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Heritage of Nusantara specializes in religious studies in the field of literature either contemporarily or classically and heritage located in Southeast Asia. This journal warmly welcomes contributions from scholars of related disciplines.

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INDONESIAN CULTURAL SYSTEM AND THE UNDERCURRENT

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Abstract

Indonesia is known to the world not only for its multi religious ethos but for its unique cultural legacy, nurtured by its people who, as individuals, adhere to quite a wide variety of different faiths and beliefs. The author tries to give a narrative on those Indic elements in particular which have substantially influenced the social system of Indonesia. The paper deals with the historical perspective and how the present day Indonesian cultural system allows that the traditions of Ramayana, Mahabharata and other Indic folklore survive throughout the archipelago. It will also assess how the state's patronage of these unique cultural traditions has made possible the preservation of these inexpensive customs which not only grant to the general mass a unique identity but also gives them a strong feeling of belonging to a common culture. The study establishes India's strong cultural links with Indonesia by providing evidence of the deep route by which the oral traditions of mythological epics in Indonesia i.e. Ramayana and Mahabharata puppetry and also its dance forms (similar to the pattern of Ramleela in the northern part of India) came to be in the archipelago at all.

Keywords: *Indic Elements, Mythological Epics, Mutual Cooperation, Kejawen, Sundanese Culture, and folklore*

Abstrak

Indonesia adalah salah satu negara yang dikenal seluruh dunia tidak hanya untuk etos berbagai agama tetapi juga untuk warisan budaya yang unik dan dipelihara oleh warga negara Indonesia yang mewakili berbagai agama. Penulis mencoba memberikan narasi pada elemen India yang telah secara substansial dipengaruhi sistem sosial Indonesia. Artikel ini memberikan perspektif sejarah untuk melihat sistem budaya Indonesia dengan analisis deskriptif, bagaimana tradisi Ramayana, Mahabharata dan beberapa cerita rakyat Indonesia yang bersumber dari India dan sudah dikaitkan dengan kehidupan sehari-hari di Nusantara. Hal ini juga akan menganalisis bagaimana patronase negara dengan tradisi budaya yang unik ini telah memungkinkan untuk melestarikan tradisi yang tinggi dan bersemangat tidak hanya memberikan identitas yang unik kepada massa umum tetapi memberikan perasaan yang kuat dari milik budaya umum. Studi ini menetapkan hubungan budaya India dengan Indonesia dengan menyediakan bukti-bukti dari rute yang mendalam dari tradisi lisan dari epos mitologi di Indonesia yaitu; Wayang, tari-tarian Ramayana, Mahabharata, dan bentuk seni lainnya.

Kata kunci: *Elemen India, Epos mitologi, Gotong royong, Kejawen, Budaya Sunda, dan Cerita Rakyat.*

From around 200 BC until the 15th. century, the whole of South east Asia was under the Indic cultural umbrella. During this period, Hinduism and Buddhism virtually ruled over the local system of governance. Even when, at a later period, Islam took over, it still made its way to Indonesia from the western coast of India via the Malay peninsula. The ancient trade system of India maintained well-established cultural and political relations with the Southeast Asian kingdoms in Burma, Thailand, Indonesia, the Malay Peninsula, Cambodia and Vietnam.

Early Indian contacts with Indonesia were established centuries before the Christian era. *Suvarnabhumi* (Sumatra) is mentioned in the Jatakas, in the Hindu epics as well as in *Mahavamsa*. However there is no sequential documentation or facts available for the names of these same Indian traders. These men mainly traded with Indonesia for spices, sandalwood, pearls and *rudrakshas* *Elaeocarpus ganitrus* but they were also instrumental in establishing links between the two states.

