



THE COMMODIFICATION OF RELIGION DIFFERENCES CONTENT IN “CINTA BEDA AGAMA” FILM

Oleh:

Adeline Adella ¹⁾

Altobeli Lobodally ²⁾

ABSTRACT

Adeline Adella/67170339/2021/The Commodification of Religion Differences Content In “Cinta Beda Agama” Film Advisor: Altobeli Lobodally, S.Sos., M.I.Kom. The religion difference is a topic that is often discussed and also a problem in the society so that it has its own attraction for the filmmakers because it can be used as an opportunity that can give a huge benefits for the filmmakers itself. The religion difference used by the filmmakers who understand the public interest when arguing about religion, so that it can attract them to watch the film. This research used qualitative approaches and semiotics analysis method by Roland Barthes with three elements of analysis which are denotation, connotation and myth. The material that used for this research is a short movie called “Cinta Beda Agama” which aired on YouTube. Researcher collected the data by observation and documentation as the primary data source, as well as books and electronic literature as the secondary data source. Researcher found that the religion differences can be interpreted as a lifestyle, worship to the Gods, ambiguity, a source of doubt, identity, as a service, a law, a barrier, priority, a rights between religious people, and as a universal cultural phenomenon. The religion differences has undergone a commodification practices so that it becomes a source of potential profit for the filmmakers which is packaged in the form of mass communication products in the current digital era. At the very beginning, a religion difference was rated by its function and now it has been transformed in a short movie “Cinta Beda Agama”. This can be called as an effort to generate profits in the form of attraction for people who like to discuss topics related to religion, so that it can increase the material and financial benefits for the owner of the YouTube Channel.

Keyword: *commodification, religion differences, semiotics, short movie.*

ABSTRAK

Adeline Adella/67170339/2021/Komodifikasi Konten Diferensiasi Religi dalam Film “Cinta Beda Agama” Pembimbing Altobeli Lobodally, S.Sos., M.I.Kom. Diferensiasi religi merupakan sebuah topik yang kerap kali menjadi perbincangan dan juga problematika di masyarakat, sehingga memiliki daya tarik tersendiri bagi para pembuat film karena dapat dijadikan sebagai peluang yang dapat memberikan keuntungan besar bagi pembuat film itu sendiri. Diferensiasi religi membuat masyarakat antusias untuk menyampaikan pendapat mereka berdasarkan religinya masing-masing. Hal ini secara tidak sadar digunakan oleh para pembuat film yang paham akan ketertarikan masyarakat saat berpendapat mengenai religi, sehingga dapat menarik minat masyarakat untuk menonton film tersebut. Penelitian ini bertujuan untuk membongkar praktik-praktik komodifikasi yang muncul dalam film pendek “Cinta Beda Agama”. Penelitian ini menggunakan pendekatan kualitatif dan metode analisis semiotika Roland Barthes dengan tiga unsur analisis yaitu denotasi, konotasi dan mitos. Bahan penelitian yang digunakan adalah film pendek “Cinta Beda Agama” yang tayang di YouTube. Peneliti melakukan pengumpulan data dengan observasi dan dokumentasi sebagai sumber data primer, serta buku-buku dan literatur elektronik sebagai data sekunder. Peneliti menemukan bahwa diferensiasi religi dapat diartikan sebagai sebuah gaya hidup, penyembahan terhadap para Dewa, sarana permohonan, ambiguitas, sumber keraguan, identitas, bentuk pelayanan, hukum, penghalang, prioritas, hak

Hak Cipta Dilindungi Undang-undang
© Hak cipta milik IBI KKG (Institut Bisnis dan Manajemen Kwik Kian Gie)

1. Dilarang mengutip sebagian atau seluruhnya dan untuk keperluan pendidikan, penelitian, penulisan kritik dan tinjauan seperti ini.
- a. Pengutipan hanya untuk keperluan pendidikan, penelitian, penulisan kritik dan tinjauan seperti ini.
- b. Pengutipan tidak merugikan kepentingan yang wajar IBIKKG.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin IBIKKG.

antar-sesama umat beragama, dan sebagai sebuah fenomena budaya universal. Diferensiasi religi telah mengalami praktik komodifikasi sehingga menjadi sebuah ladang keuntungan bagi pembuat film yang kemudian dikemas dalam bentuk produk komunikasi massa di era digital seperti saat ini. Diferensiasi religi yang pada awalnya dinilai atas fungsinya kini ditransformasikan dalam film pendek “Cinta Beda Agama”. Hal ini dapat disebut sebagai sebuah upaya untuk menghasilkan keuntungan dalam bentuk daya tarik bagi masyarakat yang gemar membahas topik terkait religi, sehingga meningkatkan keuntungan materi dan finansial bagi pemilik *channel* YouTube tersebut.

Kata Kunci: komodifikasi, diferensiasi religi, semiotika, film pendek.

Hak Cipta Dilindungi Undang-Undang

Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik dan tinjauan suatu masalah.

b. Pengutipan tidak merugikan kepentingan yang wajar IBIKKG.

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin IBIKKG.

INTRODUCTION

Religion often causes conflict in society, especially the countries that have various religions. In Indonesia, there are six types of religions that are recognized by the government. These six religions are Islam with the largest population, Protestant Christianity, Catholicism, Hinduism, Buddhism and Confucianism.

