



## Strengthening Religious Moderation Through Media of Traditional Cultural Arts Attractions in Tanjung

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### *Abstract*

This study aims to examine the strengthening of the attitude of religious moderation implemented by the Sasak people who are Muslim and Hindu people who embrace Hinduism through the media of cultural arts. This research was designed in a qualitative descriptive manner using a case study model. The results of this study found three important findings related to the strengthening of religious moderation through art and culture media. First, there was cultural arts contact between the Sasak people and the Balinese people in the past which collaborated. Second, the arts collaboration that occurs is displayed in traditional, cultural, religious and important activities as a vehicle to enliven the event. Third, the arts and cultural expressions in activities, both informal and formal, have the opportunity to strengthen religious moderation.

**Keywords: Religious Moderation; Cultural Arts Attractions; Traditional Culture; Sasak Ethnic; Balinese Ethnic**

### **Introduction**

The basic idea of religious moderation is to seek similarities and not exacerbate differences. People in Indonesia have diversity in religion which is a necessity so that it requires religious moderation as a cultural strategy in caring for keindoneisaan / Indonesianness (Saifuddin, 2019). The religious moderation is the key to creating religious tolerance and harmony, both at the local, national and global levels. In this regard, the choice of moderation by rejecting extremism and liberalism in religion is the key to balance, in realizing the maintenance of civilization and the creation of peace (Parhan et al., 2022; Sulaiman et al., 2022; Wulandari et al., 2021). Religious moderation as the key to balance is the middle way taken by religious people in implementing the teachings of their religion. Religious moderation provides space for people to understand the teachings of their religion and then practice them in their daily lives. The way religious people implement the teachings of their religion greatly determines success in realizing the goals to be achieved in accordance with what is taught in the holy books of each religion. The practice of religious teachings in social life cannot be separated from other parties in the community. Furthermore, there are other parties who embrace different religions so that it has the potential to cause conflict of interests which in the end can lead to social conflicts in the name of the religion they adhere to.

Religion is often reduced to being the cause of a number of social conflicts that occur. Religious sentiments are often used for the benefit of certain groups or parties. In this regard, religion has lost its power as a source of spiritual inspiration for its adherents (Rahmat, 2016). In a community of religious adherents in life consisting of differences in the religions adhered to, it often creates social problems that have a negative impact on religious harmony. Religious differences adhered to by individuals in social life have the potential to cause social problems when not managed properly.

Religion is a vehicle that is very effective in mobilizing the masses (Ahyar & Alfitri, 2019; Soetrisno, 2003). This condition can lead to disputes or social conflicts that use religion as the cause. Religion is often seen as a goal by some of its adherents so that this creates fanatical traits among its adherents and has implications for the emergence of militant traits towards the religion they adhere to. In this regard, those with different religions are assumed to be rivals and even enemies because they have differences in their beliefs. According to Abdullah (2006) that social conflicts involving ethnic and religious issues are still in the midst of the journey towards the unity and integrity of the Indonesian nation.

The above conditions do not always occur in religious life in Indonesia, but in the teachings of Hinduism it is explicitly stated that religion is only a means to an end, as presented in the following quotation.

*Dharma eva plavo nanyah svargam samabhivāñchatam,  
Sa ca naurpvañjasstatam jaladheh pāramicchatah.*

*I kang dharma ngaranya, hênuning mara ring swarga ika kadi gatining parahu,  
an henuning banyaga nêntasing tasik (Sarasamuccaya 14).*

Translation:

That which is called *dharma*, is the way to go to heaven; like a boat, it is actually a tool for traders to cross the ocean (Kadjeng, 2005).

Based on the text of Sarasamuccaya, Sloka 14 above, *dharma* or religion is a means to an end which is likened to a boat that is used as a tool to reach goals that are across the ocean. Based on the message conveyed in the sloka, it implies that religion is not a goal, but a tool used to achieve that goal. When the message conveyed in these slokas can be understood correctly there is an effort to reduce fanatical attitudes towards religious differences or belief systems held by other individuals. In this regard, Emile Durkheim in Ishomuddin (2002) reveals that religion can be an integrator of society.

