



From Novel to Film: Religious Pluralism in The *Da Peci Code*, *Rosid & Delia*, and *3 Hati 2 Dunia 1 Cinta*

Ahfa Rahman Syah
Universitas Islam Negeri Syarif Hidayatullah
Jakarta, Indonesia
ahfa.rahman@uinjkt.ac.id

Purpose

Religious pluralism is a key aspect of Islam Nusantara, aiming to accommodate and inspire diversity and differences, including through literature. This article examined how religious pluralism was represented in the novels *The da Peci Code* and *Rosid & Delia* (2008) and its transformation in the film *3 Hati 2 Dunia 1 Cinta* (2010).

Method

This study used a qualitative approach and descriptive analysis. It depended on its primary data as novel narration and film scenes got through close reading. The data were analysed by relevant theories including indifferent and non-indifferent religious pluralism and the theory of media adaptation.

Results/Findings

The study revealed that the blending of attributes and culture, interfaith romance, and the exchange of terminology were key aspects employed to promote religious pluralism. In the novels, these three aspects were framed within the context of indifferent pluralism, suggesting that all religious beliefs and ideologies possess equal truth. In the film, these aspects were transformed into non-indifferent pluralism, emphasizing sociological dimensions of religions and social roles such as tolerance, collaboration, and synergy.

Conclusion

The findings showed the dynamics and strategies through which literature and film contribute. This phenomenon also reflects the freedom to engage in cultural practices, which forms part of democratic practice in Indonesia.

Keywords

Religious Pluralism, Transformation, *The da Peci Code*, *Rosid & Delia*, *3 Hati 2 Dunia 1 Cinta*, Media Adaptation

*) Corresponding Author

Abstrak

Tujuan

Pluralisme agama merupakan bagian dari Islam Nusantara untuk mengakomodir dan menginspirasi keragaman dan perbedaan yang dihadirkan salah satunya melalui sastra. Artikel ini membahas bagaimana pluralisme agama dihadirkan dalam *The da Peci Code* dan *Rosid & Delia* (2008) dan transformasinya dalam film *3 Hati 2 Dunia 1 Cinta* (2010).

Metode

Artikel ini menerapkan metode kualitatif dengan teknik deskriptif analisis melalui *close reading* terhadap unsur naratif teks dalam novel serta *scene* dan dialog dalam film. Teori yang digunakan adalah teori pluralisme agama *indifferent* dan *nonindifferent* dan teori alihwahana.

Hasil/ Temuan

Hasil pembahasan menunjukkan pembauran atribut dan budaya, jalinan asmara dua agama, dan pertukaran istilah adalah aspek-aspek yang diangkat untuk mengampanyekan pluralisme agama. Dalam novel, tiga aspek itu dikemas dan dibingkai dalam konteks pluralisme *indifferent* yang mengarah pada paham bahwa semua keyakinan keagamaan dan ideologi memiliki kebenaran yang sama. Dalam film, tiga hal itu bertransformasi dan dikemas dalam pluralisme *nondifferent* yang lebih mengambil aspek sosiologi agama-agama dan peran-peran sosial seperti toleransi, kolaborasi, dan sinergi.

Kesimpulan

Hal tersebut menunjukkan dinamika dan strategi bagaimana sastra dan film berperan mengampanyekan pluralisme agama sesuai dengan kondisi sosial dan psikologis segmen penikmatnya. Fenomena ini juga menunjukkan bentuk kebebasan melakukan praksis budaya yang merupakan bagian dari praktik demokrasi di Indonesia.

Kata kunci

Pluralisme Agama, Transformasi, Novel *The da Peci Code*, Novel *Rosid & Delia*, Film *3 Hati 2 Dunia 1 Cinta*, Alih Wahana.

المخلص

الهدف

تُعد التعددية الدينية جزءًا أساسيًا من الإسلام النواسنتر، تهدف إلى استيعاب وإلهام التنوع والاختلافات، بما في ذلك من خلال الأدب. تبحث هذه المقالة في كيفية تمثيل التعددية الدينية في روايت *The da Peci Code* و *Rosid & Delia* وتحولها في فيلم *3 Hati 2 Dunia 1 Cinta*.

الطريقة

تستخدم هذه الدراسة المنهج النوعي مع التحليل الوصفي من خلال القراءة الدقيقة للعناصر السردية في الروايات والمشاهد والحوار في الفيلم. يشمل الإطار النظري التعددية الدينية غير المنحازة والمنحازة ونظرية التكيف الإعلامي.

النتائج

يكشف التحليل أن دمج السمات والثقافات، والرومانسية بين الأديان، وتبادل المصطلحات هي جوانب أساسية للترويج للتعددية الدينية. في الروايات، يتم تأطير هذه الجوانب ضمن سياق التعددية غير المنحازة، مما يشير إلى أن جميع المعتقدات الدينية والإيديولوجيات تمتلك نفس الحقيقة. في الفيلم، تتحول هذه الجوانب إلى التعددية المنحازة، مع التركيز على الأبعاد الاجتماعية للأديان والأدوار الاجتماعية مثل التسامح والتعاون والتكامل.

الخلاصة

تشير النتائج إلى ديناميكيات واستراتيجيات كيفية مساهمة الأدب والسينما في تعزيز التعددية الدينية بما يتوافق مع الظروف الاجتماعية والنفسية لجمهورها. كما يعكس هذا الظاهرة حرية ممارسة الثقافة، وهو جزء من الممارسة الديمقراطية في إندونيسيا.

الكلمات الرئيسية

التعددية الدينية، *The da Peci Code*، *Rosid & Delia*، *3 Hati 2 Dunia 1 Cinta*، التكيف الإعلامي

INTRODUCTION

One of the major challenges for Indonesia as a multi-religious nation is maintaining harmony amid religious diversity. Religious pluralism can be fragile, as differences in belief often trigger prejudice, which may escalate into hate speech and intolerance (Lam et al., 2023; Ma'arif et al., 2024; Nagata & Tondok, 2023). Intolerance arises from ideological clashes, secularization, dominance of the majority, governmental bias, and the assertiveness of militant religious groups (Crosby & Varela, 2014; Fancourt, 2010; Karpov & Lisovskaya, 2008; Muzakki, 2004). Negative sentiments toward particular religions (e.g., Islamophobia) further fuel horizontal conflicts and reinforce intergroup hostility (Pedrason et al., 2023).

