion dance dropped a leaf on Mail's face. Jarjit laughed, then a bigger leaf fell to his face too. Fizi said that Mei Mei's house now looked unclean because of the leaves dropped by the lion dance. Then Upin suggested sweeping the leaves later. Then Mei Mei denied Upin's suggestion, because the leaves all had a lot of "Ong". This part illustrates indicators of religious tolerance, namely, respecting the celebration of the holidays of other religions, greeting each other with members of other

religions or non-Muslims, and in accordance with the principles of tolerance namely, the principle of religious freedom.

### 3.3 Semantics

The semantic aspect or meaning to be emphasized in part 3's story can be seen through the background of the story when Opah gives advice to her two grandchildren, Upin and Ipin, when Ehsan tells Upin and Ipin that Ehsan will wear the Chinese New Year clothes when coming to Mei-Mei's house. to attend the May-May invitation for Chinese holidays

Scene Opah advises Upin and Ipin (at the minutes 13:50)

Upin: *"If we don't wear (Chinese clothes), then we can't go to Mei-Mei's house?"*

Opah: *"Aii ... who said that? Just wear any clothes ... as long as it's polite."* On The next day, Upin and Ipin and everyone who came to Mei Mei's house wore their own special clothes.



The meaning to be emphasized in this part can be seen from Opah's attitude telling Upin and Ipin to wear whatever clothes they have, Opah tries to teach her two grandchildren that in order to appreciate the holidays of a certain group or religion we don't need to follow their traditions fully and no need to follow sacred worship

rituals. Visiting a neighbor who has a celebration is enough to honor the invitation without having to follow the prevailing traditions in the group.

Tolerance is illustrated by the attitude of Upin and Ipin who do not give up their identity as a Muslim, where they wear koko clothes (Malay Muslim clothes wrapped around a sarong or songket on the waist) when going out on a feast instead of wearing Chinese New Year clothes as Chinese traditions. In this scene it appears that there is no coercion of the values of a group's trust in other groups. Everyone is free to practice their beliefs.

Based on the setting of the story and the sentence in the part, it is seen that the makers of Upin and Ipin's stories want to teach that in order to appreciate the holidays of a certain group we do not need to follow their traditions fully. Visiting neighbors who are having a celebration is enough without having to follow the traditions prevailing in the group and there is no compulsion to the values of one group's trust in other groups. Everyone is free to practice their beliefs.

### 3.4 Syntax

In terms of syntax it can be seen from the form of sentences that use third-person pronouns, at 12:22, opah said “*Why don't you go to Uncle Ah Tong's house? poor him...he's alone.*” The word “he” in the sentence referring to Uncle Ah Tong.

### 3.5 Stylistic

In terms of stylistic, in this part shown at the minute 14:41, Jarjit said a *pantun* “*dua tiga biji limau, baju kamu banyak silau*” or in English “*Two or three oranges, your clothes are a lot of glare*” when he saw Ehsan came wearing a golden Chinese clothes with dazzling color. one of the habits that jarjit always does is say *pantun* that begins with the word “two-three” or “dua tiga”. The *pantun* sentence uses the style of assonance figure of speech. Assonance

takes place when two or more words, close to one another repeat the same vowel sound, but start with different consonant sounds. The same vowel manifestation in the sentence above is in the vocal sounds [a] and [u].

The shortest pantun consists of two rows having a rhythmic bond and has the same pronunciation term.<sup>101</sup> Pantun culture is a native Malay culture. Pantun in Malaysia and Indonesia were written about four centuries ago. For Malay people, pantun is an artistic symbol and is often used as a communication tool.<sup>102</sup>



### 3.6 Rhetorical

In this part, we found the use of figure of speech repetitions, in the sentence at the minute 14:14, Mei Mei said “I like... I like...” when she saw her friends come to Mei Mei's house. Then, at 14:21, Ipin said, “true true true” when agreeing to Mail's suggestion that they eat first. Then at the minute 14:23 Mai-Mei said “ha ... come in, come in, let's go inside...” When she invited her friends into the

<sup>101</sup> Malay Dictionary, <https://educalingo.com/en/dic-ms/pantun>, accessed on 25 June 2020, 10:15 am.

<sup>102</sup> R.S.. Dewi, “Representation of Communication Between Cultures and Moral Messages in Animation Film”, *Jurnal Komunikasi Pembangunan*, Vol.10 No.1, February 2012, p.20.

house. Then at the minute 2:27, Mei-Mei's mother said, “Come in – come in. All of these can be eaten” when offering foods to Upin Ipin, and his friends. Then at the minute 3:17, Uncle Ah Tong said “Ha ... let's have a seat. Let's eat. Upin Ipin, here here.” When inviting Upin and Ipin to eat together at the table. Then at the minute 15:42, Mei Mei exclaimed “yeay!...it's coming!...it's coming!...Come-Come, follow me!” when she heard the lion dance came in front of her house.

