

# RELIGIOUS MODERATION IN THE FRAMEWORK OF CULTURAL RESERVATION IN BANJARPANEPEN BANYUMAS

**Supriyanto, Ahmad Muthohar Sa'idi, Hendri Purbo Waseso**

Institut Agama Islam Negeri (IAIN) Purwokerto

Jl. A. Yani 40-A (+62 281) 635624 Purwokerto 53126

E-mail: [supriyanto@iainpurwokerto.ac.id](mailto:supriyanto@iainpurwokerto.ac.id), [ahmadthohar21@gmail.com](mailto:ahmadthohar21@gmail.com),  
[hendri@iainpurwokerto.ac.id](mailto:hendri@iainpurwokerto.ac.id)

**Abstract:** This article aims to describe cultural reservation in Banjarpanepen Banyumas which is positioned as a mode for the application of religious moderation. Field data were collected through interviews, observations and documentation and then analyzed qualitatively. The findings are (a) cultural reservation in Banjarpanepen classified in two forms, namely traditional culture such as takiran 1 sura and bathing rituals at Kali Cawang on the full moon night and arts culture such as the lumping horse (*ebeg*) and Banyumasan lengger; (b) the values of religious moderation that arise in the cultural reservation process in Banjarpanepen are the high level of togetherness in the community and cooperation in religious activities; and (c) the Banjarpanepen community viewed from the cultural reservation process carried out shows an inclusive religious attitude by not excluding tradition as something that is unlawful and prohibited.

**Keywords:** Religious Moderation and Cultural Reservation

**Abstrak:** Artikel ini bertujuan untuk mendeskripsikan reservasi budaya di Banjarpanepen Banyumas yang diposisikan sebagai modus untuk penerapan moderasi beragama. Data lapangan dikumpulkan melalui wawancara, observasi, dan dokumentasi, kemudian dianalisis secara kualitatif. Temuannya adalah (a) reservasi budaya di Banjarpanepen diklasifikasikan dalam dua bentuk yaitu budaya adat seperti takiran 1 suradan ritual mandi di Kali Cawang pada malam bulan purnama dan budaya seni seperti kuda lumping (*ebeg*) dan lengger Banyumasan; (b) nilai-nilai moderasi beragama yang muncul dalam proses reservasi budaya di Banjarpanepen adalah tingginya kebersamaan dalam masyarakat dan bekerja sama dalam kegiatan keagamaan; dan (c) masyarakat Banjarpanepen dilihat dari proses

reservasi budaya yang dilakukan menunjukkan sikap beragama yang inklusif dengan tidak mengeksklusi tradisi sebagai sesuatu yang haram dan dilarang.

**Kata Kunci:** Moderasi Beragama, Reservasi Budaya

## A. INTRODUCTION

Religious moderation refers to a term popularized by the Ministry of Religion as a response to the rise of religious transnational movements that tend to erase nationalism (Junaedi, 2019: 182-186). Religious moderation can be interpreted as a peace movement as one nation regardless of religious background. The peace movement is reflected in the enactment of harmony between religious communities as an act. In the context of Indonesia, religious moderation becomes very significant as a counter to the rise of extreme and exclusive religious movements in society (Zakiyah, 2019: 28-50).

Faisal Ismail describes the pluralism of the Indonesian nation where there are more than 300 different ethnic groups in Indonesia, each with their own cultural identity, and more than 250 regional languages spoken ... and nearly all of the major world religions are represented, as well as the numerous local religions (2002: 229). Plurality which becomes a necessary reality and cannot be denied. It takes mutual respect, tolerance and respect to become logical actions. If a pluralistic reality is not accompanied by an attitude of tolerance and mutual respect, then the diversity that should be a gift can turn into a disaster. Naim reminded that building relationships between religious communities is not easy because it requires a high awareness of the importance of building harmony. This harmony is one of the goals of religious pluralism. Not to unite the existing diversity, because uniformity means reducing the unique identity of each, but to achieve a common understanding. Nor is it to reach consensus, but only to create convergence (Naim, 2014: 25).

