RELIGIOSITY IN ANIMATED VIDEOS (QUANTITATIVE CONTENT ANALYSIS OF THE UPIN AND IPIN ANIMATED SHOW)

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ABSTRACT

The animated children's show Upin & Ipin is a popular show in Indonesia that contains many messages that Indonesian children can learn from. One of the issues which was mostly often carried out in the Upin and Ipin show is religiosity, which is raised through worship activities, celebrations of religious holidays, and running daily life under the teachings of Islam. This study sees the concept of Glock and Stark's religious religion, which is divided into five dimensions. The five dimensions are ritual dimension, intellectual dimension, ideology dimension, experimental dimension, and consequence dimension. The aim of this study is to show the five dimensions of religiosity in Upin and Ipin show. The method used is quantitative content analysis. There were 24 videos of Upin and Ipin show that was coded with five dimensions of religiosity concept. The results showed that the ritual dimensions that appeared were the biggest, then the intellectual and consequence dimensions also emerged in a smaller percentage. In the animation "Upin & Ipin", the ritual dimensions performed by the characters in daily life emerge in the form of prayer, fasting, adhan, ablution, praying, celebrating the holiday, and reciting verses. The intellectual dimension emerged with a scene of the residents of Kampung Durian Runtuh who attend religious study activities. At the same time, the consequence dimensions are described when the characters practice good deeds to fellow human beings.

Keywords: religiosity, animated video, Upin and Ipin, children

ABSTRAK

Religiositas dalam Video Animasi (Analisis Isi Kuantitatif pada Animasi Upin dan Ipin). *Program acara animasi anak Upin dan Ipin merupakan acara populer di Indonesia yang mengandung banyak pesan yang dapat dipelajari oleh anak-anak Indonesia. Salah satu isu yang paling sering diusung dalam tayangan film Upin dan Ipin adalah religiositas, yang dimunculkan melalui kegiatan peribadatan, perayaan hari besar keagamaan, dan menjalankan kehidupan sehari-hari berdasarkan ajaran Islam. Penelitian ini menggunakan konsep religiositas Glock dan Stark yang terbagi dalam lima dimensi. Kelima dimensi tersebut adalah dimensi ritual, dimensi intelektual, dimensi ideologi, dimensi eksperimen, dan dimensi konsekuensi. Penelitian ini bertujuan untuk menunjukkan lima dimensi religiositas dalam animasi Upin dan Ipin. Metode yang digunakan adalah analisis isi kuantitatif. Ada 24 video pertunjukan Upin dan Ipin yang dikodifikasi dengan lima dimensi religiositas. Hasil penelitian menunjukkan bahwa dimensi ritual yang muncul paling besar, kemudian dimensi intelektual dan konsekuensi juga muncul, tetapi dalam persentase yang lebih kecil. Dalam animasi Upin & Ipin, dimensi ritual yang dilakukan para tokoh dalam kehidupan sehari-hari muncul dalam bentuk salat, puasa, azan, wudhu, salat, merayakan hari raya, dan pengajian. Dimensi intelektual muncul dengan adanya adegan warga Kampung Durian Runtuh yang mengikuti kegiatan pengajian. Sementara itu, dimensi konsekuensi digambarkan ketika karakter melakukan perbuatan baik kepada sesama manusia.*

Kata kunci: religiositas, video animasi, Upin dan Ipin, anak

INTRODUCTION

Upin & Ipin is one of the animation shows of Malaysian country production watched by Indonesian children. Upin & Ipin animation show has been aired by MNC TV since 2009 and received extraordinary appreciation from the audience among children and adults. Many Indonesian children mimic the way of speaking delivered by the characters in Upin and Ipin (Angraeni, Apriani & Permana, 2018; Sari, Nariyah & Wihayati, 2019). The success of Upin and Ipin's show was shown by Rating Research conducted by AGB Nielsen Research in January 2020, which reported that eight Indonesian national TV stations had children's animation program. Upin and Ipin was in the first rank at that time (Nuswantoro, 2012). The rating showed how powerful Upin and Ipin show as the most famous child show in Indonesia even though it is produced by a neighboring country and uses a Malay dialect in its dialogue.