All the sentences above show a repetitive figure of speech (repetition). Figures of speech that employ repetition usually repeat single words or short phrases, but some can involve the repetition of sounds while others might involve the repetition of entire sentences.<sup>103</sup> Repetition in the sentence above is in the form of repetition of just one word that is said repeatedly.<sup>104</sup>

**Table 1.6 Part 3**

<b>Discourse Structure</b>	<b>Observed thing</b>	<b>Element</b>
<b>Macro Structure</b>	<b>Thematic</b> The theme in this story is tolerance between religions	<b>Topics</b> The theme of this chapter is to practice tolerance among religious believers in the form of celebrations of religious feast days. This form of tolerance is displayed through the story of Opah, who teaches tolerance to her two grandchildren. On the first day of Chinese New Year celebrations, Opah tells two grandchildren to visit the home of Uncle Ah Tong who was celebrating the Chinese New Year.

<sup>103</sup> *Repetition Definition*, <https://www.litcharts.com/literary-devices-and-terms/repetition>, accessed on 25 June 2020, 10:30 am.

<sup>104</sup> Okke K.S. Zaimar, “*Majas dan Pembentukannya*”, *Jurnal Makara, Sosial Humaniora*, Vol.6, No. 2, December 2002.

<b>Superstructure</b>	<p><b>Schematic</b></p> <p>The scheme created in this part begins with On the first day of the Chinese New Year, Opah told Upin and Ipin to go on a feast at uncle Ah Tong's house. at first, Upin and Ipin were reluctant, with the excuse of not being invited by Uncle Ah Tong, but in the end, they went to uncle ah tong's house at the behest of Opah. Then Upin and Ipin returned home with lots of Angpau (gift of money in red envelopes) and were shown to Ms. Ros. Then Ehsan called Upin and Ipin to tell them that he would wear Chinese clothes when he went to Mei Mei's house.</p>	<p>On the next day, Upin, Ipin, Jarjit, and Mail went to Mei Mei's house. Tok Dalang, Uncle Muthu, Uncle Ah Tong, Devi, and Susanti arrived first at Mei Mei's house. After a while, Ehsan and Fizi arrived. Ehsan wore a gold-colored shirt that was so dazzled that Fizi was forced to wear sunglasses. then Jarjit said a poem “one or two limes, your clothes are a lot of glare” to Ehsan. Upin said Ehsan's clothes were not Ong. Mei Mei said the red shirt was Ong and the gold shirt was more Ong. The story in this part closes with Upin and Ipin seeing the lion dance in the front yard of Mei Mei's house.</p>
<b>Micro Structure</b>	<p><b>Semantics</b></p> <p>The semantic aspect or meaning to be emphasized in part 3's story can be seen through the background of the story when Opah gives advice to her two grandchildren, Upin and Ipin, when Ehsan tells Upin and Ipin that Ehsan will wear the Chinese New Year clothes when coming to Mei-Mei's house. to attend the May-May invitation for Chinese</p>	<p>The meaning to be emphasized in this part can be seen from Opah's attitude telling Upin and Ipin to wear whatever clothes they have, Opah tries to teach her two grandchildren that in order to appreciate the holidays of a certain group or religion we don't need to follow their traditions fully and no need to follow sacred worship rituals. Visiting a neighbor who has a celebration is enough to honor the invitation without having to follow the prevailing traditions in the group.</p>

	<p>holidays. Scene Opah advises Upin and Ipin (at the minutes 13:50) Upin: <i>“If we don't wear (Chinese clothes), then we can't go to Mei-Mei's house?”</i>, Opah: <i>“Aii... who said that? Just wear any clothes ... as long as it's polite.”</i> On The next day, Upin and Ipin and everyone who came to Mei Mei's house wore their own special clothes.</p>	<p>Based on the setting of the story and the sentence in the part, it is seen that the makers of Upin and Ipin's stories want to teach that in order to appreciate the holidays of a certain group we do not need to follow their traditions fully. Visiting neighbors who are having a celebration is enough without having to follow the traditions prevailing in the group and there is no compulsion to the values of one group's trust in other groups. Everyone is free to practice their beliefs.</p>
	<p><b>Syntax</b> In terms of syntax it can be seen from the form of sentences that use third-person pronouns, at 12:22, opah said</p>	<p><i>“Why don't you go to Uncle Ah Tong's house? poor him...he's alone.”</i> The word “he” in the sentence referring to Uncle Ah Tong.</p>
	<p><b>Stylistic</b> In terms of stylistic, in this part shown at the minute 14:41, Jarjit said a <i>pantun</i> <i>“dua tiga biji limau, baju kamu banyak silau”</i> or in English <i>“Two or three oranges, your clothes are a lot of glare”</i> when he saw Ehsan came wearing a golden Chinese clothes with dazzling color. one of the habits that</p>	<p>jarjit always does is say <i>pantun</i> that begins with the word “two-three” or “dua tiga”. The <i>pantun</i> sentence uses the style of assonance figure of speech. Assonance takes place when two or more words, close to one another repeat the same vowel sound, but start with different consonant sounds. The same vowel manifestation in the sentence above is in the vocal sounds [a] and [u]</p>
	<p><b>Rhetorical</b> In this part, we found the use of figure of speech repetitions, in the sentence at the</p>	<p>When she invited her friends into the house. Then at the minute 2:27, Mei-Mei's mother said, “Come in – come in. All of these can be</p>

