

# Representation of Intercultural Communication in Realizing Religious Peace in The Film “Glenn Fredly The Movie”

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## ABSTRACT

This research discusses the representation of intercultural communication in realizing religious peace in the film Glenn Fredly The Movie. The background of this movie is the Ambon conflict from 1999 to 2002 and tells how Ambon's local culture, namely music, is used by Glenn Fredly to create inter-religious peace in Ambon City. The purpose of this research is to find out how the film represents intercultural communication in realizing religious peace in Ambon City. This research uses a qualitative description method with Roland Barthes semiotic analysis approach which consists of two stages. The first stage is the denotation and connotation, then the second stage is a myth. The result of this research is that this film displays music as a bridge of intercultural communication in realizing religious peace in Ambon City. In addition, the value of love is also represented as the basis for building interfaith tolerance among the Ambon people. This film shows that intercultural communication can be established not only through verbal dialog but also through local cultural expressions, namely music that bridges the communication process.

*Keywords: representation; intercultural communication; ambonese music culture; tolerance; roland barthes semiotics.*

## INTRODUCTION

Indonesia is a country that has a variety of tribes, ethnicities, races, cultures, and religions. This has become the national identity of Indonesia. In other words, national identity is a characteristic owned by a nation philosophically that distinguishes it from other nations. In the context of Indonesia itself, national identity is a manifestation of cultural values that grow and develop in various aspects of life from hundreds of tribes that become a unity based on Pancasila (Rosari, Nov 25, 2023). On the other hand, this is also a challenge for the Indonesian Nation in maintaining its national identity as a country with a lot of diversity, because in Indonesia itself there is still discrimination, racism, and violence that occurs as a result of the various kinds of diversity possessed by Indonesian society, especially in terms of

differences in belief or religion. Such as blasphemy cases, riots due to restrictions in the name of religion, and so on.

In the TikTok video, she commented on a photo of Jesus, suggesting that the hair should be cut so it would not resemble that of a woman. However, the video was later deleted and replaced with a clarification video. In the clarification, it was stated that the original video allegedly insulting religion had been edited and did not represent the full context. Ratu Entok, whose real name is Ratu Thalisa, claimed that she was unaware the image shown in the video was of Jesus, as she had found the photo through a Google search. Due to her actions, Ratu Thalisa was charged under Law Number 11 of 2008 concerning Electronic Information and Transactions (ITE Law) for her social media post. The Head of Public Relations for the North Sumatra Regional Police, Commissioner Hadi Wahyudi, stated that Ratu Thalisa was taken into custody after being forcibly picked up from her residence and now faces a potential prison sentence of more than five years in accordance with the applicable law (Arief, October 9, 2024).

In this video, the Village Head of Mergosari, Eko Budi Santoso, along with his staff, was allegedly seen prohibiting Christian worship activities at the Prayer House of the Pentecostal Church in Indonesia (Gereja Pentakosta di Indonesia, GPDI). The video shows the village head and several others engaging in a dispute with the administrators of the prayer house. Pastor Yoab, the Senior Pastor of GPDI Tarik, stated that the incident occurred on June 30, 2024. At the time, Pastor Yoab was leading a worship service when the village head arrived with several individuals to forcibly halt the activity. Following the interruption, the village head and his team invited the church administrators, including Pastor Yoab, to discuss the matter at a food stall next to the church. During the discussion, tensions escalated between both parties, to the point where one individual shouted angrily and nearly assaulted Pastor Yoab's wife. The village head justified the forced suspension of the worship service by citing complaints from local residents, who were allegedly disturbed by the weekly gatherings that drew dozens of attendees from outside the area. Additionally, the village head raised concerns over the building's permit status (Izin Mendirikan Bangunan/IMB), as the prayer house did not yet possess the required permit, which was reportedly still in the application process and facing bureaucratic hurdles. However, the prayer house had already been registered with the Ministry of Religious Affairs, East Java Regional Office, and had obtained a Certificate of Report (Surat Keterangan Tanda Laporan, SKTL), signed by the Regional Christian Community Guidance Officer, Luki Krispriyanto, on December 7, 2023 (CNN Indonesia, July 2, 2024).

This case has undoubtedly drawn public attention due to the limitations faced by individuals in practicing their faith according to their beliefs. As a result, Minister of Religious Affairs Yaquut Cholil Qoumas decided to eliminate the requirement of obtaining a recommendation from the Religious Harmony Forum (Forum Kerukunan Umat Beragama, FKUB) for the establishment of places of worship in Indonesia. He stated that the construction of houses of worship would henceforth only require a recommendation from the

Ministry of Religious Affairs. This policy has been approved by the Coordinating Minister for Political, Legal, and Security Affairs, Hadi Tjahjanto, and the Minister of Home Affairs, Tito Karnavian. The new regulation—allowing permits for places of worship without FKUB approval—will soon be formalized through a Presidential Regulation. This policy has received support and approval from the Communion of Churches in Indonesia (Persekutuan Gereja-gereja di Indonesia, PGI), including its Chairman, Gomar Gultom. He stated that the plan aligns with a proposal PGI had long submitted to former President Joko Widodo, Minister Yaquut, and Minister Tito Karnavian (CNN Indonesia, August 6, 2024). Gomar Gultom emphasized that the process of obtaining a permit to establish a place of worship should not be made unnecessarily difficult, as such restrictions are inconsistent with the mandate stated in Article 29, Paragraphs 1 and 2 of the 1945 Constitution of the Republic of Indonesia, which reads:

