DISCOURSE ANALYSIS OF THE SARA MILLS MODEL OF THE RELIGIOUS ANIMATED FILM BY CISFORM UIN SUNAN KALIJAGA WITH THE TITLE "MOSQUE FOR ALL"

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Abstract

The development of films today is unstoppable, because as a means of entertainment and information as in the animated film "Masjid Untuk Semua" by CISform UIN Sunan Kalijaga which succeeded in coloring Indonesian animated films with content not only entertainment but knowledge information with Islamic nuances (Religion). In the animated film "Masjid Untuk Semua" tells the story of a non-Muslim entering the mosque so that there is a debate that infidels are prohibited from entering the mosque. But with the interest of research, it is allowed as the Prophet Muhammad SAW also did not prohibit Abu Sofyan before. With Sara Mills' discourse analysis based on her theoretical framework. This movie tells the role of men and women as subjects (storytellers) and religion as objects (those told). Where men and women do not marginalize the position of others who are not in the same Islamic faith. The role of the dominant character so that the message of the mosque for all can be conveyed to the audience. In this film, the author also analyzes that there is a great interest in this film, namely to change the paradigm that mosques for all have no religious distinctions, intentions with good intentions.

Keywords: Film, Mosque for All, Discourse Analysis, Sara Mills

Introduction

Entering the era of globalization that pervades all aspects of human life can be seen from the increase and advancement of science and technology. There is also progress in the field of mass communication technology.[1] Mass media has risen to a level that makes it more useful and more people can communicate with all humans from all corners and parts of the world simultaneously. This incident was caused by the development of globalization. It

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[1] Arik Kurnianto, "Perkembangan Animasi Indonesiadalam Konteks Animasi Dunia," *Humaniora; Language, People, Art and Communication Studies* 6, no. 2 (2015): 240–48, https://journal.binus.ac.id/index.php/Humaniora/article/view/3335/2718.

cannot be denied that advances in information technology have had a positive impact which has led to the emergence of online mass media.[2]

Increasingly, the print media that once triumphed in its time is now being drowned by online mass media because it has more enthusiasts and makes it easier for people to access it. In the realm of film genres, there are forms of children's films that are much loved such as animated films. Animation is arguably one of the gold mines in the entertainment world.[3] This type of movie has always been able to gain a large number of viewers as well as a lot of profit. In fact, now animated films are no longer produced only for children. There is already animation for teenagers, even adults. "The Simpson" and "Crayon Shinchan" are examples. Although the main characters are also children, they are not appropriate viewing for children.[4]

The animated films discussed above are mostly American-made. However, this does not mean that the echo of animated films in Asia is not booming. Japan, for example, has been developing animated films since 1913.[5] Dalam perkembangan selanjutnya, Amerika dan Jepang banyak bersaing dalam pembuatan animated movies. America is known for its animation that uses sophisticated technology and is sometimes simple. While Japanese animation (anime) has an interesting storyline and a distinctive style. Then what about the history of animated films in Indonesia? In 1955, Indonesia was able to make animated films along with the emergence of a film entitled "Si Doel Memilih" by Dukut Hendronoto. However, at that time animation was only used for political purposes. The 2-dimensional animated film about the first election campaign in Indonesia was a milestone for the start of modern animation in this country.[6]

In the early 70s, there was an animation studio in Jakarta called Anima Indah founded by an American. Anima Indah was among those who pioneered animation in Indonesia as it sent its crew to study in the UK, Japan, America and others. Anima developed well but only developed in the field of advertising. In the 70s, many films used 8mm celluloid cameras, the widespread use of cameras to make these films, eventually becoming the initiator of a film festival. There were several animated films such as Batu Setahun, Trondolo, Timun Mas directed by Suryadi aka Pak Raden (the first Indonesian animator).

In the 2000s, among many animation studios in Indonesia, Red Rocket Animation was among the most productive. In 2000 Red Rocket produced several TV animation series such as Dongeng Aku dan Kau, Klilip dan Puteri Rembulan, Why the Horned and Short-tailed Sheep, Si Kurus dan Si Macan, at this time the animation series was quite popular because it combined 2D animation with 3D animation.[7] In 2003, 3D animated series penetrated the big screen including Janus Perajurit.[8] Finally, following later in May 2004 was the feature-length

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[2] Muhamad Jaelani, "Nilai-Nilai Pendidikan Islam Dalam Film Animasi Upin Dan Ipin," *Fikrah : Journal of Islamic Education* 4, no. 1 (2020): 1, https://doi.org/10.32507/fikrah.v4i1.610.