	<p>minute 14:14, Mei Mei said “I like... I like...” when she saw her friends come to Mei Mei's house. Then, at 14:21, Ipin said, “true true true” when agreeing to Mail's suggestion that they eat first. Then at the minute 14:23 Mei-Mei said “ha ... come in, come in, let's go inside ...”</p>	<p>eaten” when offering foods to Upin Ipin, and his friends. Then at the minute 3:17, Uncle Ah Tong said “Ha ... let's have a seat. Let's eat. Upin Ipin, here here.” When inviting Upin and Ipin to eat together at the table. Then at the minute 15:42, Mei Mei exclaimed “yeay!...it's coming!...it's coming!...Come-Come, follow me!” when she heard the lion dance came in front of her house.</p>
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Based on the text analysis above, the researcher found messages of religious tolerance in the form of religious holidays. This form of tolerance is shown in the story of Opah, who teaches tolerance to her two grandchildren. At 12:22 minutes, on the first day of the Chinese New Year, Opah told her two grandchildren to visit Uncle Ah Tong's house, which was celebrating Chinese New Year. Then the second form of religious tolerance is tolerance to do justice to all, which was shown at the 13:05 minute, Upin and Ipin who looked happy because they came home with lots of angpau (China gift of money in a red envelope). This is a reflection of the attitude of religious tolerance to do justice to all and not to differentiate between religions. Then the third attitude of tolerance is seen at 13:50 minutes. Tolerance is illustrated by the attitude of Upin and Ipin who do not take off their identity clothes, where they wear Koko clothes (typical Malay Muslim clothes wrapped around a sarong or songket at the waist) when going on a holiday instead of wearing Chinese New Year clothes like the tradition of the Chinese community.

This part illustrates indicators of religious tolerance, namely, respecting the celebration of the holidays of other religions, greeting each other with members of other religions or non-Muslims, and in accordance with the principles of tolerance namely, the principle of religious



freedom. In this scene, it can be seen that there is no compulsion on the values of one group's belief against another group. Everyone is free to practice their belief.

#### **b. Analysis of Social Cognition in Upin and Ipin Series Season 7 Episodes Gong Xi Fa Cai**

Discourse analysis not only limits its attention to the structure of the text, but also how a text is produced. Teun A Van Dijk offers an analysis called social cognition. According to Teun a Van Dijk's discourse analysis theory, it is also necessary to conduct research on social cognition that examines journalists' metal awareness, or in this case the story makers in Upin and Ipin's animation. Mental awareness refers to the creator of the story or author in forming the text of the story in his work. The cognitive approach is based on the assumption that text has no meaning, but the meaning is given by the language user. Thus, in this study, researchers will see how the understanding of Haji Burhanuddin Md Radzi as Managing Director and Hajah Ainon Ariff as Chief Content Director in creating animated life stories of Upin and Ipin.

Upin and Ipin are Malaysian television series of computer-animated shorts produced by Les' Copaque Production. When the company was first established, as stated in the Upin and Ipin official web pages, Managing Director Haji Burhanuddin and his wife Hajah Ainon targeted to create a simple story that would relate to anyone no matter their age and background. LCP produces an adventure story with a Malaysian 'village' background, they named it "Kampung Durian Runtuh". The idea to produce a short animated series was conceived by Haji Burhanuddin to test the acceptance of 3D animation by Malaysian viewers before releasing "Geng: Beginning Adventure". Since the majority of Malaysians are Muslims, he came out with a plan to create a story about fasting during the month of Ramadan on Malaysian's television channel TV9 on September 11, 2007 as an eight episode program for Muslims Ramadan special, to inspire the significance of the Islamic holy month

especially amongst children. The now-iconic animated twin boys Upin and Ipin were chosen to star in their series because they were easy to model and animate - they have no hair (although Upin does have one wire) and have the same features. The content and storyline for Upin & Ipin the series were co-written and supervised by Haji Burhanuddin and his wife Hajah Ainon.

In an interview with Upin and Ipin animation production company's (Les Copaque) Chairman, Mr. Burhanuddin in August 2011<sup>105</sup>, he explained that after several experiments with variety of genres in television series for Upin and Ipin, finally he noticed that Asia was hungry for animation that is tailored to our culture and that would benefit the children. "Initially the wanted to do all sorts of genres. But after doing research among others, we followed MDeC (the multimedia Development Corp)- we found that Asia was hungry for animation that is tailored to our culture and that would benefit the children," says Burhanuddin.

Interestingly, at first, they just did it as a hobby on their own. As Hj. Ainon's statement as the company's content creative director, Ainon says "We did it for fun. Now it has become work!" They just wanted to produce dramas for fun. But then fate intervened their daughter introduced them to her three friends who were fresh graduates from Multimedia University. The youths were keen also to produce a 3D animated film. The three young men are Mohd Nizam Abdul Razak, Mohd Safwan Abdul Karim, dan Usamah Said. And after a few years later, the Multimedia University graduates left Les' Copaque to set up their own company, Animosta Studios. They created a superhero-based animated series called Boboiboy.

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<sup>105</sup> Mohd Hafiz Mahpar, *The Wonderful World of Les' Copaque*. Retrieved From <https://www.thestar.com.my/business/business-news/2012/11/10/the-wonderful-world-of-les-copaque>, accessed on 26 July 2020, 8:20 am.

