

Identity and Diversity in the Hudoq Dance: A Review of Religious Moderation Based on Ancestral Heritage Among the Dayak Tribe

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Abstract: *The study of culture in the Dayak Wehea community continues to evolve, but various studies often overlook an examination of the religious identity displayed. This religious identity becomes a practice of religious moderation born in the Dayak Wehea community. Therefore, the author investigates how religious moderation is displayed through the identity and symbols contained in the Hudoq dance in the Dayak Wehea community. This article aims to discuss the Hudoq dance as one form of identity and heritage-based diversity in the Dayak Wehea tribe, particularly in the context of examining religious moderation. The Hudoq dance is not only an ethnic identity but also an ancestral heritage, serving as a religious practice in the community. This research combines field and literature studies, collecting data through interviews, documentation, and relevant literature. The data is discussed using a descriptive-analytical method with a qualitative approach. The article concludes that the practice of religious moderation in the Dayak Wehea community can be observed through the religious values displayed in the Hudoq dance. These religious values include the principles of unity, peace, tolerance among religious communities, and the balance between humans and the universe. The religious values presented in the rice harvest festival and the Hudoq dance contribute to the creation of unity and harmony in the Dayak Wehea community and its surroundings.*

Keywords: *Religious Moderation; Interreligious; Hudoq Dance; Ancestral Heritage; Dayak.*

Abstrak: Kajian tentang kebudayaan di masyarakat Dayak Wehea terus mengalami perkembangan namun berbagai kajian yang ada luput mengkaji identitas keberagaman yang ditampilkan. Identitas keberagaman ini menjadi praktik moderasi beragama yang dilahirkan di masyarakat Dayak Wehea. Oleh karena itu penulis meneliti bagaimana moderasi beragama ditampilkan melalui identitas dan simbol yang terkandung dalam tarian Hudoq di masyarakat Dayak Wehea. Artikel ini bertujuan mendiskusikan tentang tarian Hudoq, sebagai salah satu bentuk identitas dan keragaman berbasis warisan leluhur pada suku Dayak Wehea, khususnya dalam meninjau moderasi beragama. Tari Hudoq merupakan tari yang tidak hanya menjadi identitas kesukuan sekaligus warisan leluhur, tetapi juga menjadi praktik keagamaan di masyarakat. Penelitian ini dilakukan dengan jenis penelitian lapangan dan pustaka sekaligus, sehingga data dikumpulkan melalui wawancara, dokumentasi, serta literatur-literatur terkait topik kajian. Data-data tersebut didiskusikan dengan menggunakan metode deskriptis-analitis dengan pendekatan kualitatif. Artikel ini menyimpulkan bahwa pengamalan moderasi beragama yang berkembang di masyarakat Dayak Wehea dilihat melalui nilai-nilai keagamaan yang ditampilkan dalam tari Hudoq. Nilai-nilai keagamaan ini meliputi nilai persatuan, perdamaian, toleransi antar umat beragama, dan nilai keseimbangan antara manusia dengan alam semesta. Nilai-nilai agama yang ditampilkan pada kegiatan pesta padi dan tari Hudoq menjadi salah satu faktor pendorong terciptanya persatuan dan kesatuan di lingkungan masyarakat Dayak Wehea dan sekitarnya.

Kata kunci: *Moderasi Beragama; Interreligious; Tarian Hudoq; Warisan Leluhur; Dayak.*

INTRODUCTION

Indonesia is known as a pluralistic nation. Plurality in Indonesia is displayed in various forms of cultural richness: 1 ethnicity, language, religion 2, and others. One of the reasons for pluralism in Indonesia is the birth of ethnic diversity, which is the source of cultural diversity. Cultural diversity in Indonesia adds to Indonesia's aesthetic value.¹ The existence of the Dayak Wehea tribe in East Kalimantan is proof of the diversity of tribes in Indonesia. The Dayak Wehea is one of the many Dayak sub-tribes on the island of Kalimantan. The Dayak Wehea is a Dayak sub-tribe from the Apo Kayan family.² The Dayak Wehea tribe, which still holds strong traditional values from ancestral times until today, has become a cultural identity whose presence can be felt by various groups of society. The Dayak Wehea community, which used to be of the Kaharingan faith, today adheres to Protestant Christianity, Catholicism, and Islam. However, religious differences do not hinder the people from continuing to uphold their culture together. So, the existence of their culture can still be felt and witnessed today.

