



Internalization of Religious Tolerance Through Cross-Cultural Dialogue in Kendal's Art Performances

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Abstract: The intolerance symptoms in several regions of Indonesia are increasingly worrying as transnational actions proliferate. However, in some remote villages of Java island, cultural and Islamic spiritual capitals are still found, manifested through various local pearls of wisdom in performing arts, as seen in the Cacaban community, Singorojo, and Kendal Regency. Skills can be used as media for cross-cultural dialogues between Islam and Java to build harmony. This study examines the debate between Islamic values and Javanese cultures to find an accommodative model of acculturation between Islam and Javanese wisdom in cultivating the values of tolerance in moderate religious life. This study implements a qualitative-ethnographic-interpretive approach based on the phenomenological hermeneutic paradigm. It shows that the patterns of cross-cultural dialogue in Cacaban Kendal society are carried out through Jaran Kepang, Karawitan, and Wayang Orang performances. Meanwhile, the reproduction of cultural acculturation is found explicitly in the praxis of life in the form of world views; beliefs or ideology; social attitudes; rites or ceremonies; social principles, norms, and regulations; habits, and behavior in social interactions. The internalization of the tolerance system can be categorized into three main principles, namely: (1) the principle of religious freedom, (2) the principle of respect for the existence of other religions, and (3) the principle of freedom in doing good things and being fair to everyone.

Keywords: Religious Tolerance, Local Art-Culture, Traditional Arts, Local Wisdom

Abstrak: Gejala intoleransi di beberapa daerah di Indonesia semakin mengkhawatirkan seiring maraknya aksi transnasional. Namun di beberapa desa terpencil di pulau Jawa masih ditemukan modal budaya dan spiritual Islam yang termanifestasikan melalui berbagai kearifan lokal dalam seni pertunjukan seperti yang terdapat pada masyarakat Cacaban, Singorojo, Kabupaten Kendal. Kesenian mampu dijadikan sebagai

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media dialog lintas budaya antara Islam dan Jawa sehingga terbangun kerukunan. Penelitian ini mengkaji tentang dialektika antara nilai-nilai Islam dan budaya Jawa sehingga menemukan model akulturasi yang akomodatif antara Islam dan kearifan Jawa dalam penanaman nilai-nilai toleransi dalam kehidupan beragama yang moderat. Penelitian ini menerapkan pendekatan kualitatif-etnografi-interpretatif berdasarkan paradigma hermeneutik fenomenologis. Hal ini menunjukkan bahwa pola dialog lintas budaya dalam masyarakat Cacaban Kendal dilakukan melalui pertunjukan Jaran Kepang, Karawitan, dan Wayang Orang. Sedangkan reproduksi akulturasi budaya secara khusus terdapat dalam praksis kehidupan berupa pandangan dunia; kepercayaan atau ideologi; atribut sosial; ritus atau upacara; asas, norma, dan peraturan sosial; kebiasaan dan perilaku dalam interaksi sosial. Internalisasi sistem toleransi dapat dikategorikan dalam tiga prinsip utama, yaitu: (1) prinsip kebebasan beragama; (2) prinsip menghormati keberadaan agama lain; dan (3) prinsip kebebasan dalam berbuat baik dan adil kepada semua orang.

Kata Kunci: Toleransi Agama, Seni-Budaya Lokal, Kesenian Tradisional, Kearifan Lokal

Introduction

Cultural arts and local traditions can create social closeness, maintaining a harmonious environment between humans and their surroundings. These local traditions have significant meanings and values that deal with religious and cultural differences in social interactions (Rahadiansyah, 2011). The local practices are the expression of local knowledge or wisdom, often referred to as the local genius of a community in responding to their environmental situation (Rosidi, 2011).

The values of local wisdom are viewed as an entity that significantly determines the human dignity in their communities. It contains the elements of intelligence, creativity, and local knowledge from social figures and their communities. Traditions and social norms in the community can functionally strengthen the cultural system as a life reference, essential in strengthening human social emotions (Haba, 2008). Herefore, local wisdom can be an element of social closeness in cross-cultural lives. It creates various togetherness, especially in plural and multicultural societies.