[3] Zuhdan Aziz, "Fluxus Animasi Dan Komunikasi," *Channel Jurnal Komunikasi* 7, no. 1 (2019): 49–58.

[4] Siti Ulin Nuha, Erik Aditia Ismaya, and Much Arsyad Fardani, "Nilai Peduli Sosial Pada Film Animasi Nussa Dan Rara," *Jurnal Riset Pendidikan Dasar* 03, no. 2 (2021): 207–13, https://journal.unismuh.ac.id/index.php/jrpd/article/view/4722.

[5] Hendrike Priventa, "Sikap Ambivalensi Pribumi Dan Hibriditas Masyarakat Di Kepulauan Utara Jepang Dalam Film Animasi Joppani No Shima Karya Shigemichi Sugita," *Kiryoku* 3, no. 3 (2019): 126, https://doi.org/10.14710/kiryoku.v3i3.126-134.

[6] Aceng Abdullah, Jimi Narotama Mahameruaji, and Evi Rosfiantika, "Si Doel Anak Sekolahan, Sinetron Indonesia Paling Fenomenal (Tinjauan Ilmu Komunikasi Atas Sinetron Si Doel Anak Sekolahan)," *ProTVF* 2, no. 2 (2019): 209, https://doi.org/10.24198/ptvf.v2i2.20822.

[7] Ilma Saakinah Tamsil, "Pesan Pantang Menyerah Dan Ikhlas Melalui Teknik Sinematografi Pada Film ' Nusa the Movie 2021 ,'" *Jurnal Calaccitra* 02, no. 02 (2022): 9–19.

[8] Sri Wahyuningsih, *Desain Komunikasi Visual*, Aspek Desain Komunikasi Visual, 2015.

3D animated feature film Homeland. The 30-minute animation film is considered the first 3-dimensional animation film in Indonesia and became a new chapter for the world of animation in the archipelago.

In the development of this animated film, animated films appear that have Islamic or religious da'wah values. Like the movie made by CISform UIN Sunan Kalijaga & PPIM UIN Jakarta which has values that contain da'wah and provide knowledge for the audience. The movie that the researchers will discuss is entitled "*Mosque for All*" in the plot of the film there is a rejection of someone who has different beliefs.

Kajian Literatur
UIN Sunan Kalijaga CISForm Profile

Center for Islamic Studies and Social Transformation (CISForm) Sunan Kalijaga State Islamic University is a research institute. CISForm is a community-based research institute that uses interdisciplinary science to ensure that its research not only meets academic requirements but also has social relevance. The development of interdisciplinary research and the study of current issues in the Indonesian Islamic context, particularly in relation to the ongoing process of social transformation, is a key responsibility of CISForm. There are a number of opportunities for social, economic, and cultural advancement provided by the pace of modernization and globalization, which are accompanied by shifts in rationality and solidarity.[9]

At the same time, however, it has also produced a plethora of problems that Muslims themselves did not anticipate. The process of secularization that occurs when religion as an institution is eroded and eliminated is related to these issues. Scholars are expected to show their interest and determination to diligently investigate such issues and propose solutions in this situation.

As an interdisciplinary research center, CISForm seeks to complement other institutions in Indonesia interested in multiculturalism, interfaith dialogue, and conflict between Islam and local culture. CISForm is particularly concerned with the social problems that plague many Muslim communities in Indonesia: violence, poverty, and underdevelopment. As the process of social change is rapid and often marginalizes certain parties, CISForm also focuses on various activities. In addition, CISForm continues to strive for Islam to play a role in mitigating and addressing these issues as the majority religion in Indonesia.

Scholars from all over the country and the world can access the institution's programs, which result in the publication of books, journals, and other works. It is hoped that these publications will enhance UIN Sunan Kalijaga's position in religious discourse and the process of social transformation. Through various programs such as advocacy, education, and community empowerment, a solid foundation for the birth of alternative solutions will be built with a comprehensive and in-depth understanding of the issues. CISForm builds solid partnerships with other study centers and research institutions, non-governmental organizations, government agencies, and international organizations as part of program development and activities. CISForm will benefit greatly from these institutions' full focus on current issues in Indonesia in establishing mutually beneficial cooperation.[10]

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[9] CISForm, "Profil CENTER FOR THE STUDY OF ISLAM AND SOCIAL TRANSFORMATION (CISFORM)," UIN Sunan Kalijaga, 2017, https://cisform.uin-suka.ac.id/id/page/prodi/23.