One of the results of the culture of the Dayak Wehea community is the Hudoq dance. This dance has become a well-known culture among the Dayak Wehea community. Not only does it invite the curiosity of the local community, this dance even invites the curiosity of the international community to watch it. This dance, which can only be seen once a year at the peak of the rice festival³ has succeeded in attracting interest among academics to conduct research in various fields of study. The Hudoq dance, which continues to be preserved to this day, has become an identity for the Dayak Wehea people. The meaning conveyed in the entire performance of the Hudoq dance implies the strong tolerance and implementation of religious moderation formed in the Dayak Wehea community. Religious moderation in the midst of Indonesia with its diversity has a very important role in strengthening national unity. The picture of religious moderation can be seen through tolerance towards differences, rejection of violence, especially those labeled as religion, acceptance of cultural riches and traditions, and many forms of moderation that can be formed in Indonesian society.⁴ According to the Indonesian Minister of Religion for the 2014-2019 period Lukman Hakim Saifudin, religious moderation is not only about Islam which is

¹ Made Antara and Made Vairagya Yogantari, "Keragaman Budaya Indonesia Sumber Inspirasi Inovasi Industri Kreatif," in *Senada*, vol. 1 (Bali: Institut Desain dan Bisnis Bali, 2018), 292.

² Nur Robaniyah, "Sistem Penanggulangan Suku Dayak Wehea Kalimantan Timur Dalam Perspektif Ilmu Falak Dan Astronomi" (Skripsi, Semarang, Universitas Islam Negeri Walisongo, 2018), 5.

³ Paulus Wilfridus Gobang, "Makna Simbolis Dan Fungsi Tari Hudoq Suku Dayak Wehea Di Pedalaman Kalimantan Timur," *Jurnal Komunikasi Dan Budaya* 3, no. 2 (2022): 145.

⁴ Muhammad Fauzinudin Faiz, "Moderasi Beragama: Pilar Kebangsaan Dan Keberagaman," *Kemenag.Go.Id* (blog), 2023, <https://kemenag.go.id/>

the majority religion in Indonesia, but religious moderation embraces all official religions in Indonesia. Regardless of the percentage of adherents. Because the main aim of implementing and understanding religious moderation is to realize the unity and integrity of the Indonesian nation by reviving human values and benefits.⁵

This article uses qualitative methods to gain a comprehensive understanding in order to explain descriptive research results.⁶ Existence to explain the implementation of religious moderation through cultural identity and ancestral heritage in the form of the Hudoq dance in the Dayak Wehea tribe. The analytical method in this research uses Miles and Huberman's interactive analysis. According to Basrowi and Suwandi, Miles and Huberman's interactive analysis consists of three main stages, namely data reduction, data presentation, and drawing and presenting conclusions.⁷ This article research is forming field research, all at once library research to obtain some up-to-date data related to this research. Data sources are divided into two types, namely primary and secondary sources. Primary sources were obtained through interviews with several indigenous Dayak Wehea people. Meanwhile, secondary sources were obtained through books, articles, newspapers, or documentation related to this research. There are two data collection techniques used in this research. *First*, interview⁸ with purposive sampling.⁹ Namely several Dayak Wehea figures. *Second*, this technical documentation is used to obtain research data in documents related to the study in this research. These documents can be obtained through books, journal articles, the internet, and others.

Apart from the reasons why it is important to understand religious moderation in Indonesian society. Research on the study of Hudoq dance as a richness of Indonesian art and culture is also important to study in more depth, because many previous researchers have carried out studies on this culture. Such as research conducted by Paulus Wilfridus Gobang¹⁰, which explained the meaning and function of the symbols in the Hudoq Dayak Wehea dance mask. Nur Hikmah Yanti¹¹ apart from studying the meaning and function, Yanti explains the origins behind the mask symbol *Hudok*. Seratinus Jong and Donatus

⁵ Lukman Hakim Saifudin, "Implementasi Kebijakan Moderasi Beragama Di Indonesia" (Twin Tower UIN Sunan Ampel Surabaya, Mei 2023).