1. Article 29, Paragraph 1: “The State shall be based upon the belief in the One and Only God.”
2. Article 29, Paragraph 2: “The State guarantees all persons the freedom of worship, each according to his/her religion or belief.” (Rukmini, November 1, 2023)

The interreligious conflict in Ambon City, Maluku, broke out on January 19, 1999, and lasted for several years. Observers identified six main causes: youth delinquency, unequal civil servant placements, political interests, social jealousy, tensions between Muslims and Christians, and the separatist RMS movement. Often seen as a religious clash, the conflict was triggered by an incident during Eid al-Fitr in 1999. It claimed nearly 5,000 lives and displaced one-third of the population in Maluku and North Maluku. This violence fractured communities and sparked widespread unrest in surrounding villages (Indrawan & Putri, n.d.).

There are other factors that cause this conflict to occur in Indonesia, especially in Ambon City. First, is the economic dimension (social stratification). The economy plays an important role as a trigger for conflict. This is natural because economic factors are the main element in human life. Economically, social life will form a social hierarchy or social stratification system in society. The second dimension is religious culture. This occurs because of differences between Muslim and Christian communities in terms of values, norms, customs, and culture. Third, is the political dimension (ethnic politics). Relationships were initially harmonious between different groups because Ambon society consists of various races, there are 4 main ethnic groups in Ambon, namely Buton, Bugis, Makassar, and Ambon. Conflicts arose due to the dominance of one ethnic group, while other ethnic groups felt disadvantaged and wanted to rebel. Even in the relationship between BBM (Buton, Bugis, and Makassar) and the Ambon tribe, it is difficult to establish a good relationship and coexist (Indrawan, Putri, n.d.).

Fourth, the dimension of racial and ethnic differentiation. Indonesia is a multicultural country and has various kinds of diversity. If there is conflict with each other and excessive ethnocentrism, it will cause conflict. Fifth, is the dimension of religious differentiation. Some religions that are officially recognized and guaranteed by the government are Islam,

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Protestant Christianity, Catholic Christianity, and Buddhism. Hinduism, and Confucianism. On the one hand, the existence of religious differences in Ambon City is very vulnerable to conflicts that can become seeds of division. The intolerant attitude of residents of different religions and the lack of mutual respect for the rights of others are the main factors that trigger conflict and division. It can be concluded that the conflicts that occurred in Ambon City were caused by differences in religion or belief between the Muslim community and the Christian community (Indrawan, Putri, n.d.).

If this inter-religious conflict continues to occur and is left unchecked, it will cause division and damage Indonesia's National Identity which has ethnic, racial, cultural, and religious diversity. Maintaining this diversity requires the awareness of Indonesian society to respect each other or tolerance towards people who have different beliefs. But in practice, people are still intolerant of the diversity of the Indonesian nation. Intolerance is an attitude or action that shows rejection of differences. Differences in beliefs, opinions, culture, race, religion, and so on are related to the diversity of society. This attitude often leads to discrimination, violence, and injustice. Finally, it becomes a source of conflict and destroys peace and harmony among the community.

In this case, for the author, there is one communication theory that is quite relevant to the case that the author described earlier. The theory is intercultural communication theory. This theory explains the communication process that occurs when individuals or groups with different cultural backgrounds interact, exchange information and interact with each other. The cultural context in this theory relates to religion, language, traditions, behavioral norms, value systems, and history that distinguish one group from another. When individuals or groups from different cultures communicate, these differences can affect the way messages are conveyed, received, and interpreted (Dwi, Sept 14, 2023).

This is certainly an obstacle in the process of communication between cultures, one of which appears to be negative stereotypes and prejudices about the two religions in the community. Stereotypes are assumptions about individuals or social groups that are often not entirely true, usually synonymous with differences in ethnicity, race, religious group or belief, and so forth (kumparan.com, May 22, 2024). Prejudice is an opinion or assumption that is not good about something without knowing the truth. Usually formed due to bad thoughts and feelings towards certain groups due to the influence of the environment or bad experiences towards someone in a group (Aditya, April 08, 2021). As an example of three cases of conflict between religions that the author described earlier, the two religions are difficult to make peace with because there is always a conflict between the two religions. Such as blasphemy, dissolution of worship by force, to violence. Of course, this is an obstacle in living peace, because of the negative stereotypes and prejudices shared by both religions. One of them is the assumption that if peace is made, it is likely to be repeated which results in conflict happening again.

Among the three interfaith conflicts previously discussed, the writer found a film that addresses and represents religious conflict and violence in Ambon, titled *Glenn Fredly The*

*Movie*. Inspired by the life of Ambon-born musician Glenn Fredly Deviano Latuihamallo—born in Jakarta on September 30, 1975—this film portrays his efforts to promote interreligious peace. Glenn actively voiced peace during the Ambon conflict, including organizing a peace concert to foster unity among Ambonese communities (Liputan6, August 18, 2005). His inspiring life story and role in building peace are depicted in the film, released on April 25, 2024 (Suseno, April 25, 2024).