Historical facts in religious life in Indonesia have become an important reminder so that similar incidents do not occur again. The Ambon conflict involving Muslims and Christians in 1999 is one dark example that provides many lessons (Ernas, 2018: 99; Safi, 2017: 33-44). Haryatmoko considers that personal or ethnic conflicts can ignite and turn into inter-religious conflicts (2003: 65). Conflict is also seen as an event rooted in the operation of religious ideology as a collective memory. Other cases such as the rise of radical Islamic

movements that carry the dimension of a “caliphate state” are no less threatening in the context of peace and harmony between religious communities in Indonesia. The transnational movement claims to be the most true people and has erased the nationalism of its followers, thereby threatening the Unitary State of the Republic of Indonesia or NKRI (Jaelani, 2015: 201-202; Shafwan, 2016: 141-162; Hayati, 2017: 169-200).

On the other hand, the meaning of moderation and its manifestation in the realities of social life also develops very dynamically from time to time. In the era of independence, the issue of moderation in NU was decorated with the issue of prohibiting the wearing of suits and ties because they resembled infidels. Also the issue of women in school and work, which is a topic of moderation in the style of Saudi Arabia today. And for the present time, the issue of religious moderation has returned to heat in Indonesia, especially in the last few years, where it turns out that the tawassut formula or moderatism of religious understanding has returned to a stir. For example, in the context of the relationship between Islam and the state, the terminology Non-negotiable Sovereignty of the Unitary State of the Republic of Indonesia (NKRI Harga Mati) versus NKRI Bersyari’ah from FPI. Then in terms of the relationship between Muslims and non-Muslims, which have seized the energy of this nation in recent years, related to the Ahok incident. Not to mention the strong protests about the interpretation of the word “kafir” being replaced by non-Muslims which was the result of the 2019 NU Alim Ulama National Conference. The latter reflects that the dialogue between Islamic teachings and various issues related to moderation in general is not yet complete.

These facts require serious and comprehensive efforts to reformulate the concept of dialogue on religious teachings with various related issues. The Qur’an as the main source of Islamic doctrines has provided examples of various dialectical formats with reality. The building of rational reasoning offered in the Koran, such as the use of qiyas methods, syllogisms, stories of previous people and other formats, contribute positively to a good reading of religious teachings (Supriyanto, 2019: 47-64). And in turn, a contextual meaning of religious moderation can be formulated so that it can truly be the glue of the unity of the people and can be applied in real life. In line with this movement, the strengthening of local culture (local wisdom) in the form of cultural reservations in various regions has a coherent significance in the

context of strengthening moderation. They live together not because they see religious differences, but because they have the same culture. This was proven by Bakri by showing that the local wisdom of Pela Gandong can be used as an approach to conflict resolution in Ambon (Bakri, 2015: 51-60). Meanwhile, the repressive approach carried out by the government based on Rahawarin's findings was inappropriate because of the complex dimensions of the Ambon conflict (Rahawarin, 2013: 95-120). This means that local culture contributes to the creation of harmony between communities of different religious backgrounds. Supriyanto calls it a traditional religious model that expresses religious practices in the form of rituals based on local traditions (Supriyanto, 2018: 104). Such religious attitudes tend to be inclusive and worthy of preservation.

This paper seeks to describe the richness of local culture that is continuously maintained by the community (culture reservation) by highlighting the side of religious moderation. The village of Banjarpanepen Banyumas is an interesting village for deeper analysis of how they take action to preserve culture in conditions of people who have different religious backgrounds. Sociologically, the results of this analysis can strengthen the practice of religious moderation related to local culture.

## **B. METHOD**

This article is the result of research using qualitative methods with a sociological approach. Sources of data from the results of this study are the people of Banjarpanepen, Sumpiuh, Banyumas villages who have a background in Islam, Christianity, Buddhism, and Penghayat (Kejawen) and other key informants. Data regarding religious moderation within the frame of cultural reservation were collected through observation, interview and documentation techniques. The data were analyzed descriptively-analytic using social capital theory.