The meeting values based on religion and local (traditional) art took place in Cacaban village, Singorojo, Kendal Regency. As a remote village, Cacaban is not very large in area. However, its society and surroundings know it very well. Most people are moslem. Many others are Catholicism, Hinduism, and Buddhism. Apart from the four religions, there are also followers of Pangestu belief as the basis for learning Olah rasa Paguyuban Ngesti Tunggal. This belief is not a religion. It is a feeling towards The Almighty. Therefore, those who follow it are some Moslems, Catholics, Hindus, and Buddhists living in Cacaban village.

Cacaban village is the forerunner of the birth of Jaran Kepang art in Kendal Regency. There is a dance studio Sasana Kridha Budaya Kertojanti which gave birth to hundreds of art groups in Kendal and its surroundings. That is why Cacaban is known as an art village. In 1999 it was named a Tourism Village in Kendal. Every Sunday night, several foreign tourists, sometimes two to four people, visit Kendal to watch

and enjoy the arts of Cacaban village (Interview with Mr. Sutopo, Head of Cacaban Village, on March 15, 2019).

Cacaban is known as a tourist village, full of religious and cultural plurality. In this village, various cultural arts are puppets, Kuda Lumping (Emblek), Kethoprak, Karawitan, and many others. Community harmony can last and be maintained for hundreds of years because of social closeness in the form of arts. According to Ahmad Baehaki, art as a pearl of local wisdom becomes a source of income in Cacaban village. It drives to create harmonization and brotherhood of religious communities in it. There is a developed paradigm: "everyone in Cacaban village has to have artistic skill". That is why some observers of local art and culture in Kendal state that there is an "Art Religion" because someone who does not have art skills has not considered a citizen of Cacaban village. In their view, art is as important as religion (Interview with Mr. Sutopo, Head of Cacaban Village on March 15, 2019).

Based on the background of the problems, this study was conducted as religious and cultural studies to reveal more about the relationship between religion and local (traditional) art that occurs in Cacaban village, the relationship between religion-based local wisdom and local art in Cacaban village, and to investigate the construction of art-based religious harmonization among the communities of Cacaban village.

This type of research is qualitative-exploratory, using the qualitative-ethnographic-interpretive approach method, based on the hermeneutic paradigm as a continuation of the phenomenological approach. Data collection techniques are carried out with participatory observation, in-depth interviews, and documentation. The data analysis technique uses a model Miles and Huberman which consists of data reduction, presentation of data, and drawing conclusions or verification.

Results and Discussion

Religious Tolerance and Local Wisdom of Cacaban Village

Tolerance as a cultural, social, and political term is a symbol of compromise of several forces which attract or repel each other and then build the strength to defend common interests, protect them, and fight for them. Tolerance is a form of accommodation without formal consent, and it unconsciously arises without being planned. It is due to the characters of individuals or social groups to avoid disputes as much as possible (Soekanto, 2010). It is an accommodation in social interaction (Kinloch, 2005).

Religious tolerance means allowing the formation of a system that guarantees the existence of individual, property, and minority elements in society by respecting religion, morality, and institutions and appreciating others' opinions and differences in religion (Ali, 1998). Religious tolerance includes the issues of human religions related to their beliefs. Everyone has to be given the freedom to believe in a religion that has been chosen and to respect the implementation of religious teachings (Cassanova, 2008).

Religious tolerance is a realization of religious experience in a community. According to Joachim Wach, it is the response of a religious person to absolute reality, manifested in social ties between people of the same faith or different religions. It is used to prove that absolute reality is vital to human diversity in social interaction. It exists in every religion (Wach, 1958).

In other words, religious tolerance is an action and attitude of respecting other people who have a different religion, helping to solve the problems experienced by others, and providing opportunities for

others to carry out their beliefs. Religious tolerance aims to create harmony, brotherhood, and the goodness of living together.

In the context of local wisdom that is formed as a result of dialectics between religion and local culture, religion plays three roles in the formation of local wisdom, namely: First, religion is a motivator that provides spirit in the form of moral values for the community that becomes primary factors in creating a harmonious social life. It is based on humanity, love, affection for others, tolerance, mutual respect, mutual help, and so on. Second, religion is a creator or innovator that inspires people to work creatively in building a productive social life through infiltrating values into local culture. Third, religion is an integrative factor in bonding individual and social life, which can integrate and harmonize all community activities.