A new DNA analysis of a tooth found with imported pottery in Bali evidences the presence of Indian traders in the region during the late first millennium BC.¹ There is evidence to show that, from 3500 BC till 500

BC, there was active trade between the two countries. The Balinese were buying large amounts of Indian pottery. It is also clear that, during a later phase, when traders largely travelled by sea, they brought Hindu priests with them, who intermingled with the locals who were accepted by the same without any resistance. There must also have been instances of Indian traders marrying the locals and thereby assisting the spread of the Hindu religion. It is evident that Indian kingship and its contemporary system of governance was attractive to the local rulers; they willingly adopted this system of governance, which put the king's status on a par with that of God. Hindu religion and culture were accepted throughout Java, Bali and Sumatra, and so too was Buddhism. Finally Islam entered Indonesia through its eastern part of Sumatra. Each of these three religions: Hinduism, Buddhism, and Islam came to Indonesia from India. The cultural impact from India is pervasive throughout Indonesia - in Java, in Bali, Sumatra, Kalimantan etc. People in these areas exhibit traits that do not differ from those of mainland India. India is not only the source of spiritualism for Hindus and Buddhists - Muslims also see India as somehow part of the Indonesian cultural fraternity.

We tend to define ourselves in terms of culture; we distinguish one society from another. The whole world is thus a great range of cultures. Culture permeates every aspect of our lives from the most prosaic: living, eating, and clothing, to the most developed heights of art, music, and philosophy. The presence of Indic culture pervades Southeast Asian as a whole but, most particularly, it pervades the Indonesian archipelago. Every aspect of the daily lives of the Indonesian common people reminds us of the glories of our shared cultures. Indonesia got this unique culture metamorphosed into a new form: a powerful cult which endows the entire archipelago with the philosophy of "*Bhinneka Tunggal Ika*"; unity in diversity; these words are inscribed in the Indonesian national symbol and are mentioned in Article 36A of the Constitution of Indonesia "*Pancasila*" (*panchasheel as pronounced in Hindi*). This symbol is gripped by the Garuda's claws. The Garuda is a mythological bird - the mount of

Lord Vishnu. (Nyoman I Pursika, “Kajian Analitik Terhadap Semboyan ”*Bhinneka Tunggal Ika*”.²

Bharat in Indonesia

Sumatra stretches from its westernmost province, Aceh, until Bandar Lampung; its easternmost providence. Then comes Java, Bali, Sulawesi and then West Papua. These regions are filled with Indic elements which an Indonesian native can perceive better by knowing a little more about the mainland Indic culture. The innumerable cultural traits of Indonesians starting from child birth till death not only involve the family but entire societies, villages and towns. The Indonesian community system which truly embodies the theory of *gotong-royong*,³ *kejawen* or *kebatinan*⁴; these strong undercurrents hold the key to cultural economic self- sustenance on the village and semi-urban level. This is what binds the entire nation into a common identity. This common identity, I would say, is something which exists independent of the fact that 88 per cent of Indonesians adhere to the Pan-Islamic ethos because they are Muslims. Indeed, these Muslims take pride in associating themselves with Mahabharata and Ramayana, as an integral part of their daily lives.

There are four major cultural regions in Java, namely *Kejawen* (the Javanese heartland), the northern coastal region of Java, the Sunda area of the West Java, and the easternmost part, which is known as Blambangan. *Kejawen* contains Java’s dominant and vibrant culture; most of the native aristocracies of Indonesia arise from here. Indonesia’s top army, business and political elite are from here.

The Sundanese; the second largest ethnic group in Indonesia, has Bandung and its surrounding region as its central location. The *Kejawen* and Sundanese cultures are deeply rooted in Hindu-Buddhist tradition. Their traditional songs, handicrafts, rituals, puppetry are living examples of an ancient Hindu- Buddhist culture.

I remember listening to a Sundanese song in a restaurant in Bandung, the West Java.

Figure 1 Javanese men performing rituals



**Dewi Sinta Dewa – Kasasarmah Gan
Di Alas Roban Alah Dewa Rama Mika
Cinta – Mika Cinta Kasasama
Hiji – Hiji Dasar Dasar Kabangsaan
Hiji Dasar Da Kabangsaan⁵**

This Sudanese song depicts Rama and Sita who get lost in the forest, their love blossoms with the feeling of nationalism.