## **C. RESULTS AND DISCUSSION**

### **1. Cultural Reservation in Banjarpanepen Banyumas**

The people of Banjarpanepen Village have various religions that live together and maintain their culture. Culture is important in the context of reconciliation between religious communities, and is also an intermediary

capable of strengthening and strengthening each religion (Tule, 2000: 91-106). That way, the culture in Banjarpanepen Village is still running until now. Culture is a valuable asset to be able to create peaceful, harmonious and harmonious relationships without any conflict.

From this, the Banjarpanepen people are emphasized to observe their ancestral culture (culture reservation) and must be able to distinguish between religions and cultures. Religion is a way to find salvation in the hereafter by using its own way. All religions have nothing to teach about ugliness. It depends on the people who carry out their teachings. Then culture is a connecting way to seek salvation in the world. All of this is the key to building a strong and close relationship in society.

The culture in Banjarpanepen Village can be divided into two, namely Customary Culture and Art Culture. Both of them are mutually sustainable and are increasingly strengthening among all existing religions. The following data descriptions are obtained from the results of key informant interviews in Banjarpanepen so that it can be said that the traditional cultures that are still running today in Banjarpanepen Village include:

#### **a. Takiran Tradition 1 Sura**

As a miniature country that has various customary cultures, the Banjarpanepen community was initially able to establish a relationship because of an activity called Muharoman in which there was Takir. From that Muharoman tradition, Christians, Buddhists, and Muslims can come together to become one. This activity is carried out by dividing each RW in making Takir which is carried out continuously because each region has various religions such as Islam and Christianity or vice versa. In the past, Takirs were collected on the main road or at the village office for a joint slametan. Takiran is part of gratitude when in the world doing various things, from eating, drinking, defecating or urinating which are taken from the earth.

In the past, Takiran was carried out twice and that made it divided into 3 groups, namely the Jonggol area on the 1st Sura and the Cawang River area and the Panepen on the 3rd Sura. Takiran is done by calculating Aboge, which is usually the 1st of Sunday, but with Aboge's count being Monday the 1st of Sura. The calculations made are a manifestation of the history that has always existed in Banjarpanepen. Thus, Takiran was carried out with calculations that are still held today which most of the elders still understand.

Apart from Takiran, there is also an ordinary Suran who only makes slametans at the turn of the year which is essentially an expression of gratitude for living a year ago with various existing needs and hopes that they will still be given a long life and be given all the necessities for life in that new year. Something that must be present in this suran is tumpeng, ingkung and agricultural products. This suran also has the same form and is followed by all people without exception. So that this suran event is no less lively and ends with a meal together.

Suran comes from the word Sura which suffixes “an” to become Suran which means each or every. Sura is the name of the first month of the Javanese calendar. Suran according to the term is every sura month. The point is a certain ritual implementation that is carried out in the month of Sura. The month of Sura comes from the Arabic word which means Ashura. In the Islamic calendar is the month of Muharam as the first month and it is called Sura by Sultan Agung in his Javanese calendar system (Mu’anayah, 2016: 84). The ritual carried out in Banjarpanepen Village is by making slametans which will be prayed for and eat together. Eating together is a form of gratitude to God by gathering together in this ritual.

The relationship that exists in the Banjarpanepen community is tight and strong. The togetherness that is felt when performing Muharoman or Suran which has Takir there is no barrier between them, what exists is a harmonious and harmonious relationship by promoting a tolerant and open attitude. That way, each individual is free from existing prejudices. This is because all religions participate in the Muharoman event in order to foster this good relationship.

Rituals in the month of Suro are rituals performed by Javanese people in order to avoid calamities or disasters in the form of tumpengan, fasting, offerings or other things (Siburian, 2018: 28-35). In this case, the people of Banjarpanepen Village practice the Takiran tradition which is part of the slametan or earth almsgiving at 1 Sura by gathering to become one with various religions. The gathering of the community is the awareness that each individual has to form a sense of togetherness and unity in society in Banjarpanepen Village.