The teachings conveyed in the sloka above mandate that religious differences adhered to by the community are not used as a reason to understand these differences as rivals or opponents because these differences are only limited in ways to achieve goals. The different religions adhered to by the community have a great opportunity to interact with each other in realizing a harmonious life if each adherent of the religion realizes that human beings are truly brothers and sisters. Religion implemented in everyday life is used as a way to improve the quality of life in accordance with the religious teachings adhered to by each religion. In certain religious teachings, such as in the implementation of Hinduism, it is carried out well by using the culture that is carried out by the Hindu community. In line with this, Gunadha (2001) revealed that in interactions with other individuals in society, religion helps humans determine their roles and responsibilities as members of the human family.

The above conditions can be seen in the implementation of Hinduism combined with Balinese culture which results in the procedures for carrying out religion that are often difficult to separate between the two. The Balinese people have a noble culture that has attracted the attention of the world community. The Balinese people with the culture created produce things that are very useful for life so that the results of this cultural creativity become an inseparable part of the life of the people. In this regard, according to Huda (2017) revealed that culture and society are two things that are closely related and cannot be separated. Society and culture in this regard go hand in hand.

The implementation of religion in people's lives, which consists of a number of different religions adhered to in a number of regions in Indonesia, can be integrated through the implementation of culture by people who adhere to these different religions.

Cultural integration among the Hindu Balinese and Muslim Sasak communities in the North Lombok region is categorized as relatively widespread. These two ethnic groups often carry out cultural activities that have the opportunity to build an attitude of harmony as an indicator of religious moderation. One of the things researched by Wirawan (2023) is that the people of North Lombok have implemented religious moderation through traditional and cultural traditions, as seen in the *merek* tradition which involves cross-ethnic and multi-religious communities in *Bebekek*. This tradition is able to create social bonds which in accumulation maintain social harmony.

This phenomenon is like what happened in the lives of Hindus and Muslims in the Tanjung subdistrict area through art festivals in the form of collaborative performing arts in an activity. The art festival is manifested in the form of art attractions involving Hindu and Muslim communities. There are several results of cultural arts creativity that are able to combine artistic elements which can produce beauty which if staged is able to attract the attention of the public, such as in *karawitan* or traditional *gamelan* art, sound art in the form of *matembang*, traditional dress art, and others. In this regard, the performance of art has a close relationship with efforts to build religious harmony, especially between followers of Hinduism and Islam.

Balinese *karawitan* art performed by Balinese artists who adhere to Hinduism is used as an accompaniment to religious activities and activities related to entertainment. The art attractions in relation to religious activities are generally displayed in Hindu religious ceremonial activities, both those carried out in certain places that accompany the implementation of Hindu religious ceremonies. Until now, the traditional Balinese *karawitan* art attractions are still popular as well as entertainment activities, such as accompanying dance or other performing arts that provide entertainment to the public. The attractions of traditional Balinese *karawitan* art, both those that act as an accompaniment to Hindu religious ceremonies and those that are displayed for spectacles, have their own charm so that many people watch them. This condition reinforces opinion of Suartaya (2019) that Balinese *kerawitan* has received attention from many people so that it can be said that its existence is worldwide. This is indicated by its spread to several continents in the world, except for the African continent, where it has never been heard of.

The creativity of sound art in the form of *matembang* art has also experienced a combination, namely using *pesasakan* songs and also songs that use Balinese *gending* rhythms. Those who participate directly in this *matembang* art are from the Balinese and the Sasak people. Related to the texts used as material for *matembang* are the manuscript sources owned by the Balinese and also the Sasak people. The creativity of this *matembang* art has become a tradition when certain activities are carried out in relation to cultural implementation.

The reality that occurs at the research site is that the creativity of fashion art also attracts attention because there is an identity for the dress code of the Balinese and Sasak indigenous people. In a certain activity there is a very beautiful combination of the attractions of this fashion art in accompanying an activity, whether it is carried out in order to celebrate important days or in relation to cultural events. This art of dress is often exhibited by students in certain events that collaborate Balinese traditional clothing and Sasak traditional clothing. This condition received great attention from the community, both from the Sasak people and the Balinese people. According to Delfi et al. (2020) that traditional clothing is a symbol of a region's culture. This traditional clothing is an indicator of regional identity.

