THE DISPLAY OF ISLAMIC CONFLICTUAL DISCOURSES THROUGH LOGICS OF FILM DISCOURSE INTERPRETATION

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Article Info	Abstract
	In the past few decades, Islamic discourse in Indonesia was turning more problematic, leaving some issues to the conflict between majority and minority discourses (the Muslims' conception) of Islam. Some of the manifestations of discursive conflict were captured in popular work, such as the movie *Ayat-Ayat Adinda*. This research tries to unpack the movie using Wildfeuer's Logics of Film Discourse Interpretation (FDI) theory and combine it with the concept of Halliday's ideational metafunction to track the Islamic signs emanated by the movie. FDI is chosen to fill the area which has not been studied by previous research. This study found some rhetorical segment relations: Result, Elaboration, Contrast, Background, Parallel, and Narration, presenting two Islamic discourses being contested. However, the interesting point is indicated at the end of the resolution of the movie that none of the discourses wins. This study interpretation is somehow implicitly parallel to the spirit of 'moderation' of religion when the movie maker hopes that it can stop violence and discrimination which degrade religious practices in Indonesia.

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INTRODUCTION

Discourse is always an interesting part of studying human beings. Discourse and humans are indivisible. Discourse relishes as long as people have the will to convey something and influence others to succeed in their intention. As a noun, discourse can be simplified as the discussion of a particular topic authoritatively, while in linguistics definition, discourse was well known as the utilization of language to produce meanings (Oxford University Press, 2022). Foucault in Barker defines discourse as the active production of knowledge constructed through a language (Barker, 2008). In other words, the discussion of those abstractive ideas, to some extent, will have to be bordered to create meaning. The border itself is a context.

A context is attached to a topic giving the related aspects of the talk, for example, with whom it is discussed, in what circumstances, and for what purposes it is addressed. Those all factors contribute to forming the complete meaning of discourse. This is aligned with Halliday's Systemic Functional Linguistics (SFL). Halliday argued that language is a tool to function in the social semiotics system (Halliday, 1984a). Language is a code embedded with deliberately chosen and arranged modes (any resources humans use to represent something, verbal and non-verbal). Halliday (1984b) called language both a code and behavior because its meaning is attached to its social context (the culture and situation). Throughout interactions, this social context is actively created, and to understand that, people make guesses of the possible meaning. For example, people can have different perceptions of understanding a register due to different cultures and knowledge backgrounds. It is why, even though someone can use a foreign language, he sometimes misinterprets what the context is trying to convey. Based on the theory, Hallidean SFL and its further development, including film discourse interpretation by Wildfeuer (2014), can be considered multimodal discourse analysis. It analyzes any modality or components used in communication to find discourses meaningful. This research was conducted to give more evidence for the functional implementation of the multimodal analysis theory in contemporary discourse, especially to address what is currently happening in Indonesian Islamic discourses and to offer more perspective to the audience in seeing a phenomenon.

This study focuses on Islamic discourse in Indonesia reflected in a film. Even though Indonesia is not an Islamic state in the constitution, Islam has a large group of adherents, with 87% of the total population in the 2018 survey (Nurhayati-Wolff, 2021). Many of them tend to congregate according to their beliefs and interest. Bruinessen (2013) once made a study of it. He identified some types of Islamic societies in Indonesia. Within Islam, there are chunks of paradigms, from the most conservative view to the most liberal one. Bruinessen argues that

there has been a conservative return in Indonesia since 2005, giving evidence from some controversial fatwa (statements) released by the MUI (*Majelis Ulama Indonesia/*Indonesian Ulema Council), the government counselor of Islamic affairs. Those fatwas tend to decline secularism, pluralism, and other similar ideas from progressive parties. Added to the fact that conservatives play important roles in a political career, it lessens the influence of liberals in the institution. Until now, the mainstream discourse is still dominated by conservative Sunnies. Bruinessen also included some minorities in the explanation. Some non-mainstreaming, such as Shia and Ahmadiyya, and other small sects are labeled deviant due to their huge differences (manifested in styles of religious practices) from the mainstream (Bruinessen, 2013). Throughout the century, their journey of living together was not static. History records some disputes, discrimination, and even violence toward minorities (Ramadhan, 2022). The issue was the main problem in the movie *Ayat-Ayat Adinda*, which the researcher later tried to interpret to understand better Indonesian Islamic discourse manifested in a multimodal artifact. The movie is also interesting because it is deliberately made not for *da'wah* but discusses the dialectic of two ideological discourses of Islam.