⁶ Nyoman Kutha Ratna, *Metodologi Penelitian : Kajian Budaya Dan Ilmu Sosial Humaniora Pada Umumnya* (Yogyakarta: Pustaka Belajar, 2010), 244.

⁷ Basrowi and Suwandi, *Memahami Penelitian Kualitatif* (Jakarta: Rineka Cipta, 2008), 209.

⁸ Bagong Suryanto, *Metode Penelitian Sosial* (Jakarta: Kencana, 2005), 69.

⁹ Rahmadi, *Pengantar Metodologi Penelitian* (Banjarmasin: Antasari Press, 2011), 66.

¹⁰ Paulus Wilfridus Gobang, "Makna Simbolis dan Fungsi Tari Hudoq Suku Dayak Wehea di Pedalaman Kalimantan Timur," *Jurnal Komunikasi dan Budaya* 3, no. 2 (2022).

¹¹ Nur Hikmah Yanti, "Makna Simbolik Topeng Tarian Hudoq Pada Upacara Panen Masyarakat Suku Dayak," *Imaji: Jurnal Seni Dan Pendidikan Seni* 17, no. 1 (2019).

Sermada¹² focused on the meaning contained in the rites *Embob Jengea* in the Dayak Wehea community. *Embob Jengea* is the culminating activity of *Lom Plai* or rice festival and is a time for dance performances *Hudoq*. Fauzia Latif¹³ focused on the philosophy of art, the concept of dualism and mysticism contained in the *Hudoq* Dayak Bahau dance and mask. Nuryasmi¹⁴ in her article examines the origin and meaning of each dance movement *Hudoq* in the Dayak Bahau tribe in Tenggarong. Jesita Trisnawati and Purwanto's¹⁵ study discusses painting with dance objects *Hudoq*. Nila Sari Yanti and Hanita¹⁶ study about dance movements *Hudoq* for the improvement of kinesthetic intelligence in Kindergarten level children.

Previous studies illustrate the abundance of dance research *Hudoq* which has been carried out from various perspectives. However, studies focusing on implementing religious moderation through the cultural identity and ancestral heritage of the Dayak Wehea have still been missed by researchers. Therefore, this article attempts to fill the gap in this study. Thus, the problem to be answered in this research is how to implement religious moderation in cultural identity and dance ancestral heritage *Hudoq* Dayak Wehea of East Kalimantan? Based on the problems to be answered, the urgency of this research is to describe the implementation of religious moderation in the Dayak Wehea community through the phenomenon of culture, dance *Hudoq*. So, this article can become a treasure in understanding diversity in Indonesia and the role of religious moderation as a foundation for national unity.

DISCUSSION

Cultural Identity and Religious Moderation in Indonesia

Identity refers to a specific character and distinctive or special characteristics of an individual or member of a certain group or social category. In identity, there is a similarity or compatibility so that members of the group have a sense of similarity and make this compatibility or similarity into identity. This identity can also be interpreted as a distinction between groups.¹⁷ Cultural identity is an awareness of the unique characteristics of a group that a person or all members of

¹² Seratinus Jong and Donatus Sermada, "Makna Ritus Embob Jengea bagi Kebudayaan Dayak Wehea," *Perspektif Jurnal Agama dan Kebudayaan* 17, no. 22 (2022).

¹³ Fauzia Latif, "Tarian Dan Topeng Hudoq Kalimantan Timur: Suatu Kajian Filsafat Seni," *Humaniora* 4, no. 1 (2013).

¹⁴ Nuryasmi, "Dibalik Topeng Hudoq, Tersibak Cerita Asal Usul Lahirnya Tari Hudoq," *CENDEKIA : Jurnal Ilmu Pengetahuan* 1, no. 1 (2021).