Based on the phenomenon above, there are important events contained in the cultural arts attractions performed by Balinese Hindus and also the Sasak people who

embrace Islam in the form of togetherness. Together they performed artistic attractions colored with a sense of joy and festivity that could enliven the atmosphere of togetherness. Those with ethnic, religious, linguistic, cultural and several other differences are able to unite themselves in an event full of joy. This also has the potential to build social bonds between them so as to create harmony in life. This condition is very important to study in relation to religious moderation which can be implemented through cultural arts collaboration between the two community groups.

Based on the description above, this study focuses on three aspects related to the collaboration of arts and culture of the people of North Lombok in the perspective of religious moderation. *First*, examine the cultural arts collaboration model implemented by the Sasak ethnic community who adhere to Islam and the Balinese Hindu community. *Second*, examine the cultural arts attractions of the Muslim Sasak ethnic community and the Hindu Balinese community in creating social ties. *Third*, examine the performance of cultural arts collaboration between the Sasak ethnic community who adhere to Islam and the Balinese Hindu community in the perspective of religious moderation.

## **Method**

This research design uses a qualitative descriptive research type. Descriptive research seeks to provide a description of events related to the topic proposed in this research. The description in principle is to provide a description of the events that occurred in the field at the place of conducting research. The basis used to provide this description is three things, namely (1) *First*, the results of observations made by researchers when they go down to collect data in the field. (2) *Second*, based on the results of interviews conducted by researchers directly with several informants in the field. This study used nine informants from figures from the two ethnic groups. The selection of nine informants has represented the level of adequacy of research data. (3) *Third*, the results of the documentation study conducted by researchers using reference sources that are relevant to the issues raised in this study.

The type of data needed in this research is qualitative data. The qualitative data needed in this study are data in the form of words, opinions, expressions, and the like from data sources. The data is then analyzed using the specified analytical techniques. To support the validity of the data in this study also uses supporting data in the form of numbers. The data sources in this study are divided into two, namely primary data sources and secondary data sources. Primary data sources are sources obtained directly at the research location. Primary data sources can be in the form of observations made by researchers in the field. In this regard, researchers directly went to the field to collect the data needed in this study. In addition, primary data sources can also be data obtained from the results of interviews conducted by researchers directly with several informants in the field. The observation technique in this study is a way of collecting data by direct observation in the field of events related to collaborative art activities involving Balinese people who embrace Hinduism and Sasak people who embrace Islam in Tanjung District, North Lombok Regency. These observations were made directly by researchers in the field who were assisted by several field workers.

Collecting data in the field directly will also involve interview techniques. The interview technique is a data collection technique that is carried out by interviewing several informants about matters related to collaborative art activities involving the Balinese Hindu community and the Sasak ethnic community who are Muslim in Tanjung subdistrict, North Lombok Regency. Interviews conducted with informants in the field will directly involve researchers in the interview process so that small details that are not

included in the interview guidelines will be examined so that they will further complement the data needed. In carrying out the interview process the researcher will try to condition the atmosphere when the interview takes place so that the informants will be open in conveying the things they know to the researcher.

Document study is a data collection technique carried out by researchers by analyzing several document sources related to issues related to social solidity in the arts cultural attractions between Hindus and other people, especially Muslims. Document study techniques will be used by researchers to analyze document sources available in the field as data sources that are relevant to the issues raised in this study. This study conducted data analysis through the process of grouping data, focusing data, interpreting data, and drawing conclusions. The data obtained during data collection is very diverse. Because it is necessary to group the data. The data grouping technique is an activity that aims to collect based on the categorization of data obtained in the field. In the categorization process, the most important data to do is to group the data according to the formulation of the problem posed in this study. Based on this, grouping data will make it easier to carry out the process of further data analysis. Focusing data in this study is a process to concentrate data according to the needs of analysis. In this regard, the data that has been available is in accordance with the objectives to be achieved in the study. The focus of the data in this study is more directed to the problems raised in this study. Based on that, the focus of data is directed to research problems so that the data can provide answers to the formulation of research problems.

Data interpretation is the process of interpreting data that is carried out after the data has been collected. Data interpretation techniques are needed in providing answers to research questions. Data interpretation is essentially the process of interpreting data obtained in the field by researchers. Interpretation of the data is very important because in this study the activities carried out by the Balinese Hindu community and the Sasak people who are Muslim through artistic collaboration.