A theory of Kuntowijoyo (2001) reveals that local wisdom is formed due to the dialectical relationship between religion and local culture in which both interact and influence each other. Religion becomes final, universal, eternal (perennial), and absolute and interacts with local arts, which are particular, relative, and temporary. The patterns of interaction produce three variants: First, religion influences the formation of local cultures, such as the values of it are inspired by religious values, but the symbol is in the form of local culture. In this case, religion gives spirit (color) to the local culture. Second, local culture influences religious symbols. In this case, local culture provides enrichment and a new paradigm for the implementation of religious teachings. Third, the values of local culture replace religious value systems and symbols.

Variety of Traditional Arts in Cacaban Village

1) Kuda Lumping (Kuda Kepang)

The emergence of Kuda Lumping in Cacaban village almost coincided with the emergence of Karawitan art. During its development, Kuda Lumping in Cacaban has changed the movements and clothing that look more varied and attractive to attract the audience's attention. In Kuda Lumping performance, various attractions show supernatural (magical) powers such as chewing glasses, slashing arms with machetes, burning oneself, walking on broken glass, peeling a coconut using one mouth, breaking the coconut shell (bathok) using a head, and so on. These attractions reflect magical power in ancient times developed in the Javanese Kingdom, and it is a non-military aspect that was used against the Dutch troops (Interview with Agustinus Mangun Prayitno, community leaders and art figures in Cacaban Village on June 28, 2019).

The Kuda Lumping art is a mass dance art depicting horse riders. The competition of this art generally consists of 9 to 15 male dancers and is accompanied by a gamelan orchestra of 15 to 17 people. The meaning of the Kuda Lumping performance, which selects nine male dancers, is stated in two interpretations. First, it describes hawa sanga, which explains the nine holes in the human body as a symbol of lust that a human must control. Second, it is a symbol depicting nine walis (walisongo) who taught Islam on Java island. Some members of walisongo also used arts as a medium for preaching. In Cacaban village, Kuda Lumping performances are more often played with Lengger art.

Kuda Lumping is an inseparable part of lengger performance itself. However, on several occasions, it is performed separately with lengger. It adapts to the program package or depends on the community that holds this art (Interview with Tatag Taufan Anwar, an Artist of Cacaban Village, on June 29, 2019).

2) Shadow Puppet

Shadow puppet in Cacaban village is an art performed by many people. It does not come from the local community. It is an uptake from other regions. Shadow puppet art in Cacaban village is used as an entertaining performance and a guide. It is usually presented in a series of annual traditional ceremonies of nyadran suro. In the nyadran suro tradition, shadow puppet becomes a favorite event presented as a closing art for a series of nyadran suro. The cost of the shadow puppet performance causes it to be held every two years on the night of Sabtu Legi until Minggu Pahing (Interview with Agustinus Mangun Prayitno, community leaders and art figures in Cacaban Village on June 28, 2019).

As a performing art, there is no independent art group of shadow puppets in Cacaban village. It is very potent indeed. Cacaban village has already had a complete gamelan orchestra and its team, a puppeteer, several Javanese singers (sinden), and many talented players. However, they often appear as loan (bonbon) players who perform together with shadow puppet groups from other regions ((Interview with Tatag Taufan Anwar, an Artist of Cacaban Village on June 29, 2019).

3) Karawitan

In Karawitan art, many kinds of gamelan instruments are distinguished by their types, numbers, and functions. The types of gamelan include gamelan kodhok ngorek, gamelanmonggang, gamelan carabalen, gamelan sekaten, and gamelan ageng. In the Javanese community, these types have their functions, numbers, and presentation method in playing them. The gamelan instruments that are usually played such as bonang, kendang, gong, kenong, kecer, gender, gambang, penontong, kempul, saron, etc. In addition, several modern musical instruments are used as a complement, such as keyboards, trumpets, drums, etc.

In Cacaban village, Karawitan art can be said as the heart of traditional art lives. This is because almost all traditional arts in Cacaban village including the lengger dance, kuda lumping, kethoprak, and shadow puppets cannot be separated from the existence of karawitan art. Apart from being able to perform independently in various events, the role of pengrawit is also very dominant in accompanying every traditional art performance in Cacaban village (Interview with Agustinus Mangun Prayitno, community leaders and art figures in Cacaban Village on June 28, 2019).