Les Copaque, as Upin and Ipin's production house, not only exports Upin and Ipin to Indonesia but also exports it to Singapore, Turkey, and many other Asian countries. One of the interesting notes is that Upin and Ipin succeeded in shifting the power of Japanese anime, which many children in Asia love. Les Copaque, who saw this opportunity, invited many parties to work together. One of them is Mizan Publisher from Bandung, which then published Upin and Ipin books, prayer books, picture learning books, activity books, and coloring books for children (Nuswantoro, 2012).

The presence of the Upin and Ipin animated series from Malaysia is a new color among the invasion of animated series from Japan, such as Crayon Shinchan and Doraemon. These two animated shows from Japan are criticized for giving wrong messages and having bad influences on children. Shincan is described as a more dominant child than his parents and often does manipulative things when he wants something. While in Doraemon's main character, Nobita, is described as a spoiled child who always depends on Doraemon's assistance to fulfill all of his wishes. While the Crayon Shinchan series is criticized for displaying too many images that contain pornographic elements. Shinchan's character in the Crayon Shinchan series is also often considered to behave unnaturally as children. From some of these shows, Upin and Ipin can be an alternative that can be used as an example for production houses in Indonesia to produce animated shows that are suitable to be watched by children.

Upin and Ipin's success is also an attraction for many academics and researchers in the social humanities field that conducts studies from various perspectives and science. One of them is the field of communication sciences which sees Upin and Ipin as an object of research which is worth studying because of its popularity in Indonesia, especially for children's audiences. Previous studies showed that children's characters in Upin and Ipin's show have exemplary character for children under 15 years old. The character appears in a description of happy imagination when playing, has a high curiosity, spontaneous, uses limbs to learn something, and has a spirit of learning (Hardika & Yasir, 2018). In many films text studies, Upin and Ipin film was seen as giving many positive messages, including those related to religious *da'wah* that had a good influence on children's audiences (Firmansah, 2018; Nurwita, 2019).

Besides containing a message of *da'wah* and morals that are important for the development of children's character, Upin and Ipin also brings a message of harmony to a community of different religions and ethnic groups, such as in Malaysia (Cahyono & Susanti, 2019; Dewi, 2012; Ghani, 2015; Muhdalia & Arlena, 2017). The popularity of Upin and Ipin in Indonesia affected many children's audiences, such as the style of speaking in the Malay dialect to their parents, friends, and teachers (Putra, 2019). Haris (2017) supports these findings in his research that children watch television differently from adults. Children watch television as a medium for learning. This difference makes Upin and Ipin an exciting learning medium for children.

Upin and Ipin animation series is a manifestation of the "resistance" of local animated films against the dominance of foreign films. Local animated films from Malaysia and Indonesia often display the issue of locality, history, and religiosity to align with the culture

of Indonesian audiences. Animated films that carry the issue of religiosity are usually marked by a visual and narrative appearance that shows the culture and identity of the Malay nation, the majority of which embrace Islam. The visual appearance is depicted in clothing attributes such as cap, sarong, *koko* style clothes, hijab, and many more. At the same time, the narration was raised through stories about worship activities, holiday celebrations, and goodness to fellow human beings (Ardiansyah, 2014).

Many religious-themed animation productions are indeed intended as a *da'wah* medium, which conveys religious messages in a format that entertains the audience (Ardiansyah, 2014). This is where the animation function Upin and Ipin, which carries a lot of religious stories, especially about Islam, is packaged entertainingly so that the audience, the children, can receive more appropriate messages. The narration and visual portrayal aim to construct society's views about Islam.

From the explanation above, this research wants to see how religiosity appears in Upin and Ipin shows. With a quantitative approach, this study saw the five dimensions of Glock and Stark's religiosity appearing in Upin and Ipin.

Religiosity departs from the concept of religion that is defined by Glock & Stark in the form of symbols, beliefs, values, and behavioral systems centered on the most essential or highest life problems (Ruswandi, 2020). This religiosity is manifested in various aspects of human life; for example, religious activities occur when someone performs ritual acts and other activities, which are driven by supernatural powers, activities that are seen or not visible activities, and occur in one's heart.