Each part has a deep meaning to be absorbed and understood and applied in everyday life. As mentioned by Mr. Turiman, that: “*Suran kue mujudna rasa*

*syukur karo sing gawe jagad. Lah niku diarani syukuran. Lah takir kue ora kejaba warga masyarakat Banjarpanepen kue khusus kon pada bisa nata pikir. Lah kue pikiran sing kirane manfaat kangge kedepane mengko*” (Suran is a form of gratitude to God. It is called thanksgiving. Takir means that the Banjarpanepen community is asked to organize their minds. This mind will be useful for their future).

As a form of gratitude for all things given by God in the past year with various needs being met. Then Takir, which means part of a reflection or self-reflection to be able to organize thoughts in order to have good relationships with others and be able to lead to a better life, especially in Banjarpanepen. Manage the mind with all behavior and words or other things related to each other. Because, takir also has a place called Tenong. In the term, Tenong is part of the terminology between earth, sky and everything in it.

#### **b. Bathing Ritual in Cawang River on Full Moon Night**

Purnamaan or Bathing Ritual in Cawang River is a ceremony that is done on the 15th of Sadran. The peak event is at 00.00 which is believed to have a sacred nuance by the community when bathing or Kungkum. However, usually 8 o'clock has been opened with a supporting event, namely lengger or dances and macapatan. The community in Banjarpanepen Village can get along well because initially most of them still practice the Slametan traditional culture or the ceremony. All religions participate in preserving and carrying out these rituals with a sequence of events starting with the typical Banjarpanepen art culture that makes this culture still exist today. The solidarity of the people keeps the Bathing Ritual in Cawang River still being carried out. The art culture that is carried out is related to the Purnamaan ritual, such as gamelan or calung accompanied by Javanese songs that contain a lot of advice.

After that, it was continued with the reading of the song lyrics by the village elders until it was finished and then marching toward the river led by the Village Head and behind him there were visitors or people who would take a bath. During the trip down to the river someone explained or in the term it is called Nyandra. Arriving at the river, all the lights were turned off and the Song Lyrics read out “just turu evening kaki” until the end of the song, then everyone was silent for about 20-30 minutes.

After completing the kungkum, it is continued with the exposition of the slametan that the people used to do when they wanted to do kungkum did fast first and were allowed to eat when they finished the ritual, which was in the form of tumpeng. The tumpeng is eaten together either by the ritual performer or only by visitors who see the full ritual. After that, it is continued with the entertainment of art culture according to sufficient time and visitors who come.

In addition, the culture that is carried out has 2 objects, namely the traditional culture that is carried out as a form of introducing the village in order to build a tourist village. Then, seen spiritually, first, from ancient times, Kali Cawang has been used for Kungkum on the night of the Full Moon for the purpose of seeking inspiration. Or from the past it was often called Kali Petuk because anyone who finds stopping water can ask for anything at that time. Second, the philosophy of water which is cool in nature, so that the mind is clear, the heart is cool and gives thanks to God.

In the ritual of bathing, there is an implied meaning as their ancestors used to do it. The Banjarpanepen people believe that when a person performs a ritual bathing, he hopes to ask for health and knowledge. By doing bathing or kungkum, people believe that it will provide calm and clarity in thinking. And the most magical thing is to wish good luck. In this case, when someone sees the water stagnant or sleeps water, he will have luck.

In the procession of bathing on a full moon night, a song is read. Kidungan is a da'wah medium carried out by Sunan Kalijaga to spread Islamic doctrines. In the Kidungan there are simple lyrics but have very deep metaphysical energy. In addition, Javanese people really like songs that are easy to understand by their listeners (Supriyanto, 2018: 104). The hymn that is read is "ajaturu sore kaki" which is meant for not sleeping in the afternoon for children. That way, the giving of hymns provides good advice and deep meaning to be applied in everyday life.

Another customary culture in Banjarpanepen is the custom of pregnancy, from the age of the fetus in the womb to the age of 4 months, a Slametan is made called *Ngupati*, then a 7 month old womb also makes Slametan called *keba* or *Tingkeban*. After birth, the slametan was also made and given a name. Giving a name is also done not carelessly, meaning that it is calculated for the good. After turning 7 months of age, there is a slametan called *nedhaksiten*.