Internalization of Religious Tolerance Through Cross-Cultural Dialogue in Kendal's Art Performances

As conceptualized in the previous theoretical framework, local wisdom can be understood as a human effort to use their mind (cognition) to act and behave. Wisdom is often defined as using knowledge and experience to make good decisions and judgments. Moreover, the term 'local' refers explicitly to the limited interaction area with a limited value system. It is an interaction space designed to involve a pattern of relationships between humans and their physical environments. Local wisdom is not only about local people's understanding of humans and their good relations. It is also about knowledge, understanding, and customs of humans and nature and how it relates. It is existed, is practiced, taught, and passed from generation (Negara, 2011).

Local wisdom is the knowledge a community develops in interacting with the surrounding environment for generations. It is detailed and specific due to uniquely local experiences that are obtained and developed based on their deep understanding when they encounter challenges. It is then

preserved as cultural heritage. Local wisdom is knowledge developed by the ancestors in adjusting to the environment around them.

Local wisdom is as constant truth, a combination of the sacred values of God's word and hereditary values developed by specific communities. Someone is considered wise when he can accumulate and collaborate with the context and values around him and create a balanced lifestyle (Sternberg, 2004). Someone cannot be considered as a wise man if his attitudes and actions are contrary to the prevailing values (Al-Musanna, 2011).

Conceptually, local wisdom and local excellence are human's wisdom that rests on the traditional philosophy of values, ways, and behavior. Philosophically, local wisdom can be interpreted as an empirical indigenous knowledge system with a practical purpose. It is said to be empirical because it comes from the facts around their lives. It has a practical purpose because all concepts result from thinking in daily problem-solving.

Substantially, local wisdom is the values that are implemented in a community. The values are believed to be accurate and become references in daily life. Local wisdom is said to be inherited from generation to generation in forms of religion, culture, and custom, generally stated orally. The existence of local wisdom is the result of an adaptation process inherited over a very long period to an environment that is usually inhabited where interactions often occur. Therefore, local wisdom is an entity that determines human dignity in the community.

The theoretical framework above can be used as a guide to explain the dialectical relationship between religion and art, which has brought up the local wisdom of the Cacaban village community. The local wisdom based on religion and art occurs over a very long period. It is an ancestral heritage that is transformed from generation to generation and is continuously developed by the community. It contains the values as a dialectic result between God's messages and local cultural and artistic values. The local wisdom of Cacaban village results from a dialectic between religions that arises from human interaction with religious teachings. It is also influenced by the life context of its religious followers through geographical, social, and cultural factors and several objective conditions.

As in other religions (especially the samawi religions), Islam is a system of values and teachings that are theological and transcendent. Sociologically, it is a phenomenon of human civilization, culture, and social reality. Islamic dialectics and the reality of life have continued all the time. Since the emergence of Islam, this religion has grown and developed using culture. This reality of life has a significant role in leading it toward its actual development, so world communities recognize it.

The actualization of Islam has made it inseparable from the aspect of the locality. Its characteristics reflect the values of monotheism as a unity that binds one another. In various histories, Islam is the translation of universal Islam into the reality of human life (Syaparuddin, 2011). The relationship between Islam as a religion and local culture is very clear in the study of religious anthropology. This perspective believes that religion is the incarnation of a cultural system. Based on this theory, Islam as a samawi religion is considered the incarnation of the Muslim cultural system.

Religion, including Islam, contains symbols of a sociocultural system that provides a concept of reality and a design to realize it. However, symbols concerning reality can be different from reality itself. According to this understanding, religion is a cultural system (Azra, 1999). The phenomenon of cultural plurality and religious understanding becomes prominent in terms of its manifestation in culture. The

important thing related to religious dialectics and a plurality of local cultures needs to be noticed about the form, content, and elements of cultural characteristics.

Art and religion are always connected dialectically. Both of them are inseparable. It is complementary and needs each other. Religion without art will not show a beautiful look because art contains values of beauty. On the other hand, art without religion is perilous because the art's inspiration that is not guided by legal and moral values in religion will lead people to get out of the order of religious law. It can be concluded that religion and art are a unity. However, both have their respective positions that cannot be put together because substantially religion has a higher position than art.