Studying modes in movies was previously conducted by several researchers. Bo (2018) studied the cultural background behind the images in the *Argo* movie. He did the multimodal discourse analysis by combining the theory of Halliday's SFL and Kress and Leuween's (2006) metafunction. Nashiroh (2021) studied the meaning construction behind the movie *The Great Hack*. The movie was the story behind the 2016 US presidential election campaign. She investigated any visual and verbal elements of the film that could include propaganda messages. The next year, Loi et al. (2022) looked for signs in the movie *Spiderman: Far from Home,* which form Halliday's three metafunctions. They analyzed the data based on Chandler's writing in *Semiotics for Beginners* (1931). There have been studies in the field of Indonesian Islamic films, too. Huda (2012) noted no fixed definition of an Islamic movie but concluded that it contains Islamic symbols and values. He recorded that the early appearance of Islamic-themed movies in Indonesia focused on Islamic reformation and Islamic propaganda. It implies that national discourses inserted in such Islamic movies exist. Some films, such as *Titian Serambut Dibelah Tujuh* (A Bridge of Seven-Split Hair, 1959) and *Tauhid* (the Unity of God, 1964) by Asrul Sani, were under the *Lesbumi* production (an organization for Muslim artists and cultural activists in Indonesia). *Lesbumi* was known for its affiliation with traditionalist Muslims NU, who opposed *Lekra* (Institute for the People's Culture) in political ideology because they were under the Indonesian Communist Party. Another study was conducted by Schmidt (2021). He analyzed how *Nahdlatul Ulama* (NU) uses the documentary *Rahmat Islam*

Nusantara to promote *Islam Nusantara* and combat Islamic radicalism. He called the strategy the aesthetic of authority. An aesthetics of authority is a particular aesthetic approach that establishes and validates a network of religious authority. This chain serves as the foundation for creating contradictory narratives in which saints, *kyai*, and *ulama* are portrayed as highly inspirational authorities who should be listened to during trying times because they counter extremist ideas. Another Indonesian Islamic film study came from a recently produced film, *Bid'ah Cinta* (released in 2017). In part of the discussion, Bahruddin and Hamad (2021) analyzed the social aspect related to the movie. They approach the movie using theories such as structuration by Gidden, critical discourse analysis by Van Dijk, and semiotics by Peirce. After that, they complete the data by interviewing the movie maker. They found that *Bid'ah Cinta* indicates a desire to preserve and replicate the existing social structure. It is portrayed by one of the characters, Ustadz Jaiz, who failed to change the tradition that he considered *bid'ah* (the practice not based on the Quran and Hadith).

However, few studies have been on Janina Wildfeuer's theory (2014). Wildfeuer adopted the theory from Asher and Lascarides (2003) from the book *Logics of Conversation*. It holds the relation of segmented discourse within the logic of rhetoric. Wildfeuer believes linguistic theory can be applied to movies. Wildfeuer's approach was rigid in presenting the construction of the rhetorical relationship between scenes, leading to the bigger theme of the discussion drawn by ideational metafunction. This approach is chosen for this study to avoid putting an arbitrary meaning into the interpretation process. Consequently, it is important to add new insight into the previous studies by proposing this research. Hopefully, this research will significantly contribute to the development of social semiotics studies and fill the gap in previous studies that did not apply the rhetorical discourse relation analysis (FDI) to Islamic movies yet.

Ayat-Ayat Adinda is the main object of this study. It is a religious movie released in 2015 and directed by Hestu Saputra (Saputra, 2015). This film is taken as a data source because it contains some apparent semiotics modes representing Islamic discourses, which are relatively easy to recognize to identify the issues. The story revolves around Adinda, an elementary student having a melodious voice struggling to get recognition because she belongs to an outcast family. Despite her talent, her family never approves of her joining any competition because it can harm her family's existence in the neighborhood. Adinda's social unacceptance as the major conflict intertwined with different Islamic perceptions among Islamic adherents and was analyzed further in the discussion.

METHOD

This study used the descriptive qualitative method, in which researchers retrieved the data from the movie *Ayat-Ayat Adinda* and analyzed the social phenomena by reviewing relatable literature such as journals, books, and news reports. Researchers collected screenshots of the scenes that potentially conveyed Islamic discourse and turned them into verbal keywords labeled π. Researchers then drew rhetorical relations between the keywords based on Wildfeuer's (2014) framework on the Logic of Film Discourse Interpretation. Being noted, Wildfeuer's goal was to show that each predicate introduced in filmic discourse may be meaningfully related to subsequent text segments. This study served a chart in each cluster to present the data. One segment, the screenshot containing a key predicate, is tied to another segment with an arrow to show its coherence (the ties of ideas). Data transcription tables were also included to make the pictures clearer. To interpret, researchers then elaborated the idea in the segments with Halliday's (1985) ideational metafunction. Ideational metafunction is the semantic function of language to represent the real experience of humans in the natural world, the world humans live in or say as human consciousness. This is how language functions to carry messages from the filmmaker.

RESULTS AND DISCUSSIONS

The researchers categorized segmental discourse into six clusters to analyze the data easily. Those clusters were presented based on the chronological order of events in the movie. Each of them formed an idea detailed in the explanation below.