In adolescence there are *slametan sepitan* which is generally done. Followed by marriage and death as well as doing slametan.

Then the art culture that is still carried out today by the Banjarpanepen community includes:

**a. Kuda Lumping or Ebeg**

Ebeg is a Javanese art that is carried out from generation to generation, meaning that it has always existed. The contents of ebeg include dancers, ebeg (lumping horse), barongan and penthul. Accompanied by the gamelan in the form of saron and now it has been combined with demung, gong and drums. Janturan is generally not possessed by jinn but invites Indang because according to the ancestors, these indang protect the arts. By being cared for by Indang, finally the dancer can wuru or mendem.

The other tools in the lumping horse or ebeg are incense, mermaid oil, young coconut, whip, coals and a mask. Then the dancers' equipment is trousers and uniforms and colorful scarves. Then the process or stage of the lumping horse art is by starting to respect the host or the audience and the spirits (indang) with 5 to 7 men and women in line or it can be all women in a predetermined formation with accompaniment of gending and dancers performing 3 opening dances, including the first, Honor Dance, a tribute dance performed in order to honor the surrounding audience and the spirits and forms of attracting attention to the audience to come. Second, the Baplang Dance, this dance aims to entertain the audience accompanied by gamelan and gending as a form of the commencement of the calling of Indang and third, the War Dance, this dance is performed as a sign of the handler about to summon spirits by burning incense and reciting spells to limit spirits with humans. This dance is accompanied by gamelan, gong, demung and saron (Pasaribu, 2015).

There are a lot of Ebeg Art Groups in Banjarpanepen Village and some have performed in Semarang. The areas that have ebeg include Purut, Sikudi, Wanarata and Panepen. Of all existing Ebeg, Kuda Lumping Kelinci has entered the third generation which was formed in 2015. The first generation was formed in 1989 and the second in 1995 which is in Grumbul Wanarata. Then the Giri horse ebeg group that is in the Panepengrumbul has been registered at the Banyumas District Youth, Sports and Culture and Tourism Office (KKN-PPM UGM, 2015).

## **b. Lengger Banyumasan**

Lengger Banyumasan in Banjarpanepen is a typical Banyumasan dance which is now mostly danced by women. In lengger performances, it is usually interspersed with “clowns” to complement the lengger dance (KKN-PPM UGM, 2015). Now, lengger is not like in the past, which was only done by one person, so it feels very tiring, but now there are sinden that can also help dancers to sing. Sometimes it becomes out of the script because of the times. When the lengger dance is finished, sometimes it is continued with the campursarian. Musical instruments that accompany the lengger are calung, gong, drums, tenong and dendem. In Banjarpanepen, there are 2 groups that can still be performed, namely Cawang River and Sikudi and KarangAren, but the personnel are lacking.

Ebeg or horse lumping and lengger are among the oldest arts in Banjarpanepen Village. There are also other arts that are carried out such as wayang, sholawatdangdut, kentongan and campursari. The culture of Banjarpanepen art which is classified as a lot but the personnel are only those people, such as the tasters and the puppets who hold it, Mr. Turiman as a multitalent person and as chairman of the Arts and Culture Association. The task of the head of the Arts and Culture Association is to act as a binder if there is chaos and make them aware that art is still one idea, one principle and one spirit, so it must establish harmony and behave well.

## **2. The Values of Religious Moderation in the Cultural Reservation Process in Banjarpanepen Banyumas**

The cultural preservation activities carried out by the Banjarpanepen community as previously described are a wealth of civilization that has high ethical values. The culture that is carried out is not only limited to the events that are carried out, but also about many things that can have a positive and comprehensive impact on the Banjarpanepen community. Therefore, Banjarpanepen still strongly adheres to the ancestral heritage which is still being carried out until now which basically becomes a medium to bring about a harmonious relationship.