One of the conflicts that is most closely related to religion is the act of racism or discrimination against a particular religion. Religious intolerance is also a very common thing even in the current millennial era. Usually in a country, the religion that is a minority religion is the one that most often experiences this. Religious intolerance is a serious problem, especially in Indonesia, which adheres to the principle of *Bhinneka Tunggal Ika*, so we must respect each other between religious communities.

Beliefs can be defined as individually held subjective ideas about the nature of objects or events. Regarding religion, many people believe that there is only one God but others pay homage to several Gods. Religion not only shapes reason but also gives meaning, importance, and validity to various social arrangements and institutions. Religion thus imparts all of this universally (Samovar & Porter, 2012: 59).

Conflicts about religion often emerge as story ideas that bring profit to filmmakers. As seen on "Cinta Beda Agama" film which is an audio visual work from the YouTube channel "We Stories", this film is based on true story from one of the cast that involve in this film.

The conflict of religious differences becomes a commodity in the film "Cinta Beda Agama". In this case we call it commodification, where there is a transformation that occurs between use values into exchange values. Commodities and commodification are the relationship between objects and processes. The commodification process itself is closely related to the product and is also closely related to its function or use values (Haryono, 2020: 105). This function or use values is then transformed into an exchange values or selling values that can be used for commercial needs.

Every scene that shows a conflict of religious differentiation will be considered as a sign. The science that studies signs is Semiotics. According to Alex Sobur etymologically, the term semiotics comes from the Greek "semion" which means "sign". The sign itself is defined as

something on the basis of previously incorporated social conventions, it can be considered to have something else (Sobur, 2009: 95). In this study, the researcher will dismantle every religious differentiation that becomes a commodity in the film "Cinta Beda Agama". So the researcher will use semiotics from Roland Barthes.

The purpose of this study is to uncover the commodification practices of content that appear in the film "Cinta Beda Agama" regarding religious differentiation. The researcher also wants to give advice to filmmakers that the problem of religious differentiation should not be made into a profitable drama, so as to provide profits for the capitalists alone.

RESEARCH METHODS

In this study, researcher will use a critical paradigm which generally sees everything in a broad context which means that this paradigm does not only look at one aspect but also sees other aspects that play a role in an event or conflict.

The critical paradigm examines the ideological meanings that exist through the dismantling of every sign in a film. Because of this, the research is based on the interpretation of the film "Cinta Beda Agama" which is the object of this research. Related to this interpretation, the researcher will collect every sign in the film by looking at each scene and then taking the meaning contained in it.

This study uses a semiotic-text content analysis method from Roland Barthes to reveal all the signs in each scene that show the conflict of religious differentiation. Semiotics is a science or method of analysis to study signs. Signs are devices that we use in an effort to find a way in this world, in the midst of humans and together with humans (Sobur, 2003: 15).

There are two types of data that used in this study which are primary and secondary data. Primary data is a data source that directly provides data to the researcher. In this study, the primary data is the film "Cinta Beda Agama" that the researcher used by observing the film to find the sign related to religion differences. While secondary data is a data source that doesn't directly provide data to the researcher. Secondary data sources are used to support the research and the primary data. Secondary data is came from literature reviews, journals, books, previous research, and electronic literature relevant to the research topic.



Data collection techniques that the researcher used are observation, documentation, and literature study. The researcher observing the data by watching the film "Cinta Beda Agama" continuously. Researcher watched the film through the YouTube channel which called "We Stories". Researcher does the documentation by taking screen capture of all the scenes that show the commodification of religion differences in the film "Cinta Beda Agama". At the end, the researcher also conducted a literature study by using books, literature reviews, electronic literature, and articles to complete and strengthen the data as well as a reference towards the research.

This research uses the commodification theory. Commodification is described by Vincent Mosco as a way of capitalism bringing the accumulation of its capital goals or in short it can be described as a change of function or use value into an exchange value. In relation to communication, there are two dimensions of the relationship between commodification and communication. First, communication and technological processes contribute to the general process of commodification in the economy as a whole. This means that commodification will be easy to do and run effectively by combining communication and technology. Second, the commodification process in practice in society is the whole process between communication and institutions, so that developments and contradictions in the process can affect communication as a social practice (Haryono, 2020:105).

Researcher will describe the explanation of this film related to its denotation, connotation and myth. The denotation referred to in this study is every scene that shows religious differentiation. While the connotation referred to in this study is the subjective interpretive meaning of religious differentiation.

Meanwhile the next stage of Roland Barthes analysis is mythical. The myth referred to in this study is a cultural perspective on religious differentiation shown in the "Cinta Beda Agama" film.