This Film tells The Journey of Glenn Fredly's career to his success in music. But despite all this, he had to face difficulties in his career. He almost got fired from his record label and broke up with Nola, Glenn's then-girlfriend of seven years, and also had to deal with conflicts with his own father. However, his life instantly changed with the release of a song called “January” which managed to sell well in the market. Later, Glenn was helped by his younger brother Uchie to recruit a professional manager for him. The Film not only tells The Story of Glenn Fredly's career and romance struggles. But also about the community service carried out by him to unite or overcome inter-religious conflicts that occurred in Glenn Fredly's hometown, Ambon City in 1999 (Poetri, April 27, 2024).

The writer chose *Glenn Fredly The Movie* as the focus of this research because it not only tells Glenn Fredly's musical and personal journey but also portrays his role in promoting peace and addressing interreligious conflict in Ambon. The writer is particularly interested in how intercultural communication is conveyed through music in the film. In Ambon, music is deeply rooted in local identity, with many people able to sing and play instruments despite lacking formal training (potretmaluku.id, August 07, 2024). This inspired the writer to explore how music serves as a medium of intercultural communication in fostering interfaith harmony.

This study uses qualitative methods of description and semiotics research methods used by Roland Barthes. For Roland, semiotics is used to interpret a sign whereas language is also an arrangement of signs that have a certain message from society. The signs intended here can be songs, dialogues, musical notes, pictures, facial expressions, and gestures. Roland Barthes also proposed a semiotic significance analysis model in two stages, commonly called two orders of signification. Then divide it back into denotation, connotation, and myth (Fiska, n.d.). The author uses Roland Barthes' semiotics because he wants to examine scenes in Glenn Fredly the Movie that show messages of religious peace. Such as peace music concerts, songs performed by Glenn during concerts, and so on based on denotations, connotations, and myths according to Roland Barthes' theory of semiotics.

## LITERATURE REVIEW

### *Film as a Medium of Mass Communication*

Film is an audiovisual medium used to convey messages to a group of people gathered in a specific place. It is also considered a powerful form of mass communication due to its audiovisual nature and its ability to deliver complex narratives in a short amount of time. When someone watches a film, the viewer can seemingly transcend space and time,

experiencing stories that reflect life and influence a broad audience. Various films have been produced not only as entertainment but also as a means of conveying messages to viewers. A film's audiovisual format is believed to possess the power to touch the emotions and moral awareness of its audience. Filmmakers often use film as a vehicle to deliver implicit moral messages to viewers. These messages are communicated to be read, interpreted, and to influence the individual viewer's understanding. It is also common for film production teams to create films based on personal experiences or real-life events brought to the big screen. Essentially, films consistently portray the realities of everyday life and project them onto the screen (Asri, August 2020).

### ***Intercultural Communication***

Intercultural communication is a process of communication that occurs when individuals or groups from different backgrounds interact, exchange information, and communicate with one another. It encompasses all aspects of communication, including verbal and non-verbal language, social norms, cultural values, religion or beliefs, as well as practices understood and used by different cultural groups. These cultural elements include religion, language, traditions, behavioral norms, value systems, and historical backgrounds that distinguish one group from another.

When individuals or groups from different cultures communicate, these differences influence how messages are delivered, received, and acted upon (Dwi, September 14, 2023). According to Dr. Alo Liliweri, M.S., in his book *The Meaning of Culture in Intercultural Communication*, intercultural communication is an interpersonal communication process carried out by individuals who come from different cultural backgrounds. This type of interaction requires a certain level of caution and politeness, as well as sensitivity to certain aspects when addressing the communication partner (Liliweri, A., 2003).

### ***Forms of Intercultural Communication***

**International Communication** – This form refers to the exchange of information between two or more countries, particularly in matters related to intercultural communication. For example, diplomatic activities and propaganda often involve aspects of intercultural and interracial communication. International communication generally involves the interests of nations in areas such as economics, politics, defense, and other sectors. **Interracial Communication** – This occurs when individuals or groups from different racial backgrounds interact. A key characteristic of this form of communication is the racial difference between the communicator and the recipient. Here, race is defined as a group category based on biological characteristics. **Interethnic Communication** – This form of communication takes place between individuals or groups from different ethnic backgrounds. Ethnic groups are typically defined based on shared language and common ancestry. Due to these ethnic differences, interethnic communication also falls under the broader category of intercultural communication (Max Ki, August 16, 2024).

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### ***Principles of Intercultural Communication***

Linguistic Relativity – This principle refers to the ability of language to influence one’s way of thinking and behavior. Each language has its own characteristics and structural differences that shape how individuals develop their thoughts through that language. Language as a Reflection of Culture – Language can reflect different cultures. The more diverse the cultures, the more distinct the communication differences become, including non-verbal communication. Significant cultural differences may result in greater difficulty in achieving effective communication. Reducing Intercultural Ambiguity – In this context, we often strive to reduce uncertainty in order to better understand, predict, and explain the behavior of others. Uncertainty and ambiguity require additional time and effort to manage so that communication becomes more effective. Cultural Differences – As cultural differences increase, self-awareness in communication tends to heighten, which can bring about both positive and negative consequences. Initial Interaction and Cultural Differences – Cultural differences in initial interactions tend to decrease as the relationship between the individuals grows closer. Maximizing Interaction Outcomes – This often becomes a complex task in practice, as it requires conscious effort to optimize the outcomes of intercultural interactions (Max Ki, August 16, 2024).