¹⁵ Jesita Trisnawati and Purwanto, "Tari Hudoq Sebagai Objek Berkarya Seni Lukis," *Eduarts: Journal of Arts Education* 10, no. 1 (2021).

¹⁶ Nila Sari Yanti and Hanita, "Meningkatkan Kecerdasan Kinestetik Anak Melalui Gerak Tari Hudoq Dayak Bahau Di Taman Kanak-Kanan Negeri Pembina 2 Muara Wahau," *JEA (Jurnal Edukasi AUD)* 6, no. 1 (2020).

¹⁷ Budi Santoso, "Bahasa Dan Identitas Budaya," *Sabda* 1, no. 1 (2017): 44.

a group have related to life habits, values, customs, and language. Ethnic identity (tribe) is closely related to cultural identity. Because ethnic identity shows the cultural identity of a society.¹⁸ The many tribes in Indonesia make Indonesia rich in ethnic identity and also give birth to diverse cultural identities. The cultural diversity of each tribe in Indonesia has different characteristics, local systems, knowledge, and social structures.¹⁹ The existence of the Dayak Wehea tribe is a form of ethnic identity. The existence of ethnic identity certainly presents a cultural identity which is the face of the living habits, customs and values that exist among the Dayak Wehea community.

Nowadays, if we talk about the identity of the Dayak cultural tribe, what comes to the minds of Indonesian people is the native Kalimantan tribe, inland communities who live communally, head hunters, live in long houses, primitive communities,²⁰ people with hole shapes. unique elongated ears, nomadic livelihood, distinctive tattoos, unique dances often played, clothing with knick-knacks, farming, and hunting as part of life, in a predominantly non-Islamic society. However as time goes by, it cannot be denied that these identities have changed according to the social conditions of the people.²¹ And not all identities are given and known as facts from the Dayak tribe. The representations given globally, especially by past historical records from colonial circles and the New Order government, have ignored the cultural diversity of the indigenous Kalimantan tribe. Because the representation made at that time gave rise to negative stereotypes about the Dayak tribe as a whole. It was discovered that the Dayak tribe has many sub-tribes, each of which has a different culture and is a sign of diversity so the representation that was previously made has become irrelevant to the existence and condition of the Dayak tribe itself, especially today.²²

The identity of the Dayak tribe, which is considered truly primitive, is now starting to be refuted. Because today's facts show that not all Dayak people reject the growing modernization and continue to survive as a tribe that is considered primitive. Currently, the Dayak tribe can be found in urban areas. This means that the Dayak people live not only in rural areas but also in urban areas. In fact, many Dayak people have taken part in government institutions. Education for young

¹⁸ Santoso, 45.

¹⁹ Lena Selvia and Sunarso, "Keberagaman Hubungan Budaya Antara Suku Dayak Dan Suku Banjar Di Kalimantan," *Jurnal Antropologi: Isu-Isu Sosial Budaya* 22, no. 2 (2020): 208.

²⁰ Yekti Maunati, *Identitas Dayak Komodifikasi & Politik Kebudayaan* (Yogyakarta: LKiS Yogyakarta, 2004), 6.

²¹ Yusriadi, "Identitas Dayak Dan Melayu Di Kalimantan Barat," *Handep* 1, no. 2 (2018).

²² Maunati, *Identitas Dayak Komodifikasi & Politik Kebudayaan*, 7.

Dayak people has also developed rapidly to the level of universities.²³ People who continue to live around mountains, rivers, and forests also do not close themselves off to developments over time. They use communication and transportation tools like in urban areas. However, one unique thing that needs to be taken into account by the Dayak people who continue to live in riverbank areas, forests, and mountains is their firm determination to remain and continue to uphold their culture and the culture they practice has value as an ancestral heritage.