From 9th century till late 16th century there were a variety of Hindu-Buddhist kingdoms across the archipelago: Srivijaya, Sailendra, Mataram, Kediri, and Singasari. These realms endowed the entire archipelago with deeply rooted Indic elements.

The most popular epic of India, Ramayana, began its journey at the end of the first millennium towards Southeast Asia. The Ramayana relief at Pramabanan and Panataran, the largest Hindu temples of ancient Java which were built during the Majapahit kingdom, depicts substantially the most popular Indonesian Ramayana today; that is Kakawin and according to Prof Kapila Vatsyayan, the Kakawin Ramayana is very close to Bhatti Kavya, and Hanuman Nataka and Bhusundi Ramayana.⁶

Even today, an oral narrator, well-known puppeteer Sujivo Tejo, recites the story of Ramayana during his *wayang kulit* (leather puppets) performances.⁷ Below is an excerpt from one of the Sujivo Tejo's recitations during a leather puppet performance.



The ancient Indonesian traditional Ramayana is presented here using the art of shadow puppets. The topic is the “*Fall of Kumbhakarna*” Ravana wakes Kumbhakarna to fight Rama. Kumbhakarna advises Ravana to return Sita and seek peace. If despite that there is war, he will fight. Kumbhakarna brings Rama to Ravana by stealing him away from his camp. Hunamuana, Rama’s protector on waking finds Rama missing and flies out in search for him. Kumbhakarna brings Rama and Ravana together and advises peace after return of Sita to Rama. Rama refuses peace saying that the return of Sita was only one of the objectives of his war. He really was there to

destroy the arrogance of Ravana. Ravana tries to attack Rama in his anger, but Kumbhakarna restrains him. Hanuman reaches in the meantime and rescues Rama. With the failure of the talks Kumbhakarna goes to battle. Kumbhakarna conveys to Bibhishana that he wants to die in battle at the hands of a great saint. Vibhishana knows that the greatest saint in Rama's army is Laxman. In the end Kumbhakarna dies in the hands of Laxman.

Ramayana and Mahabharata-based music and performing arts are received by larger audiences in Indonesia than they are in India itself. There is not a single big city in Indonesia where these kinds of performance are not a part of daily entertainment.

There is strong reference of this unique assimilation of cultural transition in the Sanskrit inscriptions 4th century AD. (J.S. Lansing¹, A.J. Redd², T. M. Karafet², J. Watkins³, I. W. Ardika⁴, S. P. K. Surata⁸, J. S. Schoenfelder⁵, M. Campbell³, A. M. Merriwether⁶ and M. F. Hammer¹ *An Indian Trader in Bali ?*, Volume: 78 Number 300, Page 287-293). It's evident that Indian kingship and the contemporary state administration system were very attractive and appealing to the kings of Southeast Asia and probably these two epics Ramayana and Mahabharata became a strong medium for its permeation.

Java, the most populated and culturally vibrant islands of the country of Indonesia witnessed decline of Hinduism as Islam pervaded forcefully during 13th Century and making pervasive impact over the entire archipelago. Hinduism started cornering itself in Bali where it remained untouched as the aboriginal people remained firm against letting any other religion to sneak in.⁸ The most important parts of this shifting process of Javanese-Hindu migrants were the artists and craftsmen who were not welcome in Java for their unique craftsmanship as it was against the ethos of Islamic practices; accordingly they made Bali their home and contributed richly to the locally prevailing cultural practices.⁹ These all gradual changes made Balinese to consider themselves as the protector of the holy land of the gods and they devoted much of their time in a continual series of colourful religious observances, offerings, purification rites, temple festivals, processions, dances, mass cremations, and other religious ceremonies and the substantial part of the traditions remained till date.