### ***Barriers to Intercultural Communication***

Differences in Social Norms – In societal life, there exist thousands of ethnic groups, each with their own distinct culture. This diversity often poses challenges in understanding or accepting the differences in social norms observed by each ethnic group. Social norms refer to customs, manners, traditions, and beliefs passed down through generations that serve as guidelines for individuals in how to behave and interact within a society. Given the wide range of social norms held by various communities, conflicts in values are likely to occur. For instance, customs and traditions that are considered appropriate or good by one group may not be viewed the same way by another.

Ethnocentrism is the judgment or evaluation of another cultural group by comparing it to, or using, one's cultural standards. In ethnocentrism, a community considers its own culture to be superior to others. In other words, ethnocentrism can be described as cultural egoism. Stereotypes and Prejudice. Stereotypes refer to characteristics attributed to a group of people based on subjective and inaccurate assumptions. Stereotyping is a form of prejudice that can hinder intercultural communication in relationships between races, ethnicities, skin colors, beliefs, and religious groups.

Perspective refers to the way of viewing an object, event, or reality based on one's observation and interpretation. Each individual's perspective is influenced by the values and culture they adhere to. For example, the perspective of people living in Jakarta is shaped by values of freedom and metropolitan life, which differs from the perspective of people in Papua who live in remote areas with their own set of cultural values. Perceptions and attitudes vary among individuals, as they are closely tied to belief systems. This means that

individuals or groups with different beliefs will also have different perspectives and attitudes in interpreting a certain reality.

**Differences in Thought Patterns** – People's thought patterns vary based on their life experiences. For instance, stereotypically, Javanese people are perceived as more mystical, whereas Minangkabau people are seen as more rational. These patterns affect how individuals react, respond, and engage in communication with those from different cultural backgrounds. As a result, uniformity in thought processes cannot be assumed in intercultural communication.

**Language Barriers** – Language is a crucial tool in communication. It becomes a barrier when individuals lack shared linguistic competence. Without a common language, the exchange of information is significantly hindered.

**Syntactic and Semantic Issues** – Syntax refers to the knowledge of grammar, while semantics refers to the understanding or actual meaning of words. Syntactic barriers often occur when communication is strictly bound to the rules of the original language. Semantic barriers may also arise in several forms; the first being the presence of connotative meanings, while semantics typically relates to denotative meanings that are understood by individuals who share the same language and cultural background.

**Educational Disparities** – Educational gaps between urban and rural populations can impede communication. When the receiver of the message (communicant) has significantly lower educational attainment than the sender (communicator), it becomes difficult for them to comprehend the message due to limited cognitive capacity.

**Culture Shock** – Culture shock is the psychological disorientation experienced when an individual moves into a different cultural environment for a period of time. It represents the dynamics of cross-cultural adaptation and may impact both communication and behavior. The unfamiliarity of the new cultural setting can lead to confusion, discomfort, and ineffective interaction (Shoelhi, M., 2015).

### ***Interreligious Conflict***

In the sociology of religion, various factors contribute to social conflict among religious groups. These include differences in religious interpretation, beliefs, cultural practices, the dynamics between majority and minority groups, and ethnic or racial backgrounds. Religious conflict has been a recurring issue throughout history, often fueled by differing understandings of faith, cultural disparities, and varying levels of education. Each group involved in religious conflict tends to evaluate its own religion more favorably while judging others negatively. This bias often stems from emotional responses, assumptions, and misunderstandings rather than objective knowledge. Groups typically compare their teachings to those of others, leading to feelings of superiority and rejection toward different beliefs.

In sociology, intergroup relations are also analyzed through attitudes. Attitude is defined as a conditioned response to social stimuli. In the context of interfaith relations, attitudes may

appear in the form of support, rejection, preference, or dislike, often influenced by religious values and upbringing.

Prejudice is a common issue in these interactions. It refers to negative assumptions held by one group toward another without adequate evidence. These assumptions are not based on personal experience or factual understanding. Similarly, stereotypes are rigid and oversimplified images of other cultures or groups. While they can be positive or negative, stereotypes often lead to discrimination. They serve as cognitive shortcuts to simplify complex realities (Annuri et al., n.d.).

### ***The Causes of Interreligious Conflict***

Several factors contribute to interreligious conflict in society:

**Lack of Tolerance.** According to Dr. Ali Masrur, low levels of religious tolerance are a key barrier in interfaith communication. This often stems from indirect encounters and sensitive theological issues, which discourage open dialogue. As a result, religious groups tend to distance themselves from one another, leading to mutual suspicion and potential conflict. **Political Interests.** Political agendas can disrupt long-standing efforts to build religious harmony. Even well-established interfaith relations can be undermined when political actors exploit religious differences for their gain, damaging the trust and unity that have been cultivated over time.

**Religious Fanaticism.** Some groups emphasize rigid religious practices without adapting them to the sociocultural context of Indonesian society. This often leads to claims of religious superiority, where one faith is seen as absolute truth while others are dismissed. Such exclusivist attitudes can easily trigger conflict among religious communities (Muallif, Nov 3, 2022).

### ***Culture and Religion of the Ambonese People***

The Ambonese ethnic group is the largest ethnic group in the Maluku Islands, primarily located in Ambon, Saparua, West Seram, Nusalaut, and Haruku. The majority of Ambonese people adhere to either Protestant Christianity or Islam. In daily life, they communicate using the Ambonese language (Subroto & Ningsih, March 15, 2022). Religious holidays are celebrated by each individual's faith, such as Eid al-Adha 1445 H in 2024 (Dhamayukti Karini Cabang Ambon, June 17, 2024), Easter celebrations in Ambon for Christians (Tahupuring, March 31, 2024), and other religious observances.