The existence of religious, ethnic and linguistic diversity in Indonesia which indirectly presents cultural, ethnic and social identities does not rule out the possibility of giving rise to negative views between one social group and another social group in society which could be the cause of conflict between tribes or religions. As a nation that has richness and diversity in various aspects, Indonesia certainly cannot be united by proclaiming one single truth or belief. Implementation to realize Indonesia has one single belief in various matters such as religion, ethnicity, and race, even culture will become the basis for the emergence of conflict in Indonesian society. Because basically the diversity that has been formed in Indonesia has become the characteristic or identity of this nation. Efforts to unify all aspects of life by calling for a single truth will only eliminate national identity.²⁴ So it is necessary to carry out a program to support the Indonesian nation's motto "Bhinneka Tunggal Ika". This motto is a reminder to the Indonesian people, that Indonesia is a multicultural nation. However, this pluralism does not make society different and does not have ties of unity, but instead reminds us that Indonesian society, although born from this diversity, is one unit under the umbrella of the Indonesian nation. Therefore, this unity can only be realized by maintaining unity and oneness among fellow Indonesians.

One program that is being intensively promoted is Religious Moderation. This program was initiated by the Indonesian Minister of Religion for the 2014-2019 period, Lukman Hakim Saifuddin. Even though there are other Indonesian ulama and intellectuals who also explain religious moderation, this program became increasingly popular when the Indonesian Minister of Religion promoted it for the 2014-2019 period. He said that what is moderated in religion is not religion but the way of religion or the adherents' understanding of religion itself.²⁵ According to him, religious moderation can be easily understood as an effort, or attempt by the Indonesian people as religious people to understand and practice

²³ Ahmad Muthohar and Anis Masykhur, "Islam Dayak: Dialektika Identitas Dayak Tidung Dalam Relasi Sosial-Agama Di Kalimantan Timur," *Hikmah* 11, no. 1 (2011): 4.

²⁴ Theguh Saumantri, "Konstruksi Nilai-Nilai Moderasi Beragama Dalam Perspektif Filsafat Agama," *Substantia* 24, no. 2 (n.d.): 165.

²⁵ Mustarini Bella Vitiara, "Lukman Hakim Saifuddin Berikan Penguatan Moderasi Beragama Bagi ASN Ditjen PHU," *Direktorat Jenderal Penyelenggaraan Haji Dan Umroh* (blog), 2023, <http://haji.kemenag.go.id/v4/>

religion in a way that is not excessive and does not exceed limits. Because it is excessive and beyond these limits, this creates an extreme understanding and practice and gives rise to radical or liberal movements.²⁶

At the General Stadium at UIN Sunan Ample, Lukman Hakim Saifuddin said that religious moderation is not only taught or owned by Muslims, but religious moderation belongs to all religious communities in Indonesia. He said that religious moderation upholds tolerance towards universal religious values. These values are not only believed by Islam, but every religion definitely believes in universal values such as peace, justice, humanity, unity, equality, balance, and many others.²⁷ Lukman Hakim Saifuddin introduced the term "balanced" to become a basic principle in religious moderation. Commit to always side with justice, equality, humanity and *wasathiyah* (moderate).

The Religious Moderation Program, which is being intensively instilled in the understanding of Indonesian society, is very suitable for the pluralistic conditions of the Indonesian nation. The diversity of ethnicity, culture, language and religion in Indonesia has undoubtedly created conditions that are vulnerable to division and conflict.²⁸ Through religious moderation, people are taught to be tolerant of each other with different backgrounds so that it is hoped that the unity and unity of the Indonesian nation can be realized, and can minimize conflicts or divisions that have occurred. It needs to be emphasized that religious moderation does not aim to erode or even eliminate enthusiasm for religion or alienate people from their religion. Instead, religious moderation aims to further improve the quality of religion through establishing relationships between fellow humans by cultivating, getting used to, and implementing an attitude of respect for the diversity that exists in Indonesia.²⁹ Because every religion in its teachings not only prioritizes goodness and harmony in the relationship between servants and their God. However, he also really emphasizes the primacy of goodness and harmony in the relationships between his fellow creatures.

Hudoq Dance as a Heritage of Dayak Wehea's Ancestor

The Dayak Wehea tribe geographically lives in the Muara Wahau area of East Kutai, East Kalimantan.³⁰ The Dayak Wehea community is spread across six

²⁶ Tim Humas, "Lukman Hakim Saifuddin: Pentingnya Memahami Moderasi Beragama," *Ditjen Bimas Buddha Kementerian Agama RI* (blog), 2022, <https://bimasbuddha.kemenag.go.id/>

²⁷ Saifudin, "Implementasi Kebijakan Moderasi Beragama Di Indonesia."