This community harmony is the key word for religious moderation which allows people to not see the background of religious differences as a separation barrier to build social relations with each other. Cultural reservations that have

been carried out by the Banjarpanepen community implicitly become social capital in which there are many values that reflect the application of religious moderation, including:

**a. Tradition as an enhancer of togetherness**

With the progress of the existing culture in the Village of Banjarpanepen, especially the traditional culture, which greatly affects the harmonious relationship in every religion. It becomes a prejudice remover that exists in each individual, for example when asked not to answer, it will raise suspicions about various things. It should be a part of things to avoid in everyday life.

Banjarpanepen has become a warehouse for artistic culture that is still running today, such as ebeg, lengger, wayang, and there are still no. The Banjarpanepen community has their respective expertise. With this, of course there is a sense of belonging to the art culture in Banjarpanepen. Customary culture is also carried out in order to strengthen relationships in each existing religion.

From this, it can create a sustainable activity from the Banjarpanepen community, namely routine activities every Sunday night, the community association which each RT is different in doing. If the RT area is close to the village hall, the meeting is held at the Meeting Hall. Because, there is already a place. It is different from other RT areas, that is, by taking turns at the residents' homes every week it is scheduled. There is also a social gathering every 2 weeks or mendakkemis, there is also a savings and loan. If the meeting of mothers is held every Monday.

Community relations, especially in Panepen, have no one who has committed crimes, such as stealing. Even if there was theft, it has been confirmed that it was not the Panepen people who, like during the day, usually lost. But the worst thing is that the Panepen people still often do things that are not yet due. Like there are children who leave school because they are pregnant outside of marriage. Which almost every year something like that happens. It is said that the story was condemned or cursed by the Panepen founders.

**b. Gotongroyong in religious activities**

Religious activities in Banjarpanepen, especially Islam, are now routine, such as NU and mujahadahan activities which take place in the hall of the village head's house. In general, religious activities run according to a pre-

determined schedule and indeed every celebration such as Idul Fitri or other religious ceremonies all religious people are invited to celebrate together with the aim of establishing harmony.

Then also the religious holidays all gather to share. For example, in Islam, there is a Qurban service, all of them also get to help, even though they are of different religions. Then there are the recitations, in the mosque there are also children who teach the Koran by the elderly. Fridays for Muslims, Weekly for Christians, Buddhists are erratic and these Kejawen followers follow the government.

The Banjarpanepen community has a traditional culture and art culture that is still practiced today which is followed by all religions with the aim of providing a sense of comfort and peace. So that, on various occasions he is able to have a dialogue to continue to bring peace in his daily life. As expressed by Mr. Mujiono, that: I emphasize to the Banjar community that adat is a measure of ancestral wealth. Religion is customary religion, yes custom. If custom strengthens the relationship between safety in the natural world. If religion is made for the akherat tomorrow, with their own way. All religions have nothing to teach badness. Depending on the human being has implemented the religious law yet. Why is custom still valid? That's the key to reconciling them. It is like the house as an air conditioner so you don't overheat with different occupants.

From what Mr. Mujiono said, it is true that cooperation is built in order to maintain harmony and peace in everyday life. By continuing to carry out these customs, the Banjarpanepen community can open an understanding of life together and to continue to look after and help each other even though they have different ways of belief. This belief is part of the application in everyday life not to hate each other and isolate each other, because every religion does not teach about ugliness.

The awareness that arises from the many religions in Banjarpanepen Village is the need for a medium to connect one to another so that there is no jealousy or prejudice that is present when there is no interaction with one another. In this case, what Mr. Mujiono likens is as air conditioning so that there is comfort in a house inhabited by various religions. Therefore, culture is still firmly held and carried out until now in order to create a harmonious and peaceful relationship without any conflict or division.

In traditional culture, what is done is not far from a spiritual need for each individual. The life that has been passed so that it has entered a new page makes it a form of gratitude and hope for the better in the future.

Prayers offered in preserving culture are proof that every individual has a spiritual aspect that makes a vertical relationship. The hopes that are mentioned in every prayer will always be an integral part of the preservation of indigenous culture. Basically, humans as servants must always remember their Lord and always do good to others. Banjarpanepen with all existing religions proves that the various religions that exist do not prevent each other from meeting each other either in the Takiran tradition or in the ritual of bathing on the night of the full moon.