The eastern region of India mainly consisting West Bengal, Bihar, Jharkhand, Odisha has a lot of common linguistics characteristics.¹⁰ Mughal attack and further invasions during 13th century weakened the Hindu and Buddhist kings, most of whom were consequently compelled to convert to Islam.¹¹ Bihar and West Bengal remained partly under the Mughal Empire during the 16th and 17th centuries. However, Odisha remained a powerfully Hindu realm under the rule of the Somavamsi/Keshari dynasty. Cultural exchange between Odisha and the Indonesian archipelago persisted until a late period.¹² Odisha claims its deep cultural impact on Indonesian archipelago until the present day. There are a lot of similarities between the Lingaraja temples of Bhuvaneshwar, Odisha, and the Prambanan Hindu temple of eastern Java.¹³

Socio-Religious Pattern

The (partial) pan-Islamic impact is discernible today among Javanese and Sumatrans above all in the use of headscarf, while going outside the home, by Muslim women. The Islam adhered to by the majority of the people does not strongly mirror radical pan-Islamic views. The important aspect in Indonesian society today is that international tourists get attracted towards day-to-day cultural practices which are very dominant in every Indonesian's life. Java is the home of the majority of the Indonesians. It has strongly impacted the entire archipelago (even other islands, i.e. Sulawesi, which are thousands of kilometer away) over the course of time.

Millions of tourists across the globe visit Bali and other parts of Indonesia every year and get fascinated and imbibe themselves in the heavenly cultural environment which they don't find in other island nations. On Bali, in Rabindranath Tagore's words: "Wherever I go on the island, I see God", because there are thousands of Hindu temples all around Bali that makes it one of the most attractive tourist places across the globe.¹⁴

Bali, comprising majority Hindu communities, has witnessed an influx of 275,617 foreign tourists, an of 15.7% month-on-month as per the data till June 2012.¹⁵ A general market survey shows that one of the main reasons behind this continuous inflow of international tourists to Bali are indeed the culture-based services available to the tourist. A culture-based

tourism industry spontaneously necessitates social inclusion wherein all types of communities participate within their cultural framework and this what most attracts the tourist. This has not only helped them in realizing the potential of the cultural power of their society but also institute a continuous source of revenue generation.

As the world recessed economically during the period of 2009-2010, countries having diverse cultural communities fought the recession with great resilience and the impact was not as it was pitiable in some of the developed countries. Indonesia, the largest archipelagic country in the world, with more than 300 different ethnic groups, successfully overcame the recession to a great extent by promoting culture-based tourism.¹⁶ This was mainly due to the self-channelled economy of culturally strong and diverse societies; this is a theory that well befits Indonesia.¹⁷

Every Balinese tends to represent himself as a member of a common culture which is mainly Hindu but still embellished with a veneer of Animism and Buddhism. He may consider himself as belonging to one of the nine Hindu sects that existed in ancient Bali i.e. *Pasupata, Bhairawa, Siwa Shidanta, Waisnawa, Bodha, Brahma, Resi, Sora and Ganapatya*. While worshipping “*gramdevata*” (village deities), Balinese Hindus are no less practitioners of Hinduism than are the Hindus of mainland India. The main deities; Brahma, Vishnu and Mahesha (the creator, protector and destroyer) remain on the top besides numerous gods and goddesses of the mountains, seas, the rivers and of the entire individual, natural, and empirical phenomenon. The main four castes system also migrated to Balinese Hindus; however it could not remain very strong as migration from other islands continued leaving the system weak. Therefore the loose caste system has been disintegrating fast.

According to a Professor Jan Hendrik and Wisnu Wardano who have recently authored a book “*Tri-Hita Karana*” a Balinese Hindu philosophy that says peace and liberty are obtainable in our lives only when we appreciate three harmonious entities, the Gods blessed life and created nature, the nature offers needs of human beings and, to build temples to worship, to hold various Hindu ceremonies, to make daily offerings, to preserve nature, and to discuss and solve problems together. If Balinese

leaves its culture it may become one of the cash-based tourist destinations like Phuket or Pattaya in Thailand says Wisnu Wardana. (Jan Hendrik & Wisnu Wardano, 2013:36-48).