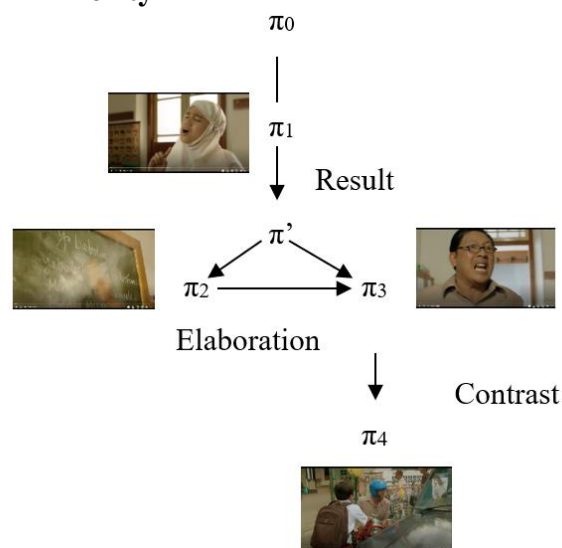**Adinda's Uniqueness as A Minority**

Figure 1: The Rhetorical Relationship (Coherence) of Segments in Cluster 1

One segment (a picture conveying a key verb labeled in π next to it as unity) is connected to another segment with an arrow representing their relation, giving an overall idea in Cluster 1 about Adinda's uniqueness as a minority

Table 1. Movie Transcription of Cluster 1

Label	Shot Description	Spoken Language
π_1	Adinda _sings_ Ya Badratim alone (while it should be done by peers)	/
π_2	Adinda _is warned_ by the knock of a chalkboard	/
π_3	Pak Rifa'i _yells_ at Adinda	Pak Rifa'i: Adinda, you are singing alone, again and again. You do not want to follow my rules. This is Qasida. (It) must be in a team. Do not sing by yourself!
π_4	Fajrul and Emi _convince_ Pak Rifai to let Adinda sing solo	Fajrul: I am sorry, Sir, but we want you to listen to Adinda singing.

The first cluster (see Figure 1) is about Adinda's uniqueness which places her as a minority, constructed by Wildfeuer's segment rhetorical relations and Halliday's ideational metafunction. The first discourse segment, the picture labeled with π_1, introduces the main character, Adinda, a talented Indonesian elementary school student. The movie, represented in π_1, opens with the loud sound of Rebana, a wood-made tambourine usually used in _qasida_ or Islamic musical team activity. The music stops leaving Adinda's tuneful voice without accompaniment. The close-up shot then highlighted Adinda's talent for singing solo as her specialty. The first rhetorical relation of Islamic conflictual discourse in the movie was found between π_1 (sings) and π (being warned and being yelled). The two forms hold a _Result_-segment relation. According to Wildfeuer (2014), a _Result_-relation occurs when the first segment caused the event in the second segment in order. The effects must be stronger than those from a natural event sequence (which, later, Wildfeuer defines as _Narration_-relation). The _Result_-relation in this movie part offers the idea of the custom rule's response to Adinda's uniqueness. Adinda's uniqueness (of conception) is considered not socially acceptable because qasida is designed to be performed in a team, not individually, as she preferred. The evidence of social unacceptance can be found in the idea of the _Elaboration_-relation between (π_2) and (π_3). Wildfeuer defines an _Elaboration_-relation as when the second segment gives more information or detail about the first proposition (Wildfeuer, 2014). Adinda's teacher, Pak Rifa'i, warned her in front of other students. During practice, he knocked off the chalkboard (π_2). In this context within the film narrative, a knock is an indexical sign of interruption.

An indexical sign can be identified when the signifier and what is signified are essentially close so that they can be immediately understood by common people. With strokes of knocks,

he tried to stop Adinda from singing. Pak Rifa'i yelling at Adinda (π_3) has a *Contrast*-relation with Fajrul and Emi, her closest playmates, convincing Pak Rifai to let her sing solo (π_4). A *Contrast*-relation can be identified when there is a sense of semantic dissimilarity between discourse segments (Wildfeuer, 2014). Pak Rifa'i refusal is contrasted with Adinda's friend's acceptance. It means that Adinda's differences do not disrupt the friendship they build. However, it signifies the hierarchical position that places Adinda in a subordinate position compared to Pak Rifa'i and the majority of students. There is evidence that Adinda's differences make her inferior to others. These segment relations signify that she is uncommon. It is hard for her to be accepted directly in her community. As a result, the connection leads to the cluster idea, which proves that Adinda's uniqueness (her different ability and perspective from her surroundings) forces her to be part of the minority discourse of Islam.