After interpreting the data that has been collected, conclusions are then drawn. The process of drawing conclusions is the final process of research. After the process of data analysis and discussion using relevant theories, conclusions can be found according to the data obtained after being analyzed. This process is the end result of the research process which also provides answers to the formulation of the problems raised in the research. In relation to the process of concluding each problem formulation will get answers according to the data and data analysis that has been determined in this study.

## **Results and Discussion**

### **1. Collaboration of Balinese and Sasak Community Cultural Arts in Tanjung**

Traditional arts and cultural attractions displayed by the people of Tanjung subdistrict, especially among the Balinese who embrace Hinduism and the Sasak people who embrace Islam imply that there is awareness among the people to respect each other and value differences. Respect and appreciation for these differences uses art attractions that are collaborated by Balinese artists and Sasak artists in order to produce splendor through this art performance. This artistic collaboration can create social relations between the two different ethnic groups to create togetherness. Based on the results of observations in the field, it was found that there were a number of collaborative art attractions performed by artists who encapsulated themselves in an art group that was displayed in certain activities, such as in the celebration of the birthday of North Lombok Regency, in the celebration parade commemorating the Independence Day of the Republic of Indonesia, and also in ritual activities, especially those carried out by Balinese people who embrace Hinduism.

The implementation of the cultural arts attractions mentioned above involved artists, both from the Sasak people and the Balinese people, each of whom demonstrated their abilities in artistic processing skills. In the following, the results of documentation of traditional cultural arts performances in North Lombok Regency, especially in Tanjung District, are presented. This shows that there is a connection between art and the implementation of religious practices. Referring to Rizali (2012) that as long as it is related to culture and art rules can be immutable so constraints generally do resolved after problems arise. Nonetheless in various human activity ultimately between Islam and culture, or the arts, interconnected. This is also in line with Utama (2011) that the collaboration of Hinduism and Balinese art and culture produces unique and unique cultural arts very dynamic creative process. Religion gives life to Balinese art and culture on the one hand while on the other hand Hinduism gets an arena for growth.



Figure 1. Collaborative Art Parade  
(Research Documentation, 2022)

Figure 1 above shows the existence of traditional cultural arts attractions involving participants from among students in commemorating the anniversary of the independence of the Republic of Indonesia. The students who performed traditional cultural arts attractions wore traditional clothes according to their respective customs. The traditional clothes worn in the parade of traditional arts and culture attractions in the picture above are Sasak traditional clothes and Balinese traditional clothes. They jointly display traditional cultural arts competence in accordance with the cultural identity of each ethnic group, namely the Sasak and Balinese.



Figure 2. Student Gendang Beleq Art Attraction  
(Research Documentation, 2022)

Based on Figure 2 above, it can be seen that the students enthusiastically displayed their works of art in celebration of the Republic of Indonesia's independence day. They performed traditional cultural arts in the form of the *beleg* drum which is the hallmark of Sasak art. Although the traditional cultural art of *gendang beleg* is the result of the creativity of Sasak artists, there are elements of Balinese art and culture that also enrich the beauty of the rhythm of traditional music. According to Supartha (2020) that in the art of traditional *gendang beleg* music there is cultural acculturation, especially between Sasak culture and Balinese culture. These two elements of art combine to produce the beauty of the *gendang beleg* traditional music rhythm in its appearance.

The students who took part in the art parade in figure 2 above consisted of a number of differences, such as ethnic differences, religious differences, cultural differences, cultural differences, language differences, and a number of other differences. Although in the art performance above there are a number of differences, these differences are not an obstacle for them to build an atmosphere of joy through the attractions of traditional arts and culture that they master. In the picture above, it can be seen that the diverse blend of fashion art from each participant illustrates the presence of representatives from Balinese traditional clothing and Sasak traditional clothing. Judging from the appearance of the clothes worn by the parade participants, it also indicates a collaboration between Balinese traditional clothing and Sasak traditional clothing.

Judging from the aspect of the instruments brought by the participants, it also shows that there is a combination of traditional Balinese *gamelan* arts and traditional Sasak *gamelan* arts. The two types of traditional instruments called *gamelan* show the combined elements of the two types of traditional *gamelan* art which have aesthetic value. The participants in the parade, even though they were still children, had been trained to demonstrate their ability to play this traditional music. This also shows that there are people in the Tanjung region since they were children who have been trained to be aware of their existence in the midst of a diverse life, both in the diversity of arts, culture, language, customs, religion, and other differences that must be accepted and invited together to create harmony in life. Referring to Wirawan (2017) that in the North Lombok region, such as Bayan and the surrounding areas, there are traditional cultural arts competencies displayed by the Sasak and Balinese ethnic communities that are able to build togetherness. The appearance of traditional cultural arts has a disposition to build harmony in the life of a plural society.