Assimilation of Culture through Ramayana and Mahabharata

The popularity of these two epics is deeply engraved among the mass at par with the social hierarchy. According to my personal observation, Indonesians today stick to more Indic culture more closely than the people of any other country that has been historically influenced by Hinduism. The best part of this story is that the popularity of Indic culture is not limited to the tiny Hindu community of Bali but the entire rest of the nation seems to be associated with the basic fundamentals of Hinduism. This adherence may not be in the form of prayers or ritual but rather in secular everyday life. According to the 2010 Census, there are a total of 4,012,116 Hindus scattered across Indonesia.¹⁸

No.	Province	Total	Hindu	% Hindu 2010
	Indonesia	23,76,41,326	40,12,116	1.69%
1	Aceh	44,94,410	136	0.00%
2	Sumatera Utara	1,29,82,204	14,644	0.11%
3	Sumatera Barat	48,46,909	234	0.00%
4	Riau	55,38,367	1,076	0.02%
5	Jambi	30,92,265	582	0.02%
6	Sumatera Selatan	74,50,394	39,206	0.53%
7	Bengkulu	17,15,518	3,727	0.22%
8	Lampung	76,08,405	1,13,512	1.49%
9	Kep.Bangka Belitung	12,23,296	1,040	0.09%
10	Kepulauan Riau	16,79,163	1,541	0.09%
11	DKI Jakarta	96,07,787	20,364	0.21%
12	Jawa Barat	4,30,53,732	19,481	0.05%
13	Jawa Tengah	3,23,82,657	17,448	0.05%
14	DI Yogyakarta	34,57,491	5,257	0.15%
15	Jawa Timur	3,74,76,757	1,12,177	0.30%
16	Banten	1,06,32,166	8,189	0.08%
17	Bali	38,90,757	32,47,283	83.46%

18	Nusa Tenggara Barat	45,00,212	1,18,083	2.62%
19	Nusa Tenggara Timur	46,83,827	5,210	0.11%
20	Kalimantan Barat	43,95,983	2,708	0.06%
21	Kalimantan Tengah	22,12,089	11,149	0.50%
22	Kalimantan Selatan	36,26,616	16,064	0.44%
23	Kalimantan Timur	35,53,143	7,657	0.22%
24	Sulawesi Utara	22,70,596	13,133	0.58%
25	Sulawesi Tengah	26,35,009	99,579	3.78%
26	Sulawesi Selatan	80,34,776	58,393	0.73%
27	Sulawesi Tenggara	22,32,586	45,441	2.04%
28	Gorontalo	10,40,164	3,612	0.35%
29	Sulawesi Barat	11,58,651	16,042	1.38%
30	Maluku	15,33,506	5,669	0.37%
31	Maluku Utara	10,38,087	200	0.02%
32	Papua Barat	7,60,422	859	0.11%
33	Papua	28,33,381	2,420	0.09%

Hindus account for 3 percent of total population of Indonesia, with 92.9 per cent of those Hindus living in Bali. An actual majority of Ramayana and Mahabharata puppet players are in fact Muslim.

Evidence of Indic culture in Southeast Asia and in Indonesia in particular differs from the evidence of Indic culture in the rest of the world in that Indonesians still consider Ramayana and Mahabharata as their own ‘home-grown’ products. Indeed, some Indonesian puppet performers don’t acknowledge any significant Indian migration to their soil, even over the last few centuries. Though there is no tangible evidence for any native creation of either of these two epics, the Ramayana and Mahabharata seem somehow to belong to the Indonesian archipelago. They are so culturally and socially intertwined in the general lives that the people that some Indonesians believe that the events celebrated in these two epics entirely took place in their own archipelago.