A frequent source of inter-religious tension in Indonesia occurs between Islam and Christianity (both Protestant and Catholic), whose interactions have fluctuated (Al Qur-tuby, 2015; Anwar, 1985; Schulze, 2017; Sukanto, 2013). The intensity of these tensions is influenced by their status as the largest and second-largest religions in Indonesia, as well as ideological overlaps in their teachings. Religion, therefore, plays an ambivalent role: it can foster peace or exacerbate conflict (Deitch, 2020).

To mitigate these tensions and promote interfaith harmony, Indonesia has implemented various initiatives, including concepts such as Religious Moderation, Inclusive Islam, Multiculturalism, and Religious Pluralism (Ma'arif et al., 2024). Among these, religious pluralism has emerged as a foundational framework, providing a positive philosophical lens for understanding religious diversity and forming a central component of the Islam Nusantara approach. Pluralism is promoted through regulations, public discourse, educational curricula, religious sermons, and other mechanisms.

Besides formal frameworks, art and culture significantly contribute to promoting pluralism. Creative strategies enhance societal progress by providing subtle and effective methods for fostering tolerance. Indonesian literature, in particular, contributes to advocating pluralism. As a medium that educates and entertains (Wellek & Warren, 1989) literature can address sensitive issues of religious difference through engaging forms and narrative strategies. Literature also functions as a form of cultural, social, and political practice, facilitating cross-cultural interaction (Budianta, 2003). Its distinctiveness lies in presenting diversity in ways that are persuasive yet non-confrontational, allowing religion and culture to jointly shape individual and societal behavior (Abu-Nimer, 2001; Sulvinajayanti et al., 2025; Zembylas & Bekerman, 2013).

Within Indonesian Islamic literature, novels such as *The da Peci Code* and Rosid & Delia (2008) explore interactions between Islam and Christianity through the lens of religious pluralism. These novels narrate the love story of Rosid and Delia, two adolescents from different religious backgrounds, who navigate the challenges of their differences while cultivating meaningful interfaith connections. This narrative was later adapted into the film *3 Hati 2 Dunia 1 Cinta* (2010), which won the Best Film category at the Indonesian Film Festival.

This study focuses on analyzing ideological shifts in the adaptation from novel to film and examining how religious pluralism is creatively conveyed through literature and cinema. By exploring strategies, forms, practical implementations, dramatization, and narrative techniques, this research highlights how adaptations can mediate pluralism to different audiences while reflecting the sociocultural complexities of Indonesia. This approach connects the broader sociological context of religious pluralism to *specific* literary and cinematic cases, demonstrating the continuing challenges and varied expressions of pluralism in contemporary Indonesian society.

Several studies have examined these research corpora from different perspectives. Melani Budianta analyzes the genealogy of the *peci* attribute in the novel, questioning whether it originates from Islam or local tradition (Budianta, 2008). Similarly, Septian Cahyo Putro highlights social criticism regarding *peci* and *baju koko* as cultural adaptations rather than purely Islamic symbols (Putro, 2015). Using a semiotic approach, Kunto

Adi Setiyawan identifies three values of pluralism in the film— inclusiveness, tolerance, and national solidarity (Setiyawan, 2013). Audience reception is further explored by Palakiyah, who examines viewers' interpretations of pluralism in the film (Palakiyah, 2021). Meanwhile, Heri Nurdiansyah investigates the adaptation process from novel to film through structural comparison of sequences and narrative elements (Nurdiansyah, 2012).

While previous studies address cultural symbols, moral values, and adaptation structures, they rarely explore the underlying ideas of religious pluralism and the ideological shifts in the adaptation process. Therefore, this article examines how religious pluralism is articulated in the novels and how ideological transformations occur in their film adaptation, considering the broader socio-cultural context of the transformation.

METHOD

This study employs a qualitative research method with an interpretative paradigm, which is suitable for examining meaning and transformation in cultural texts (Denzin & Lincoln, 2005). Qualitative research allows for in-depth analysis of narrative and visual elements within their natural contexts, interpreting how phenomena are constructed and represented.

The primary data for this study are the novels *The da Peci Code* and *Rosid & Delia* (2008) by Ben Sohib, and the film *3 Hati 2 Dunia 1 Cinta* (2010) directed by Benny Setiawan. Data consist of selected narrative elements from the texts (novels) as well as scenes and dialogues (film). Data were collected using close reading, identifying key points that represent or show the research issues. The collected data were then analyzed descriptively based on several concepts and theories relevant to the study. Secondary data include books, articles, and journals that provide additional context and support for the analysis, all related to the research topic and issues.

To measure ideological transformation and articulate the adaptation process from novels to film, this study adopts Adaptation Theory and Intermediality Theory as its primary frameworks. Adaptation Theory explains how literary texts are transformed into cinematic form, considering fidelity, transformation, and contextual–intertextual dynamics between the source and its adaptation (Hutcheon, 2006; Leitch, 2007; Sanders, 2006).

In addition, the study uses Intermediality Theory to conceptualize the relations between distinct media—the novel as a textual medium and film as an audiovisual medium—recognizing that different semiotic resources, narrative techniques, and modes of representation shape how meaning is constructed and reconfigured across media. Intermediality emphasizes how media-specific traits influence narrative mediation (Rajewsky, 2005; Rajewsky & Sonesson, 2010).

The analytical framework specifically operationalizes the following concepts:

- 1) Fidelity and transformation — assessing how elements such as characters, plot, themes, and ideology are maintained or altered in the adaptation.
- 2) Media-specific narrative strategies — identifying narrative techniques unique to literature (e.g., internal monologue) versus film (e.g., cinematic mise-en-scène, visual framing).
- 3) Intermedial relations — examining how meaning is reconstituted through the interplay of text and image, sound, and performance in film.

In this study, the research procedure involved several systematic steps. First, the issues of religious pluralism presented in the novels were mapped to identify key themes and narrative elements. Second, the models of religious pluralism depicted in the texts were examined and analyzed to understand how they were constructed and represented. Third, the study analyzed how these issues and models of religious pluralism were transformed in the process of adapting the novels into the film. Finally, the transformation of the religious pluralism models from the novels to the film was identified and critically analyzed, highlighting both continuity and changes in narrative, ideology, and representational strategies across the two media.

FINDINGS AND DISCUSSION

Religious Pluralism in the Novels *The Da Peci Code* and *Rosid & Delia* (2008)

According to Nurcholish Madjid, religious pluralism refers to an understanding that implies a willingness to acknowledge the right of other groups to exist, and also entails a commitment to act toward other groups based on peace and mutual respect (Madjid, 1992). Over time, religious pluralism has broadly been categorized into two types: indifferent and non-indifferent pluralism (Kristianto, 2018). Indifferent pluralism views all religions as essentially the same (Rachman, 2011) and is intimately connected with relativism, the belief that all religious convictions, ideologies, and philosophical thoughts equally contain truth and hold equivalent status (Fata, 2008). This perspective has sparked debate because of its extreme stance, linking pluralism closely with relativism and syncretism.