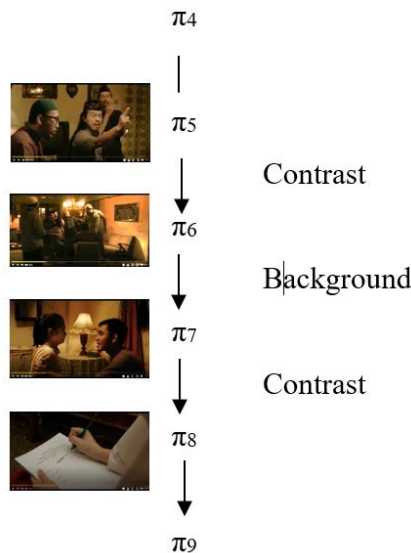**Adinda's Family's 'Silent' Struggle as A Minority**

Figure 2: The Rhetorical Relationship of Segments in Cluster 2: Adinda's Inferiority and Struggle as Part of a Minority

Table 2. Movie Transcription of Cluster 2

Label	Shot Description	Spoken Language
π_5	Faisal's religious group *provoke* him to take action in defending them	Group member 1: If we do nothing, we're getting trampled. Faisal: Keep calm, please. I want everyone to calm down. I didn't want you to gather like this because of our current condition. Group member 1: You know, you play with a knife every day, but you're such a coward!
π_6	Faisal *declines* the group request because he has a softer approach	Faisal: Excuse me? (Faisal stands up) What did you say? Say that again! Group member 2: (trying to tranquilize the tension) Istighfar, Istighfar! Astaghfirullahaladzim. (Faisal sits)

		Amira: I'm sorry, gentlemen. It's getting late. Faisal: We're already considered heretics.
π_7	Adinda _learns_ that her family was an outcast due to their deviant belief	Fikar: Shush! Dinda listen to me, Dinda. We're not leaving as Mom said that we're looking for a new school for you. We're leaving because we're banished. We're considered a heresy.
π_8	Adinda _wants to win_ the MTQ competition	/

Being part of the minority discourse, Adinda faces hardship manifested by the rhetorical relation (coherence) of the visual sequence throughout the chart in Figure 2. This cluster begins from a *Contrast*-relation between verbs provoking (π_5) and declining (π_6). Faisal's (Adinda's father) religious group in picture π_5 provokes him to defend their people, but their request is declined in picture π_6. The camera was changed from a close-up angry expression (projecting the character's emotion and bringing tension to the viewer) into a wide shot in orange-lighting domination, projecting the room when Faisal stands up, offended. Participants were mostly whispering, in a careful state, not to expose their existence to the neighbors. These argumentative scenes were caused by a previous incident in the story when Faisal (representing the minority) was teased by Arifin (representing an intolerant majority) for being an outcast. The mainstream was portrayed as trying to maintain their stability in domination by oppressing the minority seeking shelter to settle in the neighborhood.

The *Contrast*-relation of π_5 and π_6 implies an idea of the crack among the minority. It serves their different approaches to solving problems, whether being brave or staying low and not openly opposing the majority group's oppression. The dispute gives the *Background*-relation to the next segment, the picture in π_7 when Adinda learns her family is an outcast. According to Wildfeuer (2014), if a discourse segment provides details about the surroundings and circumstances around the eventuality in the second discourse segment, they hold a *Background*-relation. The second one in the relation must overlap the first, although it need not be situated there. The segments are then followed by a *Contrast*-relation. The idea that Adinda is being oppressed (π_7) becomes her motivation to fight back (π_8) with a desire to win an MTQ (*Musabaqah Tilawatil Quran*). MTQ is a cultural event in which Muslims gather and compete in reciting the Quran with some particular tunes and reciting techniques. With its structural relations, including some *Contrasts*, this second cluster forms the idea of Adinda's struggle as part of a minority discourse.

In a further analysis, Adinda's conflict in the movie represents the past social conflict in Indonesia. In the story, Adinda is reconfirmed to be part of the minority discourse due to her family background. Her family belongs to a group with a religious belief divergent from the

Indonesian mainstream Islamic group. Being socially unaccepted forces them to move continually from one place to another. Their condition is similar to the real Indonesian conflict when this movie was released. One example of the religious group conflicts was the dispute between Sunni and Shia in Sampang 2012 (Lumbanrau, 2020; Qodar, 2019; Vaswani, 2012). News records show there has been eviction of some groups who adhere to certain teachings by their neighbor, a civilian house-burning, and other related conflicts due to differences in daily Islamic implementation. The first *Contrast*-relation, captured between π_5 and π_6, shows different conflict resolution strategies for solving the problem.

On the one hand, competing conflict resolution is used by those who want to confront openly. Competition is the strategy in which the participants are both assertive and non-cooperative. The participants attempt to protect what they believe is correct Thomas and Kilmann (1976). In this case, competition is the fight for dominance. The assertive minority tries to declare that they also possess dignity as human beings, so they want to be treated respectfully. The team provokes the person in charge, Adinda's father, by addressing figurative language (π_5). This utterance is supposed to insult Faisal, whose job is butcher, in a way that he does not dare to fight the majority openly. This figurative language can be considered a paradox. A paradox is presented when two opposite things are sided: the knife and the coward. Figurative language is also part of the rhetorical devices commonly used.