India has the largest Diaspora in the world after China. The Indian overseas community which is expected to number 25 million is scattered all across the globe.¹⁹ Wherever Indians have migrated, they have brought

their cultures and traditions with them influencing the local culture adding values to the existing social system. They assimilated with the local culture and traditions but kept their Indic identity intact. This assimilation gave birth to a unique culture which is soft, acceptable, vibrant and attractive to the outside community. The important aspect of this assimilation is; it is not much different from the undercurrent even though it may have remained in some far-flung place for a very long time. Another important aspect of this assimilation is, as I have myself personally observed, that it maintains the original Indic values even though those Indic values keep changing in the mainland itself over the course of time. One may observe, for example, the etiquette when one Indonesian is giving or offering something to another i.e. money, gift, food, or water. They lightly touch the right arm elbow as if giving support to the arm. This is a polite and refined gesture. This same social etiquette is still prevalent in the eastern states of India i.e. Bihar, Orissa, Bengal and other parts of India as well.²⁰

There are so many ways - theatre, ballet, songs, puppetry in which the tales of Ramayana and Mahabharata are expressed around the world. And yet South east Asia, and Indonesia in particular, have their own special perspective.



Figure 2. Lingaraj Temple of Bhubaneswar, Odisha²¹



Figure 3. Prambanan Temple Complex in East Java

Oral tradition of Indonesia is as old as it is in the adjacent regions: Burma, Malaysia, Thailand, and Laos. However the mode of oration or performance in Indonesia differs from those of mainland India.²²

In Indonesia, the tales of the Ramayana and Mahabharata appear in ballet performances, masked dance drama, and Wayang shadow puppetry. These performances are not just ritualistic functions, but part of their everyday social life, despite the adherence to Islam of the majority of the population. There are numerous Ramayana shows taking place every day in the villages and towns in Indonesia as well as in India. It's worth noting that even today, when there are numerous electronic modes of entertainment available, both audio and visual forms the theatre performances of Ramayana and Mahabharata still make a substantial portion of mass entertainment in Indonesia.

Commonality of Folklores

As is general in the phenomenon of folklore, Indonesian lore has a long tradition of oral recitation, mainly related to the life histories of kings, mythical heroes, legendary figures who built the great Hindu and Buddhist temples i.e. Prambanan and Borobudur in Java, and legendary warriors

from the 9th century onwards. The bulk of oral Indonesian tradition is drawn from the Ramayana and Mahabharata.

Just as in Maithili and Bhojpuri folklore, Indonesian tradition is associated ritualistically from the childbirth ceremony until the death ceremony. Apart from the Ramayana and Mahabharata traditions, there are other oral traditions; i.e. *pantun* (a Malay oral form of expression which also prevalent in Indonesia), *tembang* (a Javanese poetry especially the Kawi language is traditionally recited in verse form. The standard forms are divided into three types, *sekar ageng*, *sekar madya*, and *tembang macapat*. Tembang traditions follow strict rules of poetic construction and pattern which is very influential in gamelan), children chanting, Javanese and Sumatran dance drama and puppet or shadows shows of traditional legends.

In their worship of *gramdevata* (the village deities), Balinese Hindus are no less Hindu in practice than equivalent Hindu people in mainland India. The main Gods; Brahma, Vishnu and Mahesha (the Creator, Protector and Destroyer) remain on the top beside numerous lesser gods and goddesses - of mountains, seas, rivers across the gamut of individual natural and empirical phenomenon. The main (four fold) caste system also migrated from Indian to Balinese Hindus. However, this caste system remained comparatively weak in the face of substantial migration to Bali from other islands round about. Thus this caste system, already weak, has lately been fast disintegrating.²³

Here I would quote “*International Journal Of Multidisciplinary Educational Research, Issn: 2277-7881, Volume 1, Issue 4, Sept 2012*” The author says the practice of animal sacrifice in India is now obsolete. However, in Bali it remains intact referring the name of Bhairava. (Kala Bhairava, one of the forms of Bhairava is the fierce manifestation of Shiva associated with annihilation and is also subjected to be sacrificial rituals in all over India and Nepal). The article has substantial inputs about the rituals related to worship of shakti (another form of shiva).