Maluku, a province in Indonesia, maintains various traditional ceremonies to preserve local values. Makan Patia is a communal feast held during major events like Independence Day or religious anniversaries. Nyuci Negeri Soya is a ritual of cleansing the village and purifying the heart from jealousy and conflict, led by the village leader every December. Sasi is a customary rule restricting the harvest of natural resources to protect land and sea ecosystems. Obor Pattimura, held every May 15, honors national hero Pattimura through a torch parade from Saparua to Ambon. Fangnea Kidabela strengthens social ties between

villages, preventing division and conflict (Daniswari, July 11, 2022). Music is also deeply rooted in Ambonese culture. Most people can sing and play instruments naturally, with strong vocal harmony and pitch control. Music has become a key part of daily life and cultural identity (potretmaluku.id, August 07, 2024).

Music is deeply embedded in Ambonese culture and daily life. It has become part of their identity, with many people able to sing and play instruments naturally, even without formal training. Ambonese are known for creating vocal harmonies spontaneously, relying on feeling and intuition. They also have strong pitch control and diverse vocal timbres. For the people of Ambon, music is not just an art—it is a way of life, both socially and culturally (potretmaluku.id, August 07, 2024).

### ***Pancasila Ideology***

The Pancasila ideology is a worldview or a fundamental value system that serves as the foundation for the state and the entire Indonesian nation. It is officially recognized as the ideology of the Republic of Indonesia and is stated in the Preamble of the 1945 Constitution. The philosophy of Pancasila comes from two words: “panca,” meaning five, and “sila,” meaning principles or foundations. Therefore, Pancasila literally means five principles or foundations. The concept of Pancasila was introduced by the first Vice President of the Republic of Indonesia, Bung Hatta, in his speech on June 1, 1945. The five principles are:

- Belief in the One and Only God
- Just and Civilized Humanity
- The Unity of Indonesia
- Democracy Guided by the Inner Wisdom in the Unanimity Arising Out of Deliberations Among Representatives
- Social Justice for All the People of Indonesia

The ideology of Pancasila for the Indonesian state aims to realize social justice for all Indonesian people, maintain national unity and integrity, respect and honor cultural, religious, and ethnic diversity, place the people’s welfare as a top priority, ensure Indonesia’s sovereignty in all aspects of life, and respect human dignity and protect human rights (Info Hukum, 2025).

### ***Representation***

The definition of representation is the use of signs in the form of images, sounds, and others to connect, depict, capture, or produce something seen, heard, imagined, or felt into a particular physical form (Danesi, 2011). Representation can also be defined as a process that involves a condition where symbols, images, and all meaningful elements stand in for something else. Such depiction may take the form of descriptions through research and semiotic analysis. Meanwhile, according to Stuart Hall (1997:15), representation is the production of meaning through concepts in the mind by using language. It is the relationship

between concepts and language that portrays real objects, people, or events (Khairally, Dec 06, 2022).

### *Semiotics*

Etymologically, the term “semiotic” comes from the Greek word *simeon*, meaning “sign.” “Semiotics” in English refers to the study of signs as part of social conventions that carry specific meanings. According to Tinarbuko (2008), semiotics examines how signs function and convey meaning, often revealing deeper layers beyond their surface. These signs represent objects that carry and communicate information (Fiska, n.d). Semiotic studies are divided into two types: communicative semiotics and significant semiotics. The first focuses on the production of signs involving six elements—sender, receiver, code, message, channel, and referent. The second emphasizes understanding signs within a specific context, prioritizing interpretation over intention (Sobur, 2004). This research uses Roland Barthes’ semiotics, which views semiology as the study of how humans use things to communicate. Barthes outlines three levels of meaning: denotation (literal meaning), connotation (associated meaning), and myth (cultural or ideological meaning) (Wicaksono & Fitriyanti, 2021).

### METHODOLOGY

This research is qualitative with a descriptive approach. Qualitative research focuses on in-depth analysis and uses theoretical foundations to guide the study based on real-life contexts (Salma, Apr 06, 2023). The data analysis technique used is Roland Barthes' semiotic method, which includes denotation, connotation, and myth. The researcher analyzed *Glenn Fredly The Movie* by watching it thoroughly, selecting scenes that reflect interreligious peace and intercultural communication. These scenes were then examined using Barthes’ two-stage semiotic model: the first stage includes denotation and connotation, followed by the myth stage.

### RESULTS AND DISCUSSION

#### *Negative Stereotypes and Religious Prejudice are Depicted as Forms of Barriers to Intercultural Communication*

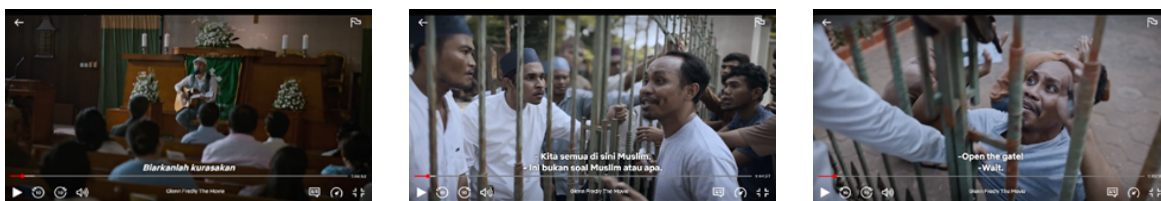


Figure 1 (Scene of Violence at the Church During Glenn Fredly's Performance)

Source : Netflix. *Glenn Fredly The Movie*.