On the other hand, Adinda's father, the person in charge of the group, chose a non-violence approach. He tried to ensconce his group in the neighborhood by establishing an in-law relationship with Kyai Taufiq, the majority group's authority. His method of conflict resolution is by *accommodating*. He was being unassertive and cooperative (Thomas & Kilmann, 1976). He withdrew himself and his group from society's attention to prevent unintended consequences or dangerous situations. He was trying to build a good relationship with the mainstream authority, Kyai Taufiq, who did not know his background yet. Adinda's involvement in the story brings children's points of view toward a big social issue. Adinda takes real action to fight against oppression and refuses her father's strategy to hide from people by joining the MTQ competition.

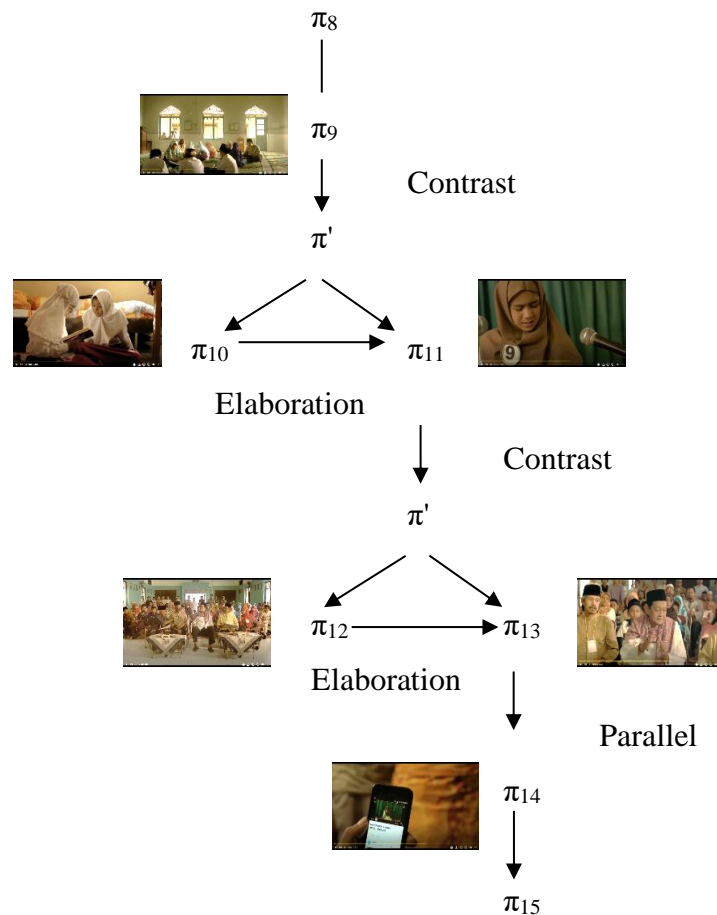**Adinda's Confrontative Actions Against the Mainstream**

Figure 3: Rhetorical Relationship of Segments in Cluster 3: Adinda's Movement to Struggle Against the Mainstream

Table 3. Movie Transcription of Cluster 3

Label	Shot Description	Spoken Language
π_9	Adinda _learns_ seven standard tunes of MTQ based on competition rules	Fajrul: So, there are seven standardized tunes. Those are Bayyati, Shaba, Hijaz, Nahawand, Rast, Jiharkah, and Sika.
π_{10}	Adinda _recites_ the Quran in a different tune from the seven standard songs	(Dinda reciting the Quran) Fajrul: Try again, please. (Dinda recites the Quran again) Emy: How come it has nothing in common? Fajrul: but your voice is really good, you know. Emy: Unfortunately, your tune is not included in those seven songs.
π_{11}	Adinda _decides to perform_ her own tune in the semifinals	/
π_{12}	Some adjudicators _reject_ Adinda's tune	Adjudicator 1: Something doesn't sound quite fit. Adjudicator 2: Yes, well, it is against the code. (indistinct chattering, jury's debate)

		Kyai Taufiq: Enough, enough, ladies and gentlemen. Adjudicator 3: Obviously, passed. Adinda had to get into the finals in any way.
π_{13}	Kyai Taufiq _supports_ Adinda's tune	Kyai Taufiq: Be patient, gentlemen. Please be patient. Let's think of it as a variation.
π_{14}	People _like watching_ Adinda's semifinal performance on YouTube	A market vendor: Faisal, come here! Come here! (Faisal approaches the crowd) A market vendor: Oh, she's so young, but she has such a euphonious voice!