In Indonesia, the tales of the Ramayana appear reflected in ballet performances, masked dance drama, and Wayang shadow puppetry. Ramayana is not just an epic to be read in Indonesia. In fact, it's a part of

their everyday society despite their adherence to Islam. I think there are numerous Ramayana shows taking place every day in villages and towns across Indonesia, perhaps more than in any other part of the world with Hindu associations. There are various forms and modes through which they exhibit the Ramayana. There are various kinds of ballet ranging from 2 hour shows to whole all-night performances. As mentioned, its deep rooted in their societies, in their values system, behavior they have also adopted similar to the main characters' name of Ramayana i.e. Rama, Sita, Lakshmana, Hanuman, etc. In that the Indonesians figures in the Ramayana and Mahabharata are pious and sacred individuals, they also serve as 'baby names' to modern Indonesian parents generally.

Ramayana ballet in Indonesia cannot rightly be compared to similar performances in other parts of the world. Ramayana art, music, and dance is on the state school curriculum and performers must first graduate in art from school. Indonesian Ramayana ballet is the most admired art form in Indonesia. The performance is a confluence of Javanese arts such as dance, drama and music on one stage. The stories presented in these performances are similar to those depicted on Prambanan, a plethora of Hindu temples built by the Mataram Kingdom during the mid 8th Century AD. The temple was built to honour Lord Shiva and its original name was Shiva-grha (the House of Shiva) or Shiva-laya (the Realm of Shiva).²⁴ The entire Ramayana cycle, as depicted by Indonesians, is very similar indeed to the traditional oral recitation in India. The entire story is divided into four parts long story is summarized in four scenes, namely the kidnapping of Sita, Hanuman's mission to Sri Lanka, the death of Kumbhakarna or Ravana, and the meeting of Rama-Sita.²⁵

Conclusion

The Indonesian archipelago comprises culturally vibrant communities and each community is somehow assimilated with other communities while retaining their own identity. This strong cultural base has left Indonesia noticeably more tolerant than any other Muslim majority country in the world. Indonesia too has been partially influenced by the Pan-Islamic movement but, unlike in other Muslim majority countries, religious tolerance in Indonesia has, since its inception as nation state, been directly

reflected in its Constitution, popularly known as *Undang-Undang Dasar Republik Indonesia 1945*. Thus Indonesia can serve as a role model to other Pan-Islamic countries, where religious aggression in every walk of life has tended to mar the development of civil society.

Endnotes

1. <http://millenniumpost.in/NewsContent.aspx?NID=143494>.
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3. Gotong Royong is an Indonesian term which means to work together or to cooperate in order to get the desirable result. https://id.wikipedia.org/wiki/Gotong_royong.
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Heritage of Nusantara is a peer reviewed journal using bilingual (English and Arabic). journal is the areas covering Indonesia, Malaysia, Brunei, Southern Part of Thailand (Patani), Singapore, Timor Leste dan Southern Part of the Philipines (Sulu).The aim is to introduce the richness of the Heritage of Nusantara in particular, to show its relations and contributions to the world heritage as well as to offer a wide variety of analysis on how to preserve and develop the richness of the Heritage of Nusantara. Therefore, the Journal welcomes the papers from the scholars and expert from all disciplines of humanity, social sciences and religious studies related.

The article submitted should be original based on academic works. The article submitted is never published before in any journal or is being reviewed for possible publication. All the articles submitted will be reviewed by certain editors, editorial board as well as blind reviewers appointed by the journal. Any article does not meet the requirement of the guidelines will not be considered and will be declined.

The number of the words is between 10000 to 15.000 words. References, tables, figures, appendices and notes are included in those words. As for the abstract is 150 words with 5 key words. The articles

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Reference to a publication from a corporate body (e.g. a government department or other organization).

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[http:// Bournemouth.ac.uk /service depths /lis / LISPub / harvardsyst.html](http://Bournemouth.ac.uk/service/depths/lis/LISPub/harvardsyst.html) (accessed 15 april 1996).

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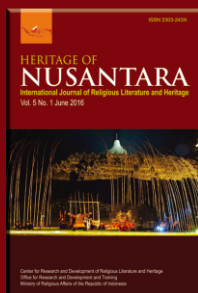
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