This scene depicts Glenn Fredly's return from Jakarta to Ambon, self-funded. Upon arrival, he is warmly welcomed by Pastor Jacky and the church congregation. Glenn performs a song titled "Kasih Putih" during a service. Mid-performance, a group of Muslim protestors arrives and accuses the church members of burning a mosque and killing one of their members. The church youths deny the accusation, explaining they were not responsible. However, the protestors refuse to believe them, which escalates into violence outside the church. Tragically, one of the church youths becomes a victim of the conflict.

From this scene, the writer observes a clear conflict and division between Islam and Christianity in Ambon. This hostility leads to casualties and is rooted in negative stereotypes and prejudice between the two religious groups. The Muslim group accuses the Christians of burning a mosque and killing one of their members. However, this claim is denied by Alwy, a young Muslim who admires Glenn Fredly and volunteers to guard the church. He states that the church members may not be responsible. Unfortunately, his statement is ignored, and violence erupts, resulting in death.

The writer sees this as a result of provocation by certain individuals seeking to divide the two religious communities. In Arabic, this act of provocation is called *namimah*, which means spreading information to incite conflict (Universitas Islam Negeri Alauddin, n.d.). These provocations trigger stereotypes and prejudice, especially among the Muslim group, who blame the church youths. This ultimately leads to violence, showing a failure in intercultural communication, as the Muslim group refuses to listen to the Christian side.

This scene reflects the causes of interreligious conflict, such as low tolerance and political interests aiming to divide communities. These factors lead to stereotypes and prejudice, which become major barriers to intercultural communication. Stereotypes distort objective views and are often shaped by cultural myths that justify prejudice (Moulita, 2018).

Dr. Ali Masnur, M.Ag, argues that a lack of tolerance stems from limited direct interaction between religious groups, especially on sensitive theological issues. This distance creates mutual suspicion and prevents open dialogue (Muallif, Nov 03, 2022).

The film also suggests that political actors may provoke division, disrupting years of harmony between religions (Muallif, Nov 03, 2022). These manipulations strengthen prejudice and lead to conflict.

In intercultural communication, such barriers—stereotypes, intolerance, and political interference—affect how messages are delivered and understood. Misinterpretation often arises from cultural differences in gestures, tone, or expression (Sunata, 2023). The conflict in the scene also illustrates ethnocentrism, where one group sees its culture as superior and judges others by its own standards, causing further division (Shoelhi, 2015).

### *The Role of Music as a Medium of Intercultural Communication in Promoting Religious Harmony in Ambon City*

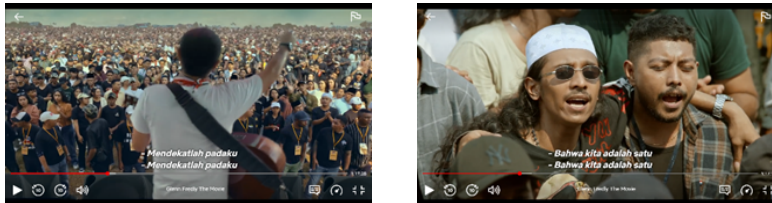


Figure 2 (The Scene of the Largest Peace Concert in Ambon City, Maluku Islands)

Source : Netflix. *Glenn Fredly The Movie*.

This scene shows the largest music concert held in Ambon City, Maluku Islands, attended by hundreds of thousands of people. The concert, led by Indonesian musician Glenn Fredly, aimed to promote peace in Ambon following interreligious conflicts. Both Christian and Muslim communities were present. Glenn Fredly performed a song titled “Gandong e.” The scene also highlights two audience members—one wearing a white cap symbolizing Muslim identity, and another without, representing Christian identity. Glenn reminded the audience of “Pela Gandong,” a local tradition that emphasizes brotherhood and mutual respect among Ambonese people.

The song Gandong e, performed by Glenn Fredly during the largest peace concert in Ambon, is a traditional Maluku song that conveys the value of brotherhood—being born from the same womb. In Maluku, the concept of living as siblings has long been embedded in the culture (Toatubun, Jan 26, 2022). The song symbolizes unity despite religious and cultural differences, reminding people that they share the same motherland.

In the scene, the camera focuses on two concertgoers—one wearing a white cap, symbolizing a Muslim identity, and the other without, representing a Christian. In Islam, a white cap is often worn during the Hajj pilgrimage and carries deep religious meaning (Putra, Apr 30, 2024). Its presence in this scene reflects a mature understanding of interfaith brotherhood. Glenn Fredly also highlights Pela Gandong, a Maluku tradition of sacred kinship and mutual respect between villages and different religious communities (Asyhad, Nov 22, 2023).

Pela Gandong is a long-standing tradition in the Maluku Islands, born from interfaith coexistence between Muslim and Christian communities. The tradition began during the Dutch colonial era through a mutually supportive relationship between the villages of Kailolo (Muslim) and Tihulale (Christian). In 1921, both villages joined forces in a traditional boat race and won. This success led to stronger bonds—shown when Tihulale villagers brought timber to help Kailolo build a mosque, and later, Kailolo villagers contributed pottery to help

Tihulale build a church. This exchange laid the foundation for their formal brotherhood under Pela Gandong, officially recognized 87 years later (Yayasan Bumi Pancasila, n.d.).