According to Mr. Burhanuddin, in order to attract Malay audiences or Malay Market, had to do it through Islamic content, so they made episodes that tell about the fasting month. "I was thinking of catching the Malay Market. We thought the best way to attract them was through Islamic content, so we focused on the subject of fasting for the first time." Says Burhanuddin. Then, Mr. Burhanuddin did not stop at the Malay Market, but wanted to expand the market or go international. As stated by Mr. Burhanuddin "We decided to do a proper production of Upin and Ipin by changing the format to seven-minute episodes so the TV stations could choose to run them as a half-hour programme comprising three episodes. To go international, we couldn't go too Islamic as it would narrow the market. So we don't portray it as Islamic content but as content that promotes good moral values."

So, Upin and Ipin's animation was created by Hajah Ainon for audiences from all ages and backgrounds. Both the audience who have different religious backgrounds, ethnicities and ages. Because of differences in background and age of the audience it was Upin and Ipin's animation that presented story content that contained tolerance between a community's life that had different religious and ethnic diversity. In addition, Upin and Ipin's animation is also full of stories that contain examples of positive good behavior and religious tolerance so that they can be watched for all ages from children to adults.

### **c. Analysis of Social Contexts in Upin and Ipin Series Season 7 Episodes Gong Xi Fa Cai**

The third dimension which is the last dimension in the analysis of Teun A. Van Dijk's discourse is social analysis. Discourse is part of the discourse that develops in society, so to examine the text needs to be done inter-textual analysis by examining how discourse about a matter is produced and constructed in society. If related to this research, then researchers will find the reason for Haji Burhanuddin and Hajah Ainon

to make Upin and Ipin stories based on social contexts that occur in the community.

Hajah Ainon tells in the story of Upin and Ipin who live in a village called 'Kampung Durian Runtuh' with a social environment consisting of various ethnicities and religions. Upin and Ipin who are Muslim and of Malay descent are friends with friends of different religions such as Mei-Mei who are Konghuchu and Chinese, then Jarjit who is Singh and Devi who are Hindu and Indian. The diversity of tribes and religions in the Upin and Ipin stories does indeed occur in Malaysia. The creators of the Upin and Ipin animated stories want to show that diversity does not become a problem or conflict but with ethnic, tradition, cultural and religious diversity can create tolerance and harmony in social life.

The Upin and Ipin animated series has provided a different paradigm about edutainment with social interaction using various ethnic and cultural groups to disseminate racial harmony and national stability. Narrative stories and characters in upin and ipin symbolize the unity or identity of a typical Malaysian among earnest groups that focus on life in rural areas. This illustrates the close relations of various ethnic groups, for example Malay, Chinese and Indian and Malaysian daily lifestyle which creates a bridge of tolerance, sensitivity, harmony and uniqueness that can be shared together. Malaysian society is a multicultural community that lives together harmoniously and is also known for its colorful culture including various festivals, food, ethnicity, traditions and much more. It is important to foster unity and maintain

In Upin and Ipin's animation there are several cultural visuals that symbolize Malaysia's multi-cultural identity. In terms of location, the Upin and Ipin animated series mainly focuses life in rural areas. This illustrates the close strata of different indigenous groups, for example, Malay, Chinese and Indian and Malaysian daily life. These figures illustrate the identity of Malaysians whose sensitivity and acceptance of

others through respect and recognition of other cultures despite differences.<sup>106</sup>

In Upin and Ipin's animation, the creator of this story also wanted to show a visual background in a village called 'Kampung Durian Runtuh'. Durian Runtuh is the name of the village where Upin and Ipin and their friends live. It is named Kampung Durian Runtuh because there are many durians that can be found in this village, one of which is the durian garden owned by Atok Dalang. The name Durian Runtuh presented a wait for an abundant fortune. In Indonesian proverb, waiting for the windfall means waiting for a sudden and unexpected fortune. Most of the houses in the form of wooden houses on stilts with a large yard and there is a garden beside the house planted with plants and there is a chicken coop in the yard of Atok Dalang house, typical of the atmosphere in the countryside. In the village inhabited by people from various ethnicities and religions. They have different religions but can live in harmony and peace. In the Upin and Ipin animations also depict life of religious tolerance such as respecting celebrations of other religions, please help with people of different faiths, greeting and congratulating other religious holidays such as during Chinese New Year celebrations for Konghuchu, Eid al-Fitr for Islam and Hari Raya Deepavali for Hinduism. Not only giving greetings to religious Great day but the figures in Upin and Ipin also helped each other to prepare for the interfaith celebrations of one another.

On the other hand, the purpose of creating the Upin and Ipin animation is to strengthen the bonding between parents and children watching at home, because in this animation contains an educational story but with a storyline that is easily understood by all ages, including children. more than that, in terms of education, upin and ipin animations which are rich in educational stories and highlight the theme of tolerance are very

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<sup>106</sup> Dahlan bin Abdul Ghani, "*Upin&Ipin...*", *Historia y Communication Social*, Vol.20 No. 1, 2015. p.246.

suitable for use by teachers and educators to be used as a medium of learning to provide students with understanding the meaning of tolerance through upin and ipin animations.