This fact leads Islam and art to be described as different worlds and challenging to put together. Religion contains moral rules and norms, while art explores creativity and freedom. In many places, the tensions between these two groups are sometimes inevitable. In reality, artists and ulama can have discussions about what Islam has achieved in realizing world civilization. For instance, the constructions of the Prophet's Mosque (Nabawi Mosque) in Medina, Jami' Al-Umawi Mosque (Umayyah Mosque) in Damascus, and Qubbat as-Sakhra in Yerusalem are some examples of dialectics that occur between religion and art that have produced a monumental work of human civilization.

Religion and culture can influence each other because they have values and symbols. Religion symbolizes the value of obedience to God. Culture also contains values and symbols so a human can live in it. However, both of them need to be distinguished. Religion is something that is final, universal, eternal (perennial), and absolute.

Meanwhile, culture is particular, relative, and temporary. Religion without culture can indeed develop as a personal religion. Without culture, religion will have no place in a community (Kuntowijoyo, 2001).

Since its development, Islam as a conception of reality has received sociocultural accommodation. It is increasingly visible when Islamic regions develop, so it becomes a worldwide religion. In this particular case, it arises a 'variant of Islam'. For example, at the beginning of the emergence of tensions between Islamic theological doctrine and social reality and development, Islam accommodates sociocultural realities. Islam is a humanist concept of religious teachings, emphasizing humans as a central goal based on 'theocentric humanism'. The axis of Islam rests on tauhidullah, which is directed to create the benefit of human life and civilization. The principle of theocentric humanism will be transformed into a value that is lived and applied in the context of a cultural community. From this system, symbols are formed due to the dialectical process between religious values and cultural values (Kuntowijoyo, 1996).

Meanwhile, the construction of transcendent reality is one of many paradigms that shape or affect humans. The human reasoning ability that produces knowledge constructs his reality which may be unique and different from common religions. This construction of reality has become known as the tradition/custom of the local community, and it is generally referred to as local wisdom. It is realized that Islam as a religion does not come to the community without culture. It comes to the community with beliefs, traditions, and life practices by the culture that frames it. The sociological context faced by Islam proves that religion tends to surrender and totally obey God with His various teachings, which cannot be avoided from the social conditions that already exist in the community. Historically, Islam is always related to phenomena and cultural realities in which it is present. The emergence of religion has spread to various dimensions of human culture, such as language traditions, clothing, relationships, patterns of worship rituals, philosophy of life, etc.

The willingness of Islam to be engaged with local culture leads to a critical appreciation of local cultural values and characteristics. These values are appreciated positively and critically as long as they align with Islam's spirit. Believe it or not, humans as individuals and groups will be affected and receive various inheritances, teachings, beliefs, and certain ideologies from their communities through internalization and socialization since they were born and lived in a family. They are also influenced by the environments in which they grow up. When everyone has understood the cultural traditions of a community, their behavior will be automatically and unconsciously accepted. Furthermore, it becomes the value of local wisdom. The contact between the community's culture, which is believed to be a form of local wisdom, and Islam's values often produces good results.

The Construction of Art-Based Religious Tolerance in Cacaban Village

Theoretically, tolerance as a cultural, social, and political term is a symbol of a compromise of several forces which mutually attract or repel each other and then build the strength to defend common interests, protect them, and fight for them. Tolerance is a form of accommodation without formal consent, and it unconsciously arises without being planned. It is due to the characters of individuals or social groups to avoid disputes as much as possible (Soekanto, 2010).

Tolerance is a form of accommodation in social interactions. Religious humans cannot deny that they must associate with their group and also the groups of different religions. Religious communities have to strive to create a tolerance to maintain social stability, so ideological and physical clashes between people of different religions do not occur.

Tolerance means allowing the formation of a system that guarantees the existence of individual, property, and minority elements in society by respecting religion, morality, and their institutions, and appreciating others' opinions and differences in religion. Religious tolerance is a realization of religious experience in the community. According to Joachim Wach, it is the response of a religious person to absolute reality, which is manifested in the form of social ties between people of the same faith or different religions. It is used to prove that absolute reality is vital to human diversity in social interaction. It exists in every religion (Wach, 1958).

In other words, religious tolerance is an action and attitude of respecting other people who have a different religion, helping to solve the problems experienced by others, and providing opportunities for others to carry out their beliefs. Religious tolerance aims to create harmony, brotherhood, and the goodness of living together. There are two interpretations of tolerance.