The second type, non-indifferent pluralism, opposes reducing religion to relativism and syncretism (Rescher, 1995). It focuses on the sociological aspects of religions without attempting to undermine faith, particularly in globalization that encourages religions to maximize social roles such as tolerance, coexistence, voluntarism, and justice, *especially* for minority groups (Misrawi, 2011).

In relation to literature, it is also considered a medium where various cultural practices converge, *especially* within cross-cultural interactions. Budianta notes that literature should not be viewed as a mimetic reflection of cross-cultural relations. Rather, literature—both texts and literary activities—serves as a form of cultural, social, or even political praxis that helps shape and engage in cross-cultural interactions (Budianta, 2003).

The novels *The Da Peci Code* and *Rosid & Delia* present religious pluralism in Islam and Christianity. These values are conveyed through storytelling material, narrative conflicts, and expressed opinions.

Peci as a Religious Attribute

First, religious pluralism is represented through the conflict over the *peci* attribute between Rosid and his father, Mansur. Religious or cultural attributes are often identified with particular groups. In the novel, Mansur's family descends from Arab-Betawi lineage, specifically the Gibran clan, which is deeply devoted to ancestral traditions. Mansur believes that wearing the *peci* and a koko shirt is a religious obligation for Muslims, a practice strictly preserved by the Gibran family. In contrast, Rosid appears differently; he grows his hair into a curly style (Kribo) and refuses to wear the white *peci* as recommended by Mansur.

Memanjangkan? Bukan. rambut keriting kecil alias kribo tidak tumbuh menjurai ke bawah. Ia tumbuh ke atas; membulat seperti manisan kapas gula yang baru dipintal. (Sohib, 2008b)

Mansur makes every effort to persuade Rosid to wear the *peci*, leading to intense conflict and heated arguments. Much of the novel's narrative is built around Mansur's arguments regarding the *peci*. Mansur is depicted as a character who earns a living by selling Islamic clothing (including koko shirts, *peci*, etc.) in a shopping mall in East Jakarta.

Sejak seminggu yang lalu Rosid memang mempunyai masalah dengan peci putih: busana yang selama berabad-abad dengan aman berkendara di atas kepala. Hal itu kemudian mendorong Rosid melakukan sebuah upaya yang bersejarah: menggugat peci sebagai sebuah simbol agama. Akibat dari semua itu, ia harus terusir dari rumahnya. (Sohib, 2008b)

Rosid's reluctance to wear the *peci* stems from his belief that it is not a part of religious teachings. He considers the *peci* to be a cultural tradition and therefore not obligato-

ry. This stance brings him significant opposition. The *peci* issue also emerges in dialogues between Rosid and his girlfriend, Delia.

“Sebenarnya aku nggak yakin Del kalau peci peci itu berkaitan dengan agama. Aku pikir itu hanya budaya yang kemudian dikaitkan dengan agama.”

“Jelas non-sense. Peci-peci itu benda netral, tapi kok kemudian identik dengan agama, lengkap dengan model-modelnya. Ini model peci Yahudi dan yang itu model peci katolik, atau peci Islam dari mana dan sejak kapan semua itu bermula?” (Sohib, 2008b).

The conversation between Rosid and Delia shows Rosid’s openness and critical thinking regarding the *peci* issue. Rosid argues that the *peci* is not a religious requirement but a cultural practice that has been widely adopted by followers of a particular religion and subsequently became a tradition. This phenomenon gives the impression that the *peci* is an inseparable part of the religion. Head coverings or caps are also present in other religions, such as Judaism and Catholic Christianity; however, because they are less common in Indonesia, the *peci* appears to be associated with Islam. The view that the *peci* is not exclusive to Islam is one of the elements supporting the representation of religious pluralism in the novel.

The discourse on the *peci* signals that, religious attributes and cultural practices influence each other. In the literature on religious pluralism, several concepts are noted, including Najib’s perspective that, in philosophical terms, religious pluralism is a theory concerning the relationships or connections among diverse religious traditions (Najib, 2022). The opinion on the *peci* points to diversity and commonality, which are core values of religious pluralism. The *peci* issue in the novel serves as an entry point to exploring broader ideas of religious pluralism.

Interfaith Romantic Relationship

The most prominent aspect of the Islam-Christian interaction presented in the novel is the love story between Rosid, a Muslim man, and Delia, a Christian woman. The novel does not portray Islam and Christianity in terms of religious confrontation, institutional conflict, or ideological clashes. Instead, the interaction focuses on the dynamics, reflections, and challenges of an interfaith romantic relationship.

In the first novel, the romance between Rosid and Delia appears lighthearted and refreshing. Many intimate scenes are depicted within the context of their religious differences. Debates often revolve around issues such as cultural or religious attributes and critical discussions of Islam led by Rosid’s discussion group. The affectionate moments between Rosid and Delia frequently stem from their differences, symbolizing how Islam and Christianity could coexist harmoniously in societal life.

Bagi Rosid Delia bukan sekadar nama. Ia sudah menjadi bagian dari kehidupannya. Ini semua bermula dari sebuah pertemuan yang mengguncang Sukma. Kejadian yang sangat tiba-tiba ketika itu seorang gadis cantik menghampiri dengan bawahnya yang enerjik. Gadis itu memiringkan kepala mengulurkan tangan, dan menyebutkan namanya Delia. (Sohib, 2008b)

Hai, Sid!” sapa Delia dengan ceria. Sore itu sejak peristiwa badai yang nyaris menenggelamkan kapal cinta mereka kira-kira tiga bulan lalu merupakan pertemuan yang kesepuluh. Sejak Rosid bekerja di toko busana insan, mereka tak bisa bertemu sesering sebelumnya. Tapi tak apa, pertemuan sekali dalam seminggu pun sudah cukup untuk melepas rasa rindu mereka. (Sohib, 2008a)

The first text illustrates that the meeting between Rosid and Delia, which eventually leads to their togetherness, is driven by Rosid’s affection and love for Delia. This text appears to represent the idea that, to achieve religious pluralism, the initial step is the pres-

ence of love and compassion. Once these feelings exist, subsequent interactions are likely to lead to positive outcomes. In the context of religious pluralism, love and compassion can foster tolerance, moderation, and interfaith harmony.