## 2. Cultural Arts Attractions in Creating Social Bonds

Traditional cultural arts attractions implemented by the Sasak people and Balinese people in the Tanjung area as a strategy to foster brotherhood in a plural society starting from the age of children. The performance of these cultural arts is a model for instilling harmony values from the age of children so that they are able to adapt themselves to always work together in carrying out activities without being limited by the differences that exist between them. Tolerant attitudes that have been taught in direct practice through art and culture parades have the potential to further strengthen religious tolerance among them so that it is hoped that they will become seeds capable of creating a harmonious life amidst the differences that exist between them. A position like this is part of an effort to build an attitude of religious moderation from childhood so that later in their later developments they will be able to manifest attitudes of tolerance in a broad sense, namely respecting others in their environment to create harmony. In this regard, Latifah et al., (2022) suggests that it is very important to cultivate an attitude of tolerance starting from a young age. This concerns conditioning the needs of children at student age to be able to realize the importance of tolerance in a multicultural society.

The above conditions are also strongly supported by the reality on the ground that in the life of the people in the Tanjung region and its surroundings, attitudes of tolerance have been manifested, especially in relation to cultural arts through artistic collaborations that are displayed, both in the form of *gamelan* arts and in the realm of sound arts in the form of *matembang*. The harmony model that has been built since historical times and its existence can still be seen today as part of public awareness to get closer to using art and culture media. This event is a model for implementing religious moderation using collaborative art attractions as a medium to bring people closer, especially between the Sasak people who are Muslim and the Balinese who are Hindu. Religious moderation in this regard is based on attention to the appearance of cultural arts, both in the form of *gamelan* art and *matembang* art which is followed by actions to jointly take part as performers of the arts to enliven certain activities that require the presence of these arts, both as entertainment or related to important events carried out by the community. Referring to Wirawan, et al. (2023) that community life in Lombok, as happened in Mataram, has an influence given by intercultural sensitivity to attitudes of religious moderation among adolescents.

In connection with the existence of artistic collaboration between Sasak artists and Balinese artists as well as a medium for realizing harmony, it was acknowledged by I Nengah Sariana (an informant) that in North Lombok, the Balinese and Sasak people live in harmony in their daily life, including in relation to the implementation of traditions, each ethnic group helps each other. In a *gamelan* art attraction, even though it uses traditional Balinese *gamelan* instruments, there is also the participation of several Sasak people who are happy with the creative results of Balinese *gamelan* art. They join together to play traditional Balinese *gamelan* in certain events, both for entertainment purposes and those related to the implementation of certain ritual activities. This event is indeed very familiar if we look at the daily life of the people in Tanjung. This is where the place is for creating harmony in life, because even though they have different religions or other differences, they can be happy with each other in presenting the works of art that they master.

Based on the expression conveyed by the informant above, a very interesting event in relation to collaborative art attractions, namely the interest of several artists from the Sasak ethnic to take part in performing traditional Balinese *gamelan* art. Their participation in taking part in these art attractions is due to the growing interest in them to participate together in learning and simultaneously displaying their skills when they have mastered the expertise in playing the *gamelan* in certain places in accordance with the needs of the community. In this regard, Suartaya (2019) reveals that the *gamelan gong kebyar* in Lombok is not only a medium for expression of the Balinese ethnic community, but Sasak artists also perform it. In this regard, it is not uncommon for the local arts of the Sasak people to receive strengthening of the musical elements of *kebyaran* art.

Traditional cultural arts media which are exhibited in customary, cultural, religious activities, and other activities involving the Sasak people and Balinese people have the opportunity to get closer to each other between the two different ethnicities. Art attractions that express joy become a vehicle to break down barriers that limit ethnic differences. The close relationship that occurred between the two groups of artists of different ethnicities diluted the existing differences so that they could be creative without being limited by differences. Cultural arts performed by cross-ethnic communities have a role in strengthening social relations. In this regard, Adhimi & Prasetyawan (2019) argues that art stall activities are a way of strengthening community fraternal relations as well as expressing creativity and talent in the arts. Murahim et al., (2022) reveals that



traditional art that is present in the midst of society is felt as an expression and socialization of cultural values and also cultural nobility inherited from the previous community.