[10] Ali Ridho, "Memahami Makna Jihad Dalam Serial Film Kartun Cisform: Jihad Fi Sabilillah (Analisis Wacana Teun A. Van Dijk)," *Jurnal Dakwah Dan Komunikasi* 4, no. 1 (2019): 1, https://doi.org/10.29240/jdk.v4i1.873.

Sara Mills Discourse Analysis Theory

Sara Mills' Discourse Analysis Model, Sara Mills' discourse analysis model refers to how women are portrayed in and marginalized in texts whether news, novels, images, photos, or films, and how the pattern of marginalization is carried out. Sara Mills is slightly different from the critical linguistics model. Mills focuses on the structure of language and how it influences the meaning of the audience. Sara Mills is more concerned with how actor positions are presented in the text. Who is the subject of the story and who is the object of the story and how the reader or writer is positioned in a discourse.[11]

Sara Mills' discourse analysis focuses on the discourse on feminism. The focus of the feminist discourse perspective is to show how the text is biased in presenting women. Women tend to be presented in texts as the wrong party, marginalized compared to men. These injustices and poor images of women are the main targets of Mills' analysis.[12]

Sara Mills uses ideas that are slightly different from those of other discourse writers. While critical linguistics focuses on the structure of language and how it influences the meaning of the audience, Sara Mills shows more about the positions of actors in the text. These positions mean that who is the subject of the story and who is the object of the story will determine how the text is structured and how meaning is treated in the text as a whole.[13]

In addition to subject and object positions, Mills also focuses on how readers and writers are presented in the text. How the reader identifies and places himself in the storytelling of the text. In the end, the way the story is told and the positions placed and displayed in the text make one party legitimate and the other illegitimate.

1) Subject-Object Position

Mills emphasizes more on how the positions of various social actors, ideas, or events are placed in the text. These positions ultimately determine the form of the text that is present in the audience. Every actor basically has the same opportunity to describe himself, his actions, and view or judge the world. He has the possibility of being the subject of himself, telling his own story, and has the possibility of depicting the world according to his perception and opinion. However, there are those who are only objects, not only can they not present themselves in the news text, but also their presence and representation are presented and displayed by other actors.[14]

2) Reader Position

Mills believes that in a text, the reader's position is very important and must be taken into account in the text. The text is considered as the result of negotiation between the author and the reader. In this case, it is seen how the reader identifies and places himself in the storytelling of the text. This kind of position will place the reader in one position and influence how the text is to be understood and how these social actors are placed. In the end,

[11] Fifi Novianty and Aan Mohamad Burhanudin, "Bias Gender Dalam Berita 'Kasus Driver Taksi Online Setubuhi Mahasiswi Asal Malang Di Dalam Mobil' (Analisis Wacana Kritis Sara Mills)," *ORASI: Jurnal Dakwah Dan Komunikasi* 11, no. 1 (2020): 71, https://doi.org/10.24235/orasi.v11i1.6240.

[12] Mella Andriana and Ngusman Abdul Manaf, "Analisis Wacana Kritis Sara Mills Dalam Novel Berkisar Merah Karya Ahmad Tohari," *Deiksis* 14, no. 1 (2022): 73, https://doi.org/10.30998/deiksis.v14i1.9961.

[13] Wahyu Ningsih, "Nilai-Nilai Edukasi Islam Dalam Novel 'Pudarnya Pesona Cleopatra' (Analisis Wacana Kritis Model Sara Mills)," *Lingua Franca:Jurnal Bahasa, Sastra, Dan Pengajarannya* 2, no. 2 (2018): 47, https://doi.org/10.30651/lf.v2i2.1610.

[14] Rudiansyah Siregar, Syairal Fahmy Dalimunthe, and Muhammad Surip, "Analisis Wacana Kritis Pada Judul Sinetron Di Aplikasi Vidio: Teori Sara Mills," *Bahas* 33, no. 2 (2022): 147, https://doi.org/10.24114/bhs.v33i2.35592.

the way the story is told and the position placed and displayed in the text makes one party legitimate and the other party illegitimate.[15]

a. Analysis Framework

How do we use Sara Mills' analysis model in analyzing the discourse of a news text? Sara Mills' writing is more about how women are portrayed in texts (especially literature). However, what she describes can be used more broadly to analyze news texts. sara mills using Althusser's analysis emphasizes how actors are positioned in the text. This, of course, can mean what kind of audience the author imagines to be writing about.

