

Tolerance and Pluralism Between Religious People in the Film Kos-Kosan

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Kronologi Naskah: diterima 18 Mei 2024; direvisi 5 November 2024; diputuskan 22 Desember 2024

Abstrak

Studi ini mengulas nilai-nilai toleransi antar umat beragama yang tercermin dalam film pendek berjudul “Kos-Kosan” karya Paniradya Kaistimewan. Penelitian ini dilaksanakan untuk menggali representasi toleransi dalam kehidupan sehari-hari, mencerminkan kondisi sosial dan budaya masyarakat Indonesia dalam menerima perbedaan agama serta mendorong inklusi sosial-agama. Metode penelitian yang digunakan adalah deskriptif kualitatif, yaitu peneliti menguraikan secara mendalam tentang apa yang diperoleh dari pengamatan mengenai film tersebut. Hasil dari penelitian ini untuk mengetahui keselarasan antara makna eksplisit dan implisit dalam narasi, dialog, dan adegan-adegan dalam film pendek “Kos-Kosan” dengan tiga indikator. Studi ini menggarisbawahi peran penting film dalam merefleksikan dan mempromosikan nilai-nilai toleransi antar umat beragama dan pluralisme. Dari analisis konten yang dilakukan, kita melihat bahwa film-film dari berbagai genre dan budaya dapat menjadi medium yang kuat untuk memperkuat pesan inklusif tentang pentingnya menghormati perbedaan agama dan bekerja sama lintas agama.

Kata Kunci: Film Kos-Kosan, Pluralisme, Toleransi, Umat beragama.

Abstract

This study examines the values of tolerance between religious communities as reflected in the short film "Kos-Kosan" by Paniradya Kaistimewan. This research was carried out to explore the representation of tolerance in everyday life, reflecting the social and cultural conditions of Indonesian society in accepting religious differences and encouraging socio-religious inclusion. The research method used is descriptive qualitative. Namely, the researcher describes in depth what was obtained from observations about the film. This research aims to determine the harmony between explicit and implicit meaning in the narrative, dialogue, and scenes in the short film "Kos-Kosan" with three indicators. This study underlines the critical role of films in reflecting and promoting the values of inter-religious tolerance and pluralism. The content analysis shows that films from various genres and cultures can be a powerful medium for strengthening inclusive messages about respecting religious differences and working together across religions.

Keywords: Kos-Kosan Film, Pluralism, Religious People, Tolerance.

Introduction

Besides getting a designation As a student city, Yogyakarta has traditional values and religious plurality (Nurainun & Vita, 2019). In addition, Yogyakarta is also known as the City of Tolerance, which refers to the low frequency and intensity of horizontal conflicts in Yogyakarta compared to other cities (Safitri, 2020). Cultural diversity and religious plurality also have challenges in maintaining religious harmony. Religion is one of the social identities that tend to be sensitive because each religion generally has its doctrinal teachings that are more correct than other people's religions. This can trigger the emergence of intolerance between religious communities that violate freedom of religion and belief (Rahmawati & Haryanto, 2020).

Diversity empowerment can be done by cultivating an attitude of tolerance, even on religious issues (Rahmawati & Haryanto, 2020). This is important so as not to cause tension between one religious adherent and another. Normatively based on laws and regulations, Decree Number 03/POKGIAT/Krt? Plt/X/2015 is contrary to the instruction of the Governor of DIY, namely the Instruction of the Governor of DIY Number 1/INSTR/2019, concerning preventing potential social conflicts. Thus, the problems of intolerance that occur in Yogyakarta with these instructions will minimize cases of intolerance in Yogyakarta (Rusdi, 2021).

Film is a medium that has great power in conveying social messages. Includes a message on the importance of religious tolerance in society (Malik, 2021). According to (Afriani et al., 2023), Watching films can be one of the recreational needs of the people of Indonesia. Through the film's strong narrative, evocative visuals, and deep characters, the film has the potential to inspire audiences to understand, appreciate, and practice tolerance of religious differences (Regalia Lintas Pulau Welerubun & Faikar Urfan, 2024).

Today, tolerance is a sensitive topic in society, especially in Indonesia. This is because Indonesia officially recognizes and accepts six religions (Islam, Catholicism, Christianity,

Hinduism, Buddhism, and Confucianism) (Mansur, 2017). and has a diverse range of tribes, religions, and beliefs in a diverse Creator. Tolerance, in the sense of allowing and giving freedom to adherents of other faiths, is an attitude or action that must be raised when dealing with plural realities (Wardoyo, 2014). In the Indonesian context, tolerance comes from the word "tolerant" (English: *tolerance*; Arabic: *tasamuh*), which refers to the tolerance limit for differences and variations. Etymologically, tolerance reflects patience, emotional resilience, and spaciousness of heart (Devi, 2020).