Meskipun begitu hubungan mereka berdua tak kalah seru dibanding pasangan-pasangan yang lain. Dalam seminggu paling sedikit dua kali mereka bertemu. Ada saja acara: nonton film, teater, menghadiri pembacaan puisi, lari pagi, arung jeram, atau sekedar duduk minum kopi di mal. Mereka tak pernah kehabisan bahan pembicaraan. Selalu saja ada topik: soal perkuliahan, film, buku baru, musik, politik, teman-teman Delia, teman-teman Rosid, sanggar banjir kiriman. Papa Mama, Abah Umi, dan yang paling gres soal peci. (Sohib, 2008b)

The text above illustrates the intimacy and closeness of the relationship between Rosid and Delia. Their romantic relationship can be considered a symbolic representation of how Islam and Christianity should interact. Romance embodies love, suggesting that the novel conveys interfaith relations as rooted in compassion. The union of two differences within a loving relationship signifies openness, interconnectedness, and the potential to unite and complement each other despite differences.

*“Heh. Ngelamun!” Delia membuyarkan lamunan Rosid
“Hah” Ngomong apaan tadi?”
“Rambut Kribo kamu!”*

Rosid tak langsung menjawab. Ia memandang jauh ke depan, ke arah satu dua orang yang lalu lalang., ia menyesap kopi lalu menyalakan sebatang rokok. Sambil mengembuskan asapnya, Rosid berkat “bukan soal rambut, Del. Ini menyangkut soal yang lebih prinsip. Ini menyangkut masalah agama. (Sohib, 2008b)

The following is an excerpt of an interaction between Rosid and Delia. In the novel, their relationship is largely developed through serious dialogues such as this.

*“Ini nggak boleh terjadi” Teriak papa.
“Kenapa nggak boleh?” tantang Delia.
Karena kamu dengan dia berbeda!
“Apanya yang berbeda?”
“Agamanya yang berbeda!”
“Lalu kenapa?”*

*Papa ngak suka anak papa pacaran dengan laki-laki yang berbeda agama!
“kenapa papa enggak suka?” karena papa khawatir kamu akan menikah dengannya.
“Kalau itu yang terjadi, kenapa?”
Delia!, kamu jangan gila! Delia nggak gila, Delia cuma pengen tahu kenapa?
“Karena iman kita berbeda dengan mereka?” (Sohib, 2008a)*

Interfaith relationships inevitably face resistance. In the novel, Rosid and Delia encounter considerable rejection from both Rosid’s and Delia’s families. The text above highlights the perspective of Delia’s family. Their resilience further reinforces the value of pluralism.

Romantic relationships between individuals of different religions are often considered taboo and rare in social reality. However, the novel addresses this phenomenon as a form of cultural practice promoting religious pluralism. Pluralism, generally understood as the recognition of diversity and acceptance of other groups, is conveyed through the interfaith love between Rosid and Delia. Beyond being a commercially appealing theme, romance fosters positive behaviors that serve as a metaphor to communicate the substance of pluralism. Representing pluralism through a romantic relationship is a creative strategy, considering that ideological differences between religions are sensitive and often taboo to discuss. The romantic narrative engages readers’ emotions more than rational arguments

about differences, subtly shaping awareness of pluralism values.

Blending of Terms Between Two Religions

Besides the interfaith romance, the novel employs a creative narrative to convey blending. This blending goes deeper than mere tolerance. While tolerance emphasizes mutual respect, appreciation, and understanding, blending approaches a sense of unification.

Rosid hanya terpaksa sampai gadis cantik itu kembali memperkenalkan diri. Kali ini dengan sedikit menggoda menirukan gaya pembaca berita di televisi. Ia menyebut menyebutkan nama lengkapnya. "Ana Maria Delia".

"Ana Rosid bin Manshur bin Salim Al Gibran". Jawab Rosid dengan penuh kegugupan. Tiba-tiba Rosid merasa ada yang ganjil dari apa yang telah ducapkan. Tentu saja ganjil karena apa perlunya menyebutkan nama ayah kakek dan juga nama marga kepada sebuah perkenalan dengan seorang gadis. Ini sungguh tak lazim, apalagi yang memakai kata ganti Ana yang dalam bahasa Arab berarti saya.

Tapi aneh nama depan kamu sama dengan namaku. Ana, setahu itu nama untuk perempuan lanjut Delia. Oh, eh nggak, nggak pakai Ana. Aku tadi salah ngomong. Namaku Rosid, panggil aku Rosid saja, Jawab Rosid tergapap. (Sohib, 2008b)

The blending of terms is evident when Delia introduces her full name as Ana Maria Delia, to which Rosid responds by introducing himself as "Ana Rosid bin Manshur bin Salim Al Gibran." The word "Ana" is not part of Rosid's name but an Arabic term meaning "I" or "myself." By using the term "Ana," Rosid's and Delia's names appear similar. The occurrence of "Ana" by Rosid and the naming of Delia as Ana Maria Delia, coinciding at the moment of introduction, creates a sense of similarity despite differing meanings. This blending of terms shows the text intends to represent values of integration that carry significant meaning, aiming to obscure differences and emphasize similarity and fusion.

Blending is closely associated with religious pluralism. Diversity finds common ground when elements of one group are integrated with those of another without barriers. One element of indifferent pluralism, syncretism, is strongly represented in this narrative. Scenes like the one mentioned above seem to unify elements of Islam and Christianity through Delia's name and the Arabic term "Ana," often associated with Islam. Syncretism, understood as the combination of teachings and rituals, is metaphorically presented through the blending of the term "Ana" in the two main characters of the novel.

Representation of Indifferent Religious Pluralism in the Novel

The *peci* as a religious attribute, the interfaith romance, and the blending of terms between two religions are central narrative focuses used to convey the vision of religious pluralism in the novel. However, these three issues would not stand out or would remain subtle if not framed within a *specific* opinion. At the conclusion of the story, there is a dialogue between Rosid and Delia that integrates these narrative elements toward indifferent religious pluralism. These story elements can be considered part of the narrative development, culminating in a climax or backdrop that presents the perspective of indifferent religious pluralism.

"Aku serius sid. Terus terang selama ini aku banyak berpikir soal makna agama. Aku melihat bagaimana agama dengan mudahnya dimanipulasi untuk mengorbankan perang dan kekerasan, termasuk yang hampir kamu alami kemarin malam. Agama juga dengan mudah menjadi barang dagangan."

"Jadi maksudmu apa del?"