Cluster 3 (see Figure 3) shows Adinda's struggle against the mainstream in which the rhetorical relations are dominated by *Contrast*. In this cluster, Adinda's differences from her surroundings become more apparent. To begin the cluster, the pictures presented in π_9 and π' have a *Contrast*-discourse segment relation. They signify the idea of the contrast between the standard tune and the variation one. In the segment π_9, Adinda tried to be adaptive by learning the standard tunes. However, she failed in the end ($\pi_{10} - \pi_{11}$). She accepted the fact that her tune of reciting the Quran is different from those of the commonly used, so she decided to perform her 'own' tune in the semifinals (π_{11}). Based on the dialog in π_9, the standard songs used in the MTQ in Indonesia are only seven, while Adinda's tune is a variation, coming from a different *rawi,* the transmitter of the recital back to the era of the prophet Muhammad. Through $\pi_{10} - \pi_{11}$, an *Elaboration*-segment relation is presented, showing the details of why Adinda is different. It can be interpreted that by keeping her technique, she chose to keep her style and identity despite social dictation. The segment is then followed by a *Contrast*-relation.

The relation of π_{11} and π_{12} presents the contrasting idea between Adinda's tune as a movement and adjudicator rejection as a response. It symbolizes the majority group rejecting Adinda's offense. The camera angle changes from a wide shot (showing all adjudicators debating in front of all attendees) to a medium shot (focusing on Kyai Taufiq, the chief adjudicator as mediator). To elaborate the mainstream's rejection discourse, an *Elaboration*-relation is presented between π_{12} and π_{13}. There came a debate among adjudicators to pass Adinda into the finals. The pros are not disturbed by Adinda's differences because she recites in the right *tajweed*, so her recital is considered correct, and the meaning itself does not change.

Conversely, the opposing adjudicators argue that she failed because her tune did not match the standard ones used in the competition. However, the chief of adjudicators supported the pro-side argument. It means there is friction within the mainstream opinion. Kyai Taufiq representing the mainstreaming authority is considered prudent in handling the conflict. His support of Adinda's tune (π_{13}) is then paralleled with people's liking to watch Adinda's semifinal

performance (π_{14}). They both depict the activity of "supporting." Wildfeuer (2014) argues that *Parallel*-relation occurs when there are semantic similarities between the discourse structures of the corresponding portions. The relation between π_{13} and π_{14} gives a similar idea of response by the authority and the public viewer to minority differences. Viewers love Adinda's melodious voice, although some only know she is reciting the Quran (unaware of the tuning style).
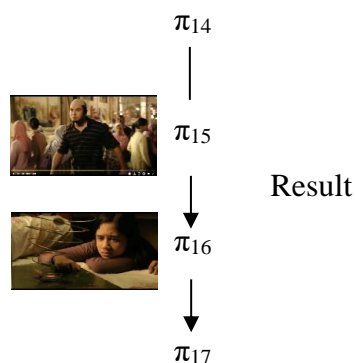
Pressure on Minority

Figure 4: Rhetorical Relationship of Segments in Cluster 4: Pressure on Minority

Table 4. Movie Transcription of Cluster 4

Label	Shot Description	Spoken Language
π_{15}	Faisal *was angered*	
π_{16}	Adinda *is contemplating* in her own room	Fikar: Everything in our solar system must be in the right place. (pointing out Adinda's school project) so that the deck is stable. Dinda: Are people like that too? There's always a place for each. Fikar: Could be. (*Ayat-Ayat Adinda*, 2015, 1:08:40)

The next rhetorical relation found is a *Result*-relation, displayed in Cluster 4 (see Figure 4.). The *Result*-relation is drawn because the first segment, Faisal's anger (π_{15}), caused Adinda to be disheartened (π_{16}), the second segment. Adinda's semifinal performance goes viral on Youtube, drawing more attention to her family. Faisal looks furious (π_{15}). His plan did not work yet, but his family was endangered. His action of grounding Adinda put her in a state of disappointment (π_{16}). The cluster then brings the sub-theme meaning, which is the pressure felt by the minority as the effect of oppression.

During her contemplation, Adinda had a good discussion with her brother, Fikar (see the dialog in π_{16}). The simile in the discussion brings people with the Milky Way galaxy together.