Religiosity is a complex concept and has a meaning similar to orthodoxy, beliefs, piety, dedication, and purity (Holdcroft, 2020). There have been many discussions on religiosity, one of which is the Islamic religious approach carried out by Ancok and Suroso (2011) by elaborating on dimensions in the Glock and Stark typology.

The dimension is divided into five, namely, the dimension of belief. Dimensions of belief are identical to the doctrine and expectations that individuals believe. In this dimension, individuals believe that religion preserves their people. Dewi (2012), in her research, explains that the dimensions of belief in the Islamic religious approach are referred to as creed. The creed is the extent to which a Muslim believes dogmatic teachings such as faith in Allah and His Messenger.

Ruswandi (2020) explains that in the context of Islam, this dimension includes beliefs in Allah SWT, angels, prophets, the book of the Qur'an, and the end of heaven and hell. Pearce et al. (2017) also explain that religious beliefs are acceptance of a standard set of religious beliefs, such as God, the hereafter, and the supernatural. That is, this dimension shows the existence of a system of meaning that involves higher power, such as the existence of the holy realm.

The third dimension is the application dimension. The dimension of application is also referred to as a moral in the Islamic religious approach, namely how an individual behaves in the secular world motivated by the value of internal religiosity (Dewi, 2012). Pierce et al. (2017) mentioned that the application dimension is considered religious salience, representing the hierarchy of a person's identity in practicing the religion adopted. Indirectly this dimension positions religion influences individual actions such as other social variables. Dimensions of application in said as the effect of religious teachings about individual behavior in daily life, both personal and social life (Ruswandi, 2020). For example, in Islam, an individual feels guilty when making mistakes that deviate from religious orders.

The fourth dimension is the dimension of religious science. This dimension refers to how a person understands the religious teachings he believes in. Religious knowledge is shown from individual attitudes toward things taught and prohibited by religion (Ruswandi, 2020). Pearce et al. (2017) expanded the concept of this dimension as a religious exclusivity that saw the extent to which individuals believe that there are rules regarding the rights and mistakes that God has determined.

This dimension explains the extent of the basics of beliefs, rituals, scriptures, and traditions understood by individuals (Dewi, 2012). For example, when

someone is open or closed to things contrary to their religious beliefs. In the context of Islam, Ruswandi further (2020) explains that this dimension includes knowledge about the history of the Prophet, Fiqh, Tajwid, and the meaning of the Holy Qur'an verses about the pillars of faith and the pillars of Islam. Thus, the essence of the dimension of religious knowledge is a person's knowledge and understanding of the religion he believes.

The last is the dimension of experience. Dimensions of experience are also referred to as dimensions of appreciation/experiencing, which are related to religious experiences and feelings when communicating with God in a divine essence (Dewi, 2012). In-depth, Pearce et al. (2017) explain this dimension as a personal practice dimension, where this dimension is considered a "service" or emphasis on a sacred personal connection to God. As Ruswandi (2020) explains that this dimension is related to feelings, perceptions, sensations, and experiences experienced and felt by an individual when he communicates with God. For example, when an individual feels close to his Lord, he will feel afraid when sinning.

RESEARCH METHOD

This study uses quantitative content analysis methods. In general, quantitative content analysis is defined as a scientific research method that aims to determine the picture characteristics of content and attract an inference from content. Content analysis is used to systematically identify the contents of the visible communication (manifest), and carried out objectively, valid, reliable, and can be replicated (Eriyanto, 2011).

The type of quantitative content analysis approach used in this study is descriptive. This research is designed without testing a hypothesis or testing relationships between variables. The procedure in this study was carried out solely for a description, describing the aspects and characteristics of the message.

The shows used as a sample in this study are shows that raise the theme of religion. This study includes the "Upin & Ipin" show in the Youtube channel Les' Copaque Production in the 15th season and Popular Uploads. A total of 24 shows, "Upin & Ipin" with the theme of religion, were used in this study.

The analysis unit used in this study was a recording unit with the thematic unit type. A thematic unit is an analysis unit that looks more at the theme or topic of the conversation from a text (news, photos, advertisements, television, or speech). The thematic unit is "a text talking about what". The procedure is carried out with the researcher to see and read a text and then conclude what the theme of the text is. Each show, "Upin & Ipin" with a religious theme, will be identified as the thematic unit based on the concept of the religious dimension proposed by Glock and Stark.