"Maksudku, semua itu bisa terjadi karena kesalahan orang dalam memandang agama. Kebanyakan orang memandang agamanya sebagai satu satunya kebenaran, dan me-

mandang agama lain sebagai kesesatan. Padahal, semua agama itu mengajarkan kebaikan. Alangkah indahnya jika seluruh ajaran-ajaran kebaikan itu digabungkan”

“Maksudmu, semua agama dilebur menjadi satu?”

“Nggak juga. Maksudku, kita bisa aja mengambil nilai-nilai kebaikan dari ajaran berbagai agama. Tapi soal cara mengekspresikan penyembahan kita kepada tuhan, boleh saja setiap agama mempunyai ritual yang berbeda. Makanya sekarang aku nggak keberatan kalau nanti kita punya anak, mereka akan bersembahyang di masjid, karena buatku itu nggak penting. Yang penting adalah esensinya.” (Sohib, 2008a)

Delia's statement in the first paragraph, which critiques the phenomenon of religious conflict, is presented to represent the causes and starting points for the emergence of religious pluralism. Differences in beliefs generate numerous conflicts, with religion often acting as a catalyst and legitimizing various conflicts and wars. Religious pluralism emerges as a solution to address these issues. The second paragraph introduces the core ideas of religious pluralism through Delia's perspective on the blending and unification of religions, concluding that the essence of all religions is inherently goodness. In the third paragraph, Delia's explanation to Rosid strongly reflects relativism, asserting that all religions or forms of worship lead to the same God, albeit through different rituals and expressions, which aligns closely with indifferent religious pluralism (Fata, 2008; Rachman, 2011).

The dialogue between Rosid and Delia serves as the climax or backdrop that integrates the previous narrative elements into a coherent opinion on indifferent religious pluralism. The novels *The Da Peci Code* and *Rosid & Delia* present an extreme idea by conveying values of indifferent pluralism, which has sparked considerable controversy (Nasir, 2022; Samsudin, 2017; Thaib & Kango, 2020). Key concepts of indifferent pluralism, such as relativism, religious equality, and syncretism, are embedded in the characters of Rosid and Delia, their interactions, and their ideas throughout the novel. This is reinforced by the novel's conclusion, which, though ambiguous, suggests a happy ending with their marriage, initiated by Delia's willingness to convert to Islam under a notable condition.

“Dari cerita itu aku semakin yakin bahwa agama pada dasarnya mengajarkan nilai-nilai yang sama, yaitu kasih.”

“Jadi kamu benar-benar serius mau pindah agama?”

Ketika aku bilang pindah agama, nggak berarti aku meninggalkan ajaran-ajaran luhur kristus, toh pada dasarnya, keduanya sama. Tapi demi cinta kita, aku akan belajar ibadah dengan caramu.”

“Terus papa sama mama bagaimana?”

“Aku akan menjelaskan kepada mereka, aku tidak meninggalkan ajaran-ajaran Yesus. Bukankah ajaran-ajaran luhur kedua agama itu sama?” (Sohib, 2008a)

Delia's note to Rosid, expressing her willingness to convert to Islam while continuing to practice Christian teachings in accordance with Islamic worship, represents the practice of relativism, religious equality, and syncretism, which are key elements of indifferent pluralism. This fact further clarifies that the text aims to represent the values of indifferent pluralism in a soft and smooth manner, packaging these ideas within the beautiful love story between Rosid and Delia. The seemingly ordinary and clichéd romance plays a crucial role by presenting controversial ideas in a way that is more easily accepted by reason and awareness. The emotional aspect of the love story serves as a medium to represent the ideas of indifferent pluralism, which many consider to be extreme.

Transformation of Religious Pluralism in the Film *3 Hati 2 Dunia 1 Cinta*

To examine how the values of religious pluralism are transformed in the film, Sapardi Djoko Damono's theory of media adaptation (*alih wahana*) is applied. A medium (*wahana*) is a tool for carrying and transferring something from one place to another.

Media adaptation involves the transition of an art form from one medium to another. What can be adapted may include ideas, messages, emotions, or atmospheres (Damono, 2014). According to Budiman in Damono, media adaptation can serve as a critical platform to discuss how ideologies enter and influence a form when it transforms into another medium (multimediality) (Damono, 2014) Religious pluralism in the novel is adapted into the film with several touches and modifications, creating differences. This is inevitable, as transferring material to another medium naturally introduces changes. New parties (the film crew) with various motives and ideologies also contribute to certain modifications.

Peci as a Religious Attribute

The dispute over the *peci*, presented in the novel, is adapted into the film. In the novel, the *peci* conflict is briefly mentioned, providing only the event's information without showing the conflict or dispute. However, in the film, this is dramatized and emphasized, making it more vivid and noticeable. The film's visual scenes successfully highlight the contrast between Rosid's curly hair and the Gibran family's *peci* tradition, as well as between Rosid's casual clothing and the koko uniform of the religious study group. The visualization of Rosid's Kribo hair as seen Figure 1 also creates a humorous impression. Viewers are more likely to enjoy the comedy of the scene than to contemplate the essence of the *peci* issue itself. The dialogue below supports such a situation.



Figure 1. Rosid with curly hair (Kribo), and other characters debating about peci

Guru Pengajian: *Masyaallah ente ganteng, lebih ganteng lagi kalo ente cukur rambut dan pakai koko dan peci putih, Ana paham kenapa ente nggak mau pakai peci putih, rambut ente segede bedug...*

Rosid: *saya tahu memakai peci itu baik, tapi bukankah itu tidak wajib, dan kenapa harus putih, karena menurut saya peci putih itu bukan ajaran agama*

Guru pengajian: *lalu ajaran siapa ente maksud?*

Rosid: *leluhur kita*

Guru Pengajian: *jadi ente maksud ajaran leluhur kita ini nggak bener gitu?*

Rosid: *ya ada yang sebagian dan sebagian lain hanya tradisi*

Paman Rosid: *Ust, maafin anak ane..*

Guru Pengajian: *Nggak papa, terusin Sid, terusin..*

Rosid: *ya mohon maaf sebelumnya ustadz, menurut saya peci itu hanya sebuah simbol, karena pastur dan petinggi agama lain juga ada yang memakai penutup kepala, soal warna, bentuk, dan motif itu, saya rasa hanya tergantung dengan tradisinya. (Setiawan, 2010)*

Additionally, there is also a debate and conflict between Mansur and Rosid regarding Rosid's curly hair (*kribo*) and the *peci*. However, this conflict is presented through scenes that are humorous and amusing. The conflict over the *peci*, which is only mentioned in the novel, is adapted into the film with a more dramatic emphasis while also being exploited to create a relaxed and comedic atmosphere. This serves to present serious values of pluralism in a lighter and more easily accepted manner. The humorous interactions between Mansur and Rosid at the beginning of the film set the stage for a relaxed approach to conveying pluralism in the subsequent scenes.