The scene of Ambon's largest peace concert, as depicted in the film, is based on a real event held on August 19, 2005, at Merdeka Field, Ambon. Initiated by Glenn Fredly, the concert aimed to symbolize peace in Maluku after years of religious conflict. It featured 60 artists from Maluku and over a dozen national artists who supported the message of unity. The event was organized by INAAMA in collaboration with YCAB and fully supported by the Maluku Brotherhood Committee (KPPM). KPPM Chair Maj. Gen. (Ret.) Picaulima and INAAMA Chair Harri Soisa emphasized that the concert was more than entertainment—it was a step toward healing, celebrating both Maluku's 60th anniversary as a province and Indonesia's 60th Independence Day (Erlin, Aug 04, 2005).

From the scene of the largest peace concert in Ambon, organized by Glenn Fredly, it is shown that music can serve as a medium of intercultural communication to foster interfaith peace. This is portrayed in the scene where audiences of different religious backgrounds embrace each other while singing and feeling the lyrics together. Often, song lyrics carry deep meanings that resonate with personal or collective experiences.

In the context of Glenn Fredly The Movie, the interfaith conflict in Ambon is depicted as difficult to resolve through conventional means. Eventually, Glenn Fredly turns to a deeply rooted cultural expression in Maluku—music—as a tool to convey messages of peace between religious communities. This illustrates a form of intercultural communication, particularly interethnic communication, which refers to interactions between individuals or groups of different ethnic backgrounds. Ethnic groups are typically defined by shared language and origins, making interethnic communication an integral part of intercultural dialogue (Dwi, Sept 14, 2023).

### ***Ambon's Identity as a City of Music is Portrayed as a Form of Cultural Identity, Regional Pride, Local Heritage, and a Means to Build a Positive Image of the City***



Figure 3 (A scene of Glenn Fredly and His Colleagues Discussing Efforts to Establish Ambon as a World Music City)

Source : Netflix. *Glenn Fredly The Movie*

In this scene, Frans Sulilatu, a close colleague of Glenn Fredly, is portrayed as having doubts about the realization of Ambon as a World Music City. However, Glenn Fredly tries to

convince Frans and their friends that this vision could have a meaningful impact on the people of Ambon by elevating the city from its history of religious conflict and division. Eventually, Frans regains his confidence and believes that Ambon can indeed earn the title of World Music City, with the aim of restoring the dignity of the land of Ambon.

In this scene, Glenn Fredly expresses his aspiration to have Ambon recognized as a World Music City. For Glenn, this title serves as a tool to rebuild a positive image of the Ambonese people in the aftermath of interreligious conflict. A title is not merely an honorary label or achievement, but also reflects identity, competence, and social status (Sitoresmi, Jan 15, 2025). Often, titles are awarded to individuals or places as a form of recognition or to bestow a positive reputation. Later, in scene 45 of the film, Glenn Fredly is shown announcing to the people of Ambon during a music concert that Ambon has officially been awarded the title of World Music City.

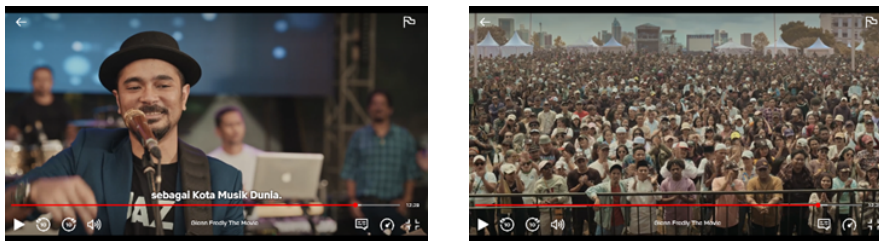


Figure 4 (The Scene Where Glenn Fredly Announces That Ambon City Has Officially Been Awarded the Title of World Music City by UNESCO)

Source : Netflix. *Glenn Fredly The Movie*

In this scene, Glenn Fredly announces that Ambon has officially been recognized by UNESCO as a World Music City. He reminds the audience that while we cannot control what happens in life, we can choose to forgive—not because of our own strength, but because of the power of love.

This scene connotes that Ambon’s recognition as a City of Music is a tribute to its efforts in rebuilding a positive image after interreligious conflict. The title reflects cultural identity, local pride, and a musical heritage that promotes unity and peace. It also highlights the collective contributions of individuals and the importance of community cooperation. UNESCO granted the title because music is deeply embedded in Ambonese life, and the "golden voice" reputation strongly reflects this cultural strength (Kemenparekraf/Baparekraf RI, March 09, 2024). Ambon’s “golden voice” image stems from how deeply music is rooted in the lives of its people. Music is an inseparable part of daily life in Maluku, and many Ambonese possess strong musical abilities—singing and playing instruments—despite lacking formal music education (potretmaluku.id, August 07, 2024).