RESULTS AND DISCUSSION

This study aims to reveal the commodification of religion differences in the film "Cinta Beda Agama". The researcher uses Roland Barthes semiotic analysis, namely denotation, connotation and myth. In the first stage, the researcher will analyze denotation and

connotation from these scene that shows the religion differences from "Cinta Beda Agama" film:

Figure 1



Duration: 05:07 – 06:08

The denotation in Figure 1 shows a woman with a long black hair is sitting on a fairly large gray stone with a not too rough surface. This woman is wearing a yellow t-shirt with an image of a thin black line forming something. This woman also uses a plain black cloth that is wrapped and tied. Then from the waist down, this woman wears a long skirt made of dark brown fabric with a batik motif. This woman put her eyes to the front side as if glancing. In the lower right side of the woman's sitting position, there is a man who is also sitting on a gray stone with a not too rough surface. This man has thick hair on the top of his eyes as well as on the top and bottom of his mouth. This man is seen wearing a head covering made of cloth and used in a tie. This headgear is black with a little batik motif. This headgear looks asymmetrical so the right side looks higher than the left. Then this man also wore a dark blue t-shirt with a white image in the form of a twist and a red background in the center of his chest. Behind their sitting position there is also a stone with a larger size and height, gray with a surface that is not too rough. Then beside the position of this stone standing, visible a trunk of a banyan tree which is quite large and old. On the banyan tree trunk, there were also several small twigs which grew thickly dark green leaves at the ends. The man said, "Ayu, I can't believe our relationship has been going on for more than two years. We have been through a lot of ups and downs and maybe this is the right time for me to express this good intention and make my choice." Then this woman replied "Are you really sure about your choice? Doesn't this difference make it impossible for us to have a serious relationship?" The man responded, "Yes, I know, but we have been in a relationship for more than two years. Why are we not take it seriously?" This woman



replied "But we are. . ." and this woman's answer was cut off by this man "Ayu, tomorrow I will come to your house and meet your father to express this good intention." Then this woman again asked to make sure "Are you sure you want to meet my father?" This man also answered confidently, "Bismillah, I'm sure. Whatever the decision, I'm ready."

Based on the denotation, the connotation in Figure 1 shows that this scene is taken by using medium shot technique. In Arthur Asa Berger's interpretation, the medium shot describes the condition of almost the entire body. Meanwhile, according to Handayani, medium full shot is a shooting technique where camera framing includes setting as a supporter of the atmosphere (Handayani, 2007: 187).

In this picture a woman with long black hair is Ayu. A Balinese woman who has a boyfriend named Yoki who has a different faith with her. Yoki is wearing a dark blue t-shirt that has a logo in the middle. This logo is the logo of a brand called Wadezig! On his head, Yoki wears a Balinese headgear called Udeng. Balinese udeng can be found in various colors ranging from white, black or even those with batik motifs. The indentation on Udeng also has its own meaning so that the way it is made cannot be done carelessly. Udeng is a symbol of "ngiket manah" or concentration of thoughts. The shape of Udeng is not symmetrical as the right side is higher than the left. This asymmetrical shape also has a meaning that encourages everyone who wears it to always try to do good which is represented by the right direction.

Furthermore, the banyan tree is also said to be a heavenly tree, because this banyan tree is a Shiva-Durga tree. With a recreation area or anjungsana for the pitara-pitari that has been made according to the concept of Shiva's teachings in Bali, the banyan tree is said to be the tree of the Gods, especially Lord Shiva. Not only has the pitara who liked the banyan tree, other creatures also liked the banyan tree because it has enormous energy power. Functionally in the concept of Shiva in Bali, the banyan tree is the place where Lord Shiva and Goddess Durga sleep for the widyadara-widyadari including the pitara.

Thanks to the grace of Bhagawan Salukat and the community's belief in the supernatural powers that reside in banyan trees, especially

those that grow in areas such as temples or graves, now making banyan trees, with the solidity of their roots and shady leaves, are expected to always provide cool welfare for the people .

In this scene, the researcher concludes that religion can be a source of doubt in a relationship, especially for those who are in a relationship but have different religions. This doubt is shown by Ahyu who doubts Yoki's intention to propose to him.

Figure 2



Duration: 11:46 – 12:02

This picture shows a tense atmosphere in a room in the house with a white floor made of ceramics. There was a man standing with his arms bent behind him. His face turned to the left. This man uses a head covering made of plain black cloth with batik motifs on a small part of the surface. This man has black curly hair and wears glasses with round black frames. On his upper body, this man wears a very light orange t-shirt. Meanwhile, on the body from the waist down, this man wears an outfit in the form of a black basic cloth and a batik pattern with a combination of blue, orange, green and gold wrapped around the ends and the ends of the cloth are tucked in the center of the front.

The man who was standing said in a slightly high tone "religion is not a trivial thing that can be played with. I will only approve the relationship of my children which is based on the same belief. So, if you expect blessing from me, this man must follow our religious beliefs. Listen to that!"

The connotation found is that this scene was taken with a full shot shooting technique. In Arthur Asa Berger's image meaning system, full shot is defined as an image that shows the category of social relations (Berger, 2000: 33). Full Shot is a technique of taking pictures from head to toe which can be interpreted to show objects with the surrounding environment (Bonafix, 2011: 852).



Ahyu's father is seen wearing a Balinese headgear called Udeng. Balinese udeng can be found in various colors ranging from white, black or even those with batik motifs. The indentation on Udeng also has its own meaning so that the way it is made cannot be done carelessly. In his belief, Udeng is a symbol of "ngiket manah" or concentration of thoughts. The shape of Udeng is not symmetrical when viewed, with the right side higher than the left. This asymmetrical shape also has a meaning that encourages the wearer to always try to do good which is represented by the right direction. In addition, Balinese udeng always has a tie that is deliberately placed in the middle of the forehead. This bond has the meaning to focus the mind. Furthermore, there are also ties that are intentionally aimed at pointing upwards, which are a representation of thinking straight up as a form of worshiping God. The concept of Trimurti as a unity in Hinduism can also be seen in Balinese udeng. The pull of the end of the cloth on the right is a representation of Vishnu. Meanwhile, the pull on the left becomes the symbol of Brahma. To pull the end of the cloth downwards is a representation of Shiva.