²⁸ Priyantoro Widodo and Karnawati, "Moderasi Agama Dan Pemahaman Radikalisme Di Indonesia," *PASCA: Jurnal Teologi Dan Pendidikan Agama Kristen* 15, no. 2 (2019): 11.

²⁹ Mochammad Nginwanun Likullil Mahamid, "Moderasi Beragama: Pandangan Lukman Hakim Saifuddin Terhadap Kehidupan Beragama Di Indonesia," *Islamika: Jurnal Ilmu-Ilmu Keislaman* 23, no. 1 (2023): 22.

³⁰ Dedy Irawan, "Kepemimpinan Kepala Adat dalam Mempertahankan Gotong Royong Masyarakat Adat Dayak Wehea di Desa Nehes Liah Bing Kecamatan Muara Wahau," *eJournal Pemerintahan Integratif* 5, no. 4 (2017): 592.

villages close to each other. The six villages are Nehes Liah Bing Village, better known as Slabing Village, Long Wehea Village, Diaq Leway Village, Dea Beq Village, Diaq Lay Village, and Bea Nehas Village.³¹ The word Wahau in Muara Wahau is a mispronunciation of the non-Dayak community, the majority of whom are transmigrants from outside the island of Kalimantan, in pronouncing the word Wehea.³² The Dayak Wehea are known as a tribe that has a very strong relationship between nature and humans. So, it is unsurprising that most of their livelihoods are farmers, fishermen or hunters if you visit these villages.³³

This relationship produces a cycle of farming activities that is carried out repeatedly.³⁴ The farming activities carried out yearly by the Dayak Wehea Community form a rite that has become a culture. One of the biggest ritual activities is called *Erau/Lom Plai*. *Lom Plai* is a rice festival held once a year after the rice harvest, around April-May for the Dayak Wehea community. In fact, it's a series of *Erau* or *Lom Plai's* activities. This is not carried out based on Gregorian calendar calculations. However, these traditional activities are calculated based on the traditional calendar held by the Dayak Wehea people. It's just that this calendar is only understood by traditional elders. So, to make it easier to remember when it was implemented, people usually remember the month the range was implemented of *Erau* relying on the month of AD.³⁵

This rice festival consists of several traditional activities, namely *Ngesea Egung*, *Naq Jengea*, and *Embob Jengea*. This series of traditional activities opened with the beating of a gong carried out by the descendants of the king from the Dayak Wehea Community and took place in the traditional house, this is what is called *Ngesea Egung*. In implementation *Ngesea Egung* the Dayak Wehea community started to clean up the village. Whereas *Naq Jengea* is an activity to make emergency huts. Peak of *Lom Plai* is *Embob Jengea*, this is when the Hudoq dance is played.³⁶ In the Dayak Wehea community, *Hudoq* dance played after the rice harvest process is one of the differences between other Dayak tribes,³⁷ because

³¹ Robaniyah, "Sistem Penanggalan Suku Dayak Wehea Kalimantan Timur Dalam Perspektif Ilmu Falak Dan Astronomi," 50-51.

³² Yen Yau Ping, *Asal-Usul kata Wahau*, Agustus 2017.

³³ Sari Mulyani, "Petkuq Mehuey: Kearifan Lokal Dengan Kesetaraan Gender Dalam Menjaga Hutan Adat Dayak Wehea-Kutai Timur, Kalimantan Timur," *Jurnal Sosial-Politika* 3, no. 2 (2022): 83.

³⁴ Liah Delin, *Masa dalam Penanggalan Dayak Wehea*, Agustus 2017.

³⁵ Robaniyah, "Sistem Penanggalan Suku Dayak Wehea Kalimantan Timur Dalam Perspektif Ilmu Falak Dan Astronomi," 76.