In promoting interfaith peace in Ambon, music has helped address issues of diversity, religion, ethnicity, and social conflict. Inspired by this cultural strength, the city was officially designated a “City of Music” by UNESCO on October 31, 2019, during World Cities Day in

Paris (Rosubun, March 09, 2023). Music acts as a bridge for Ambon's youth to form friendships across religious lines without fear. While it may not directly resolve conflict, music can reduce violence by fostering empathy, healing past wounds, and challenging harmful stereotypes (Khub, Feb 07, 2022). The title "City of Music" reflects how music enables intercultural communication and promotes unity in religious diversity. Through meaningful lyrics and shared experiences, Ambonese people learn to live together in harmony.

***Self-awareness and interreligious differences are portrayed as a bridge for intercultural communication in fostering peace among religious communities***

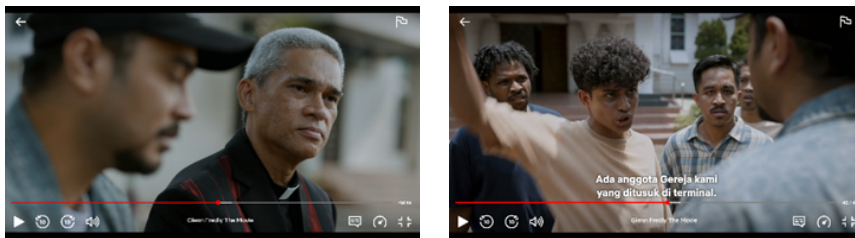


Figure 1 ("Scene of Glenn Fredly Talking with Pastor Jacky Discussing the Fate of Ambon City Due to Interreligious Riots")

Source : Netflix. *Glenn Fredly The Movie*

This scene portrays Glenn Fredly engaging in a conversation with Pastor Jacky, discussing the future of the people of Ambon as a consequence of interreligious conflict in the city. Glenn expresses his concern that unity among Ambonese people is difficult to achieve, as they are easily provoked into conflict. Pastor Jacky responds by saying that only God can unite the people of Ambon, and that God has given Glenn a great talent to speak the truth. However, such a responsibility would be too heavy for Glenn to bear alone if he intends to unify Ambon by himself.

The scene then shifts to a moment where a group of church youths plan to retaliate against a Muslim group after hearing that one of their fellow church members was killed at a terminal by members of the opposing group. Witnessing the situation, Glenn tries to calm them down and urges them to forgive those who have done wrong. Despite his plea, the church youths insist on seeking revenge. Glenn then approaches a church elder and asks how long these conflicts will continue. The elder replies, "Until we all realize that this land and this country are precious, and we must protect them."

This scene emphasizes the need for Ambonese society to maintain interreligious harmony to peacefully resolve past conflicts. Preserving unity is essential to prevent national disintegration, uphold identity, and protect cultural heritage. The message reflects *Bhinneka Tunggal Ika*—"Unity in Diversity"—showing that differences should not lead to conflict but foster peaceful coexistence. Despite Indonesia's diverse backgrounds, all are united as one

nation (Sholeha, March 11, 2024). Toward the end of the film, a group of angry Christian youths plans to attack Muslim youths out of revenge. Glenn Fredly intervenes, urging them to forgive instead. He reminds them that a true man is not measured by how hard he can hit, but by how big his heart is to forgive.

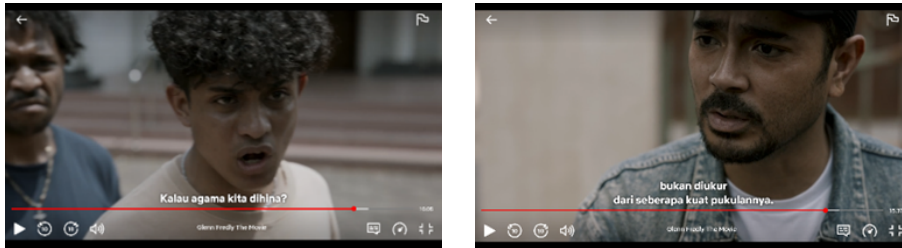


Figure 1 (Scene of Glenn Fredly Trying to Prevent a Group of Church Youths from Committing Violence in Revenge)

Source : Netflix. *Glenn redly The Movie*

This scene shows that one of the best ways to resolve interreligious conflict is through forgiveness. Forgiving others helps ease tension and fosters mutual understanding. The dialogue conveys a mythic meaning that forgiveness is an act of love toward others, enabling people to live in religious tolerance. Love becomes the foundation for accepting differences and ending hatred.

These two scenes illustrate one of the key principles of intercultural communication: self-awareness and cultural differences. The greater the cultural differences, the greater the self-awareness required by those involved in the communication. This has both positive and negative consequences. On the positive side, self-awareness can make individuals more cautious and sensitive to potentially inappropriate words or actions. On the negative side, it may cause people to become overly cautious, less spontaneous, and less confident, resulting in communication that feels stiff, flat, and reluctant (Wijaya & Gischa, Dec 02, 2023).

## CONCLUSION

In the research titled *“Representation of Intercultural Communication in Achieving Interreligious Peace in the Film Glenn Fredly The Movie,”* the writer concludes that music serves as a medium of intercultural communication in promoting peace among religious communities in Ambon, Maluku. This is illustrated through Glenn Fredly’s major peace concert, where he performed the song “Gandong e,” meaning “true brotherhood,” symbolizing unity despite religious and cultural differences. The film also emphasizes self-awareness and tolerance as key values for maintaining harmony in a diverse society, with love as the foundation for achieving lasting interreligious peace.

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