Interfaith Romantic Relationship

The romantic relationship between Rosid and Delia, also a central element of the novel, is adapted into the film. In the novel, their romance and togetherness are briefly depicted, with much of their relationship shown through discussions and deep reflections on serious issues. In the film, Rosid and Delia's togetherness appears fresher, more vivid, and filled with romance. The romantic scenes in the film serve as a main attraction to capture viewers' attention and are also utilized to create a relaxed atmosphere. Here are some romance scenes in various situations as seen in Figure 2.



Figure 2. Romantic Scenes belonging to Rosid and Delia

The interfaith romance in the novel is often depicted with a serious tone, such as through deep reflections. The serious tone of Rosid and Delia's relationship is adapted into the film in a lighter and more symbolic manner. By leveraging visual scenes, the film presents the differences between the two religions in a light-hearted way, without relying heavily on ideological discussions, while still touching on the essence of those differences. Simple, romantic scenes, expressions of doubt and sadness, supported by the film's narrative, create a sense of tolerance and peace that is deeper than what is conveyed in the novel. While serious dialogues in the novel address various themes such as religion, the *peci*, and philosophy, in the film, serious debates focus more on religious differences that obstruct their love.

Delia: Kamu dan siap belum? Kamu? Malah nanya balik, Ragu?

Rosid: Ya aku siap kalau kamu siap, kalau aku belum siap?

Delia: Aku nggak mau maksa, kita jalani kalau kita sudah sepakat, jadi kita butuh waktu lagi Sid?

The film also creates vivid contrasts. Without the need for lengthy narration or detailed explanations, scenes with various compositions effectively depict these differences. The film presents familiar elements associated with each religion and contrasts them with one another as seen in Figure 3. The resistance faced by Rosid and Delia is adapted into scenes that are juxtaposed, conveying empathy and emotional resonance.



Figure 3. Rosid and Delia performing prayers in a Mosque and Church

Blending of Terms Between Two Religions

The blending of terms between two religions in the novel is adapted into the film using different elements. While the novel employs the term "Ana" for blending, the film uses more familiar terms such as "sholehah" and "bukan muhrim." This is evident when Delia

refers to herself as "sholehah" after accompanying Rosid to the Tempo newspaper office and as "bukan muhrim" when she rides on the back of Rosid's Vespa.

Delia: Cuman mau ngetes iman kamu masih kuat apa nggak,

Rosid: Adeh, jujur, nggak kuat, hahaha,

Delia: Sholehah banget kamu Sid...

Rosid: Sholeh..., sholehah ma buat peremuan neng..

Delia: Haha..., kalau gitu aku sholehah ya....

Rosid: Ape kata lo aja deh...

Rosid: ehm.. ehm..

Delia: Oh ya lupa belum Muhrim...

Delia: ya udah pegang ini aja deh..

Rosid: heh...

Delia: ya lagian pegang apa lagi dong....

Rosid: Pegangan sama tuhan...

(Setiawan, 2010)

The word "Sholehah" is an Islamic term used to describe a virtuous woman. However, in the film, this term is applied to Delia, who is Christian. Similarly, the term "bukan muhrim," also from Islamic terminology, is used by Delia to identify herself when she is being affectionate with Rosid. The use of Islamic terms to describe a Christian character (Delia) can be seen as a form of blending of terms. Religious terms are intentionally blurred and can be used flexibly.

The adaptation of this aspect into the film was carried out because the material is very engaging and valuable in conveying religious pluralism. The substitution of the term "Ana" with "sholehah" and "bukan muhrim" was done to make it more understandable and to ensure the intended meaning is conveyed. Unlike the Arabic term "Ana," which is less familiar, the terms "sholehah" and "muhrim" are more widely recognized and popular with the public. Moreover, film as a medium reaches a broader audience with various levels of knowledge. Delia's use of these two Islamic terms also resonates more strongly because, in addition to being familiar, they are intertwined with the closeness and romantic connection between *Rosid and Delia*.

Representation of Non different Religious Pluralism

While the three aspects of religious pluralism in the novel are framed within the opinion of indifferent religious pluralism, in the film adaptation they are framed as Non-different pluralism. This shows how the indifferent pluralism perspective is modified into Non-different pluralism in the film. This can be observed in several ways: First, there are no visible concepts of indifferent pluralism in the film. Second, the interactions between *Rosid and Delia* focus more on highlighting the differences in beliefs that hinder their relationship, without engaging in deep ideological religious discussions. Third, in the film, the relationship between Islam and Christianity is often portrayed in social spaces rather than ideological ones, such as cultural collaborations, artistic collaborations, social roles, and similar contexts. Many key scenes symbolize cultural or artistic collaboration across religions. This aligns with Misrawi's view that Non-different pluralism emphasizes only the sociological aspects of religions, such as maximizing social roles like tolerance, coexistence, volunteerism, and justice, especially for minority groups (Misrawi, 2011). Thus, these three elements frame and package the material of religious pluralism into non-different pluralism.

Zapin Dance is a traditional dance originating from Yemen that is popular among the Malay community in Indonesia, including the Betawi Muslim population. The scene featuring Delia, a Christian, dressed in non-Muslim attire and dancing with Zapin performers symbolically represents cultural or artistic collaboration between religions. Similarly, in Figure 4, Delia dances Zapin skillfully with Rosid in a theater. These two compelling

scenes convey the message that Islam and Christianity can unite and collaborate in social roles and functions. This idea aligns with the non-different concept, where religion emphasizes only the sociological aspects of religions without challenging faith, particularly in globalization that inspires religions to maximize social roles such as tolerance, coexistence, volunteerism, and justice, *especially* for minority groups (Misrawi, 2011). The film's portrayal of pluralism leans towards non-different pluralism, emphasizing acceptance of other identities, social togetherness, and tolerance.



Figure 4. Delia, a Christian, Participating the Zapin Dance Performance

This transformation is neither natural nor incidental; there are situations and constellations influencing this change. Changing indifferent pluralism into non-different pluralism is an effort to avoid controversy, considering that films have a wider, easily accessible audience and can easily elicit public responses. If indifferent pluralism had been retained in the film, it would have been highly risky and potentially controversial, similar to the reaction to the film *Tanda Tanya* (2011). Presenting the opinion that all religions are the same and equally true in popular media is highly sensitive. Framing pluralism through cultural synergy and collaboration is more appropriate. Cultural diversity is a tangible phenomenon in Indonesian social life, often encountered in daily experiences; thus, depicting synergy and collaboration among various groups in films is both interesting and strategically significant. Films with themes of pluralism and multiculturalism, such as *Barongsai Terakhir* (2017), *Cin(t)a* (2009), *Cinta Tapi Beda* (2012), *Cek Toko Sebelah* (2016), and others, have successfully employed this approach.