#### **d. Upin and Ipin animated films as learning media**

Islamic religious education is one of the subjects found at all levels of education in Indonesia from basic education to higher education. As a lesson that must be delivered, of course the teacher can use various ways to convey the lesson so that it can be accepted by students well. The delivery of subject matter can take advantage of technology, both audio, visual and audiovisual technology. With the use of audio, visual and audiovisual technology, it is hoped that the learning atmosphere and the quality of learning and learning outcomes can be improved. Learning media is an important factor in improving the quality of learning. This is due to technological developments in the field of education that demand efficiency and effectiveness in learning. To achieve optimal levels of efficiency and effectiveness, one effort that needs to be done is to reduce, even if necessary, to eliminate the dominance of the verbalistic learning system by using learning media.<sup>107</sup>

One of the audio visual learning media is animated film. Animations that are popular and watched by many children are Upin and Ipin. In the animation upin and ipin represented the diversity of religion and multiculturalism in Malaysian society is the Upin and Ipin animation that presents figures of children from several ethnic groups that reflect the life of Malaysian society. Where ethnic and religious diversity also occurs in Indonesia. Amid the many trends of intolerance that exist, it is important for children to learn tolerance from an early age. An attitude of tolerance can be instilled if there is a complete and balanced understanding of religion between the relationship between humans and God and the relationship between humans and other humans as well as openness. In this case, to be

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<sup>107</sup> Ernanida, "Media Audio Visual dalam Pembelajaran PAI", Murabby, Vol. 2 No. 1, 2019, p. 104.

able to instill the value of education effectively, teachers or parents need to understand the various methods and strategies, strategies that are fun and can arouse children's motivation. Through the animated film media of Upin and Ipin, educators can take advantage of the animated films of Upin and Ipin as learning media, because in the animation of Upin and Ipin there are many values of multicultural education and religious tolerance.<sup>108</sup>

In the Upin and Ipin animated films contain many values of religious tolerance education, in the episode entitled Gong Xi Fa Cai, namely good character towards others, such as tolerance, generosity, respect for others, and hidup harmoni dengan respect for differences. The story of the daily life of people who live in peace and harmony coexist with the diversity of religions and tribes is shown in this animation. Mei-me figure who is of Chinese descent and the Kong Hu Chu religion can live side by side with Upin Ipin and his friends who are Muslim. Mei-Mei's attitude of inviting her friends to come to her house on Chinese Great days and gave mandarin oranges according to Chinese traditions to all her friends regardless of religious differences is one of religious tolerance to lived in peace with respect for differences. And there are values of mutual respect and respect for other people of different religions.

In the curriculum of "Pendidikan Agama Islam dan Budi Pekerti" in schools, one of the goals is to create human beings Indonesia who is religious and has noble character, namely human beings who are knowledgeable, diligent in worship, intelligent, productive, honest, fair, ethical, disciplined, tolerant (*tasamuh*), maintain personal and social harmony and develop religious culture in life as citizens, citizens, and citizens of the world.<sup>109</sup> As pedagogical implication, to realize the aim of the Islamic Education curriculum, namely tolerant students, upin and ipin animation can be used by teachers and educators as learning media in

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<sup>108</sup> Al Ihwanah, "Nilai Pendidikan Islam dalam Animasi Upin Ipin dan Signifikansinya Terhadap Sikap Toleransi Beragama Anak SD", AL-MURABBI, Vol.5 No. 2, 2019. p. 159.

<sup>109</sup> Mujahidil Mustaqim, "Analisis Nilai-Nilai Toleransi Dalam Kurikulum Pendidikan Agama", Jurnal Pendidikan Agama Islam, Vol. XVI No.1, 2019, p. 89.

material related to religious tolerance. The attitude of tolerance contained in the animation of Upin and Ipin which is always watched by children will have an influence on children's development. Among them are the influence of imitation and character building. Thus, children can imitate tolerant attitudes and good attitudes contained in upin and ipin animations. Therefore, parents and educators can use upin and ipin animation as learning media while still providing supervision and assistance to children in the learning process. From several studies that have been done before, most of them raised the research of films targeting adult audiences. Some of them are research that has been conducted by Nur Hikma Usman at 2017 conducted the study entitled "Representation of the Value of Interfaith Tolerance in Religion in the Film Aisha Biarkan Kami Bersaudara"<sup>110</sup>, then research entitled "Representasi toleransi dalam film My Name is Khan" conducted by Elfira Rose Ardiansari.<sup>111</sup> Then research conducted by Utami Yulianti Azizah at 2017 conducted a study entitled "Tolerance Values Interfaith Religion and Its Cultivation Techniques in the movie 99 Cahaya di Langit Eropa".<sup>112</sup> The study raised a film with an adult target audience, so that the animation of Upin and Ipin, which is rich in the theme of religious tolerance, is the right choice as a spectacle for children as well as children's learning media in recognizing religious tolerance from an early age.

## IAIN PURWOKERTO

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<sup>110</sup> Nur Hikma Usman, "Representasi Nilai Toleransi Antar Umat Beragama dalam Film Aisyah Biarkan Kami Bersaudara" (Makassar: UIN Alauddin Makassar, 2017).

