

**Representation of Islam and Hinduism
in the *Barangi Bhaijan* Film:
Charles Sanders Peirce's Semiotic Analysis**

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Article Info		
Submitted	: October 18, 2022	DOI: 10.20885/ijis.vol.5.iss3.art5
Accepted	: December 30, 2022	*Corresponding author
Published	: January 13, 2023	

Abstract

In inter-religious relations there are various ways and steps to promote peace. One way is through audio-visual media in the form of films. The Bajrangi Bhaijaan film, a Bollywood production, has many messages that are closely related to the values that carry a message of peace between religious communities. This article attempts to examine the film's representation and message on how good deeds can be done regardless of religious background. In particular, this article describes the various behaviors of religious people, in this case Islam and Hinduism, which are represented through the roles played by the characters in the film. The method used in this article is a qualitative-descriptive method using Charles Sanders Pierce's semiotic analysis. The article argues that the various attitudes displayed through the characters played in the film about the relationship between Muslims and Hindus in India and with neighboring countries, namely Pakistan, can be an illustration for religious people to live side by side in harmony.

Keywords: Religion, Film, Semiotics, Hinduism, Islam

A. INTRODUCTION

As social beings, who cannot live and do everything alone, humans must have the ability to live side by side with other creatures who certainly have differences in terms of thoughts, principles, and way of life, race, belief or religion, and so on. Regarding the beliefs held by every human being, it is only natural that every human being has their own choices, including religion.¹ As stated by, religion has an influence on the life of every human being, especially in terms of forming behavior that will give birth to various actions. Religion can also give rise to hope that provides inner stability for its adherents.²

Inter-religious discourse has become an endless conversation and the call to maintain harmony in any part of the world has been often voiced. Every religion teaches its adherents to do good and have a sense of humanity.³ Every religion also guides its adherents to avoid things that could harm themselves or others.⁴ However, the reality in several parts of the world shows that there are so many conflicts or disputes that occur between adherents of religions and even those who incidentally live under the same polity.

One of the disputes between religious adherents that is quite in the spotlight is the conflict between Hindus and Muslims in India which has recently resurfaced and is generally caused by political issues. Hinduism is the majority religion in India as can be seen from the percentage of its adherents in 2015, reaching 72%, while adherents of Islam in India are considered a minority. Even though in India there has been a guarantee that all minority groups will still get their rights, relations between religious communities are not always harmonious. Moreover,

¹ Mahbub Junadi, "Manusia Dalam Berbagai Perspektif," *Dar El-Ilmi: Jurnal Studi Keagamaan, Pendidikan Dan Humaniora* 4, no. 1 (April 17, 2017): 35–55, <https://doi.org/10.52166/dar>.

² Mulyadi, "Agama Dan Pengaruhnya Dalam Kehidupan," *Tarbiyah Al-Awlad: Jurnal Kependidikan Islam Tingkat Dasar* 7, no. 2 (2016), <https://doi.org/10.15548/alawlad.v7i2.424>.

³ M. Syaiful Rahman, "Islam Dan Pluralisme," *FIKRAH* 2, no. 2 (December 28, 2014), <https://doi.org/10.21043/fikrah.v2i2.666>.

⁴ Petrus Lakonawa, "Agama Dan Pembentukan Cara Pandang Serta Perilaku Hidup Masyarakat," *Humaniora* 4, no. 2 (October 31, 2013): 790–99, <https://doi.org/10.21512/humaniora.v4i2.3507>.

Hinduism and Islam developed in India have historical traces inseparable from disputes.⁵

The *Bajrangi Bhaijaan* film, a Bollywood production, has many messages that are closely related to the values that carry a message of peace between religious communities. This article attempts to represent how a good deed can be done regardless of religious background. In particular, this article describes the various behaviors of religious people, in this case Islam and Hinduism, which are represented through the roles played by the characters in the film.

Studies about representation of inter-religious relations in film has been conducted by many. These include, among others, the study by Nur Hikmah Usman on “Representation of the Value of Inter-Religious Tolerance in the film “*Aisyah Let Us Be Brothers* (Charles Sanders Pierce Semiotics Analysis)”. The study uncovers the values of tolerance shown through mutual understanding, respect, and respect between groups or individuals as represented in the “*Aisyah Let Us Be Brothers*” film.