The data was collected by observing the "Upin & Ipin" show, which raised the theme of religion with a total of 24 shows. The data will be included in the categorization of the religiosity dimensions of Glock and Stark.

The data that has been collected will be analyzed using a coding sheet that has been designed based on the concept used. Finally, coding results will be distributed into the frequency table. In descriptive content analysis, the frequency table is a way to describe the findings (Eriyanto, 2011).

This study uses the validity of the type of content validity. Neuendorf explained that content validity is a type of validity seen from whether the measuring instrument has included all indicators of the concepts to be measured in full (Eriyanto, 2011). The more complete the indicator used, the higher the validity of the measuring instrument. A measuring instrument is said to have a high validity if it has included all concept indicators, none of them missed.

In this study, the researcher included all indicators of the concepts of the religious dimension put forward by Glock and Stark, namely the ritual dimension, the ideological dimension, the intellectual dimension, the consequence dimension, and the experimental dimension, with a total of 31 indicators without being missed. This research includes all the names of characters (adults and children) identified in the animation "Upin & Ipin". This research is said to be valid based on the completeness of the indicators used. The following table is the dimension of religiosity and its indicators and the character's name in the show "Upin & Ipin".

Table 1 Religiosity Category & Indicators

Religiosity Dimension	Indicator
Ritual Dimension	Salat
	Fasting
	Zakat
	Praying at the Mosque
	Attending Church
	Going to the Temple
	Attending the Monastery
	Going to the Temple
	Praying
	Adhan
	How to do ablution
	Holiday
	Recite
Ideology Dimension	Belief in God
	Belief in the Angels
	Belief in the book of the Holy Qur'an
	Belief in the Bible
	Belief in the Vedic
	Belief in the Tripitaka
	Belief in the book of Sishu Wujing
	Belief in the last day
	Belief in the existence of Heaven and Hell
Intellectual Dimension	Study of Religious books and texts
	Inquiry with religious experts
	Attending religious study activities
Consequence Dimensions	Good deeds towards fellow human beings
	Good deeds in nature
	Good deeds towards animals
Experimental Dimension	Feelings of prayers are often granted
	Feelings of peace when close to God
	Feelings of the heart that trembled when hearing the verse of God

Source: Data is processed by researchers (2022)

Table 2 Names of the Characters within the Show "Upin & Ipin"

Characters	
Adult Characters	Opah
	Tok Dalang
	Uncle Muthu
	Ah Tong
	Kak Ros
	Salleh
	Badrool
	Ustah Hamzah
	Abang Iz
	Azzarudin (Ayah Ehsan)
	Cikgu Jasmin
	Cikgu Melati
Children Characters	Upin
	Ipin
	Mail
	Ehsan
	Fizi
	Jarjit
	Mei mei
	Susanti
	Ijat
	Dzul
	Devi
	Rajoo

Source: Data is processed by researchers (2022)

The study will utilize the Holsti formula in order to determine its reliability. The formula follows: "Reliability Inter-coder" 2m/(n1n2)

M The exact number of coding (approved by each coder)

N1 Number of coding made by Coder 1

N2 Number of coding made by Coder 2

The formula introduced by R. Holsti in 1969 set 0.7 or 70% as a minimum reliability rate that was tolerated. A measuring instrument can be reliable if it shows the results of reliability tests with numbers above 0.7.

This study conducted a research experiment using three samples, then calculated the reliability level with the Holsti formula. Intercoders conducted the research trial, two or more people coding as a coder. Three people, including researchers, are the coder that assesses the measuring device or coding sheet in this study. The reliability value of the results of the assessment of the three coders is as follows:

a. Reliability Test Dimensions

- Reliability test coder 1 and 2

  Intercoder reliability $= \frac{2(3)}{3+3} = 1$

- Reliability test coder 1 and 3

  Intercoder reliability $= \frac{2(3)}{3+3} = 1$

- Reliability test coder 2 and 3

  Intercoder reliability $= \frac{2(3)}{3+3} = 1$

b. Variable Reliability Test of the Name of the Character

- Reliability test coder 1 and 2

  Intercoder reliability $= \frac{2(11)}{13+18} = 0,7096$

- Reliability test coder 1 and 3

  Intercoder reliability $= \frac{2(10)}{13+15} = 0,7142$

- Reliability coder 2 and 3

  Intercoder reliability $= \frac{2(15)}{15+18} = 0,9$

Based on the calculation results above, it is known that the assessment of the three coders produces a reliability number of 0.7 to 1 and has met the minimum tolerance value specified in the Holsti formula. Therefore, the measuring instrument used in this study is said to be reliable.