<sup>111</sup> Elfira Rose Ardiansari, Thesis: "Representasi toleransi dalam film My Name is Khan", (Yogyakarta: UIN Sunan Kalijaga, 2014)

<sup>112</sup> Utami Yulianti Azizah, Thesis: "Nilai-Nilai Toleransi Antar Umat Beragama dan Teknik Penanamannya dalam Film 99 Cahaya di Langit Eropa" (Lampung: UIN Raden Intan, 2017).



## CHAPTER V

### CLOSING

#### A. Conclusion

Based on the results of the analysis using the discourse analysis method proposed by Teun A Van Dijk which includes text analysis, social cognition analysis and social context analysis, the researchers found a discourse of tolerance among religious believers in Upin and Ipin Season 7 Episodes of "Gong Xi Fa Cai". This message of tolerance between religious people was found in three parts in the Episode entitled Gong Xi Fa Cai.

First, in part one, the message of tolerance among religious believers was found in the form of sharing with others and mutual respect for followers of other religions. In this part was found indicator of tolerance namely living harmony and peace with the principles of tolerance, namely "positive" and believe". People think " positively" in encounters and relationships with followers of other religions if they can saw the positive first and not the negative first. Positive thinking needs to be made into an ongoing attitude. People who are used to thinking negatively will find great difficulties to get along with other people, especially with people of other faiths.

Second, in the second part, found a message of tolerance among religious believers in the form of respecting other religions and not blaming the beliefs held by others. Dalam part ke dua ini, ditemukan indicator of tolerance namely respect the belief of others, celebration of religious days, acknowledge differences by taking positive attitude and respect other people who are different from him.

Third, in the third part, the message of tolerance among religious believers is found in the form of not forcing others to follow their beliefs and allowing other religions to practice their beliefs and traditions. This part illustrates indicators of religious tolerance, namely, respecting the celebration of the holidays of other religions, greeting each other with members of other religions

or non-Muslims, and in accordance with the principles of tolerance namely, the principle of religious freedom.

The fourth, as pedagogical implication, to realize the aim of realizing tolerant students, upin and ipin animation can be used by teachers and educators as learning media in material related to religious tolerance. One of the audio-visual learning media is animated film. Animations that are popular and watched by many children are Upin and Ipin. In the animation upin and ipin represented the diversity of religion and multiculturalism in Malaysian society is the Upin and Ipin animation that presents figures of children from several ethnic groups that reflect the life of Malaysian society. Where ethnic and religious diversity also occurs in Indonesia. Amid the many trends of intolerance that exist, it is important for children to learn tolerance from an early age. The attitude of tolerance contained in the animation of Upin and Ipin which is always watched by children will have an influence on children's development. Among them are the influence of imitation and character building. Thus, children can imitate tolerant attitudes and good attitudes contained in upin and ipin animations. Therefore, parents and educators can use upin and ipin animation as learning media while still providing supervision and assistance to children in the learning process.

### **B. Suggestion**

The following are suggestions that researchers can provide after conducting this research:

1. For Producers Upin and Ipin should continue to improve the quality of stories that contain moral values and good tolerance for the audience.
2. For producers Upin and Ipin avoid violence scenes in Upin and Ipin animation stories as much as possible.
3. Parents should watch the shows of their children and give shows that contain good moral values for children.
4. For academics and prospective educators, the animated stories of Upin and Ipin should be used as inspiration to be used as a medium of learning and to teach children peace among religious believers.

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1. Curriculum Vitae

## CURRICULUM VITAE

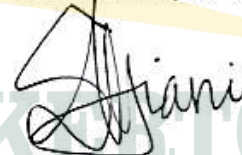
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2. Form of proposal thesis guidance



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 Pembimbing : Muh. Hamif, S.Ag., M.Ag., M.A.  
 Nama Judul : Religious Tolerance In The Upin and Ipin Animation Series Season 7

No	Hari / Tanggal	Materi Bimbingan	Tanda Tangan	
			Pembimbing	Mahasiswa
1.	Senin, 14 oktober	Perbaikan tata tulis		
2.	Kamis, 17 oktober	Perbaikan dan penambahan daftar pustaka		
3.	Selasa, 22 Oktober	Perbaikan Penulisan footnote		
4.	Kamis, 24 Oktober	Penambahan Referensi		

Dibuat di : Purwokerto  
 Pada tanggal : 28 Oktober 2019  
 Dosen Pembimbing

Muh. Hamif, S.Ag., M.Ag., M.A.  
 NIP. 19730605 200801 1 017



3. The attendance list of thesis proposal seminar



**KEMENTERIAN AGAMA  
INSTITUT AGAMA ISLAM NEGERI PURWOKERTO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Alamat : Jl. Jend. A. Yani No. 40A Purwokerto 53126  
Telp.0281-635624 Fax.636553,www.iain.purwokerto.com

**DAFTAR HADIR UJIAN PROPOSAL SKRIPSI**

1. Hari/ tanggal : Kamis, 14 November 2019
2. Waktu : 08.00 s/d Selesai
3. Nama : Wigi Nur Alfiani
4. NIM : 1617402042
5. Semester : VII (Tujuh)
6. Jurusan/ Prodi : PAI/PAI
7. Tahun Akademik : 2019/2020
8. Tempat : Ruang I.4
9. Peserta seminar : (dalam tabel)