According to Zembylas and Bekerman, religion alone cannot resolve social conflicts; only culture can mediate and address these conflicts and tensions (Zembylas & Bekerman, 2013). This awareness seems more entrenched in the Indonesian film industry, rather than focusing on sensitive ideological and religious issues. The involvement of multiple parties in film production encourages such modifications, as most Indonesians generally accept non-different pluralism values over indifferent pluralism, which is embraced by only a small minority. For minority groups, acceptance is based on identity without requiring acknowledgment of the truth at the level of belief.

Unlike the novel, which feels more private—less focused on public attention, with a more intellectual, open, and limited readership—it offers greater flexibility and freedom than film. Thus, expressing controversial opinions is still possible. Conveying the concept of indifferent religious pluralism, which may be seen as liberal, extreme, or even heretical, does not pose serious risk. Indifferent pluralism reflects Ben Shohib's thinking, who was deeply engaged with literature, politics, philosophy, and religion. The novels *The Da Peci Code* and *Rosid & Delia* serve as media for Ben Shohib's idealistic expression, which he considered relatively safe from significant resistance.

CONCLUSION

Indonesian literature and film are integral components of Indonesia's textual tradition and play a crucial role in sustaining and reinforcing the values of religious pluralism. They possess a unique capacity to convey pluralism in an engaging, subtle, emotional, and accessible manner, making them effective tools for shaping public awareness. In the

novels *The Da Peci Code* and *Rosid & Delia*, religious pluralism is expressed through three main elements: the *peci* as a religious attribute, the romantic relationship between characters of different faiths, and the blending of religious terminology. In the film *3 Hati 2 Dunia 1 Cinta*, these elements are adapted into a more vivid, visual, and dramatic form, supported by cinematic techniques. Serious ideological discussions in the novels are often translated into lighter, humorous, or comedic nuances in the film, reflecting the medium's strategy for presenting pluralism effectively to a broader audience.

Crucially, the ideological orientation of pluralism shifts from indifferent in the novels to nondifferent in the film. In the novels, elements such as the *peci*, interfaith romance, and blending of religious terms are framed toward indifferent pluralism, emphasizing tolerance without actively celebrating difference. In contrast, the film transforms these elements into nondifferent pluralism, highlighting cultural and artistic collaboration and synergy across groups. This transformation is facilitated by the film's accessibility and popularity, which allows pluralist messages to reach a wider audience while maintaining a safe, normative, and non-controversial space. Furthermore, the emphasis on intergroup art and culture reflects a broader tradition in Indonesian cinema, where diversity-themed films explore collaboration and shared identity as part of their narrative strategy, unlike novels which tend to be more introspective and exclusive.

From a democratic perspective, this phenomenon demonstrates the preservation of freedom of expression and the ability to voice ideas on diversity, especially in creative texts such as literature and film. This study shows that literature and film play a role in promoting religious pluralism according to the social and psychological context of their audiences. Overall, the research finds that in the practice of freedom of expression in Indonesia, strategies, methods, and considerations are still involved to manage and shape public response. The findings suggest that future research could examine how emerging media platforms, such as streaming services and digital storytelling, continue to transform pluralist narratives in Indonesia. By connecting ideological transformation with practical media strategies, this study highlights the evolving role of creative texts in fostering religious pluralism in contemporary Indonesian society.

ACKNOWLEDGEMENT

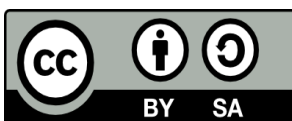
I would like to express my sincere gratitude to Puslitpen LP2M UIN Syarif Hidayatullah Jakarta, for their financial support in carrying out this research. Without their funding, this study would not have been possible.

REFERENCES

- Abu-Nimer, M. (2001). Conflict Resolution, Culture, and Religion: Toward a Training Model of Interreligious Peacebuilding. *Journal of Peace Research*, 38(6), 685–704. <https://doi.org/10.1177/0022343301038006003>
- Al Qurtuby, S. (2015). Ambonese Muslim Jihadists, Islamic Identity, and the History of Christian-Muslim Rivalry in the Moluccas, Eastern Indonesia. *International Journal of Asian Studies*, 12(1), 1–29. <https://doi.org/10.1017/S147959141400017X>
- Anwar, R. (1985). Prof. Dr. H.M. Rasjidi Pengungkap Gamblang Hubungan Antar Agama di Indonesia. In 70 Tahun Prof. H.M. Rasjidi (p. 156). Harian Umum Pelita.
- Budianta, M. (2003). Sastra dan interaksi lintas budaya. In Peranan Bahasa dan Sastra Indonesia/Melayu dalam Pembinaan Masyarakat Madani. Pusat Bahasa, Departemen Pendidikan Nasional.
- Budianta, M. (2008). *Aspek Lintas Budaya dalam Wacana Multikultural*. In *Kajian Wacana dalam Konteks Multikultural dan Multidisiplin*. Fakultas Ilmu Pengetahuan Budaya Universitas Indonesia.
- Crosby, J. W., & Varela, J. G. (2014). Preferences for Religious Help-Seeking: Racial and

