

## Accommodative Value of Religious Moderation Based on Local Wisdom in Chairun Nisa's Universal Film

Fitriawati Lababa, Uus Martinus Kamajaya Al Katuuk, Intama Jemy Polii

Manado State University Postgraduate Program

fitrilababa@gmail.com

**Abstract:** Indonesia is a very diverse country in terms of ethnicity, language and religion. The diversity that exists in our country requires mutual respect and respect for the sake of realizing a society that is able to understand and accept differences in terms of culture, local wisdom and religion. Responding to the diversity that exists in Indonesia, we need to apply the value of religious moderation in social life. Students can listen to the value of accommodative religious moderation towards local culture and wisdom through film media. Film Semesta is a documentary film that explores climate change, religious moderation and local wisdom across Indonesia. This study uses qualitative research. The subject of this study is the value of religious moderation, which is accommodative towards local culture and wisdom in the film Semesta by Chairun Nissa. The object of this research was obtained from the film Semesta in the form of movie scene cuts, words, or sentences in the film which indicate the value of religious moderation. To analyze research data, researchers use analysis and interpretation based on the "onion research diagram" model which consists of four layers of values that are interrelated and influence each other. The four layers of values are symbols, heroes, rituals and values.. Based on the results of research in the Universe film, there are four layers of culture in the universe, namely symbols, heroes, rituals and values of the seven characters in the Universe film. In general, the values of accommodative religious moderation towards local culture and wisdom contained in the Semesta film are relevant to those in each of the character education values that can be integrated with Indonesian language lessons for class VIII MTs Plus Tarbiyah Tondano. The relevance of accommodative religious moderation values to local culture and wisdom in the film Semesta has points of intersection at four levels of Hofstede's onion theory, namely: Symbols, Heroes, Rituals and Values.

**Keywords:** Accommodative, Film, Local Wisdom, Values, Universe.

---

### A. INTRODUCTION

Indonesia is a very diverse country in terms of ethnicity, language and religion. Indonesia has many different ethnic groups. Each ethnic group has its own characteristics or characteristics, both in terms of social aspects and wisdom that creates diversity in Indonesia.

The diversity that exists in Indonesia requires mutual respect and respect for the sake of realizing a society that is able to understand and accept differences in terms of local wisdom and religion. The attitude and behavior of religious moderation and accommodation towards local culture and wisdom are the keys to increasing unity and unity and preventing the process of division of the Indonesian society, nation and state.

Responding to the diversity that exists in Indonesia, we need to apply the value of religious

moderation in social life. According to the Indonesian Dictionary (2012: 963), values are characteristics (things) that are important and useful for humanity or something that perfects humans according to their essence. Ethical values are values for humans as whole individuals, such as honesty, morals, right and wrong that are adhered to by a group of people.

Religious moderation is one of the programs of the Indonesian Ministry of Religion of which MTs Plus Tarbiyah is part of it. Moderation can mean a middle way, not taking sides with one party and being fair. We can also interpret moderation as the best of two bad things, such as courage and generosity. According to the Pocket Book of Religious Moderation, religious moderation means the middle way of religion. With religious moderation, a person is not extreme and not exaggerated when carrying out his religious teachings. Religious moderation is a way of living in harmony, respecting each other, maintaining and moderating religion without having to cause conflict because of differences. According to the Pocket Book of Religious Moderation for Muslim Women (Huriani, Y, Zualiha Enid and Dilawati R, 2022: 1),

To avoid extreme or excessive behavior, we must understand and practice each religion's teachings in a fair and balanced manner. A fair and balanced attitude is a positive behavior in social life. This behavior is part of religious moderation. We should teach this application to students in an integrated manner with subjects that have related material.

The teacher is an agent religious moderation at the school level is obliged to provide education about the importance of religious moderation at the school level. Religious moderation is part of the government's strategy in caring for diversity in Indonesia. The government has an agreement that Indonesia is not a religious country but religion cannot be separated from people's lives. Religious values are maintained and integrated with the values of local customs and wisdom. Our identity as a very religious nation with polite, tolerant characters and being able to maintain diversity. So, religious moderation is a way to care for our identity.