Table 1

Level	What you want to see
Subject-Object Position	How events are seen, from whose perspective they are seen, who is positioned as a storyteller (subject) and who is still the object being told. Does each actor and social group have the opportunity to present themselves, their ideas or their presence, their ideas are displayed by other groups / people.
Writer-Reader Position	How the reader's position is displayed in the text, how the reader positions himself in the text displayed. To which group does the reader identify himself.

Such a news position does not only deal with journalistic techniques, but also the politics of reporting. The choice of which group is positioned as the storyteller causes the events presented to the audience to appear the perspective and interests of the storyteller.

Mills divides the positions in his analysis into two, namely the subject-object position and the reader position. The subject-object position places representation as the most important part where one party, group, class or event is presented in a certain way in news discourse that affects the meaning when received by the audience. The reader position assumes that the text is a result of negotiation between the writer and the reader so that the reader is not only considered as a recipient of the text, but also participates in the transaction as will be seen in the text.[16]

Research related to the use of Sara Mills' discourse analysis theory in analyzing messages contained in films includes research written by Victoria Philly Juliana Sumakud and Virgitta Septyana with the title *Analysis of Women's Struggle in Rejecting Patriarchal Culture (Critical Discourse Analysis - Sara Mills on the Film "Marlina the Killer in Four Acts")*. The research discusses that Marlina the Murderer in Four Acts is a story reconstructed from the reality that occurred so as to produce a story like the real one in Sumba in 2017. Departing from the social phenomenon of Yappa Marrada, namely the abduction of women as a way of forcing men to have women, this film clearly shows how women struggle to commit acts of anarchy to fight Patriaki. The topic of Women's Struggle attracts the attention of researchers to provide information to the public about the existence of gender bias behavior through this

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[15] Ezik Firman Syah, "Ideologi Gender Pada Komentar Netizen Di Vlog YouTube Dewi Persik: Analisis Wacana Kritis Model Sara Mills," *Seminar Nasional Ilmu Pendidikan Dan Multi Disiplin 3* 3 (2020): 26–32, https://prosiding.esaunggul.ac.id/index.php/snip/article/view/5.

[16] M N Ahsin, M W Nugraheni, and Sumarlam, "Analisis Sara Mills Dalam Pemberitaan Pelecehan Seksual Mahasiswa Riau Pada Berita CNNindonesia. Com," *Belajar Bahasa Jurnal Ilmiah Program Studi Pendidikan Bahasa & Sastra Indonesia* 7, no. 1 (2022): 119–35, http://ejurnal.unmuhjember.ac.id/index.php/BB/article/view/11%0Ahttp://ejurnal.unmuhjember.ac.id/index.php/BB/article/download/11/10.

film, and to help people to be more aware of the presence of women in society. The results of the study show that the actions of women's struggle in rejecting patriarchal culture are in accordance with the analysis proposed by Sara Mills. The subject shows that the actions of women's struggle in rejecting patriarchal culture are represented in the discourse and movements carried out by the subject where women commit acts of anarchy such as poisoning food, slashing heads, threatening with machetes. The position of the object is depicted as an actor supporting the subject's movement, as a party controlled and controlled by the subject.[17]

Second, Andi Yulia Adriani, Abdul Muttalib, and Naim Irmayani with the title *Analysis of Hanung Bramantyo's Film Perempuan Berkalung Sorban Through Sara Mills Model*. The study concluded that the position of the subject or storyteller depicted in the movie Perempuan Berkalung Sorban is Annisa who acts as the main character. All the events that occur in the movie are depictions of the perpetrator's statement, which in this case is a woman in genre discrimination. The woman who is the subject tells the events that happen to herself, her family, and her people in the pesantren. Although the story is about a form of gender discrimination, but in the movie there are words that lead to a woman's struggle for freedom. The position of the object in the movie Perempuan Berkalung Sorban is the figure of Kyai Ali, Khudori, Kyai Hanan, Reza, Wildan, and people in the pesantren. Because they are the object of the story they are able to present themselves and the position of the reader or audience is the researcher himself. The researcher feels Annisa's feelings with the various acts of gender discrimination she received, but she rose up and fought for women's rights.[18]