Religious tolerance is a fundamental concept in the life of the nation and state, especially in the era of globalization like today. The presence of films with the theme of religious tolerance is not only entertainment but also an effective means of education in building awareness of the importance of respecting diverse beliefs and beliefs in society.

Referring to a broader view, films on religious tolerance depict interreligious conflicts and highlight the potential for peace, understanding, and interfaith cooperation. By showing the conflicts that arise from incomprehension and injustice towards differences of faith, the films invite the audience to reflect on the negative impact of intolerance and the importance of inter-religious dialogue and cooperation (Hidayat et al., 2022).

In an increasingly connected global context, religious tolerance films can also be a bridge to strengthen relations between nations and between communities. According to (Priansyah et al., 2022) through inspiring stories, these films have the potential to stimulate critical thinking, build empathy, and encourage concrete action in realizing an inclusive and harmonious society where every individual has the right to practice their religious beliefs without fear of being subjected to discrimination or violence.

Based on data presented by the *Setara Institute* as of March 6, 2024, tolerance levels in various cities in Indonesia have not shown a significant increase in recent years. The

national Tolerant Cities Index (IKT) has stagnated in the range of 4-5 since 2015, with cities with high tolerance levels hovering around 7. This fact raises concerns because Indonesia has ethnic and religious diversity, where coexistence and tolerance are considered the primary keys to maintaining the Indonesian state's unity.

This is dilemmatic because, on the one hand, Yogyakarta is known as an inclusive, multicultural city and consists of various races, religions, and ethnicities. On the other hand, these cases indicate that Yogyakarta City is still vulnerable to intolerance. In addition to the issue of tolerance, we also reflect on patriarchal culture; the existence of women and masculine values constructed by patriarchal culture can unconsciously affect the meaning of their identity as Women in Society (Adiprabowo & Wibowo, 2024). Quoting from the results of Setara Institute research conducted in 2017, it was noted that Yogyakarta is one of ten intolerant cities in Indonesia. This is inversely proportional to its motto, "Yogyakarta Has a Comfortable Heart" (Sa'idah, 2020).

Therefore, in this study, the researcher refers to the Short Film "Kos-Kosan" production (Paniradya Kaistimewan), which in this film highlights the need for tolerance and understanding of diversity to create a peaceful and plural society (Adiprabowo & Sanofi, 2023). Similarly, the film *Ajari Aku Islam* teaches a lot about the positive values of tolerance between people (Deni Irawan, Munawwar Khalil, 2021). In the short film "Kos-Kosan," Pak Jaswoto is Buddhist and the boarding father of Vincent, Christian, and Azizah, Muslim. Always ask prospective kos-kosan residents at Pak Jaswoto's place about their religion.

Research Methods

This study uses qualitative descriptive research methods, where researchers elaborate in depth about what is obtained from observations about the film (Sani, 2021). This study explores the compatibility between the expressed and implied meanings in the narrative, dialogue, and scenes in the short film

"Kos-Kosan." This analysis aims to examine the representation of tolerance in daily life, reflecting Indonesian society's social and cultural conditions in accepting religious differences and upholding the value of socio-religious inclusion (Adiprabowo, 2018).

This research was conducted to reveal problems and facts that occurred in the short film "Kos-Kosan." data was also used to explore the meaning of the film's story, explain giving, and detail the message in this film (Adiprabowo & Widodo, 2023). so that it will provide an objective picture of a situation that occurs from the object to be studied or studied (Deni Irawan, Munawwar Khalil, 2021). The subjects and objects are as follows: The research subject in this film is the short film "Kos-Kosan," produced by Paniradya Kaistimewa, which was uploaded to the YouTube platform. The object of this study is the values of tolerance between religious communities contained in the short film "Kos-Kosan" produced by Paniradya Kaistimewa, which includes recognizing everyone's rights, respecting the beliefs of others, respecting the opinions of others, and understanding each other.

RESULTS AND DISCUSSION

1. Results

a. Recognizing the Rights of Everyone

Recognizing everyone's rights has a meaning as a behavior in giving mutual recognition, and it must be respected in society and applied in behavior. The rights of each person must exist so that there is no deprivation of rights, and a rule is made that protects the community's rights together (Septiani et al., 2024).