More specific study on the *Bajrangi Bhaijaan* film was conducted by Setiani and Hermawan entitled ‘Human Values and Religious Tolerance Education in the *Bajrangi Bhaijaan* Film’. The study found that the film is full of values can be used to convey messages of peace between religious communities and human values. However, it does not specifically discuss the relationship between Islam and Hinduism. Another related study is conducted by Muh Fadhli Al-Kamal on ‘Religious Pluralism in the Film “*Bajrangi Bhaijaan* (Teun A. Van Dijk’s Discourse Analysis Study).’ The study found that the message of religious pluralism that is displayed through maintaining a balance of humanism, maintaining and respecting the existence of other religions and no compulsion in religion which is presented through this film.

⁵ Raudatul Ulum, “Institusi Minoritas Dan Struktur Sosial Di Dunia,” *Harmoni* 17, no. 1 (June 30, 2018): 7–26, <https://doi.org/10.32488/harmoni.v17i1.289>.

B. METHOD

The type of research used in this article is descriptive qualitative research using Charles Sanders Peirce's semiotic analysis. This research is descriptive because the data used in the research are in the form of pictures, written or spoken words, or in the form of policy actions, and dialogue, not in the form of numbers. Data were analysed through semiotics or methods for studying signs, specifically referring to Charles Sanders Peirce's semiotics that is intended to obtain comprehensive data and structural descriptions of various existing signs. Charles Sanders Peirce's semiotics has representative and interpretive principles deemed suitable for the research. The data collection technique used in this article is observing and recording the plots shown by the characters in the Bajranggi Bhaijaan film.

C. THEORETICAL AND ANALYTICAL FRAMEWORK

1. Representation

Linguistically, the word representation is defined as the act of representing, the state of representing, and what represents. As defined by Alamsyah, representation is an activity to display again, represent something, or a method used to interpret what is given to the object or text depicted.⁶ Conceptually, a representation describes the relationship between text and existing reality. There is a process of using language by members of a culture to produce meaning. A sign can also be expressed as a representation to describe, imitate, imagine and connect. As noted by Luhur, representation is more focused on the use of language and images to form a meaning that exists in the world, in this case, the reality of life experienced by humans themselves.

⁶ Femi Fauziah Alamsyah, "Representasi, Ideologi dan Rekonstruksi Media," *Al-I'lam: Jurnal Komunikasi dan Penyiaran Islam* 3, no. 2 (June 30, 2020): 92–99, <https://doi.org/10.31764/jail.v3i2.2540>.

2. Religion

In Sanskrit, the word religion comes from two syllables, namely "a," which means "no," and "gama," which means chaos. So, religion has the meaning of a rule formed to achieve human life in a certain direction and purpose. Religion is a teaching that comes from God and is obtained through the results of human reflections contained in the holy book.⁷

From a sociological perspective, religion is a way of life that humans need to apply to live their lives, especially within the broader scope of society and the environment.⁸ Religion is a social phenomenon that anyone on this earth can own because it is the right of every human being. This means that by holding fast to the religion and beliefs, life will be directed by the existence of order because every religion has a goal that will lead its followers to the eternal happiness.

As Mulyadi asserts, there is such an urgency for every human being who lives on this earth to embrace and believe in a certain religion, bearing in mind that there are several functions and benefits obtained for someone who has certain beliefs or religions, such as:⁹

- a. Having a source of values in living life and maintaining decency. By embracing a religion, a person will have instructions by the values that have been instilled in his religion so that he has a reference in thinking, acting, and socializing with a wide audience.
- b. As a means to overcome frustration. This can be seen when a problem approaches a person, it is not uncommon for him to immediately become religious, and the intensity of his worship increases. This shows that by sticking to religion, he believes that his

⁷ Ahmad Asir, "Agama Dan Fungsinya Dalam Kehidupan Umat Manusia," *Al-Ulum Jurnal Pemikiran Dan Penelitian Ke Islam* 1, no. 1 (February 7, 2014): 50–58, <https://doi.org/10.31102/alulum.1.1.2014.50-58>.