The solar system consists of planets and other space things orbiting the sun in their path. It can be assumed that space things and people are similar because they are both diverse. Each has a different role in making the system balance. The defects of one unit complete and support another. Therefore, it is paralleled to the spirit of *Gerakan Islam Cinta* (Love-based Islamic Movement) and *Gerakan Indonesia Tanpa Diskriminasi* (Indonesia with zero discrimination movement), which initiated the production of the movie. The movie fosters a love for all creatures, especially human beings. Islam is described as a religion of peace, high tolerance, and embracing differences (including those of minority groups).
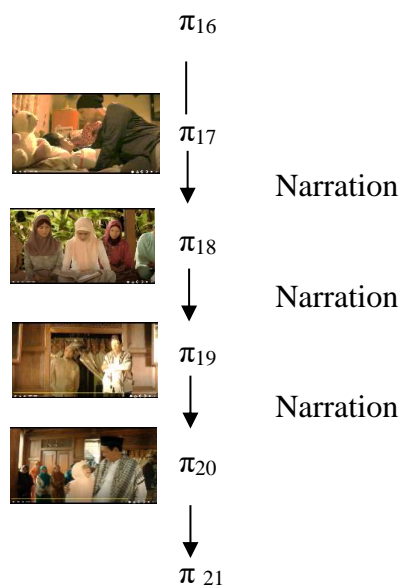
Authority Acceptance of the Differences

Figure 5: Rhetorical Relationship of Segments in Cluster 5: Acceptance of the Differences

Table 5. Movie Transcription of Cluster 5

Label	Shot Description	Spoken Language
π_{17}	Adinda *asks* her mother why her family keeps being frightened	Adinda: But why are we constantly afraid? Amira: It's not a matter of fear. We must never be afraid of what we believe.
π_{18}	Adinda *insists on reciting* Quran at Fikar's engagement party	/
π_{19}	Kyai Taufiq *hears* Adinda's voice and recognizes her	/
π_{20}	Adinda's family *is accepted* by Kyai Taufiq	Kyai Taufiq: I'm the presiding judge. If I don't come, there will be no competition. Now please follow me to the competition! Come on, Zahra.

The diagram above shows that Narration-relation connects all discourse segments (from π_{17} until π_{20}) in cluster 5. According to Wildfeuer (2014), the Narration-Relation is a natural

event sequence when an event in the first segment is followed naturally by the event in the next. Cluster 5 can be considered the plot's climax, in which Adinda performs her biggest attack to fight for her right until finding positive feedback.

Through the first arrow, the π_{17} is connected to π_{18} by *Narration*-relation, showing encouragement and reasoning to solve Adinda's problem. Being at the end of the cliff after a long suppression, she chose to continue her fight. She seeks a logical justification for her actions while searching for a solution. Her strategy can be considered a rationalization defense mechanism. In Freud's theory, this defense happens when someone creates excuses from his standpoint to make the barrier appear less threatening (McLeod, 2019). In the $\pi_{17,}$ Adinda asked her mother why her family did not fight back. Her mother assured her that protecting their belief was the right thing to do. It signifies the importance of having faith. Being fanatic usually contrasts with being tolerant, whereas the two are equally important. They should be applied together in Islam as the Quran Surah Al-Kāfirūn (The Disbelievers) mandated (Qur'an Kemenag, 2022). The movie shows that a person can do both. Fanaticism is allowed as long as it is not extreme, combined with tolerance, because people live from different perspectives. The spirit of these two is applied not only to inter-religion but also intra-religion itself.

In the segment $\pi_{18,}$ Adinda insists on reciting the Quran at Fikar's engagement party. The audio played Adinda's melodious voice reciting Surah Ali Imran 102. The semiotic mode chosen in the scene is resourceful because the audio is related to the practice of how to respond to multiculturalism. Ali Imran 102 contains a command to do *taqwa* (god-fearing, according to each self-capacity) and not to die unless being a Muslim. The word Muslim is supposed to be whole, not defined by a specific group. The verse recited by Adinda (102) is still coherent with the next verse (103) in the Quran, "Do not be scattered." It means we should not be in groups, but if we have to be in groups, we must not be hostile (Shihab, 2007 in Simpan Sehat, 2014). In the response, a rhetorical *Narration*-relation is shown between the segment π_{18} (recite) dan π_{19} (recognize), indicating the idea of tolerance of Kyai Taufiq to Adinda's differences. This movie (segment π_{19}) places Kyai Taufiq as the role model representing a benevolent mainstream leader. His action in this image is a semiotic mode to convey the message. In addition, the *Narration*-relation is set between π_{20} dan $\pi_{21,}$ signifying the mainstream authority's acceptance. Adinda's family is accepted by the leader, which means her family is "protected."
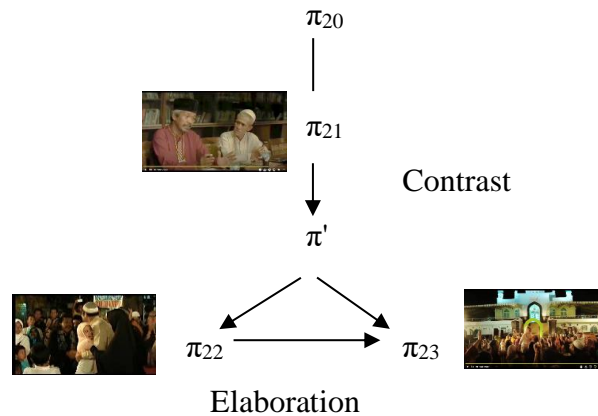
Mainstreaming the Differences