Ahyu's father also wore a batik-patterned cloth to dress his lower body. This cloth is called by the name of Kamen Bali. Kamen is a traditional square-shaped cloth that can be worn by Balinese men and women. Kamen has a shape like a sarong (square) and is made of thin cloth, which is then worn by tying or wrapping it in a circle around the waist of Balinese men from left to right, and in the front a slight fold is formed with a knot. So the function of this kamen is clear, namely as a substitute for pants. The size of the kamen is not much different from the usual sarong. That is with a length of two meters and one meter high. For use, the distance of the kamen cloth with the sole of the foot is about one span. Then the folds in the middle are intentionally made sharp with a few parts sticking out to the ground. It is interpreted as a symbol of respect for the ancestral land of the Balinese people. The knot or tie in the use of this male kamen is also symbolized as a devotion or Dharma (Prestilano, 2020: 95).

Religion in this scene is seen as a barrier. This obstacle occurs because between Ahyu and Yoki adhere to different religions. The rules of each religion do not allow its adherents to marry someone of a different religion. Because of this, Ahyu's father did not approve of their relationship because it was hindered by their respective religions.

After the denotation and connotation stages in Roland Barthes' Semiotics analysis is completed, researcher analyse the myth. Myth is a cultural product's perspective on social reality

The researcher conducted a denotation and connotation analysis regarding religious differentiation in the film "Cinta Beda Agama". Researchers found that:

1. Religion is seen as a way of life. This is a complete gift of self to the Almighty in his daily life.
2. Religion is seen as a form of worship of the gods. This worship is a form of gratitude for all the good things that happen.
3. Religion is seen as a means of application. This is done to ask for good things to happen in the life of the adherents.
4. Religion is seen as an ambiguity. Ambiguity in terms of the differences that exist between two different religions in terms of rules, procedures, and so on.
5. Religion is seen as a source of doubt. This doubt arises between two people who are in a relationship but have different religions.
6. Religion is seen as an identity. Where every religion has a different identity shown by its adherents.
7. Religion is seen as a form of service. Service is a call for a person to serve his Lord according to his religion.
8. Religion is seen as a law. This law must be obeyed by every adherent of that religion.
9. Religion is seen as a barrier. In this case, it is an obstacle in a relationship that is lived by two people who have different beliefs.
10. Religion is seen as a priority. This priority was shown by Yoki and Ahyu who chose to separate because they prioritized their respective religions.
11. Religion is seen as a right between fellow religious people. In this scene, it is in the form of an answer to the greeting spoken by someone.
12. Religion is seen as a universal cultural phenomenon. Where Ahyu answered greetings from Muslim people in Balinese according to the teachings of his religion with the same meaning.

However, the researcher also conducted a literature search on religion and found different views. The first is in the journal entitled "*Changes*



in the *Thaipusam Ritual Sequence at Sree Soepramaniem Nagarattar Temple on the Medan Tamil Ethnic*. The series of Thaipusam ritual celebrations begins with praying white milk (Paal Kudam) which is brought to the Temple, then Maha Abisegam by using offerings, one of which is Paal Kudam. Worship and decorate Lord Murugan in the best possible way (Atragam). Then perform archanai, and then perform worship by offering flowers, perfumes, lamps, water and rice as offerings in worship (Maha Puja). Next, have a meal together (Maheswara Puja), then Maha Puja by bringing Shri Subramaniam Swami with mayil waghanam (a vehicle in the form of a peacock) around the temple and then taking the Murugan statue out around the city streets by using a golden chariot (Radhem) before being paraded first. Pandita used to do Archanai in front of the chariot. Until the final worship of Lord Murugan after the procession was over (Hasanah, 2016: 46).

As seen in the journal entitled *"The Meaning of Amulets as Religious Symbols for Japanese Students"*, Monk Ippen in the 13th century made the concept of religion simpler for the Japanese people through talismans as religious symbols which were finally accepted by the Japanese people. The results of this study show that amulets have a deep meaning, they can give happiness, success in education, travel safety, health, success, and security. While the reasons for having amulets are to avoid danger and maintain safety, foster self-confidence, successfully pass exams, can enter universities, as guards and protectors, as well as to make it easier to get a mate. Their attitudes and behavior in the meaning of amulets are influenced by religion, gender, and age. So it can be concluded that the Japanese view on the meaning of religion is not so important. But they still bring God into their lives through the simplest way, namely omamori as a religious symbol in their self-concept (Fatonah, 2018: 53).

As contained in the journal entitled *"Belief in Magical Powers the Mantra of the Muslim Community of Banten"* it is said that the mantra is a tribal sacred prayer that contains supernatural powers. The Banten Mantra is a cultural product that is syncretic between local beliefs and religious traditions. For the people of Banten, mantra is one of the treasures of oral tradition that is integral to other cultural treasures. Its existence is still needed by the people of Banten to this day. To a certain extent, the Banten mantra tradition is an alternative to

traditional social institutions when formal institutions are no longer able to accommodate their interests and practical needs. The use of mantras for various purposes is a portrait of the pragmatic life pattern of the Banten people who still believe in the power of magic (Humaeni, 2014: 51).