- Gender Differences, Interfaith Intolerance, and Defensive Theology. *Mental Health, Religion & Culture*, 17(2), 196–209. <https://doi.org/10.1080/13674676.2013.784900>
- Damono, S. D. (2014). Alih Wahana. Editum.
- Deitch, M. (2020). Is Religion a Barrier to Peace? Religious Influence on Violent Intra-state Conflict Termination. *Terrorism and Political Violence*, 34(7), 1454–1470. <https://doi.org/10.1080/09546553.2020.1792446>
- Denzin, N. K., & Lincoln, Y. S. (2005). The SAGE Handbook of Qualitative Research (N. K. Denzin & Y. S. Lincoln (eds.)). Sage Publications.
- Fancourt, N. (2010). “I’m less intolerant”: Reflexive self-assessment in religious education. *British Journal of Religious Education*, 32(3), 291–305. <https://doi.org/10.1080/01416200.2010.498616>
- Fata, A. K. (2008). Pluralisme Agama: Sebuah Pertarungan Wacana. *Islamia*, 3(3), 90.
- Hutcheon, L. (2006). A Theory of Adaptation. Routledge.
- Karpov, V., & Lisovskaya, E. (2008). Religious Intolerance among Orthodox Christians and Muslims in Russia. *Religion, State and Society*, 36(4), 361–377. <https://doi.org/10.1080/09637490802442975>
- Kristianto, A. (2018). Pluralisme Agama di Indonesia: Studi tentang Tipologi Pluralisme Agama Nonindifferent pada Keputusan Fatwa MUI Nomor 7 Tahun 2005. Universitas Islam Negeri Sunan Ampel.
- Lam, D. Y. P., Koh, K. S., Gan, S. W., & Sow, J. T. Y. (2023). Religiosity and the Perception of Interreligious Threats. *Religions*, 14(3), 366.
- Leitch, T. (2007). Film Adaptation and its Discontents: From Gone with the Wind to The Passion of the Christ. Johns Hopkins University Press.
- Ma’arif, B. S., Rahmat, M., Yahya, M. W. B. H. M., & Syafei, M. (2024). Educational Communication Based on Qur’anic Religious Pluralism in Increasing Religious Moderation of Muslim Students in Indonesia. *International Journal of Religion*, 5(8), 557–569. <https://doi.org/10.61707/8j1fed40>
- Madjid, N. (1992). Islam Doktrin dan Peradaban: Sebuah Telaah Kritis tentang Masalah Keimanan, Kemanusiaan, dan Kemodernan. Yayasan Wakaf Paramadina.
- Misrawi, Z. (2011). Rethinking Pluralisme: Telaah Konsep dan Implementasi dalam Kehidupan Sosio-Religius di Indonesia. *Dialogia: Jurnal Studi Islam Dan Sosial*, 9(1).
- Muzakki, A. (2004). Islamic Radicalism in Southeast Asia: With Special Reference to the Alleged Terrorist Organization, Jama’ah Islamiyah. *Al-Jami’ah: Journal of Islamic Studies*, 42(1), 61–87. <https://doi.org/10.14421/ajis.2004.421.61-87>
- Nagata, A. T., & Tondok, M. S. (2023). Prejudice toward Islamic fundamentalists: The role of social domination orientation and interreligious empathy among Christian students in Surabaya. *Jurnal Ilmiah Psikologi Terapan*, 11(1), 65–71.
- Najib, A. (2022). Al-Qur’an dalam Perspektif Pluralisme Agama. Syntax Computama.
- Nasir, M. (2022). Pandangan MUI Terhadap Pluralisme Agama. *Sinthop: Media Kajian Pendidikan, Agama, Sosial Dan Budaya*, 1(1).
- Nurdiansyah, H. (2012). Kajian Ekranisasi: Perpindahan Unsur Cerita dari Novel ke Film dengan Pendekatan Struktural.
- Palakiyah. (2021). Pluralisme Agama dalam 3 Hati 2 Dunia 1 Cinta: Analisis Penerimaan Penonton Mengenai Pluralisme Agama dalam Film 3 Hati 2 Dunia 1 Cinta. Universitas Muhammadiyah Yogyakarta.
- Pedrason, R., Handoko, W., Setyoko, P. I., & Kurniasih, D. (2023). Islamophobia as a

- religious-based horizontal conflict and its resolution. *Otoritas: Jurnal Ilmu Pemerintahan*.
- Putro, S. C. (2015). Kritik Sosial dalam Novel The Da Peci Code Karya Ben Sohib dan Implikasinya terhadap Pembelajaran Bahasa dan Sastra Indonesia. Universitas Islam Negeri Syarif Hidayatullah Jakarta.
- Rachman, B. M. (2011). Islam dan Liberalisme. Friedrich Naumann Stiftung.
- Rajewsky, I. O. (2005). Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality. *Intermedialités*, 6, 43–64.
- Rajewsky, I. O., & Sonesson, G. (2010). The Intermediality of Narrative: New Perspectives. Mouton de Gruyter.
- Rescher, N. (1995). Pluralism: Against the Demand for Consensus. Clarendon Press.
- Samsudin. (2017). Kontroversi Pemikiran Islam Liberal Tentang Pluralisme Agama-Agama di Indonesia. *Al-Tsaqafa: Jurnal Ilmiah Peradaban Islam*, 14(1).
- Sanders, J. (2006). Adaptation and Appropriation. Routledge.
- Schulze, K. E. (2017). The “ethnic” in Indonesia’s communal conflicts: violence in Ambon, Poso, and Sambas. *Ethnic and Racial Studies*, 40(12), 2096–2114. <https://doi.org/10.1080/01419870.2017.1277030>
- Setiawan, B. (2010). 3 Hati, Dua Dunia, Satu Cinta.
- Setiyawan, K. A. (2013). Nilai Pluralisme dalam Film 3 Hati Dua Dunia Satu Cinta. Universitas Islam Negeri Sunan Kalijaga Yogyakarta.
- Sohib, B. (2008a). Rosid & Delia. Ufuk Press.
- Sohib, B. (2008b). The Da Peci Code: Misteri Tak Berbahaya di Balik Tradisi Berpeci. Ufuk Press.
- Sukamto, A. (2013). Ketegangan Kelompok Agama pada Masa Orde Lama Sampai Orde Baru: Dari Konflik Permusuhan Ideologi Negara Sampai Konflik Fisik. *Jurnal Teologi Indonesia*, 1(1), 25–47.
- Sulvinajayanti, Ramli, & Wahyuddin. (2025). Conflict Prevention through Cultural Synergy Model (CPCSM): Collaborative Roles of Opinion Leaders in Sustaining Religious Harmony. *Indonesian Journal of Islamic Communication*.
- Thaib, E. J., & Kango, A. (2020). Dakwah dan Perdebatan Soal Pluralisme. *Jurnal Komunika*, 12(1).
- Wellek, R., & Warren, A. (1989). Teori Kesusastraan. In M. Budianta (Ed.), *Theory of Literature*. Gramedia.
- Zembylas, M., & Bekerman, Z. (2013). Peace education in the present: Dismantling and reconstructing some fundamental theoretical premises. *Journal of Peace Education*, 10(2), 197–214. <https://doi.org/10.1080/17400201.2013.790253>



© 2026 by Ahfa Rahman Syah
This work is an open access article distributed under the terms and conditions of the Creative Commons Attribution-Share Alike 4.0 International License (CC BY SA)

Received (11-03-2026)

Accepted (01-04-2026)

Published (15-04-2026)