RESULTS AND DISCUSSION

Table 3 explains that of the total 24 samples of "Upin & Ipin" shows with a religious theme, ritual dimensions emerged in as many as 23 shows with 92%. In addition, an intellectual dimension appeared as many as 1 show with a percentage of 4% and a consequence dimension of 1 show with a percentage of 4%. Table 3 also shows a difference in the total frequency with the sample used, which is 25. This happens because one of the shows contains 2 themes.

Figure 3 explains in more detail the emergence of the religious dimension from the shows "Upin & Ipin". The ritual dimension appears in the form of fasting with a frequency of 3 (12%), praying with a frequency of 1 (4%), adhan with a frequency of 2 (8%), how to take ablution with a frequency of 1 (4%), holiday with a frequency of 14 (56%), and recite with a frequency of 2 (8%). In addition, the emergence of the intellectual dimension in the form of attending religious study activities with a frequency of 1 (4%). In comparison, the consequence dimensions arise from good deeds in fellow human beings with a frequency of 1 (4%).

After coding the character's name variable, Table 4 shows the frequency of the emergence of adult and children's characters in the "Upin & Ipin" show with the theme of religion. In the category of adult figures, Opah appeared 14 times (6%), Tok Dalang 13 times (6%), Uncle Muthu 9 times (4%), AH Tong 8 times (3%), Kak Ros appeared 15 (6%), Salleh appeared 7 times (3%), Badrool 3 times (1%), Ustad Hamzah appeared 4 times (2%), ABANG IZ 1 time (0%), Azzarudin (Father Ehsan) 3 times (1%), and Cikgu Melati 1 time (0%).

Whereas in the category of children's figures, Upin appeared 24 times (10%), Ipin appeared 24 times (10%), mail 19 times (8%), Ehsan appeared 18 times (8%), Fizi appeared as many as 20 times (9%), Jarjit appeared 14 times (6%), Meimei 12 times (5%), Susanti 13 times (6%), Ijat 7 times (3%), Dzul 2 times (1 %), Devi 3 times (1%), and Rajoo appeared 1 time (0%).

Finally, Table 4 explains that of the total 24 samples studied, characters emerged in the adult category 78 times with a percentage of 33%. In contrast, children's figures appeared 157 times with a percentage of 67%.

Table 3 Frequency Distribution of the Emergence of Religious Dimensions in "Upin & Ipin" Show

Religiosity Dimension	Frequency	Percentage
Ritual Dimension	23	92%
Ideology Dimension	0	0%
Intellectual Dimension	1	4%
Consequence Dimension	1	4%
Experimental Dimension	0	0%
Total	25	100%

Figure 1 Details on the appearance of religious dimensions in the "Upin & Ipin Show"

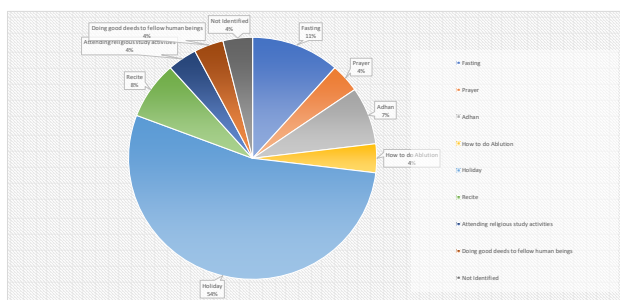
Table 4 Frequency Distribution of the Emergence of Adult Figures and Children in the "Upin & Ipin" show

Character	Frequency	Percentage
Adult	78	33%
Children	157	67%
Total	235	100%

Children aged 4-9 years are at the stage of imitating what they see and hear. Children may imitate what they watch on television, given that television is a mass media that can affect the audience's behavior. In addition, appropriate television shows are informal education or character education for children to support intellectual and emotional development. (Arsyad, 2021) states that character education for children in the family environment can be done by introducing literary works such as fairy tales and films.