Figure 1. Pak Jaswoto asked about Hayu's religion
(Source: YouTube Paniradya Kaistimewan)

The picture above, minutes 4:58 – 5:50, depicts a scene about recognizing everyone's rights. Pak Jaswoto says:

"Sebelum kita berbicara tentang harga, mohon maaf... Agama dek hayu ini apa ya? Iya, karena ini penting bagi saya. Jadi bagaimana? Ya, silahkan saja, tidak menjadi masalah; disekitar ini banyak kosan juga, barangkali bisa dilihat dulu mana yang cocok"

b. Understanding Each Other

Mutual understanding behavior is essential in building a conducive atmosphere for mutual respect and respect between others. The existence of mutual understanding behavior can create an atmosphere of peace and prosperity towards diversity. Related to mutual understanding behavior in this kos-kosan, the short film is in the scene minutes 7:20 – 8:30, which is soon the end of the month, and Vincent does not have the funds to pay for boarding, but Pak Jaswoto understands and relieves Vincent. Pak Jaswoto says:

"Ya sudah, uangnya dipakai dulu saja. Bapak tahu kalau pengeluaran untuk skripsi itu tidak sedikit. Sudah, bayar kosnya nanti saja. Yang terpenting tugasmu belajar itu selesai, hal lainnya itu gampang"



Figure 2. Pak Jaswoto gives relief to Vincent, who has not been able to pay for the kos-kosan
(Source: YouTube Paniradya Kaistimewan)

c. Providing Freedom of Opinion

Giving freedom is a behavior that is closely related to tolerance. The existence of this behavior of giving freedom can allow a person to accept the differences that occur freely. However, providing freedom of opinion can also cause things that cross the limits of reasonableness; for example, in the following picture, there is a miscommunication between Pak Jaswoto and Uda Buyung.



Figure 3. Uda Buyung considers Pak Jaswoto to have an intolerant attitude towards him
(Source: YouTube Paniradya Kaistimewan)

As in the previous scene, Pak Jaswoto and Uda Buyung made an introduction before entering the main topic of conversation. After introducing each other, Uda Buyung asked about room availability and fees to be paid. At 13:28 – 14:55, Pak Jaswoto again asked about the religion adopted by Uda Buyung. Before answering the question, Uda Buyung responded angrily and expressed his disappointment, stating that he migrated to Yogyakarta because he believed in the high tolerance level there. He regretted why Pak Jaswoto needed to ask such a thing. This was Uda Buyung's last remark before leaving Pak Jaswoto without a chance to explain the meaning of his question.

d. Agree on Differences

In response to the differences and diversity that occur in plural societies, communities are vulnerable to inequality when it comes to certain things. One of the behaviors that must be possessed is an agreement with differences. This attitude needs to be instilled in every member of society because differences are a necessity that must be accepted. In this film, there are several scenes related to an attitude of agreement in differences.



Figure 4. Pak jaswoto has separated haram and halal food for consumption
(Source: YouTube Paniradya Kaistimewan)

In the scene minutes 19:38 – 19:50, The storyline reaches dawn, which marks the first suhoor in the holy month of Ramadan. Pak Jaswoto, at that time, had two kos-kosan residents, namely Vincent and Azizah. Although Azizah, a Muslim woman, did not wake up even though the suhoor alarm had sounded, luckily, Pak Jaswoto helped her wake up so that Azizah could follow the first suhoor in Ramadan.

Not only that, Pak Jaswoto also gave Vincent a special dish that Azizah could not consume because it involved forbidden meat. As presented in the film, Azizah accepts the meat's explanation with complete understanding and a relaxed attitude, then invites Vincent to join the meal. Before starting the meal, Pak Jaswoto reminded them to pray according to their religion. In the scene, Azizah performs prayers according to Islamic ordinances, while Vincent follows Catholic ordinances.

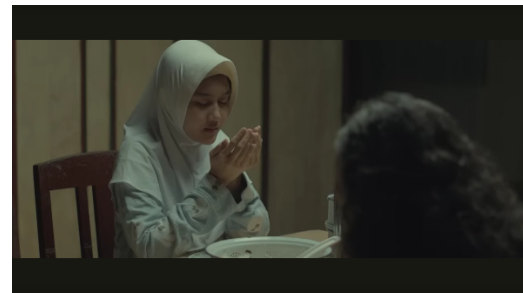


Figure 5. Azizah prays according to Islamic teachings and ordinances
(Source: YouTube Paniradya Kaistimewa)