In running There are four indicators of religious moderation in the school environment, namely national commitment, tolerance, anti-violence, accommodation to culture and local wisdom (Religious Moderation Book of the Indonesian Ministry of Religion, 2019: 42). Religious moderation can be seen in national commitments that uphold diversity, tolerance that respects differences in beliefs, rejection of violence in the name of religion, and acceptance and accommodation of cultural diversity and traditions that exist in society. These four indicators can be taught and applied in an integrated manner with existing subjects in Madrasas.

The national commitment entrusts to all citizens to place the unity, integrity, interests and safety of the nation and state above personal or group interests. Religious moderation is an attitude to give space to citizens by not interfering with the rights of other people to believe, express beliefs and convey opinions even though this is different from what we believe.

Moderation religious is road middle For prevent radicalism in public. By Because That, attitude tolerant interfaith religious very important For realize attitude pluralistic. Tolerance is attitude value difference, grace flavor And ability accept presence others or group Which different.

Non-violence is a way of behaving that aims to overcome conflict, fight against injustice, and build lasting peace. Non-violence attitudes that can be taught to students are speaking politely to older people, not speaking harshly to anyone, not insulting others, always prioritizing listening over speaking, not liking to use physical violence and not taking the law into their own hands.

Accommodating local culture and wisdom is a willingness to accept religious practices that accommodate local wisdom and traditions. Accommodating local culture and wisdom means the ability to accept the existence of local culture and wisdom in the form of customs and traditions that develop in society that do not conflict with religious teachings.

One of the goals of literary works in a society of connoisseurs of literature is to try to elevate the dignity and human eyes as creatures of wisdom, thinking and Godhead. High-value literary works are literary works that can elevate human dignity. Literary works that are created do not

only rely on talent and skills of expression but also have visions and aspirations to produce works of good value.

Literary works that are of high value and good are able to motivate readers or viewers towards a better life. The literary work shows a wise, wise and empathetic character so that it can be used as an example in life. Literary work is a means to move society towards noble character.

Film is work literature in form media audio visual. According to Klarer (in Narudin, 2017), film is a type of literary work because all kinds of film presentation modes are in accordance with the features of literary texts and can also be explained in a textual framework. According to Wibowo (in Rizal, 2014), film is a tool for conveying various messages to the general public through story media and can also be interpreted as a medium of artistic expression for artists and filmmakers to express their ideas and story ideas. Meanwhile, according to Law Number 33 of 2009 concerning film, it says that film is a work of art which is a social institution and mass communication media made on the basis of cinematographic principles with or without sound and can be demonstrated.

According to Effendy (in Rizal, 2014), the main purpose of the general public watching movies is to get entertainment. Film contains informative, educative and persuasive functions. Film can be used as an educational medium for coaching the younger generation in building character.

Film is Wrong One form media learning Which interesting for student. Because students can hear it Andsee it. Students will be more easy than than only read or listen. Film can categorized as as media learning Because film is Wrong One form embodiment technical from method tell a story Which serve story Which entertain, interesting And educate.

Film *Universe* is a documentary film about the forms of climate change, religious moderation and local wisdom that are spread across Indonesia. This film was released on January 30, 2020. Quoted from Kompas.com, the 2020 film *Semesta* is the work of director Chairun Nissa and producers Nicholas Saputra and Mandy Marahimin which tells of seven characters in which there are stories about religion, namely Hinduism, Catholicism and Islam. Apart from being religious, this film also tells about culture and local wisdom from seven regions in Indonesia represented by these seven figures from the regions of Bali, West Kalimantan, Manggarai, East Nusa Tenggara, West Papua, Aceh, Yogyakarta and Jakarta.

Mts Plus Tarbiyah Tondano in the 2022/2023 academic year implements an independent curriculum for students in class VII and the 2013 curriculum for students in grades VIII and IX. In the 2013 curriculum Class VIII Semester 2 material about the Dramas of Life. Deepen the elements of drama. In this material the teacher can present the film *Semesta* and invite students to watch it and pay attention to the values of religious moderation, accommodating culture and local wisdom in the film.

## **B. RESEARCH METHOD**

This study uses qualitative research. The qualitative method applied in this study uses content analysis or content analysis methods. The subject of this study is the value of religious moderation, which is accommodative to local wisdom in Chairun Nissa's *Universe* Film. The object of this research was obtained from the film *Semesta* in the form of movie scene cuts, words, or sentences in the film which indicate the value of religious moderation, which is accommodative to local culture and wisdom.