Figure 6: Rhetorical Relationship of Segments in Cluster 6: Mainstreaming the Differences

Table 6. Movie Transcription of Cluster 6

Label	Shot Description	Spoken Language
π_{21}	Most of the adjudicators *vote to exclude* Adinda	The opposing jury 1: But that kid violated the regulation. Our competition is limited to the Sab'ah (7 standard tunes). Arifin (the opposing jury 2): Sure, that's what I mean. Kyai Taufiq: Ladies and gentlemen, we are old. Please try to be a little bit more flexible. Don't be too rigid. Remember that our bones are already old. They're broken easily. To me, it's simple. Differences are not a problem. It's legitimate and justified. But remember, it has to be in a good way. That's all. The opposing jury 3: Never mind, now it's better to vote, period.
π_{22}	Adinda *becomes the additional Champion* in the favorite category	/
π_{23}	Adinda *is lifted* to her father's shoulder	/

In the last cluster (see Figure 6.), the effort that the minority group made succeeded. The rhetorical relation structures build the meaning of mainstreaming the differences. The cluster is opened with a *Contrast*-relation between segment π_{21} and π '. The relation represents the opposite idea of the jury's vote to drop Adinda (π_{21}) and the most viewers' vote to support her (π_{22}-π_{23}). In other words, it symbolizes the oppression of the majority contrasted with the winning of the minority in getting equality. Segment $\pi21$ shows a debate among adjudicators to decide the result of the MTQ final round (see the dialogue in Table 6).

After voting, adjudicators rule not to pass Adinda into the three winners' positions. However, the viewers' vote allows Adinda to earn a place as a winner in the favorite category

(π_{22}). It indicates that after the majority's oppression, the minority still wins to earn their better position. The segment discourse then continues with an *Elaboration*-relation. There is an elaboration from segment π_{22} to π_{23} to show the euphoria of winning in the minority to get equality in society. The celebration was portrayed by the applause of the supporters and the shoulder piggyback of Adinda by her father in the middle of the crowd (π_{23}). It means the effort of mainstreaming the minority into public visibility succeeded. Bringing the discourse into the movie is important because it enhances their visibility and brings them attention. It leads to the rise of its talk-ability and people's awareness of minorities. Thus, the film logic has aimed the audience through its narrative to be lenient toward different religious practices.

After being lengthily contrasted, the movie does not make either discourse win. Both minority and majority discourses win in their ways and learn to co-exist. Minority discourse in this context does not mean restricted to the number of marginalized groups; rather, it focuses more on the cultural products of these groups, such as their ideas, viewpoints, and "differences which keep them excluded from political power" (Sadhath, 2014). The hegemony of the dominant culture causes their status of inferiority (majority discourse) (JanMohamed & Lloyd, 1987). In Adinda's story (π_{22}-π_{23}), the acceptance of the way Adinda recites the Quran in the MTQ competition implied the practice of tolerance between the majority and minority discourse. Even though she did not manage to become a champion, which means she is not accepted as part of the majority discourse, her existence is not nullified. She becomes the symbol of minority discourse, owning her position (in addition to the ongoing system) and breaking free from discrimination. This representation aligned with the spirit of moderation promoted by the government as a response to the prolonged conflict and guidance to face diversity (Kementerian Agama RI, 2019). In Indonesia, "moderation-ism" refers to a certain religious belief or practice that rejects both the typically-western liberal belief and the extremist Islamist belief. Muslims who disagree with the use of violence in their philosophy and tactics are considered "moderate." (Hilmy, 2013). In this movie, moderation does not want to presume that all practices are correct. Moderation in this movie means that each individual has to be a fanatic (keeping one own stance but in a non-extremist way) while still being tolerant (accepting differences in reality, living together, and being good to others for the sake of humanity). This conflict resolution strategy was similar to that addressed by Thomas and Kilmann (1976) as *Compromising*. Adinda faces problems by showing herself to be half-assertive (defending her belief) while being half-cooperative (neither avoiding the problem nor using violence and serving half of the other party's demand). Cooperativeness and assertiveness levels for both parties (majority and minority discourse) are intermediate regarding

compromising. The same goes for how it deals with a problem more immediately than avoiding it but less thoroughly than Collaborating strategy. To compromise might imply agreeing, making concessions in exchange, or finding a middle ground quickly.

CONCLUSION

Some rhetorical relations are found between segments in the movie *Ayat-Ayat Adinda*. They are *Result, Elaboration, Contrast, Background, Parallel, and Narration*-relation. It proves that linguistic coherence theory is applied, making the discourse it builds meaningful. The construction shows the links. They are connected to a bigger theme, the display of Islamic conflictual discourses. Because neither side is winning, the movie tries to promote moderation in the hope of becoming a resolution to the conflict in Indonesia around the time.

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