⁸ Syaiful Hamali, "Agama Dalam Perspektif Sosiologis," *Al-AdyanJ: Jurnal Studi Lintas Agama* 12, no. 2 (December 30, 2017): 223–44, <https://doi.org/10.24042/ajsla.v12i2.2111>.

⁹ Mulyadi, "Agama Dan Pengaruhnya Dalam Kehidupan."

problems must have passed and will be solved because his heart is completely dependent on God.

- c. As a means to satisfy curiosity; by embracing religion, all difficulties in understanding something will get answers for those who believe in the existence of God because curiosity is the need of every human being. Religion can provide answers, even in the cognitive realm, so when a person believes in religion, he has a great chance to place himself meaningfully and become a neutral side.

The presence of religion on this earth is not without reason; religion is said to be a bond inherent in humans, so religion is not at all contrary to reason or human nature.¹⁰ So here, true religion is a necessity for every human being. In terms of function, here are some of the functions of religion in human life:

- a. As asserted by M. Quraish Shihab, religion provides mental peace through its narrative that the human soul in living on this earth tends to experience anxiety when facing the various obstacles. Therefore the presence of religion provides a true refuge for humans to obtain the emotional peace and tranquility.
- b. Religion imparts social virtues.
- c. Religion increases social solidarity.
- d. Religion is an agent of socialization and social control, meaning that religion has an important role in regulating and organizing individuals and exercising good control over individuals and groups.
- e. Religion increases well-being.
- f. Religion has the function of strengthening self-confidence.
- g. Religion also influences the economy and political system

¹⁰ Miskahuddin Miskahuddin, "Konsep Agama Menurut Al-Qur'an," *Jurnal Ilmiah Al-Mu'ashirah: Media Kajian Al-Qur'an dan Al-Hadits Multi Perspektif* 14, no. 1 (November 24, 2017): 64–77, <https://doi.org/10.22373/jim.v14i1.2240>.

Various religions are spread evenly in parts of the world, even in countries that certainly have diversity in upholding adhered beliefs, one of which is Indonesia which is very well known for its diversity; where Indonesia is a country full of various cultures, races, religions, and groups. This diversity is a gift in the form of priceless wealth from a nation.¹¹ There are at least six recognized religions in Indonesia, such as Islam, Protestantism, Catholicism, Hinduism, Buddhism, and Confucianism. Of these various religions, this article only focuses on two religions, Islam and Hinduism, specifically developing in India. In contrast to Indonesia, where most of the adherents of various religions can live side by side and in harmony because of the motto "Unity in Diversity, in India, the polemic between religious adherents seems endless, especially between Islam and Hinduism.

3. Film

Film is a medium that utilizes audio and visual as well as a means to convey messages, where the messages conveyed are closely related to social and cultural realities. According to with Asri, film is also referred to as a communication medium in the form of audio-visual, which has the function of conveying a message.¹² Films are not just entertainment but display messages explicitly or implicitly that can influence a person's mindset or behavior. Plays, dialogues, and pictures are considered the most effective media for spreading ideas because, often, the process of making films is based on experiences or realities that occur in the real world. Film is also called cinematography, a painting that moves using light. Film can also be defined as moving images arranged in such a way as to form a story.

¹¹ Gina Lestari, "Bhinneka Tunggal Ika: Khasanah Multikultural Inonesia Di Tengah Kehidupan Sara," *Jurnal Ilmiah Pendidikan Pancasila Dan Kewarganegaraan* 28, no. 1 (June 27, 2015), <https://doi.org/10.17977/jppkn.v28i1.5437>.

¹² Rahman Asri, "Membaca Film Sebagai Sebuah Teks: Analisis Isi Film 'Nanti Kita Cerita Tentang Hari Ini (NKCTHI),'" *Jurnal Al Azhar Indonesia Seri Ilmu Sosial* 1, no. 2 (August 29, 2020): 74–86, <https://doi.org/10.36722/jaiss.v1i2.462>.