## **C. RESEARCH RESULTS AND DISCUSSION**

### **1. Synopsis of the Universe Film.**

Rum production Tan finally films Which represented by actor Nicholas Saputra And producer Mandy Angry have managed to make film documentary title *Universe*, Which highlight seven figure public in various area in Indonesia Which take approach religion And culture For guard environment. Directed by Chairun Nissa, *Universe* displays character community from aceh,

Jakarta, Yogyakarta, Bali, Borneo West, Nusa Southeast East, And Papuan. Every character own initiative And background behind Which different.

## **2. Results of Accommodative Value Analysis of Local Culture and Wisdom in the Universal Film**

In analyzing research data, researchers use model-based analysis and interpretation. onion research diagram” by Hofstede. There are four cultural layers in the film that are analyzed, namely symbols, heroes, rituals, and values contained in the film.

### **A. Symbol**

Symbol is "skin onion" First, layer outermost form say, motion body, picture or object Which own meaning certain Which recognized by participant culture. Simple examples of symbols are hairstyles, clothes or flags. In addition, other forms of symbols are language, gestures, and facial expressions.

#### **1) Symbol of Balinese Society**

The main character Tjokorda Raka Kerthayasa and supporters in the film *Semesta* wear Balinese traditional clothing. In the film *Semesta* in Duration 0.54 Balinese traditional clothes are used in the Nyepi religious ceremony. The traditional clothes used are Balinese kebaya, safari clothes, udeng, kamen, handkerchiefs, shawls, and buns. The Balinese kebaya used in the activity for the 2.43rd duration was made from various types of materials, but lace is the material that women in Bali are famous for wearing. At the duration of 2.48 during Nyepi, Balinese men wear safari clothes. This Balinese safari dress is white with a sash and a traditional headdress called an udeng. On the safari clothes there are also pockets made on the left or right. Udeng which is a typical Balinese headband worn by Balinese men for a duration of 6.55 when wearing traditional clothes. Udeng is also used when coming to the temple to perform traditional religious ceremonies. Kamen is part of the Balinese traditional clothing that is worn in duration 5.08 in the form of an undergarment worn by the Balinese. Kamen has a shape resembling a sarong, which is a rectangular shape made from a certain cloth. Kamen is generally made of thin cloth. Men and women wear different kamen.. The saput that appears in duration 6.59 is a kind of cloth that has a unique pattern which is usually used on the top layer of kamen. To be able to wear this outfit, you have to wear a kamen first, then use a saput as the perfect match. The shawl as shown in the duration of 2.43 is one of the traditional clothes that is often used by the people of Bali. Shawl has its own meaning. In the film *Semesta*, Balinese women wear scarves during Nyepi.

#### **2) Symbol of the Dayak Iban Tribe Sungai Utik, West Kalimantan**

In movies *Universe* the Dayak Iban Sungai Utik people of West Kalimantan use traditional clothing in cultural activities. The traditional clothing used consists of woven batik typical of the Dayak tribe. This cloth is one of the clothes used in traditional ceremonies.

Tribal Woman Iban Dayak Duration 22.00 wearing traditional clothes. This traditional dress is dominated by red. This outfit is complemented by accessories in the form of a hood with a silver headdress, earrings, wristbands and anklets.

At the customary event in the film *Universe* man The Iban Dayak tribe uses traditional clothing. The traditional clothing consists of a sirat (loincloth), lelang (a head covering with colorful bird feathers) or a turban (a long cloth wrapped around the head).

#### **3). Symbolin Bea Muring, Manggarai, East Nusa Tenggara**

Manggarai is a tribe that lives in the East Nusa Tenggara region. They have traditional clothing with high philosophical value, namely Songke cloth. Songke cloth is a cloth that must be worn by women of the Manggarai tribe. The Songke cloth worn for 25.58 hours is dominated by black, which symbolizes the majesty and greatness of the Manggarai tribe. Manggarai men use the Labuan Bajo Typical Cap made from Songke Weaving. Typical traditional cloth from Manggarai district with Komodo motifs. The basic color symbolizes the majesty of the Manggarai people

and their submission to the Almighty. The Wela Kawong motif means the dependence between humans and the natural surroundings.