Another search related to religion was traced by researchers in a journal entitled *"The Meaning of Religion and Culture for the Javanese"*. This empirical phenomenon was put forward by Idrus (2004) who saw many activities of cultural ritual ceremonies which were followed by all residents in the research location regardless of religion. Even if it is seen from the ritual, there is a mixture of Hindu, Islamic and Javanese culture, but they do not call it a religious event. Call it one of them, such as the nyadran ritual which is intended as a village clean ritual. Although in most of these rituals it appears to be colored with prayers that are usually read by Muslims, these rituals are not only for Javanese Muslims. Because there are also symbols of offerings that tend to remind us of the Javanese Hindu tradition of the past. The ceremonies are understood as part of their culture, the culture of the Javanese in general, so that in practice the ceremony is carried out by the Javanese in the village from all adherents of the existing religions. Based on the explanation, it can be seen that sometimes religion is ignored in cultural matters. Javanese people no longer question who is of what religion, but what is more important is that he is Javanese, that's all (Idrus, 2007: 399-400).

In a journal entitled *"Anthropological and Religious Perspective on Marriage of the Nias Tribe"* it is stated that the customary marriage scheme that must be carried out in Nias is part of the unique cultural wealth of Indonesia and must maintain its identity as Ono Niha wherever located. Modernity's perspective on this scheme should not be reduced to adaptive changes because it will change its philosophy. On the other hand, modernity needs to provide room for actualization. The new generation in Nias must realize that the Nias marriage scheme is not something out of date or involves a complicated process (Zaluchu, 2020: 118).

In the journal entitled *"Rituals, Local Beliefs and Cultural Identity of the Ciomas Banten Community"* it was found that religious ceremonies have more meaning than just asking for salvation or glorifying God or the Prophet. If



one observes the functions and religious meanings contained in the various religious rituals and slametan rituals performed by the Ciomas community, it appears that these rituals indicate the existence of social functions that can glue the value of solidarity between community members. In addition, these rituals can also be interpreted as symbols of communication, as well as collective human respect for God and other supernatural beings who are seen as having extraordinary powers that can guarantee the survival of the community. These rituals can also be interpreted as 'persuasion' or 'seduction' of humans to God or certain supernatural beings in order to provide protection, safety, as well as blessings to the local community (Humaeni, 2015: 176-177).

Furthermore, in the journal entitled "Religion as a Barrier to Nation-Building in Nigeria" the researcher found that religion was considered a barrier to the nation-building process. "Religious conflicts in Nigeria have affected our national economy negatively. Any interested observer of the Nigeria socio-political structure is all too easily aware of the multiplicity of voices and the diversity of cultures within the nation. In other words, Nigeria is one of the nations that have the highest ethnic nationalities to be found in one single country of the world. Religion which is one of the human engagements, has greatly influenced the life of many nations of the world, it has made recognizable impact on the spiritual, physical, social, moral and economic affairs of the modern world. Furthermore, colonial policies towards Christians and Muslims communities have imbedded racial and religious differences with far-reaching implications before and after independence. Religious violence among Christians and Muslims emerged in the 1980s in Nigeria. In other words, religious pluralism in Nigeria has been disrupted by religiously motivated conflicts which in turn have negative consequences on the process of Nation-Building. Hence, this paper posits that religious violence has impeded Nation-Building process in Nigeria." (Odikpa, 2020: 108).

In the journal entitled "Religious Cliché and Stigma: A Brief Response to Overlooked Barriers in COVID-19 Management" religion is said to be part of the human structure which is considered as one of the philosophies to help heal disease by faith. "The COVID-19 is a global crisis, and efforts are focused concomitantly on limiting the transmission and reducing the impact of the virus (World Health Organization 2020b).

From hand hygiene to vaccine development, the world is striving hard to explore an effective and efficient disease management protocol against the COVID19. However, like every other disease, the COVID-19 has developed a religious cliché and stigma that is shaping as a potential barrier to disease prevention and management. Religion and faith are part of the human makeup, and for that very reason, faith healing exists in societies as one of many philosophies." (Hashmi, 2020: 2697).

Researcher saw a shift and consolidation of myths that occur about religion in the film "Cinta Beda Agama". A shift occurred in the journal entitled "The Meaning of Amulets as Religious Symbols for Japanese Students" which views amulets as a form of belief to bring good things. While in the film religion is seen as a lifestyle for its adherents. In the journal entitled "Belief in Magical Powers in the Mantra of the Muslim Community of Banten" it is said that religion is a magical spell. While in the film religion is seen as an ambiguity. Furthermore, in the journal entitled "Religious Cliché and Stigma: A Brief Response to Overlooked Barriers in COVID-19 Management" religion is said to be a philosophy of healing disease. While in the film religion is seen as a priority.

Meanwhile, the researcher found that there was a strengthening of myths in the film, where religion was seen as a form of worship to the gods, religion was seen as a universal cultural phenomenon, as an identity, as a means of supplication, and a barrier.