As explained by Arifuddin, the world of cinema first appeared in 1805 with the initiator of the Lumiere Brothers, Over the years, films developed, starting from showing the editing style initiated by George Melies in 1899 to appearing in 1902 a film by Edwin Peter which was ready to be screened.¹³ Currently, the world of cinema has undergone such a rapid transformation, including in terms of its function, started as mere entertainment to fill spare time, now it is starting to vary with the existence of moral messages, advice which is packaged attractively. And it can be said that through films, one can learn without feeling patronized because the films that appear are generally very closely related to the reality of human life.

A film that is packaged attractively and made with a good level of professionalism will certainly produce quality work; this is, of course, supported by the storyline, the selection of settings, the director, and the players involved, as well as other supporters. Even with adequate quality, the presence of a film is not just a spectacle but can give birth to guidance so that it influences one's attitude and perspective in understanding something. Apart from all that, a film will be meaningless if it is not supported by an understanding of the narrative aspect, which is pursued through understanding language, mental experience, and the existing culture.¹⁴ Understanding these various things can be understood through semiotics or science relating to signs.

¹³ Ariffudin and Andi Fikra Pratiwi, "Film Sebagai Media Dakwah Islam," *Aqlam: Journal of Islam and Plurality* 2, no. 2 (February 12, 2017), <https://doi.org/10.30984/ajip.v2i2.523>.

¹⁴ Ariffudin and Pratiwi.

a. Bajrangi Bhaijaan Film Production

The Bajrangi Bhaijaan Film is a Bollywood film released on July 17, 2015. This Film is produced by Salman Khan and directed by Kabir Khan with a screenplay written by V.Vijayendra Prasad. This film is a comedy-drama and family genre that is very worth watching for everyone. This 159-minute film became a hit in India, where it is known that this film was able to break the box office records in India and abroad with a revenue speed of one billion rupiahs, so it is not surprising that the Bajrangi Bhaijaan film can be said to be a great success because it received more than 20 awards. The following is a poster of the Bajrangi Bhaijaan film, which is a production by Salman Khan with satisfactory success.



Figure. 1

Source: <https://bestoftheyear.in/movie/bajrangi-bhaijaan/>

b. Synopsis of the Bajrangi Bhaijaan Film

Bajrangi Bhaijaan Film tells the story of a devotee of Lord Hanuman (Bajrangbali) named Pawan Kumar Chaturvedi, played by

Salman Khan, who is so kind and feels compassion when he sees and meets a petite, mute girl named Shahida or Munni, played by Harsali Malhotra from Pakistan who is separated from his mother while traveling to Delhi to heal or restore speech to Shahida. At first, Pawan only helped by giving a little money and apples because he thought the girl was waiting for her parents. But when Pawan was about to go by bus, the girl ran after him. Pawan's humility made him determined to help the girl.

Pawan, known as Bajrangi, tries to help this girl by taking her to the local police station so that the parents looking for the girl can find her. Still, Shahida's innocent face is not right when she is placed in a police station with people of visible criminal behavior. Pawan then decided to take Shahida to her future father-in-law's place. On the way by bus, Pawan tries to talk to Shahida by asking her where she lives, but Shahida is unable to respond with a sound. She can only respond with a nod or a shake of her head. Pawan calls Shahida by the nickname Munni and takes the initiative if the name of the city spoken by Pawan shows the city where Shahida lived. She held up her five fingers.

Arriving at the prospective in-laws' house, Pawan was asked various things related to the mute girl he was bringing, this matter regarding the religion that Shahida or Munni adhered to; Pawan considered Shahida to be from the Brahmin caste, regarding how long he had lived and how to find this girl properly. His parents. At one point, Shahida or Munni was invited to pray in a place that turned out to be close to the prayer room; when Pawan taught how he prayed, Muni repeatedly saw the prayer room because he felt more familiar with what he had known so far in Pakistan until Pawan realized that Munni was no longer beside him. Still, Munni headed for the prayer room, and Pawan could not prevent him from finally deciding to join the prayer room.

Pawan was shocked when he saw Munni, who was so wise in wearing a headscarf to cover her head showing that she was a Muslim.