#### **4). Symbol Papuans**

Papuans in film *Universe* at a duration of 40.32 have dark brown skin color, sometimes their skin is blackish brown. Papuan hair is very distinctive: small curls and dry.

The clothes used in the film *Semesta* in the duration of 45.05 are typical Papuan batik. Usually, Papuan batik has bright colors.

### **B. Hero**

Hero is a term used to denote ordinary or famous people, real or imagined, as long as they have characteristics that are highly valued and worshiped in a culture. Heroes are people living or dead, real or fictional, who possess qualities that are highly respected in a culture; therefore they serve as models of behavior, (cf. Hofstede 2001, 8)

Heroes in movies *Universe* are seven characters from seven provinces in Indonesia. They represent environmental fighters from various tribes and religions in Indonesia.

#### **1). Tjokorda Raka Kerthyasa**

Tjokorda Raka Kerthyasa is a cultural practitioner from Ubud, Bali. Together with all Hindus, he makes Nyepi a day of rest for the universe. Indonesia's current status is listed as one of the emitters of greenhouse gases which has a strong impact on global warming. Turning off electricity, stopping traffic and industry use for one day on Nyepi day has been shown to have a major impact on reducing daily emissions in Bali.

#### **2). Augustine Pius Inam**

Agustinus Pius Inam is the Head of Sungai Utik Hamlet, West Kalimantan. He stressed how important it is for villagers to understand and follow customary procedures for forest protection and conservation. Because in cases of rapid deforestation, the best hope for forest protection is only customary forest management. For the customary forest community in Sungai Utik Hamlet, land is mother, water is blood.

#### **3). Father Marselus Hasan**

Father Marselus Hasan, a Catholic religious leader in Bea Muring, Manggarai, East Nusa Tenggara, who advised his people to create peace and protect nature, especially springs. There is no electricity yet in Bea Muring Village, so the community has to use a generator as a source of electricity. However, generators are not only noisy, but also produce harmful emissions into nature. Seven years ago Father Marselus independently built a micro-hydro power plant together with local residents, which is a sustainable and clean source of electricity.

#### **4). Iskandar Waworuntu**

Iskandar Waworuntu is committed to practicing thayyib. He and his family are using the science of permaculture to reconnect with nature. They open doors for people to learn and share on earth and heaven in spreading understanding to consciously return to goodness.

#### **5). Muhammad Yusuf**

Muhammad Yusuf is the imam of the mosque in the village of Pameu Aceh. In da'wah activities in mosques, people are always reminded to be at peace with nature. This prompted him to warn the public because they saw deforestation as one of the factors that accelerated global warming. It also has the effect of destroying the natural habitat of wild elephants. As a result, elephants that no longer have habitat enter residential areas. In the forests of the island of Sumatra, conflicts often occur between wild elephants and the community.

## 6). **Almina Kacili**

Almina Kacili is the head of the church women's group in Kapatcol West Papua. Together with women's groups to help balance and protect nature through Sasi. Sasi activities are a community custom to protect nature from exploitation of marine products by fishermen.

## 7). **Soraya Cassandra**

Soraya Cassandra is an urban farmer who founded Kebun Kumara, Jakarta. Through a garden that she manages on the outskirts of the capital city, Soraya Cassandra carries out a campaign of learning from nature principles that creatively turns the land in the city green again.

## C. **Rituals**

Rituals are collective activities that are considered socially important in a culture. It is done for their own benefit, for example religious and cultural practices, festivals, weddings and funerals. Film *Universe* shows the rituals of respect for nature in order to give thanks for God's gift by the tribes in the archipelago.

### 1). **Nyepi Rituals in Bali**

At the beginning of the story, we will see a show showing Balinese local wisdom that is raised in this film, namely the Nyepi day. This can be seen from the visual at the duration of 0.45. In this visual, you can see many people wearing traditional Balinese clothes walking side by side towards the beach.

In the 2.13th duration, the audience will witness the atmosphere of Bali guided by Tjokorda Raka Kerthyasa. In this film, not only talks about the beauty of the sea and Bali's popularity in foreign eyes, but Tjokorda also helps open people's eyes to see the Nyepi ritual as a 'nap' time for nature to regenerate. Even though it's only one day a year, it makes an impact," said Tjokorda in the film.