### 3. Expression of Cultural Arts in the Perspective of Religious Moderation

In line with the events above, the occurrence of artistic collaboration involving artists from the Balinese and Sasak ethnicities was also recognized by cultural observer Datu Artadi (an informant) that since long ago the people in this region (Tanjung) were accustomed to displaying arts, whether it was displayed or used in certain events. It seems that the Balinese and the Sasak people already have a mutual interest in performing traditional arts as evidenced by their joining each other in performing arts. Here it is common for the Sasak people to participate in enlivening the artistic performances performed by the Balinese. This is also a form of social relations that have grown a long time ago and are still being maintained so that it can be said that in this way they can maintain harmony with each other and more importantly do not cause conflict.

Based on the statement conveyed by the informant above, the togetherness that has been forged by Balinese artists and Sasak artists is not something new because it has been going on for a long time. They join each other to enliven certain activities that require the presence of artists, both Balinese and Sasak artists, in certain events that are needed by the community. This is very important in terms of the aspect of togetherness because they can express positive attitudes, such as joy, splendor, admiration, and other attitudes that make them bond with one another. The implementation of collaborative art attractions involving Balinese artists and Sasak artists is very important in maintaining harmony in life. The togetherness that they display at certain events that have the potential to attract audiences, both from the Sasak community and from the Balinese people, also plays a very important role in order to create attitudes of tolerance. In this position religious moderation can be realized through attitudes of brotherhood which can be built through artistic attractions involving artists and spectators who come from the Sasak tribe and from the Balinese people. In this regard, revealed that one indicator of religious moderation is respect for local culture.

Collaborative art performed by Balinese and Sasak artists in an art performance as an implementation of the social relations embodied by the two groups of artists. With regard to the implementation model of religious moderation that is practiced into collaborative art attractions, it is a part that is closely related to the indicator of religious moderation in the form of respect for local culture. The cultural arts attractions shown by the artists from the two ethnic groups are a tribute to the culture that belongs to the community which is used as a place to get closer to each other and jointly produce artistic creations that are used for certain purposes, both entertaining and those used in other important activities. Budiwanti (2018) said that in the *nyepi* activities for Hindus in Lombok, the Sasak people also participated in the *ogoh-ogoh* parade performed by Balinese Hindus. This is a form of tolerance that is developed in the *ogoh-ogoh* art performances.

Based on an expression conveyed by I Made Suparta (an informant) that the community that is joined, both as an artist and as a spectator in a collaborative art attraction is certainly colored by an atmosphere of joy, happiness, excitement and other positive feelings to build social relations between different ethnicities. The existence of awareness to join hands to form cultural arts attractions that have the potential to create harmony in life is one model of implementing religious moderation that is applied by the community through an appreciation of local culture. The informant's words show an

awareness of building harmony between the two groups of adherents of different religions and ethnicities. In line with that, according to Muamalah et al., (2023) that tolerance between Muslims and Hindus can be built through the media of art. This happened in the *ogoh-ogoh* performance in Putuk which involved Hindus who were also accompanied by Muslims who created an atmosphere of togetherness.

## Conclusion

The encounter of two cultural elements, namely Balinese culture and Sasak culture in Tanjung, creates an opportunity to build an art and culture collaboration that can attract the interest of its fans. In this regard, there is a very important momentum in this cultural arts collaboration in the form of togetherness in realizing social relations among artists and has the potential to strengthen religious moderation. The implementation of religious moderation in collaborative art attractions for the Hindu and Islamic communities in Tanjung can be seen from the various types of art participated in by the two different ethnic groups, such as traditional *gamelan* art, fashion art, and *matembang* art. Through these collaborative art attractions, there is the potential for mutual respect for one another when they join forces, both in learning and in displaying their works of art so that they have the potential to create social relations as a basis for realizing harmony in life. Religious moderation that is implemented through collaborative art attractions is respect for local culture, especially in the arts which can create harmony between adherents of two different religions in everyday life.

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