First, an adverse interpretation states that tolerance requires an attitude of allowing and not hurting other people in the same or different groups. Second, a positive interpretation states that tolerance requires assistance and support for the existence of other people (Abdullah, 2001). In this perspective, religious tolerance in the community of Cacaban village includes interpretations in which people of different religions appreciate the diversity of religious followers. They help and respect each other and work together in various religious activities, such as supporting and helping construct mosques and churches.

The religions of Cacaban residents include Islam, Christianity, Hinduism, Buddhism, and beliefs. Muslims as the majority in the village realize that in the context of Islam, religious diversity, origin, descent, culture, etc., are natural laws (Sunnatullah) that humans cannot deny. In Islam, the development of a tolerant attitude cannot be separated from efforts to accept the concept of religious pluralism.

However, tolerance based on acceptance of other religions is not only owned by Islam. It rests on a tolerant attitude towards the acceptance of Islam towards other religions.

The awareness to implement religious tolerance among the people in Cacaban village is based on the principle of "religious freedom". This principle means that everyone is free to choose, follow, and practice religion according to his belief. It does not mean that he is free to choose and change religions without any basis of belief. This principle also affirms that everyone and every group can have a religion according to their belief without coercion by prioritizing the non-discrimination principle.

The principles of non-discrimination, which are the basis for Cacaban citizens in creating religious tolerance include: First, the principle of religious freedom. The most fundamental and essential human rights in life are the right to freedom. It includes the freedom to think, the freedom to act, and the freedom to choose a religion or belief. Based on this principle, a person or group is not allowed to force others to follow a particular religion. They believe that religious freedom is the basis for the emergence of tolerance between religious communities. Without religious freedom, it is impossible to create tolerance between them. They also consider religious freedom a human right, and no one can revoke it. Therefore, in building religious tolerance, every religious follower in Cacaban village is not justified in taking provocative actions to ask someone to follow a religion.

Second, the principle of respect for the existence of other religions. This principle is an ethical foundation that has to be implemented by everyone in Cacaban village. It is a logical consequence of the first principle. In this principle, everyone has to respect the existence of other religions with the understanding of respecting the diversity and differences in the teachings of every religion or belief. This principle emphasizes that everyone has to be willing to acknowledge and accommodate the existence of other religions. In fact, every religious follower has the freedom to carry out the teachings of his religion. In Cacaban village, a Muslim is accessible to worship based on Islamic law. The followers of other religions also have the freedom to practice their worship. Everyone must acknowledge and accept other religions' existence in Cacaban village. The Cacaban citizen has to guarantee the freedom to worship and practice religious teachings based on their beliefs.

Third, the principle of freedom to do good things and be fair to anyone. The citizen of Cacaban believes that every religion teaches people to do good things and be fair to anyone regardless of their religion. They realize that the awareness to do good things for everyone should not only be motivated by religious equality. It has to put forward the human dimension. In creating religious tolerance, every follower of religion in Cacaban village must prioritize his human dimension as a fellow of God's creatures. This human awareness is the social capital that can suppress or minimize the occurrence of social conflict in the community.

By prioritizing the three principles above, religious tolerance in Cacaban village is fostered by an awareness that is free from the pressure that enables the formation of a system that ensures security, comfort, and harmony in living together. The religious tolerance system formed in Cacaban village can be seen from three indicators, namely indicators of perception, attitude, and cooperation. First is the perception indicator. The community in Cacaban village has an assessment that a person with a different religion is not considered a threat who must be feared and watched out for. They consider that all people in Cacaban village who have different religions belong to their brothers and sisters who must be respected. For them, religion is an individual right which is their matter. It is the responsibility of every religious person to God. In social life, religion has to be appropriately placed, so that religious authority is maintained.

Second attitude indicator. The people's perception in Cacaban village is that religion is an individual right that is their matter and becomes a social fact that has to be respected. It emerges the community's attitude to be together in differences and ready to be different in the frame of togetherness. They promote mutual respect for their respective rights and obligations in worship based on their religious teachings.

Third, cooperation indicator. The people's positive perception in responding to the social facts of religious differences has created positive and productive social relationships between followers of different religions. The most prominent collaboration in the community of Cacaban village is in artistic activities. For the sake of art, they cooperate, such as in the annual event of nyadran suro, in which various kinds of traditional art performances are displayed.