Then a post appeared which gave a brief description of the activity, "On the days leading up to Nyepi, people carry out cleansing ceremonies throughout Bali." The character Tjokorda Raka Kerthyasa Tjokorda Raka Kerthyasa, in an interview in this film at duration 2.17 states that every village in Bali has a tradition of melasti or preservation to the sea or to springs. Melasti is a Hindu ritual in Bali which aims to cleanse the mind and body of man (Bhuana Alit) and nature (Bhuana Agung) by washing away all lethargy using Tirtha Amertha. In other words, Melasti is one of a series of events for the Nyepi holiday which means cleansing or purification, both physically and spiritually.

The melasti that appears in the duration of 4.29 is a ceremony that aims to purify or purify the Bhuana Alit/microcosm or the human self and the Bhuana Agung/Macrocosm or the universe as a whole. In this context it can be seen that this local wisdom has a noble purpose to protect the goodness of the universe and its contents.

### 2). **Sungai Utik Community Rituals**

The next film *Semesta* focuses on the life of the people in Sungai Utik, West Kalimantan. In the duration of 11.52 it is stated that indigenous peoples in this area manage the best forests in the world. With the rapid rate of deforestation, indigenous peoples are the biggest hope of the wider community for forest protection.

The people of Sungai Utik feel they have a big responsibility in protecting the forest that has been passed down from generation to generation as stated by Agustinus Pius Inam at 14.02. This is because every next generation in this community emphasizes a message that whoever lives in Sungai Utik, they own the forest.

However, this does not mean that people in this area are allowed to take whatever is in the forest at will. The community has rules, namely that no one can cut down trees carelessly without permission or without consulting the community. There is a customary rule that everyone is only

allowed to cut three trees a year. Even then, they did not carry out logging activities because of rampant illegal logging in the forest. These customary rules were conveyed at a customary meeting on 15.07 duration.

The people of Sungai Utik also have a belief in the sacred forest as shown in the duration of 18.22. A sacred forest is a forest that cannot be cut down and cannot be taken at all. This traditional belief is very beneficial for the existence of a well-preserved forest. The people of Sungai Utik carry out a gawai ritual or harvest party which is shown at 20:48 duration. This celebration is a thanksgiving for the harvest in one planting season. This is a reciprocal ritual as well as restoring the balance of nature. During celebrations such as at 9:15 p.m. the souls of the ancestors are called to attend the thanksgiving party through offerings and lively drum beats on the night before gawai.

The joy of the people of Sungai Utik seemed to appear at 22.00 hours welcoming guests at their harvest party. The celebration is a form of gratitude for the indigenous people towards nature, which has provided abundant natural resources.

This ritual is shown at 11:47 pm as a step to cleanse the village from various invisible things and to re-balance the energy in the village after being visited by guests from various places with their own energy.

The way of life and rules of life for the people of Sungai Utik provide a very important lesson in forest conservation efforts. Indonesia has a lot of forests, but most of them have also been damaged by massive exploitation. The film also describes data that in the last century, 50% of Kalimantan's forests have been lost due to deforestation. Globally, this process contributes 15% of emissions that cause climate change. It can be understood that local wisdom is a big hope in forest conservation efforts.

### **3). Rituals at Bea Muring, Manggarai, East Nusa Tenggara**

The third part of this film portrays the struggle of the people in the village of Bea Muring, Manggarai, East Nusa Tenggara, led by Father Marselus Hasan. Romo Marselus Hasan talked about his anxiety when he saw many people using generators to get electricity. This triggers a lot of air pollution generated as well as noise every night.

Departing from this problem, the idea emerged to make electricity from hydropower. This idea of course will have a good impact on society and the environment. By utilizing natural water flow, micro hydro becomes an environmentally friendly power plant. An environmentally friendly technology will certainly also be friendly and good for humans. This film sends a message to the wider community, especially for the 1.6 million families in Indonesia who do not have access to electricity, micro-hydro is a solution that is more pro-nature.

Romo explains in this Semesta film that what he and the community are doing to protect the environment is an adherence to teachings and beliefs. In the church there is an appeal for people to be able to protect the environment. Father Marselus Hasan also conveyed the teaching that humans are given the mandate to protect and care for God's creation. Humans are given the freedom to control nature, but are also required to protect and maintain it. These teachings and concepts have a positive value for the sustainability of the universe and even humans themselves.