The truth that Munni or Shahida is a Muslim girl from Pakistan is proven through television footage showing a Cricket match (a sport played in teams and using bat and ball) between India and Pakistan, where all the families gather to watch together. When points were over, many teams from Pakistan received it; Munni's or Shahida's reflexes suddenly surprised the whole family of Pawan's future in-laws because Munni expressed her happiness by dancing and kissing the Pakistani flag that appeared on the television screen.

This triggers the anger of Rasika's father (Kareena Kapoor). He is none other than her future in-laws; when she learns that Munni is from Pakistan, it is not acceptable for Munni to stay at her house because it has a dark history between India and Pakistan, especially since they have different religions. Pawan, who is a devout Bajrangi, has no other choice but to take Munni to her place of origin, namely Pakistan. He is also willing to sacrifice the money he has collected to marry Rasika to take Munni back to her parents in Pakistan. Even Rasika also adds to the money from the proceeds, which he had collected while waiting for Pawan.

A conflict occurs when Pawan entrusts Munni to an intermediary agent to accompany Munni and pays with the amount of money he has collected. Still, amid the separation between Pawan and Munni, he remembers, and his compassion grows higher. Moreover, the agent does not bring Munni back to Pakistan but intends to sell the little girl. Pawan finally decides to

take Munni back to her parents in Pakistan even though she doesn't have a passport or visa.

In the middle of a journey with such a vast expanse of desert, there was a group of cars that offered to come along because walking would take such a long time, someone in this group of cars was smart and knew how to get to Pakistan without having to use passports and visas. A person named Boo Ali, who taught him to enter Pakistan through underground tunnels. Boo Ali also ordered him not to reveal his secret and leave immediately before being noticed by Pakistani border guards.

But as a Hindu and a devout worshiper of Bajrangibali, there is no word in Pawan's life dictionary. Even though it was bitter, it still had to be said. As a result, the Pakistani army, furious about Pawan, did not immediately leave Pakistan to abuse Pawan because his presence was suspicious. His only good intentions were to escort Munni by obtaining permission from the Pakistani army even though they did not have passports and visas until finally, the head of the border guard came to compassion and allowed Pawan to accompany Munni on the condition that after his business was finished, he would immediately return to India.

In short, Pawan and Munni continued their journey to find Munni's house, but their steps were slightly hampered because the local police found out that he was an Indian who entered Pakistan illegally; his good intentions were damaged, the reason for sending Munni back to his parents was denied. Because there is a necklace that characterizes Hindus pinned to Munni or Shahida's

neck. So Pawan is considered a spy from India and is the person most wanted by the Pakistani police.

Finally, Pawan managed to escape and continued his mission even though when he was gone, there were journalists who wanted to help the police and make it interesting news material. But when this journalist was about to scout, in the middle of the trip, his compassion was much higher when Pawan, who was asked by the bus kernel to express his good intentions to return Munni to his hometown and reunite with his parents in the end, this journalist became a traveling companion and helped to complete the mission of Pawan.

Pawan's good intentions turned out to be fruitful when a Pakistani cleric helped provide a place to stay for a while and escorted him to a place that was far safer from being targeted by the police. At the end of the story in this Film, Pawan managed to bring Munni or Shahida back to her parents in Pakistan even though she had to bear the burden of pain due to a misunderstanding with the authorities in Pakistan. Still, her good intentions bore fruit when all Pakistani people thanked them sincerely. In Pawan's heart, the people of the two border countries, India and Pakistan, gathered together and supported Pawan until finally, a voice was heard shouting "uncle," which came out of Shahida's mouth. From here, Shahida's speech ability returned.

c. **Charles Sanders Peirce's Semiotics**

In Greek, semiotics or *semeion* means "sign." Semiotics is a science that deals with signs in human life. Thus, everything that is close to the line of life can be understood as a sign that must be given meaning. The

term semiotics emerged from a philosopher named Charles Sanders Peirce, precisely at the end of the 19th century, which refers to the formal doctrine of signs. The existence of semiotics is intended to show how the various existing signs and rules can be formed. Generally, semiotics is used as an analytical method to examine something that can be given meaning, such as scenarios, pictures, texts, and film scenes.