NO	NIM	NAMA	ANGKATAN	TANDA TANGAN
31	1617402115	Mufidatul Ainiah	2016	31. <i>[Signature]</i>
32	1617402073	Nurul Aviah	2016	32. <i>[Signature]</i>
33	1423301260	Aris Hidayat	2014	33. <i>[Signature]</i>
34	1617402082	Sholihatun Hanifa	2016	34. <i>[Signature]</i>
35	1617402138	Anggi Septiani	2016	35. <i>[Signature]</i>
36	1617402105	Furkon	2016	36. <i>[Signature]</i>
37	1617402042	Wigi Nur Alfiani	2016	37. <i>[Signature]</i>
38	1522402096	Dhuha Wildan Fauzi	2015	38. <i>[Signature]</i>
39	1617402139	Ani Siatun Chotijah	2016	39. <i>[Signature]</i>
40	1617402130	Uma Fadilah	2016	40. <i>[Signature]</i>
41				41.
42				42.
43				43.
44				44.
45				45.

Dosen Pembimbing

Muh. Hanif, S.Ag., M.Ag., M.A  
NIP. 19730605 200801 1 017

Purwokerto, 14 November 2019  
Penguji

Dr. H. M. Slamet Yahya, M. Ag.  
NIP. 19721104 200312 1 003.

Mengetahui,  
Ketua Jurusan PAI

H.M. Slamet Yahya, M. Ag.  
NIP. 19721104 200312 1 003

4. Form of thesis guidance

**KEMENTERIAN AGAMA**  
**INSTITUT AGAMA ISLAM NEGERI PURWOKERTO**  
**FAKULTAS TARBIYAH DAN ILMU KEGURUAN**  
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 Telp.0281-635624 Fax.636553, www.iain.purwokerto.com



**BLANGKO BIMBINGAN SKRIPSI**

Nama : Wigi Nur Alfiani  
 No. Induk : 1617402042  
 Fakultas/Jurusan : FTIK/ PAI  
 Pembimbing : Muh. Hanif, S.Ag., M.Ag., M.A  
 Nama Judul : "Religious Tolerance In The Upin and Ipin Animation Series Season 7 (Discourse Analysis)"

No	Hari / Tanggal	Materi Bimbingan	Tanda Tangan	
			Pembimbing	Mahasiswa
1.	Kamis, 26 Maret 2020	Bimbingan bab 1,2,3		
2.	Rabu, 1 April 2020	Revisi Judul		
3.	Jum'at, 10 Mei 2020	Bimbingan dan revisi latar belakang masalah		
4.	Rabu, 13 Mei 2020	Bimbingan dan revisi rumusan masalah		
5.	Senin, 15 Juni 2020	Bimbingan mengenai metode analisis data dan		
6.	Kamis, 25 Juni 2020	Bimbingan buku referensi skripsi		
7.	Selasa, 7 Juli 2020	Bimbingan bab 4		
8.	Kamis, 09 Juli 2020	Bimbingan bab 5		

Dibuat di : Purwokerto  
 Pada tanggal : 11 Juli 2020

Dosen Pembimbing

Muh. Hanif, S.Ag., M.Ag., M.A  
 NIP. 19730605 200801 1 017

5. Recommendation letter of munaqosyah examination



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INSTITUT AGAMA ISLAM NEGERI PURWOKERTO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN  
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Telp. (0281) 635624, 628250 Fax: (0281) 636553, www.iainpurwokerto.ac.id



**REKOMENDASI MUNAQOSYAH**

*Assalamu'alaikum Wr. Wb.*

Yang bertanda tangan di bawah ini, Dosen Pembimbing Skripsi dari mahasiswa :

Nama	:	Wigi Nur Alfiani
NIM	:	1617402042
Semester	:	8/ VIII
Jurusan/Prodi	:	FTIK/ PAI
Angkatan Tahun	:	2016
Judul Skripsi	:	Religious Tolerance In The Upin and Ipin Series Season 7 (Discourse Analysis)

Menerangkan bahwa skripsi mahasiswa tersebut telah siap untuk dimunaqosyahkan setelah yang bersangkutan memenuhi persyaratan akademik yang ditetapkan.

Demikian rekomendasi ini dibuat untuk menjadikan maklum dan mendapatkan penyelesaian sebagaimana mestinya.

*Wassalamu'alikum Wr. Wb.*

**IAIN PURWOKERTO**

Dibuat di : Purwokerto, 11 Juli 2020

Mengetahui,  
Ketua Jurusan PAI

  
Dr. H. M. Slamet Yahya, M.Ag  
NIP. 19721104 2003121 1 003

Dosen Pembimbing

  
Muh. Hanif, S.Ag., M.Ag., M.A  
NIP. 19730605 200801 1 017

6. Certificate of OPAK



**PANITIA OPAK 2016**  
**DEWAN EKSEKUTIF MAHASISWA**  
**INSTITUT AGAMA ISLAM NEGERI (IAIN) PURWOKERTO**  
 Kantor: Gedung Lembaga Kemahasiswaan Lt-1 Jl. A. Yani No. 40-A Purwokerto Utara

---

**SERTIFIKAT**  
 NO: 193/A1/Pan.OPAK/IX/2016  
*diberikan kepada:*  
**WIGI NUR ALFIANI**  
*sebagai*  
**P E S E R T A**

Dalam Kegiatan Orientasi Pengenalan Akademik & Kemahasiswaan (OPAK) 2016  
 yang Diselenggarakan oleh Dewan Eksekutif Mahasiswa (DEMA) Institut Agama Islam Negeri (IAIN) Purwokerto  
 Dengan Tema ; *"Revitalisasi Pemikiran menuju Mahasiswa Unggul, Islami, dan Berkeadilan"*  
 Pada Tanggal 29 Agustus - 01 September 2016 di IAIN Purwokerto.