As a tangible manifestation of this indicator, in the nyadran suro event, there are several values of local wisdom based on religion and art that become the communal foundation in creating religious tolerance: First, togetherness in differences. Every year, all Cacaban citizens with different religious backgrounds are involved in the nyadran suro. They join in prayer activities and performances of various traditional arts that last for seven days. This activity has been well-preserved for hundreds of years.

Second, togetherness in cooperation. The Cacaban citizen is willing to raise 200 to 500 million rupiahs yearly to hold the annual ceremony of nyadran suro. They agree that success in organizing this annual activity is a joint mission that has to be realized. So, all citizens from different religious backgrounds (both young and old) devote their time, thoughts, energy, and even funds to making it a success. It can be realized because they still uphold and maintain the local wisdom, namely the spirit of togetherness in cooperation.

Third, share with others. In the tradition of Nyadran suro, there is a local wisdom based on religion and culture in the form of a tradition of sharing with others, as reflected in the symbol of the tenongan event. People with various plural backgrounds share with others. It has been done as an expression and sign of gratitude to God, who gave them many good things. For example, when their elder person, Kanjeng Adipati Mertoloyo, holds a nyadran event after he has finished developing Cacaban village, all citizens gather together in a thanksgiving which is better known as village salvation (merti desa).

Fourth, respect for the ancestors. In the event of nyadran suro, there is a procession of arak-arakan, the replica of Adipati Mertoloyo as the founder of Cacaban village and reading his biography (manaqib). Apart from being intended as a reflection and transformation of history in the Cacaban generation, this procession is a form of appreciation and gratitude toward the ancestors. This local wisdom is a valuable education for the young generations who are easy to forget the history of their ancestors' struggles. It can be said that the construction of religious tolerance in the Cacaban community is religious harmony based on the awareness of the arts. In other words, religious tolerance is based on local arts and cultures. This construction has been described in the previous section.

In creating and maintaining religious tolerance in Cacaban village, there are always obstacles, such as social conflicts that are triggered by different concepts about theology (faith) and worship. However, the attitudes and wisdom of the community leaders drive these conflicts never led to disunity and clashes between citizens.

There are some examples of social conflict cases. First, the "dog case" in 2016. This case was triggered by some followers of the Catholic religion who kept dogs. The dogs went in and out of the mosque, resulting in a strong protest by Moslems. Through a deliberation forum initiated by several community leaders of Islam and Catholics, the case was resolved with an agreement of both parties. Second is the

case of interfaith marriage. This case was triggered by marriage between Cacaban citizens who had different religions. The bride declared converting her religion to Islam as muallaf, so the wedding procession was carried out in an Islamic manner. However, after the wedding procession, she converted to a follower of the Catholic religion again. The deliberation was carried out between the leaders of Islam and Catholic religions, which also involved the KUA Singorojo. Both parties finally agreed upon a decision without causing any prolonged conflict (Interview with Safrudin Makruf, an Islamic religious leader in Cacaban Village, on June 29, 2019).

Various obstacles and challenges in maintaining religious tolerance in Cacaban village are easy to dissolve and do not lead to prolonged social conflict due to the adhesive elements, namely art and culture. No matter how big the conflict is, once they return to their artistic activities, everything will be fine because it dissolves in art and culture. They have agreed that in artistic activities, they will never differentiate religions and beliefs. Here, religious tolerance based on art is genuinely implemented in the community of Cacaban village.

Conclusion

After describing and analyzing the data above, the researcher concludes that: First, the traditional arts in Cacaban village are (1) Kuda Lumping, (2) Karawitan, and (3) Wayang Kulit. Second, the internalization of religious tolerance based on local wisdom through art performances in Cacaban village is manifested in various forms, which can be grouped explicitly into five, namely: (1) local wisdom in the form of a way of life, belief, or ideology expressed in words of wisdom (philosophy).); (2) local wisdom in the form of an attitude to social life, which is expressed in the form of advice, proverbs, parables, rhymes, poetry, or folklore (folklore); (3) local wisdom in the form of rites or ceremonies in the form of ceremonies, as shown in the procession of the nyadran suro traditional ceremony; (4) local wisdom in the form of principles, norms, and social rules that manifest into a social system; and (5) local wisdom in the form of daily habits and behavior in social interactions. Third, the construction of art-based religious tolerance is based on: (1) the principle of religious freedom, (2) the principle of respecting the existence of other religions, and (3) the principle of freedom to do good and justice to anyone regardless of their religious identity.

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