Third, research conducted by Wahyu Widiyaningrum with the title *Sara Mills Discourse Analysis on Cases of Sexual Violence Against Women*. The study discusses the discourse of sexual violence in the news of Tribunnews.com and Tirto.id. The focus of the research is to analyze how online media such as Tribunnews.com and Tirto.id present the representation of women in the text, and describe how news texts carry out strategies to present victims of sexual violence in media coverage. The results of this study show that Tribunnews.com has not made women a priority in the news text. Tribunnews.com news writers position women in the text as objects and there is a tendency for writers to put themselves in a male perspective. The opposite is done by Tirto.id media. Furthermore, the strategy of appearing victims of violence in Tribunnews.com news texts is carried out in three ways, namely in character, focalization and schemata. Tribunnews.com still represents the image of women in accordance with patriarchal culture in general.[19]

Research Method

The research method is descriptive qualitative, which uses a critical discourse analytic approach to the animated film entitled "Masjid Untuk Semua". The qualitative content analysis method is a method of analyzing the message of a news text.[20] Because texts in the

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[17] Victoria Philly Juliana Sumakud and Virgitta Septyana, "Analisis Perjuangan Perempuan Dalam Menolak Budaya Patriarki," *Jurnal SEMIOTIKA* 14, no. 1 (2020): 78.

[18] Andi Yulia Adriani, Abdul Muttalib, and Naim Irmayani, "Analisis Film Perempuan Berkalung Sorban Karya Hanung Bramantyo Melalui Model Sara Mills," *Pepatudzu : Media Pendidikan Dan Sosial Kemasyarakatan* 16, no. 1 (2020): 61, https://doi.org/10.35329/fkip.v16i1.662.

[19] Wahyu Widiyaningrum, "Analisis Wacana Sara Mills Tentang Kasus Kekerasan Seksual Terhadap Perempuan," *Gender Equality: International Journal of Child and Gender Studies* 7, no. 1 (2021): 14, https://doi.org/10.22373/equality.v7i1.8743.

[20] Jumal Ahmad, "Desain Penelitian Analisis Isi (Content Analysis)," *Jurnal Analisis Isi* 5, no. 9 (2018): 1–20, https://www.academia.edu/download/81413125/DesainPenelitianContentAnalysis_revisedJumalAhmad.pdf.

media are related to a broader context, language does not only explain, but can represent certain things, including the role of women through various aspects. Therefore, the main highlight in this research is the representation displayed through the depiction of women's roles in mass media, especially print media through text.

In this study, the researcher himself-also known as a human instrument-acts as a planner, implementer, data collector, interpreter, and reporter of research results. The researcher's linguistic knowledge and insights, especially speech act theory, are very important for the success of this research. The main factor in the success of this research. This research uses listening and note-taking techniques as its data collection methods. The listening technique is a method of collecting data by listening to the use of language. Note-taking technique is a way or technique to record the data found in a data record, in a data recording device. This research uses the stages of data analysis by looking at several previous studies on films that use the Sarah Milss model as a method of interpretation.
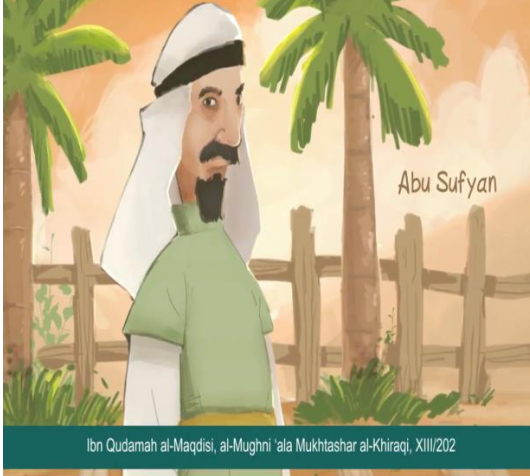
Results and Discussion