Semiotics as a science is based on the concept of a sign which is not just a language or an intermediary to establish communication but penetrates the world and everything in it, including the human mind, which is composed of various signs. Easy and able to understand reality by understanding the composing signs. The concept of this sign can be interpreted that various meanings will appear if there is an interrelated relationships; the sign is also interpreted as a "sound that has meaning" or "graffiti meaning."

Philosopher Charles Sanders Peirce who is the initiator of the science of semiotics is very famous for his theory of signs. Based on the object, he divides signs into three components; the *first* is the icon, namely the interrelated relationship between signs and objects or references based on similarity characteristics such as portraits and maps. *Second*, the index is a sign that displays a genuine relationship between the sign and the signifier with a causal nature or causal relationship so that the sign that appears directly refers to reality. *Third*, the symbol is a sign that leads to a natural relationship between the signifier and the signified, so the intertwined relationship is based on sense or community agreements.

Conceptually, the semiotics of Charles Sanders Peirce's ideas is composed of three subjects: signs that are formed and attached to external elements. These objects refer to objects and meanings attached to elements of human understanding of form. The pattern formed from Charles Sanders Peirce's semiotic concept tends to be more detailed. It

consists of three patterns, namely the logical pattern of representamen relations which are traversed by *qualisign*, *sinsign*, and *legisign*; then the logical pattern of object relations, which is traversed by icons, indexes, and symbols; and the logical pattern of interpretant relationship that goes through with *rheme* or *seme*, *decent* or *decision*, *argument*.

D. ANALYSIS

Based on the researcher's analysis of the Bajrangi Bhaijaan film, the meaning or description of Hinduism and Islam from the characters played in the film, scenes featuring Hinduism and Islam can be seen from the behavior between the characters, the culture that is highlighted in the film, the way they worship to the social relations between them. The researcher divided it into two sessions to make it easier and show various scenes featuring Hinduism and Islam. The first session begins with a time duration of 01:13:47 and the remaining duration becomes part of the second session.

In the first session, there were several scenes that emphasized Hinduism. This was shown through the role of Pawan, a Hindu who glorifies Bajrangbali or Dewa Hanuman obediently and submissively, although there are several plots or parts that represent Islam and their presentation:

Scene 1 (At minute 00:17:05 to 00:20:28)



Figure. 2

Source: Bajrangi Bhaijaan Film (2015)

Representation of Hinduism in this scene is shown through the character Pawan, a Hindu believer who so glorifies Bajrangbali or Dewa Hanuman that he shows by dancing with the surrounding community out of gratitude and happiness for being under the auspices of Bajrangbali.

Scene 2 minute 00:21:12)



Figure. 3

Source: Bajranghi Bhaijaan Film (2015)

In this scene, the representation of Hinduism is shown through Pawan's behavior as Bajranghi, who should have compassion for others and be willing to help.

Scene 3 (minute 00:53:15)



Figure. 4

Source: Bajranghi Bhaijaan Film (2015)

In this scene, Hinduism is represented through the character Pawan who is praying in front of the Bajrangbali statue and invites Munni to follow his way of worship; the dialogue that occurs in this *scene* is Pawan's apology to Bjarangbali or Dewa Hanuman because he has abstained from the religion he adheres to.

Scene 4 (minute 00:54:36)



Figure. 5

Source: Bajrangi Bhaijaan Film (2015)

In this scene, the representation of Islam is shown through the character Shahida or Munni by performing worship rituals as she knows and gets from her parents. Even in this *scene*, it is also shown how Shahida or Munni are so good at wearing headscarves that it makes Pawan stunned when he discovers the truth that Munni is a Muslim.

Scene 5 (minute 00:56:38)



Figure. 6

Source: Bajrangi Bhaijaan Film (2015)

This scene depicts that religion is not a barrier to love and care for one another. Even when Pawan finds out that Munni has a different belief than his, he continues to be kind to her.

The second session of this film consists of several scenes to represent Islam and Hinduism. In this session, the dominant religion is Islam.

Scene 6 (minute 01:35:28)



Figure. 7

Source: Bajrangi Bhaijaan Film (2015)

In this scene, the representation of Islam is shown by those on the bus who are predominantly Muslim but based on brotherhood and an attitude of helping each other; they are willing not to tell the truth to help the mission of someone who comes from India and adheres to Hinduism. This *scene* is very thick with the values of tolerance and mutual love.