Prayers in Javanese society before Islam were carried out with the belief in something that has strength or ancestral spirits that are believed to have extraordinary abilities or often called animism and dynamism. Prayers are offered using mantras or offerings that are often arranged in Slametan ceremonies. Slametan according to Kuntjaraningkrat in Abdul Wahab Rosyidi is part of a ritual that maintains and continues and improves the order by having a socio-religious meal together. That is, both neighbors, siblings, children and friends come together in it. Slametan in this case is to achieve a state of safety in all events experienced and according to the determined path and avoid all the adversities of life (Rosyidi, 2012: 88-100).

The Banjarpanepen people do this in order to maintain the relationship of the community inhabited by many people as well with the aim of being congratulated for the life that is lived in this world. The hopes and supplications in it become sacred and inseparable parts so that they are kept and kept away from various kinds of dangers and misfortunes that can be encountered at any time. This is inseparable from the understanding of each individual who undergoes the bathing ritual or the Takiran tradition.

### **3. Supporting and Inhibiting Factors of Cultural Reservation as a Moderation of Religious Moderation in Banjarpanepen Banyumas**

Cultural reservations in Banjarpanepen, both customary culture and art culture, cannot be taken for granted, but have factors that influence how cultural reservation can work properly. In the process of customary cultural reservation, for example, first, it is driven by the initiative of all parties who

want to make customary culture a medium of connection between them. A heterogeneous society with various religions makes the need for an adhesive that leads to dynamic and advanced relationships in each of its elements. Second, the holding of indigenous culture can also attract the attention of many people. This means that it can be used as a form of promotion so that many people visit the Banjarpanepen, especially in the traditional culture of bathing rituals on full moon nights. So that all parties can feel the presence of visitors who come.

The inhibiting factors in the process of customary cultural reservation are influenced by first, many young people do not understand the importance of a traditional ceremony being carried out. So that people who do it are only the elders who still adhere to their ancestral heritage. Second, the expression that the traditional ceremonies that are still being carried out are a form of redemption or a more extreme form of shirk. So that sometimes if there are people who give slametan food, there are those who don't want to accept or don't even join in together. However, people like that are not up to 1%.

The art culture in Banjarpanepen can develop in Banjarpanepen Village, including the first, the art culture in Banjarpanepen exists because the people in Banjarpanepen have many talents so that they are able to form a community that accommodates various arts that can be staged until they come out from Banjarpanepen. Second, existing arts such as lengger and Kuda Lumping are also part of traditional culture so that everyone continues to preserve them. In addition, other arts such as wayang, campursari and kentongan have also emerged.

The inhibiting factors are first, the lack of interest from future generations to become an artist. Although the child of an artist, not all want to be like their parents or have the same talents. Second, the lack of facilities and infrastructure for training prevents them from being able to learn optimally.

Religious moderation in its various forms, such as the preservation of local culture, both traditional culture and art culture, is very important in the life of the nation, state and religion. An inclusive religious mindset cannot possibly see tradition as an enemy, but tradition is seen as an opportunity to instill values that are pro to harmony, harmony and peace.

## **D. CONCLUSION**

There are several things to conclude from the description above, namely first, cultural reservation in the Banjarpanepen is classified into two forms, namely traditional culture such as takiran 1 sura and bathing ritual in Cawang River on full moon nights and art culture such as horse lumping (ebeg) and Lenger Banyumasan. Second, the value of religious moderation that appears in the process of cultural reservation in Banjarpanepen is the high level of togetherness in society and cooperation in religious activities. Third, the Banjarpanepen community, seen from the process of cultural reservation, shows an inclusive religious attitude by not excluding tradition as something that is haram and prohibited.