The animated film "Masjid Untuk Semua" by the cisform of UIN Sunan Kalijaga tells the story, Andi gave news to Udin and Nardi that Anisa brought a Caucasian girl into the mosque. Udin then said that infidels should not enter the mosque. Then the three of them went to the mosque to check the truth of Andi's words. After arriving at the mosque, Nisa, who was talking to a Caucasian girl, was asked by Udin why infidels were invited to enter the mosque? Infidels are prohibited from entering the mosque. Then Ustadz Turmudzi interrupted to say who did not allow entering the mosque? Then Nisa explained that the girl named Ketrin and was a friend of her brother, to the mosque with the aim of researching mosque ornaments. Then ustadz Turmudzi said that Ketrin's intention was good to research even though she was a Christian and Udin's word was Kafir. Ustadz Turmudzi explained that most of the Ulama allowed entering the mosque because the Prophet was also not angry, once Abu Sofyan before entering Islam had entered the Mosque and the Prophet let him if it was not allowed then the Prophet would forbid it. Nisa asked, how can people be interested in Islam if approaching the Mosque is prohibited so that by allowing entry to the Mosque will show Islam as a friendly religion not an angry religion continued ustadz Turmudzi.[21]

Table 2

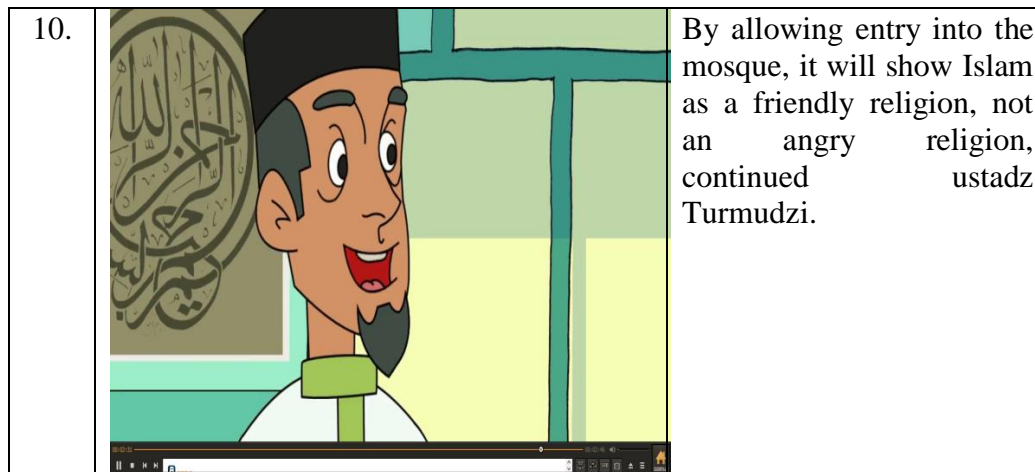| No	Visual	Dialog
1.		Andi meets Udin and Nardi, telling them that Nisa brought a bule girl to the mosque.

[21] CISForm, *Masjid Untuk Semua* (Indonesia: CISForm UIN Sunan Kalijaga, 2019), https://www.youtube.com/watch?v=duxm5aZEIIs.

2.		Andi, Udin and Nardi go to the mosque to remind Nisa that it is not permissible to bring infidels to the mosque.
3.		Nisa is talking to a Caucasian girl.
4.		Udin shouted to Nisa, hey Nisa, why are infidels invited into the mosque?
5.		Ustaz Turmudzi interjected, Who forbids entry to the mosque?

6.		Nisa "This is Ketrin, my sister's friend, she wants to research mosque ornamentation.
7.		ustaz Turmudzi said that Ketrin's intention was good to research even though he was a Christian and Udin's word was kafir.
8.		Ustadz Turmudzi explained that most of the Ulama allowed entering the mosque because the Prophet was not angry, once Abu Sofyan before entering Islam had entered the Mosque and the Prophet let him if it was not allowed then the Prophet would prohibit it.
9.		Nisa continued, how can people be interested in Islam if approaching the Mosque is prohibited.

10.		By allowing entry into the mosque, it will show Islam as a friendly religion, not an angry religion, continued ustadz Turmudzi.

The author will analyze the animated film by cisform UIN Sunan Kalijaga entitled "Masjid Untuk Semua" using the sara mills analysis model, which uses two analytical frameworks offered by sara mills, namely, the position of the object-subject and the position of the writer and reader. The application is to analyze the dialogue in the animated film "Masjid Untuk Semua". This animated movie tells the story of a woman, Ketrin, who is a Christian woman. She came to the mosque to do research on the Majid ornament. It becomes the researcher's discussion why choosing a non-Muslim actor is a woman. Where in the animated movie is shown not wearing a hijab and entering the mosque. The cast in the animation is dominated by four men and two women, which means there is a ratio of twice the number of women.