Scene 7 (minute 01:38:02)



Figure. 8

Source: Bajrangi Bhaijaan Film (2015)

In this scene, the representation of Islam is shown through Pakistani Ulama figures who warmly accept the presence of Pawan, who incidentally is a Hindu and greatly glorifies the God Hanuman. According to the cleric in this Film, the prayer room is always open to anyone regardless of whether or not he is a Muslim; therefore, as the caretaker of the Islamic boarding school in Pakistan, he never locks the prayer room.

Scene 8 (minute 01:39:10)



Figure. 9

Source: Bajrangi Film (2015)

It is shown again that religion is not a barrier to doing good. In this scene, the representation of Islam and Hinduism can be seen from the social relations between Pawan and the cleric, who is also the caretaker of the Pakistan Miftahul Huda Islamic boarding school. In this scene, the relationship shown is very beautiful where religion is no longer a limitation in the social sphere; what is intertwined is instead an attitude of love and mutual help. In this scene specifically, Pakistani clerics ask the *santri* which places are green like the picture shown where they are and whoever knows it will be rewarded.

Scene 9 (minute 01:43:51)



Figure. 10

Source: Film Bajrangi Bhaijaan (2015)

In this scene, the representation of Islam is shown through the attitude of Pakistani clerics who are so tolerant of their brothers who don't share their faith, with light hands helping to complete their mission to be realized and willing to

say the greeting used by Pawan who is a Hindu to respect and make his guests feel comfortable through attitudes and behavior that do not discriminate against other religions.

Scene 10 (minute 01:59:42)



Figure. 11

Source: Bajrangi Bhaijaan Film (2015)

Representation of Islam in this scene is shown through the culture that has been born and has become a habit for the people in Pakistan in order to glorify the Prophet Muhammad SAW, who is a role model for Muslims by praying.

Scene 11 (minute 02:02:00)



Figure. 12

Source: Bajrangi Bhaijaan Film (2015)

It is again shown through the journalist character in the film, who also helps Pawan's mission to reunite Munni with her parents in Pakistan. Journalists who incidentally are Muslims participate in helping according to their expertise,

namely spreading news about a devout Bajrangbali devotee carrying out his noble mission until he says, "please help Bajrangi Bhaijaan."

Scene 12 (minute 02:12:24)



Figure. 13

Source: Bajrangi Bhaijaan Film (2015)

This scene becomes the film's culmination, where Munki or Shahida manages to reunite her parents, especially her mother. This meeting is the fruit of Pawan's kindness which adheres to Hinduism. This scene represents that whoever the person is, wherever the place is, continues to do good regardless of the person's background, especially the religion that becomes the standard.

Scene 13 (minute 02:23:07)



Figure. 14

Source: Bajrangi Bhaijaan Film (2015)

This scene is the final scene in this film, where the representation of Islam is shown through hundreds of Muslims in Pakistan who have gathered to defend

Bajrangi Bhaijaan, who is none other than Pawan, a devout Hindu, who finally melts the hearts of Pakistani border guards to invite Pawan back. To their country of origin without having to go through administrative matters considered quite complicated. In this *scene*, it looks so beautiful and peaceful when the people of Pakistan and India uphold mutual tolerance and let go of their respective egos; they stick to their respective religions without having to bring down or badmouth each other.

E. CONCLUSION

This article has attempted to give a picture of interreligious relations that can be maintained well despite different ideological views. The use of film as research material is intended so that readers can easily understand the depiction of Islam and Hinduism shown through the Bajrangi Bhaijan Film.

This article found that this film has an interesting storyline and is full of meaning to embrace and love between religions. Thus, this film can be used as learning in terms of understanding other people's cultures and procedures for worshiping other people and, in a broader scope, socializing among fellow believers with their respective beliefs.

Specifically, this article suggests that while the film is more directed at issues that are still developing in India due to discrimination between religious adherents, it is not only aimed at reminding religious people in India but also religious communities in any part of the world to do good by mobilizing all their energy without having to think and choose to do so only based on one's religion.

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