There are three forms of commodification, which are the commodification of content, commodification of audiences, and commodification of labor. In this case, the true story of religion differences in a relationship is packaged in the form of a short film. Film is a product of mass communication whose main function is as a medium to convey information, education as well as entertainment for the community. However, in its development, the film underwent a change in the use value function into a commercial exchange value. The commodification referred to in this study is the commodification of content, so that there is a shift and utilization of religious differentiation content into a profit value.

The film "Cinta Beda Agama" by We Stories, which aired from December 24, 2020 to September 14, has been watched 11,507 times, with a total of 296 likes and 116 comments. With

2. Dilarang mengemukakan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin IBIKKG.

Copyright © 2021 by IBIKKG. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the prior written permission of IBIKKG.

7,036 subscribers, We Stories can generate income of approximately Rp. 15,507.264,- which comes from advertisements in every uploaded video. This calculation is based on the Google Ad-Sense Calculator with the calculation of the number of viewers per month on the We Stories channel.

Based on calculations from the grin.co site which is a tool for calculating engagement rates, the YouTube channel "We Stories" has a percentage of 1.45% with a total of 51 posts. Engagement rate is a standard metric used in social media marketing to measure the performance of content on social media platforms or websites. The indicator for measuring the engagement rate of a platform is calculated based on the number of viewers, likes, comments and followers (accurate.id). With a total of 7,036 subscribers and an average annual audience of 403,296 viewers (socialblade.com), this can be interpreted as a field of profit for the YouTube channel so that it can achieve a profit of approximately Rp. 15,507.264,- according to Google Ad-Sense calculations. The researcher contacted We Stories through the @we.stories_ Instagram account on October 24, 2021. The researcher had asked about the budget issued by We Stories, but We Stories stated that the film "Cinta Beda Agama" did not cost money. According to him, *"we don't have any production costs because the players and crew are all teams. So we make it just because we like to make short films and even with minimal tools"* (@we.stories_).

Religious differentiation, for filmmakers, often becomes a mere profitable drama. Movies have been trapped in the pursuit of mere profit offerings. Audio visual that manifests as a sign, presents religious differentiation that can create endless conflicts. Filmmakers must be aware of the 'power' they have and carry. The ideology that infiltrates in audio-visual works is supposed to bring about tolerance between religious communities, but it is not uncommon to get caught up in the commodification patterns created by the film industry.

CONCLUSION

This research is entitled "The Commodification of Religion Differences Content In "Cinta Beda Agama" Film ". The theory used in this research is Commodification Theory. This study uses a qualitative approach with Roland Barthes' Semiotics content analysis method. This

study aims to uncover the commodification practices that appear in the film "Cinta Beda Agama" regarding religious differentiation.

After the researcher conducted an analysis of denotation and connotation, the researcher found that religion was seen as a lifestyle, religion was seen as a form of worship of the gods, religion was seen as a means of requesting, religion was seen as an ambiguity, religion was seen as a source of doubt, religion is seen as an identity, religion is seen as a form of service, religion is seen as a law, religion is seen as a barrier, religion is seen as a priority, religion is seen as a right among religious people, and religion is seen as a universal cultural phenomenon.

Myth is the popular culture forms. According to Barthes, myth is more than that. Myth can be describes as a communication system (it is what we called message). Barthes point out that "the signs way, a form", one of parole, which has been written in a text. Myth it is not describe as the object of message, but it is the way to how to describe the message (Lobodally, 2018: 230). In myths, researchers found a consolidation and a shift in myths. The stabilization found is where religion is a form of worship of the Gods, religion as a universal cultural phenomenon, religion is seen as an identity, a means of supplication and as a barrier. Meanwhile, the shift found is where religion is seen as a lifestyle, ambiguity and priority.

As a product of mass communication, film is never separated from its noble duty to provide information, provide education and bring good values to society. Religion differences are a sensitive and complicated problem. Especially in Indonesia, that has various beliefs. Bhineka Tunggal Ika is a gift that is owned by the Indonesian nation. However, differences often do not become a boon for a nation like Indonesia. Religion differences often appear as a conflict that occurs in Indonesia.

Religion differences, for filmmakers, often become a mere profitable drama. Movies have been trapped in the pursuit of mere profit offerings. Audio visual that manifests as a sign, presents religion differences that can create endless conflicts. Filmmakers must be aware of the 'power' they have and carry. The ideology that infiltrates in audio-visual works is supposed to bring about tolerance between religious communities, but it is not uncommon to get



caught up in the commodification patterns created by the film industry.

REFERENCES

Adorno, Theodor & Max Horkheimer (1979), *Dialectic of Enlightenment*, London: Verso Editions.

Ali, Jawwad (2013), *Sejarah Shalat*, Tangerang: Lentera Hati.

Amirin, Tatang M. (1995), *Menyusun Rencana Penelitian*, Jakarta: PT. Raja Grafindo Persada.

Anwar, Ahmad Koirul (2014), *Komodifikasi Informasi dan Konstruksi Media Massa*, Vol. 3, No. 1.

Arikunto, Suharsimi (2000), *Manajemen Penelitian*, Jakarta: Rineka Cipta.

Bahaki, Imam (2018), '5 Aktivitas Ibadah Masyarakat Hindu Bali Sehari-hari', *kintamani.id*, diakses 31 Agustus 2021, <https://www.kintamani.id/5-aktivitas-ibadah-masyarakat-hindu-bali-sehari-hari/>

Barthes, Roland (1988), *The Semiotics Challenge*, New York: Hill and Wang.