The story in the animated film "Masjid Untuk Semua" by cisform UIN Sunan Kalijaga is more dominantly told through a male perspective where the dialog that occurs in this animation is more debates between four actors including "Udin, Andi, Nardi, ustaz Turmudzi" where they are placed as subjects (storytellers) and Ketrin as objects (told). From the dialog that occurs in a deliberation involving four male actors who are more dominant in explaining/telling Ketrin. So that the reader knows the figure of Ketrin from other people, not from Ketrin herself. In the dialog between several subjects, it is explained that entering the mosque is allowed for anyone, especially if the intention is for research.

In the dialog, ustadz Turmudzi explained that it is permissible for anyone to enter the mosque because the Prophet SAW also never forbade it. As the decision of most scholars also allows it. Because if there is a prohibition to enter the mosque then how do non-Muslim religious people recognize Islam.[22] Also that in the past when Abu Sofyan had not entered or embraced Islam and he entered the Mosque the Prophet SAW did not forbid it. It cannot be ignored that allowing this shows that Islam is a friendly religion not an angry religion as stated by ustadz Turmudzi.

In this movie, the perspective conveyed is more dominant for men and women become the objects told, so what is the result if only men take more roles in this animation? The mosque for all is explained more from a male perspective and cornered women as actors. However, in this animation, the male actor who is the subject (storyteller) positions the role of women as the main actor and is given full support as a researcher. This story favors Ketrin's position where she is given the opportunity to enter the mosque and conduct research.

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[22] Muhammad Irpan Nur, "Analisis Wacana Kritis Pada Konten 'Masjid Untuk Semua' Di Media Youtube Cisform Uin Sunan Kalijaga, Yogyakarta," *Lentera* 3, no. 1 (2019): 83–104, https://doi.org/10.21093/lentera.v3i1.1670.

This animated film depicts Ketrin who plays the role of a Christian and researches mosque ornaments. However, Udin said that infidels were prohibited from entering the mosque. With a spacious chest, ustad Turmudzi said to show Islam as a friendly religion, not an angry religion. Agree? From this perspective, the reader's paradigm that the mosque is for all is conveyed. It can be clearly understood that there is no religious distinction and mutual respect is not anger but friendliness. From this movie, it provides an understanding that other religions also have the right to enter the mosque, especially if they have a good purpose.

Table 3
Analysis Framework

Level	What you want to see
Subject-Object Position	This event is seen as a form to change the paradigm that there is actually equality in the teachings of Islam which is shown by the acceptance of all religions to enter the mosque as long as they have a good purpose. The story in this animated film that is more dominant features several male actors consisting of (Andi, Udin, Nardi, ustaz Turmudzi), and female actors are the figures of Ketrin and Nisa who are being discussed. In the dialog, there is a debate between the pros and cons of Ketrin, who is a non-Muslim, entering the mosque. But with the explanation given by ustad Turmudzi, it provides a solution that other religions are allowed to enter the mosque and there is no prohibition as the Prophet SAW also did not prohibit Abu Sofyan first.
Writer-Reader Position	The animated movie "Masjid Untuk Semua" explains the author's ideology to change the paradigm, that other religions are also allowed to enter the mosque. This movie also succeeds in convincing readers that Islam has a spirit of acceptance for every living being even though the story above explains that there is a non-Muslim who enters the mosque. With a brief explanation and storyline, it is clear that the mosque is for all as long as it has a good purpose.

Conclusion

The conclusion based on the results of the analysis of the animated film "Masjid Untuk Semua" with Sara Mills' discourse analysis can be described that not all faminism roles are marginalized in a text and dialogue. In the animated film, non-Muslims are more discriminated against because they are the main actors who enter the mosque. However, the movie also depicts that the non-Muslim is an educated and academic person as evidenced by doing research. Having a good desire to do research and by allowing entry into the mosque can portray Islam as a friendly religion not angry.

This movie tells the role of men and women as subjects (storytellers) and religion as objects (those told). Where men and women do not marginalize the position of others who are not in the same Islamic faith. The role of the dominant character so that the message of the mosque for all can be conveyed to the audience. In this film, the author also analyzes that there is a great interest in this film, namely to change the paradigm that mosques for all have no religious distinctions, intentions with good intentions.

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