Kepemimpinan	Keaktifan	Kehadiran	Kedisiplinan	Kesopanan	Rata-rata
80	80	90	85	85	84

*dengan nilai :*



**Ketua DEMAS**  
 H. Supriyanto, S.Pd, M.Si  
 NIP. 19740326-198908 1 001



**Ketua DEMAS-1**  
 Mubamad Najmudin Malkan  
 NIM. 1223301207



**Ketua Panitia**  
 Mohamad Abbas  
 NIM. 1323204019

7. Certificate of BTA PPI

**IAIN PURWOKERTO**

**KEMENTERIAN AGAMA**  
**INSTITUT AGAMA ISLAM NEGERI PURWOKERTO**  
**UPT MA'HAD AL-JAMI'AH**  
Alamat : Jl. Jend. A. Yani No. 40 A Purwokerto 53126  
Telp : 0281-635624, 628250, Fax : 0281-636553, www.ainpurwokerto.ac.id

---

# SERTIFIKAT

Nomor: In.17/UPT.MAJ/Sti.005/011/2018

Diberikan oleh UPT Ma'had Al-Jami'ah IAIN Purwokerto kepada:

**WIGI NUR ALFIANI**  
**1617402042**

MATERI UJIAN	NILAI
1. Tes Tulis	85
2. Tartil	90
3. Tahfidz	95
4. Imla'	80
5. Praktek	80

Sebagai tanda yang bersangkutan telah LULUS dalam Ujian Kompetensi Dasar Baca Tulis Al-Qur'an (BTA) dan Pengetahuan Pengamalan Ibadah (PPI).

Purwokerto, 13 November 2018  
Mudir Ma'had Al-Jami'ah,

  
**Drs. H. M. Mukti, M.Pd.I**  
NIP. 19570521 198503 1 002



NO. SERI MAJ-R-2018-545



9. Certificate of English Development



10. Certificate of PPL





11. Certificate of KKN

 **IAIN PURWOKERTO**

**KEMENTERIAN AGAMA**  
**INSTITUT AGAMA ISLAM NEGERI PURWOKERTO**  
**LEMBAGA PENELITIAN DAN PENGABDIAN KEPADA MASYARAKAT**  
Alamat : Jl. Jend. A. Yani No 40A Telp. 0281-635624 Fax. 636553 Purwokerto 53126

---

**SERTIFIKAT**  
Nomor: 0615/K.LPPM/KKN.44/11/2019

Lembaga Penelitian dan Pengabdian kepada Masyarakat (LPPM) Institut Agama Islam Negeri Purwokerto menyatakan bahwa :

Nama : **WIGI NUR ALFIANI**  
NIM : **1617402042**  
Fakultas / Prodi : **FTIK / PAI**

**TELAH MENGIKUTI**

Kuliah Kerja Nyata (KKN) Angkatan Ke-44 IAIN Purwokerto Tahun 2019 yang dilaksanakan mulai tanggal 15 Juli 2019 sampai dengan 28 Agustus 2019 dan dinyatakan **LULUS** dengan Nilai **98 (A)**.



  
Purwokerto, 18 November 2019  
Ketua LPPM,  
  
**Dr. H. Ansori, M.Ag.**  
NIP. 19650407 199203 1 004

## 12. Letter of Wakaf Buku



**KEMENTERIAN AGAMA  
INSTITUT AGAMA ISLAM NEGERI PURWOKERTO  
UPT PERPUSTAKAAN**

Alamat : Jl. Jend. A. Yani No. 40 A Purwokerto 53126  
Telp : 0281-635624, 628250, Fax : 0281-636553, www.iainpurwokerto.ac.id

**SURAT KETERANGAN WAKAF**  
**No. : 1093/In.17/UPT.Perpust./HM.02.2/VII/2020**

Yang bertandatangan dibawah ini menerangkan bahwa :

Nama : WIGI NUR ALFIANI  
NIM : 1617402042  
Program : S1/SARJANA  
Fakultas/Prodi : FTIK/ PAI

Telah menyerahkan wakaf buku berupa uang sebesar **Rp 40.000,00 (Empat Puluh Ribu Rupiah)** kepada Perpustakaan IAIN Purwokerto.

Demikian surat keterangan wakaf ini dibuat untuk menjadi maklum dan dapat digunakan seperlunya.



Purwokerto, 9 Juli 2020  
Kepala

Aris Nurohman

**IAIN PURWOKERTO**

13. Pictures of Upin and Ipin