## **REFERENCES**

- Bakri, Hendry. 2015. "Resolusi Konflik Melalui Pendekatan Kearifan Lokal Pela Gandong di Kota Ambon." *The POLITICS: Jurnal Magister Ilmu Politik Universitas Hasanuddin*, Volume 1 No. 1, Jan 2015.
- Ernas, Saidin. 2018. "Dari Konflik ke Integrasi Sosial: Pelajaran dari Ambon-Maluku." *International Journal of Islamic Thought*, Vol. 14, Desember 2018.
- Haryatmoko. 2004. *Etika Politik dan Kekuasaan*. Jakarta: Gramedia.
- Hayati, Nilda. 2017. "Konsep Khilafah Islamiyah Hizbut Tahrir Indonesia: Kajian Living Al-Qur'an Perspektif Komunikasi." *Epistemé: Jurnal Pengembangan Ilmu Keislaman*, Vol 12 No 1.
- Ismail, Faisal. 2014. *Dinamika Kerukunan Antar Umat Beragama*. Bandung: Rosdakarya.
- Jaelani, Jejen. 2015. "Kontroversi Khilafah: Islam, Negara, dan Pancasila." *Jurnal Sosioteknologi*, Vol 14, No 2.
- Junaedi, Edi. 2019. "Inilah Moderasi Beragama Perspektif Kemenag." *Jurnal Harmoni*, No. 2 December 2019.
- KKN-PPM UGM. 2015. *Laporan Kegiatan: Potensi dan Pengembangan Desa Wisata Banjarpanepen Kecamatan Sumpiuh Kabupaten Banyumas Tahun 2015*.

- Mu'anayah, Nur Alfi. 2016. "Tradisi Suran Masyarakat Traji Sebuah Kajian Antropologi Linguistik." *Jurnal Ilmiah Cita Ilmu* xii (2016): 84.
- Naim, Ngainun. 2015. *Islam dan Pluralisme Agama: Dinamika Perebutan Makna*. Yogyakarta: Aura Pustaka.
- Pasaribu, Payerli, and Yetno. 2015. "Eksistensi Seni Pertunjukan Tradisional Kuda Lumping di Desa Bangun Rejo Kecamatan Tanjung Morawa." *Anthropos: Jurnal Antropologi Sosial dan Budaya* 1, No. 1.
- Rahawarin, Yunus. 2013. "Kerjasama Antar Umat Beragama: Studi Rekonsiliasi Konflik Agama di Maluku dan Tual." *Kalam*, Vol 7, No 1 2013.
- Rosyidi, Abdul Wahab. 2012. "Doa dalam Tradisi Islam Jawa." *El-harakah: Jurnal Budaya Islam*. Vol. 14, No. 1.
- Safi, Jamin. 2017. "Konflik Komunal: Maluku 1999-2000." *ISTORIA: Jurnal Pendidikan dan Ilmu Sejarah*, Volume 12 No. 2 Maret 2017.
- Shofwan, Arif Muzayin. 2016. "Pandangan Hizbut Tahrir Terhadap Radikalisme Gerakan ISIS dalam Menegakkan Daulah Khilafah." *ADDIN*, Vol. 10, No 1.
- Siburian, Ayu Lusoi M, and Waston Malau. 2018. "Tradisi Ritual Bulan Suro pada Masyarakat Jawa di Desa Sambirejo Timur Percut Sei Tuan." *Gondang: Jurnal Seni dan Budaya*, 02 (01).
- Supriyanto, S. 2019. "Dinamika Teks dan Konteks: Model Dialektika al-Qur'an dan Realitas". *Al-A'raf: Jurnal Pemikiran Islam dan Filsafat*, 16 (1).
- Supriyanto, Supriyanto. 2018. "Kidungan Tradition in Pasunggingan, Pengadegan, Purbalingga." *IBDA: Jurnal Kajian Islam dan Budaya* Vol. 16, No. 1.
- Tim Penyusun Kementerian Agama RI. 2019. *Moderasi Beragama*. Jakarta: Balitbang Diklat Kemenag RI.
- Tule, Philipus. 2014. "Religious Conflicts and a Culture of Tolerance: Paving the Way for Reconciliation in Indonesia." *Jurnal Antropologi Indonesia*.
- Zakiah, Zakiah. 2019. "Moderasi Beragama Masyarakat Menengah Muslim: Studi Terhadap Majelis Taklim Perempuan di Yogyakarta." *Harmoni*, 18 (2): 28-50.