### **4). Sasi Traditional Rites in Papua**

Damage to nature does not only occur in land areas, but also waters or seas. Indonesia as a maritime country has a wide sea. One of the wealth of marine biota that is very famous in Indonesia and even the world is Raja Ampat, Papua. In the film Semesta, it is conveyed that Raja Ampat is one of the areas in the world that is vital for the development of marine biota. This is because Raja Ampat is home to 75% of the world's coral reef species and 1,400 fish species as shown in the duration of 37.51.

With the threat of rising sea levels and overfishing, people in these islands have ways to protect

their coastal areas which are their source of life. This method is a custom called Sasi.

Sasi is a custom in the eastern islands of Indonesia, especially Papua, which prohibits people from taking marine products in certain areas within an agreed period of time. As shown in the duration of 40.08.

Sasi is a guarded and protected place, no one is allowed to take anything in that area. Residents of Kapatcol Village are preparing to open Sasi for a week after being closed for six months as shown in the video. The people in this village are strongly opposed to excessive harvesting of marine products because this has a bad impact.

The local wisdom of the Raja Ampat people is a portrait of learning for the wider community about ways that can be done to protect marine ecosystems.

### **5). Rituals in Pameu Village, Aceh**

The natural problem that arose in Pameu Village, Aceh, was the entry of elephants into villages or villages. The entry of this elephant as a result of the loss of elephant habitat due to forest destruction. In the film *Semesta*, it is stated that in one generation, Sumatran elephants lose 50% of their population and 70% of their habitat. This resulted in elephants entering the village and destroying crops.

Responding In this regard, Muhammad Yusuf, who is a priest in Pameu Village, Aceh, always tries to remind residents through lectures to preserve the environment. Even lectures are given early on to children. The concept that is held firmly and carefully taught is good human, good nature. Bad man, bad nature.

After stories from the East, the *Universe* also brings stories from the West. Shows how the people of Pameu, Aceh, whose fields and gardens were damaged because wild elephants from the forest descended on the village. However, from this case, the village community complied with making peace with nature to get to know each other and understand each other better. They carry out a prayer together to prevent damage caused by elephants.

### **6). Thayyib Cultural Rituals and Permaculture in Imogiri, Jogjakarta**

Like the story from Yogyakarta, Iskandar Waworuntu, who years ago decided to migrate from his former life and live from a piece of dry land, a place he named Bumi Langit. Through a commitment to practice thayyib for a duration of 01.06.42, Iskandar Waworuntu with the support of his family used permaculture knowledge to reconnect with nature. Iskandar and his family who practice collaboration between permaculture and thayyib, to focus on the mutual relationship between humans and nature.

The Iskandar Waworuntu family conducts permaculture training for the community which is an agricultural model that mimics natural ecosystems. We witnessed this permaculture training on 01.13.12

They open the door for anyone to learn and share in Bumi Langit in spreading understanding to consciously return to goodness. This training emphasizes the mutual relationship between humans and nature as shown in the duration of 01.13.09.

### **7). Rituals in the City of Jakarta**

*Universe* closed with a story from the Capital which alludes to an urban garden in the middle of Jakarta as a solution for city people so that they are not cut off from nature and also respect every inch of urban land which can be a fresh source of life when used for nature.

## **D. Value**

The essence of the “onion diagram” is formed by values. Hofstede describes that value is a general tendency to prefer certain circumstances, (cf. Hofstede 2001, 9). Values are also defined as feelings with a strong positive or negative orientation. In parenting, values play a special role because values are one of the first contents that children learn in life. Geert Hofstede, who