Children in the passive and uncritical stage are considered to get much influence by television shows. The education process through audio-visual media is said to increase the efficiency of the development of science by 20%-50%. The addition of children's knowledge obtained 75% through the sense of sight and 25% through the sense of hearing. The animation that aired on television has at least two impacts on children who watch it, namely the informative impact and the impact of imitation. Children gain new knowledge and information from the animations they see on the informative impact. On the impact of imitation, children will begin to imitate what they watch, such as the style of speech, language, and the behavior presented by animated characters (Ihwanah & Laha, 2018).

"Upin & Ipin" animation affects children's behavior on the religious side, especially in moral development and character education. Studies conducted by Risdiany and Lestari (2021) analyzed the moral values contained in the "Upin & Ipin" show and describe their influence on the moral development of children. This study found that in Upin & Ipin animation, nine moral values were taught: respect, justice, tolerance, self-discipline, helping each other, care for others, cooperation, and courage. Based on this findings, the study concluded that the various moral values contained in the animation "Upin & Ipin" affect the development of the moral behavior of elementary school children. Other studies that examine the value of religious education in the "Upin & Ipin" show and their influence on children's behavior are also carried out by Ihwanah and Laha (2018). This study explained that the religious values contained in "Upin & Ipin" are the value of *aqeedah* education, the value of moral education, and the value of worship education. The *aqeedah* value in "Upin & Ipin" is indicated by the behavior of carrying out *aqeedah* and tolerance in beliefs and worship. The value of worship is indicated by prayer, fasting, and zakat. In contrast, moral values are shown by good family morals, neighboring environment, and society,

and morals glorify others regardless of race, ethnicity, and religion. This study also explained the behavior carried out by elementary school children as a form of imitation of religious values received through the airing "Upin & Ipin". Such attitudes are caring and having mutual respect for friends of different regions of origin and religions.

The studies above show that the animation "Upin & Ipin" is not only entertaining but also making the show an educational medium to help children's religious and moral development. Children who watch "Upin & Ipin" animation are considered to absorb the religious values presented, such as prayer, fasting, good behavior, helping each other, to religious tolerance. One study even found that children learn the introduction of *hijaiyah* letters from the "Upin & Ipin" show. The study by Amri and Munirah (2019) explained that children absorb the introduction of *hijaiyah* letters to study Koran and short surah through the animation "Upin & Ipin". By watching the "Upin & Ipin" show that introduces *hijaiyah* letters, children will spontaneously get used to and start practicing them in everyday life.

In contrast to formal education, informal education in the family and community environment is the initial foundation of the formation of children's character and morals. Informal education must be instilled in children as early as possible, especially in religion and faith. Therefore, it is necessary to use media that can provide informal education efficiently, as well as by the age and capture of children. One way is to educate children through children's shows that are specifically produced to become children's consumption on television and other digital media.

Television is one of the ordinary media used daily, so its existence plays a role in forming children's characters or personalities. This is also related to children's passion for watching television compared to reading. The Program for International Student Assessment (PISA), in 2015, surveyed the interest in reading in early childhood. The survey found that 91.4% of Indonesian children prefer watching television, and 13.11% like to read (Sukmanandita, 2020). Therefore, children's shows that teach

religious values must be displayed on mass television. The utilization of television as a medium that teaches children about religion is efficient, considering that children absorb 75% of the knowledge of the sense of sight and 25% of hearing. Giving examples of good behavior through children's shows will affect the child's self-habituation process. Children will absorb a behavior that he often sees repeatedly; the behavior will then be typical for children (Artha, 2016).

In Indonesia, children's animation known for its religious learning besides "Upin & Ipin" is "Nussa and Rarra". This animation tells about the daily life of Nussa and Rarra siblings, full of religious values. One of the studies aimed at seeing the influence of Nussa and Rarra animation on Bangan Batu Riau elementary school children was examined by Demolhrine in 2019. This study found the results that SD Bangan Batu children received learning about Islam from Nussa and Rarra animation. In addition, some children claimed that they became aware of being closer to Allah SWT. Another study was conducted by Sari and Yaswinda (2022), who examined the influence of Nussa's animation on kindergarten children with the construction of the Padang State University Laboratory. This study found that Nussa's animation influenced the development of early childhood empathy in kindergarten, such as helping friends and teachers who faced difficulties, calming friends who were sad and grateful, and appreciating the work of his friends. Based on this description, it is essential for the media to broadcast children's shows that teach religious values in their messages. Given that children who tend to prefer to learn through audio-visual media are more interesting than reading. Watching a child's simple and easy-to-understand moral messages will significantly help children form character in their era.