Berger, Arthur Asa (1982), *Media Analysis Techniques*, Beverly Hills: SAGE Publications.

Berger, Arthur Asa (2000), *Media Analysis Techniques*, Beverly Hills: SAGE Publications.

'Bukan Sekedar Tren, Ini Makna Gelang Tridatu Bagi Umat Hindu' 2020, *baliinside.id*, diakses 1 September 2021, <https://baliinside.id/bukan-sekedar-tren-ini-makna-gelang-tridatu-bagi-umat-hindu/>.

Bungin, Buchan. (2006). *Sosiologi Komunikasi Teori, Paradigma, dan Diskursus Teknologi Komunikasi di Masyarakat*, Jakarta: Kencana Prenada Media Group.

Dagun, Save M. (2006), *Kamus Besar Ilmu Pengetahuan*, Jakarta: Lembaga Pengkajian Kebudayaan Nusantara (LPKN).

Dahlan, Abdul Aziz (1997), *Ensiklopedi Hukum Islam*, Jakarta: Ihtiar Baru Van Hoeve.

Doyle, Gillian (2002), *Media Ownership: The Economics and Politics of Convergence*, London: SAGE Publications.

El-Ashry, Tohirin (2010), *Rahasia Dahsyatnya Shalat*, Jakarta: PT. Wahana Semesta Intermedia.

Fatonah (2018), *Pemaknaan Jimat Sebagai Simbol Religi Bagi Mahasiswa Jepang*, Vol. 7, No.1.

Fiske, John (2012), *Pengantar Ilmu Komunikasi*, Jakarta: PT. Raja Grafindo Persada.

Fiske, John (2016), *Pengantar Ilmu Komunikasi Edisi Ketiga* terjemahan Hapsari Dwiningtyas. Jakarta: PT. Raja Grafindo Persada.

Haryono, Cosmas Gatot (2020), *Kajian Ekonomi Politik Media: Komodifikasi Pekerja dan Fetisisme Komoditas dalam Industri Media*, Sukabumi: CV Jejak, Anggota IKAPI.

Hasanah, Noviy & Agus Riyaf (2016), *Perubahan Rangkaian Ritual Thaipusam di Kuil Sree Soepramaniem Nagarattar pada Etnik Tamil Medan*, Vol. 2, No.1.

Hashmi, Furqan K. et al (2020), *Religious Cliché and Stigma: A Brief Response to Overlooked Barriers in COVID-19 Management*, Vol. 59.

Hoed, Benny H. (2007), *Semiotik dan Dinamika Sosial Budaya*, Depok: Fakultas Ilmu Pengetahuan Budaya Universitas Indonesia.

'Hukum Memakai Hijab bagi Perempuan Muslim' 2021, *minews.id*, diakses 30 Agustus 2021, <https://www.minews.id/gaya-hidup/hukum-memakai-hijab-bagi-perempuan-muslim>.

Humaeni, Ayatullah (2014), *Kepercayaan Kepada Kekuatan Gaib Dalam Mantra Masyarakat Muslim Banten*, Vol, 16, No.1.



Humaeni, Ayatullah (2015), *Ritual, Kepercayaan Lokal Dan Identitas Budaya Masyarakat Ciomas Banten*, Vol. 17, No. 2.

Idrus, Muhammad (2007), *Makna Agama dan Budaya bagi Orang Jawa*, Vol. 1000, No. 66.

'Kelapa Dalam Filosofi Umat Hindu' 2019, balifactualnews.com, diakses 1 September 2021, <https://www.balifactualnews.com/kelapa-dalam-filosofi-umat-hindu/>.

Kriyantono, Rachmat (2006), *Teknik Praktis Riset Komunikasi*, Jakarta: Kencana Prenada Media Group.

Kriyantono, Rachmat (2012), *Teknik Praktis Riset Komunikasi*, Jakarta: Kencana Prenada Media Group.

Kurniawan (2001), *Semiologi Roland Barthes*, Magelang: IndonesiaTera.

Lobodally, Altobeli (2018), *The Commodification of Considerate in Jollibee's Commercial Break Valentine Series: Date*, Vol. 7, No. 4.28.

Luffi, Widhi (2019), 'Mengenal Rindik, Alat Musik Tradisional Bali', goodnewsfromindonesia.id, diakses 31 Agustus 2021, <https://www.goodnewsfromindonesia.id/2019/11/16/mengenal-rindik-alat-musik-tradisional-bali>.

'Makna dan Filosofi Canang Sari' 2019, smkn1singaraja.sch.id, diakses 30 Agustus 2021, <https://www.smkn1singaraja.sch.id/makna-dan-filosofi-canang-sari/>.

'Makna dan Fungsi Pohon Beringin Untuk Yadnya dan Pengobatan' komangputra.com, diakses 30 Agustus 2021, <https://www.komangputra.com/makna-dan-fungsi-pohon-beringin-untuk-yadnya-dan-pengobatan.html>.

'Makna di Balik Angka – Angka dalam Tradisi Warga Bali' 2021, arcbali.com, diakses 1 September 2021, <https://arcbali.com/makna-di-balik-angka-angka-dalam-tradisi-warga-bali/>.