describes culture as a process that is open to change. Geert Hofstede also re-wrote his ideas with Gert Jan Hofstede, and Michael Minkov (2010). This theory is based on Hofstede's study of differences in national culture and different perspectives between people from different cultures. According to this theory, people from different cultures can be more objective in assessing situations or problems, because they can take different viewpoints and consider different values in decision making. Hofstede emphasizes the importance of different experiences and the ability to understand and appreciate cultural differences in developing the ability to think objectively (in UM Kamajaya Al Katuuk, 2023). Most people are not aware of their values because these values are learned early and unconsciously. . Moreover, they are used on a daily basis which also contributes to their subconscious usage. Hofstede emphasizes the importance of different experiences and the ability to understand and appreciate cultural differences in developing the ability to think objectively (in UM Kamajaya Al Katuuk, 2023). Most people are not aware of their values because these values are learned early and unconsciously. Moreover, they are used on a daily basis which also contributes to their subconscious usage. Hofstede emphasizes the importance of different experiences and the ability to understand and appreciate cultural differences in developing the ability to think objectively (in UM Kamajaya Al Katuuk, 2023). Most people are not aware of their values because these values are learned early and unconsciously. Moreover, they are used on a daily basis which also contributes to their subconscious usage. Values are the social principles, goals or standards accepted by people in a culture. Values are the deepest and most difficult manifestations of culture for outsiders to understand.

Through the film *Semesta*, seven stories and seven cultures prove to humans when different cultural values, religious encouragement, and local wisdom can preserve nature. The simple ways in these seven stories focus on portraying togetherness and human humility not to be greedy for nature, because reducing the pace of the environmental crisis depends on how humans respect nature. Thus, nature, culture, and beliefs are perfect interventions to know and understand the universe because the process requires sincerity, surrender, sensitivity to the surroundings, and patience.

### **3. Interpretation of the Universal Film's Religious Moderation Value**

The film *Semesta* can also be a viewing option for anyone who is missing Indonesia's togetherness, tradition, and nature, because the issue of the climate crisis is wrapped in a fresher and lighter perspective with the vibrations of cultural diversity and local wisdom that exist in Indonesia.

This film also teaches the importance of maintaining local wisdom and maintaining harmony between humans and nature. Nature itself is our true home. Imagine every day as long as we live we always depend on nature. The smallest example, every time we want to eat, we must have ingredients from nature. Likewise, if we want to clean something, we also need water as a solvent. These are just small examples, but we know that the smallest things can make a big impact. We have never realized this so that the use and management of nature has become out of control, and also the neglect of law enforcement, which should be a bulwark to protect nature. Film *Semesta* invites the audience to tour parts of Indonesia to open their eyes, hearts,

Film *Universe* is an important film for everyone to watch. This film reminds us about the importance of protecting the environment and the importance of local wisdom. This film also encourages us to take action to protect the environment.

The following are some of the values contained in the film *Universe*:

- Concern for the environment
- Appreciation for local wisdom
- Awareness of the importance of collective action
- Spirit of optimism

Film Semesta is one of the documentaries that is inspiring and raises awareness. This film invites us to think about our role in protecting the environment. This film also reminds us that we are not alone in this struggle. There are many people who care about the environment and who work to protect it. Let's all take action to make a difference.

Film Semesta takes on the role of moderation in religion significantly by presenting various characters who have different religious backgrounds, but they can still live side by side in peace and respect each other. This film also shows different traditions and religious rituals, but all are packaged in a beautiful and meaningful way.

Film Semesta is an important film for everyone to watch, especially in this time of intolerance and discrimination. This film teaches us about the importance of religious moderation and the importance of coexisting in peace and mutual respect, regardless of our religious differences.

Here are some examples of religious moderation displayed in the film Semesta:

- Tolerance
- Mutual respect
- Mutual respect
- Live side by side in peace
- Understand and appreciate differences
- Respect human rights

The attitude of religious moderation is very important to be upheld in Indonesia, which is a pluralistic country in terms of religion. With an attitude of religious moderation, we can create a more peaceful, harmonious and tolerant society.

Film Semesta is very important for Indonesia because it can help promote attitudes of religious moderation and tolerance. This film presents 7 religious figures and cultural figures from 7 regions in Indonesia, who show that Indonesia is a country rich in culture and religion. This film also shows that religious leaders and cultural figures in Indonesia can live side by side in peace and respect each other, regardless of their religious and cultural differences.

Film Semesta can help promote religious moderation and tolerance by:

- Presenting various religious and cultural figures from Indonesia who have different backgrounds, but they can still live side by side in peace and respect each other.
- Showing different traditions and religious rituals, but all packaged in a beautiful and meaningful way.
- Teaching about the importance of tolerance and mutual respect, regardless of religious and cultural differences.