Based on the results of the data processing in this study, it was found that the dimensions of religiosity that appeared the largest were the ritual dimension. The intellectual dimension and consequential dimensions have also emerged in a smaller percentage. The ritual dimension means the extent to which an individual obeys his religious commands to carry out worship (Dewi, 2012). The

intellectual dimension means a person's knowledge of the religion they adopt; the knowledge of religion is shown through individual attitudes towards things taught and prohibited by religion (Ruswandi, 2020). At the same time, the consequence dimensions are the effect of the teachings of religion adopted about individual behavior in daily life (Ruswandi, 2020). In the animation "Upin & Ipin" the ritual dimensions performed by the characters in daily life emerge in the form of prayer, fasting, adhan, ablution, praying, celebrating the holiday, and reciting. The intellectual dimension emerged with a scene of the residents of Kampung Durian Runtuh who attended religious study activities. At the same time, the consequence dimensions are described when the characters do good deeds for fellow human beings. This finding is also supported by several studies that have been presented, that in the animation "Upin & Ipin" is found to have more religious values through the activities of worshiping figures, good behavior in fellow living things such as tolerance and help, and activities gathered together for religious interests. This also follows the target market of children's shows, namely preschool children to elementary school. Under the capacity of the target market, children's shows deliver messages through moving images with a delivery that is readily accepted and absorbed by children who are passive and not critical. Cartoon or animated films are entertainment for children whose message delivery is displayed quickly, concisely, and repeatedly (Yulista & Purnamasari, 2020). So that children's shows generally show practices that can be readily accepted by children and then imitated, without having to find deep, implied meanings of symbols that children cannot understand. Children's broadcasts "Upin & Ipin" clearly teach religious values to children, especially in performing worship and good behavior; there are even cleric figures who increasingly support the delivery of religious values in this animation by providing da'wah and basic religious studies for children.

In addition, this study found that the dimensions of religiosity were carried out more by children, with a percentage of 67%. The animation "Upin & Ipin" tells the story of twins and friends, whose narratives are also told through children's figures. Each episode will display the daily lives of children's figures ranging from school, playing, and other simple activities. So that children's figures appear more than adult figures. The dimensions of religiosity displayed in this animation are carried out by children, especially by the figures of Upin and Ipin. In addition, it is not uncommon for these religious values to be practiced together by all child figures. However, adult figures also play an essential role in the animation "Upin & Ipin" providing supervision, direction, and advice to child figures. Depi and Nasution (2022) found that most of the episode "Upin & Ipin" had warnings and advice from adults around him. This study describes how the child character in the animation "Upin & Ipin" shows his compliance with adult advice, which is expected for children who watch will imitate the behavior. The child's "Upin & Ipin" shows aired the lives of children not far from adult supervision. Upin and Ipin, in their story, are always accompanied by adults both when undergoing formal education in kindergarten or in living social life in the community.

CONCLUSION

This study wants to see how the concept of religiosity coined by Glock and Stark is presented in Upin and Ipin animation show. The data processing results showed that the dimensions of religiosity that appear are mostly the ritual dimension. The intellectual dimension and consequence dimensions also appear in a smaller percentage. In the animation "Upin & Ipin" the ritual dimensions performed by the characters in daily life emerge in the form of prayer, fasting, adhan, ablution, praying, celebrating the holiday, and reciting. The intellectual dimension emerged with a scene of the residents of Kampung Durian Runtuh who attended religious study activities. At the same time, the consequence dimensions are described when the characters do good deeds for fellow human beings.

Further research can qualitatively explore aspects of religious religion or with a critical paradigm. This study used a paradigm of positivism

which only tested theory and described the findings on the surface. It is hoped that research can provide different perspectives on Upin and Ipin from the critical or constructivist paradigm.

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