Manaf, Mujahid Abdul (1994), *Sejarah Agama-Agama*, Jakarta: PT. Raja Grafindo Persada.

Manggaga, Indah Pratiwi (2018), *Komodifikasi Konten Televisi Dalam Perspektif Ekonomi Politik Media*, Vol. 19, No.2.

Masduudin (2011), *Mengenal Dunia Film*, Jakarta: PT. Multi Kreasi Satudelapan.

Mekarini, Ni Wayan (2021), *Bahasa Warna dalam Konteks Budaya Bali*, Vol. 7, No. 1.

Merthawan, Gede (2017), *Pemahaman Penggunaan Benang Tri Datu Pada Remaja Hindu Di Kota Palu*, Vol. 8, No.2.

Michandani, Eka Sita & I Nyoman Sukma Arida (2019), *Perancangan Destination Branding Desa Wisata Kerta di Kecamatan Payangan Kabupaten Gianyar*, Vol. 7, No. 1.

Moleong, Lexy J. (2004), *Metodologi Penelitian Kualitatif*, Bandung: PT. Remaja Rosdakarya.

Mughniyah, Muhammad Jawad (1996), *Fiqh Lima Mazhab*, Jakarta: PT. Lentera Basritama.

Mu'in, Taib Tahir Abdul (1992), *Ilmu Kalam*, Jakarta: Wijaya.

Naratama (2004), *Menjadi Sutradara Televisi*, Jakarta: PT. Gramedia Widiasarana Indonesia.

Nasution, S. (1998), *Metode Research*, Surabaya: Agung Media.

Nasution, Harun (1985), *Islam Ditinjau Dari Berbagai Aspeknya*, Depok: Universitas Indonesia.

Nazarudin, Kahfie (2015), *Pengantar Semiotika*, Yogyakarta: Graha Ilmu.

Ningsih, Irmayanti Diah Jati & I Gede Suhartawan (2020), *Perilaku Berbusana Remaja Putri Pada Saat Persembahyangan Di Pura Agung Wana Kertha Jagatnatha Kota Palu*, Vol. 11, No. 2.



Nurudin (2011), *Pengantar Komunikasi Massa*, Jakarta: PT. Raja Grafindo Persada.

Odikpa, Sunny & Abubakar Yakubu Emeje (2020), Religion As A Barrier To Nation-Building In Nigeria, Vol. 10, No. 1.

Prestidiano, Jasson, et al (2020), *Analisis Dan Perancangan Asset Game Rumah Dan Pakaian Adat Bali Berbasis Pixel Art 2D*, Vol. 2, No. 2.

Romli, Khomsahrial (2016), *Komunikasi Massa*. Jakarta: PT Grasindo Anggota Ikapi.

Samovar, Larry A. et al (2012), *Intercultural Communication: A Reader 13th Edition*, USA: Wadsworth

Sanjaya, Gede O. (2015), *Siva Purana Vol. I*, Surabaya: Paramita.

Sanjaya, Gede O. (2015), *Siva Purana Vol. II*, Surabaya: Paramita.

Sazali (2016), *Signifikansi Ibadah Sholat Dalam Pembentukan Kesehatan Jasmani Dan Rohani*, Vol.40, No. 52.

Sobur, Alex (2003), *Semiotika Komunikasi*, Bandung: PT. Remaja Rosdakarya.

Sobur, Alex (2006), *Semiotika Komunikasi*, Bandung: PT. Remaja Rosdakarya.

Sobur, Alex (2015), *Analisis Teks Media*, Bandung: PT. Remaja Rosdakarya.

Sugiyono (2011), *Metode Penelitian Kuantitatif, Kualitatif dan R&D*, Bandung: Alfabeta.

Sugiyono (2017), *Metode Penelitian Kuantitatif, Kualitatif dan R&D*, Bandung: Alfabeta.

Temaja, I Gede Bagus Wisnu Bayu (2017), *Sistem Penamaan Orang Bali*, Vol. 24, No.2.

Vera, Nawiroh (2014), *Semiotika dalam Riset Komunikasi*, Jakarta: Ghalia Indonesia.

Vera, Nawiroh (2015), *Semiotika dalam Riset Komunikasi*, Bogor: Ghalia Indonesia

Wardani, Mega Kusuma (2018), *Komodifikasi Citra Perempuan Muslim dalam Dunia*

Fashion (Analisis Semiotika Tayangan Dua Hijab Trans 7), Vol. 1, No. 1.

Wibowo, Indiwano Seto Wahyu (2011), *Semiotika Komunikasi. Aplikasi Praktis Bagi Penelitian dan Skripsi Komunikasi*. Jakarta: Mitra Wacana Media.

Widasni, Nyoman, et al (2020), *Penggunaan Banten Dewa-Dewi Dalam Upacara Piodalan Di DKI Jakarta (Bentuk, Fungsi Dan Makna)*, Vol. 7, No. 123.

Widyandini, Wita, et al (2020), *Kajian Tata Ruang Pura Pedaleman Giri Kendeng di Kabupaten Banyumas, Jawa Tengah*, Vol. 4, No.2.

Zaluchu, Sonny Eli (2020), *Perspektif Antropologi Dan Religi Perkawinan Suku Nias*, Vol. 14, No. 2.