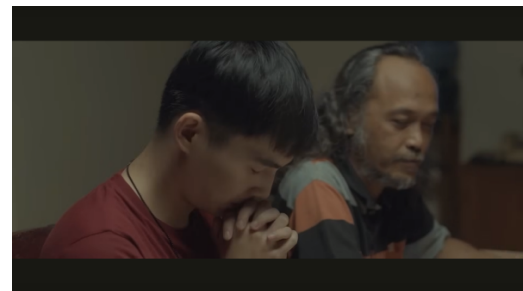


Figure 6. Vincent prays according to Catholic teachings and ordinances
(Source: YouTube Paniradya Kaistimewa)

e. Have an Empathetic Attitude

At minutes 21:45 – 22:45, Pak Jaswoto explained the purpose and reason why he always asked about the religion he adhered to each prospective kos-kosan resident.



Figure 7. Pak Jaswoto explained the purpose and reason he always asked about the religion of the kos-kosan residents
(Source: YouTube Paniradya Kaistimewan)

Azizah and Vincent sympathize with Pak Jaswoto because they know the news is inaccurate and does not reflect reality. However, Pak Jaswoto calmed them down and

said everyone has the right to his views and opinions. If they feel uncomfortable or misunderstand the question's intent, let it be because, eventually, the truth will come out. Furthermore, Pak Jaswoto explained why he asked the religion of his prospective kos-kosan residents, namely to treat them according to the principles and rules of the faith they professed, in the hope of creating a boarding environment full of tolerance.

f. Serenity and Peace

Peace and harmony in society can give rise to tolerance so that calm and peace have the meaning of behavior that can cause a riot or division. At the film's end, the 24:24 – 24:45 minutes show Pak Jaswoto worshipping. From the background of the place and the worship procedures, it turns out that Pak Jaswoto himself is a Buddhist. The film then ends with a *subtitle*, "Living in differences by creating a sense of brotherhood will strengthen the roots of tolerance and constancy of religious faith."



Figure 8. *Pak Juswoto is carrying out worship following the religion he professes, namely Buddhism*

(Source: YouTube Paniradya Kaistimewan)

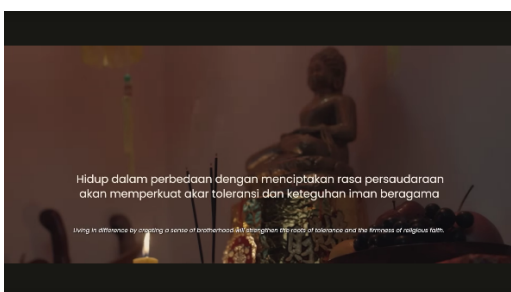


Figure 9. *At the end of the film displays quotes on the meaning of tolerance*

(Source: YouTube Paniradya Kaistimewa)

2. Discussion

As illustrated in this kos-kosan short film, the theme presented and wanted to convey to the audience is about coexistence, tolerance, and the dynamics inherent in that life. Considering Indonesia as a country with the recognition of six religions, tolerance is a significant value that must continue to be promoted by all Indonesian people (Utama & Toni, 2019).

Religious heterogeneity is reflected through Pak Jaswoto and his kos-kosan residents, where there are Azizah, who adheres to Islam; Vincent, who is Catholic; and Pak Jaswoto, who follows Buddhist beliefs (Nadia, 2022). Despite having different religious beliefs, this does not prevent them from living side by side. Instead, they give each other support and reminders to live their lives according to the teachings of their respective religions (Iqbal, 2014).

Then, socio-religious inclusion is reflected in the scene where Risa, Hayu, and Uda Buyung quickly accuse and regard Pak Jaswoto as intolerant and discriminatory (Mahdi, 2020). They did not allow Pak Jaswoto to explain the meaning of his question; instead, they directly judged and accused him, so the general public also believed without understanding the entire incident context. This phenomenon often occurs in everyday life due to the high sensitivity of religion, which sometimes makes us forget that religion should be the foundation for protecting and fostering society's everyday life. The existence of religion should enrich and enliven the social life of the community, not the other way around.

Conclusions and Suggestions

The short film about kos-kosan brings education about cultivating tolerance values in the face of a plural society, especially in differences in religion and belief. This study underscores the vital role of film in reflecting and promoting the values of inter-religious tolerance and pluralism. The content analysis shows that films from various genres and cultures can be a powerful medium to reinforce inclusive messages about respecting religious

differences and working together across religions (Felani & Rochani Adi, 2022). However, we also recognize that there are challenges in this representation, such as the possibility of religious stereotypes or hidden agendas that can influence the message conveyed (Malla Avila, 2022).

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