This onion diagram is relevant to the commitment of director Chairunisa and producer Nicholas Saputra to strengthen religious moderation because it can help us understand the various cultural dimensions that can affect one's religious attitude.

By understanding these various cultural dimensions, we can better understand the various religious attitudes that exist in society. We can also better understand the various factors that can influence a person's religious attitude. Thus, we can be more effective in strengthening religious moderation in society.

Here are some tips to strengthen religious moderation in society:

- Respect religious and cultural differences.
- Building dialogue and communication between religious communities.
- Promote tolerance and harmony between religions.

- Against religious intolerance and discrimination.
- Understand the various cultural dimensions that can affect one's religious attitude.

Film Semesta makes a significant contribution to the world of Indonesian education which is managed by religious institutional foundations in several ways. First, this film helps raise public awareness about the importance of protecting the environment. This film shows us that we all have a role to play in protecting the environment. We can do simple things such as reducing the use of plastic, saving water, and planting trees by basing educational activities based on religious principles. So that religion becomes a motivator for concern while viewing the natural and cultural environment as a field of charity together with adherents of other religions.

#### **D. CONCLUSION**

Film Semesta is a 2020 Indonesian documentary film directed by Nicholas Saputra. This film follows Nicholas Saputra's journey to various parts of Indonesia to meet people who work to protect the environment. This film highlights various environmental problems facing Indonesia, such as climate change, deforestation, and pollution.

Film Semesta contains many values that people can learn from. One of the most important values is the importance of protecting the environment. This film shows us that we all have a role to play in protecting the environment. We can do simple things like reduce our use of plastic, save water and plant trees.

Film Semesta also teaches us about the importance of local wisdom. This film shows us that indigenous peoples have knowledge and practices that have been passed down from generation to generation to live in harmony with nature. We can learn a lot from indigenous peoples about how to protect the environment.

#### **REFERENCE**

1. Effendy, Onong Uchjana. 2000. *Science, Theory and Philosophy of Communication*. Bandung : PT. Image Aditya Bakti.
2. Huriani Yeni, Eni Zulaiha, Rika Dilawati. 2022. *Pocket Book of Religious Moderation for Muslim Women*. Bandung; Masters in Religious Studies at UIN Sunan Gunung Jati Bandung.
3. Jupri, Ahmad. 2019. *Local Wisdom for Spring Conservation (Case Study in Lingsar Lombok Barat-NTB)*. Mataram; LPPM Unram Press.
4. Katuuk Kamajaya, Santje Iroth, Salmin Zakaria. *Behavior Psychology Learning Management of Cultural Change Conflict based on the Media Film the Last Samurai*.
5. Ngatno. 2015. *Textbook of Business Research Methodology*, Faculty of Social and Political Sciences. Semarang; Education Development and Quality Assurance Institute, Diponegoro University, Semarang.
6. Ningsih, Widya Lestari. 2020. *Universal Synopsis of the Struggle of 7 Figures Against Climate Change*. Accessed on 08 May 2023 at [kompas.com](http://kompas.com)
7. Riadi, Muchlisin. 2012. "Understanding, History, and Elements of Film." <http://www.kajianpustaka.com>, accessed on 15 May 2023 .
8. Sadya, Sarnita. *Map of Regional Languages in Indonesia, Which Province Has the Most*. Accessed on 08 May 2023 at [dataindonesia.id](http://dataindonesia.id)
9. Saifudin, Lukman Hakim. 2019. *Religious Moderation*, Jakarta; Research and Development and Training Agency of the Ministry of Religion of the Republic of Indonesia.
10. Suranto, 2016. *Character Education Values Contained in "Mario Teguh Golden Ways"*. Faculty of Social Sciences, Yogyakarta State University email: [suranto@uny.ac.id](mailto:suranto@uny.ac.id) Abstract:



11. Writer team. 2012. Big Indonesian Dictionary. Jakarta ; Main Library Gramedia.
12. Tsuuri Sofyan. 2015. Opportunity Character Education in Building National Character. Jember; IAIN Jember Press
13. Yuliana, Cicin. 2023. Wow, it turns out that Indonesia has 718 regional languages. This is the list. Accessed on 08 May 2023 at detik.com
14. Zoebazary, Ilham. 2020. Dictionary of Television and Film Terms. Jakarta; Main Library Gramedia.