³⁶ Jong and Sermada, "Makna Ritus Embob Jengea bagi Kebudayaan Dayak Wehea," 171.

³⁷ Gobang, "Makna Simbolis Dan Fungsi Tari Hudoq Suku Dayak Wehea Di Pedalaman Kalimantan Timur," 146.

in the tradition of some other Dayak tribes there are dance performances *Hudoq* in traditional activities carried out before the rice harvest.³⁸

Hudoq dance is a part of mask dance. *Hudoq* means resembling a bird. The Wehea people interpret it more *Hudoq* as a mask. This is because dancers use masks depicting certain creatures that are considered sacred. *Hudoq* dance it has been played since ancient times, so it has become an enduring ancestral heritage. Origin of *Hudoq* dance according to Dayak people's beliefs, it originates from the story of the marriage of two worlds. The story of the marriage of two worlds is the origin of *Hudoq* dance not only developed and believed by the Dayak Wehea community. This story is also the history of most dance origins *Hudoq* from other Dayak sub-tribes. This marriage of two worlds occurred between Heleang Hebeung, a human, and Selau Sen Yeang, a princess from the evil kingdom at the bottom of the river. They decided to live at the bottom of the river. To welcome their arrival and wedding, they were greeted with dances from supernatural beings. The dance, which at first was ordinary, gradually showed the true form and character of the dancers.

The horror seen from the dancers made Hebeung feel afraid. In addition to his initial position of just watching the dance, suddenly without realizing he was carrying his child, he was in the middle of scary dancers. This made him feel uncomfortable, coupled with longing for the human world that had emerged in Hebeung's heart, and finally Heleang Hebeung, her husband, asked permission to return to the human world. Selau Sen Yeang reluctantly agreed and advised that if her husband needed help, he could call him by dancing. When Hebeung returned to the human realm, he related the incident. To commemorate his family he made a mask that looked as similar as possible to the faces of the dancers at the bottom of the river. Since then the *Hudoq* dance has been played.³⁹

In the article Paulus Wilfridus Gobang explains, initially it was *Hudoq* dance is a dance formed from the blood relationship and marriage between Heleang Hebeung and Selau Sen Yeang. This blood relationship then turned into a relationship of trust. Belief in the realization that this dance can help in a tangible or intangible way. The help is believed to be obtained in the form of help, treatment, to avoid the interference of evil spirits.⁴⁰

Costumes in *Hudoq* dance in addition to using masks also using costumes. This dress is made from banana leaves or can also be made from coconut leaves.

³⁸ Yanti, "Makna Simbolik Topeng Tarian Hudoq Pada Upacar Panen Masyarakat Suku Dayak," 14.

³⁹ F. Jiu Luwai, *Buku Sebuah Legenda Upacara (Tarian) Hudoq Pada Adat Dayak Modang/Long Gelaat* (Surabaya: Airlangga University Press dan Dinas Pendidikan Kabupaten Kutai Barat, 2002), 5-7.

⁴⁰ Gobang, "Makna Simbolis Dan Fungsi Tari Hudoq Suku Dayak Wehea Di Pedalaman Kalimantan Timur," 145.

The leaves used are woven then tasseled and dried. So that when used as a dancing costume, the banana leaves are not rubbery and withered. No customary rule exists in the number of leaves used to make the *Hudoq*'s costume. The number of leaves is only adjusted to the dancer's body size.⁴¹ While making these costumes, the dancers are assisted by the village community to make the costumes. *Hudoq* dance played by players of various ages and genders, from children, adults, to older men and women.⁴²

The masks used depict certain creatures or animals which have sacred, holy, sacred meaning, or something that is respected in the Dayak Wehea community.⁴³ *Hudoq* mask usually displays large eyes, wide open mouth showing teeth. Some of these masks are colored black, white, red, and even wood's original color. The additions to this mask include hair, mustache, nose and beard made from stiff black fibers. Others are decorated with hornbill feathers on the top of their heads.⁴⁴

Implementation of Religious Moderation in the Hudoq Dance of Dayak Wehea

The Dayak Wehea *Hudoq* dance has become a cultural identity and ancestral heritage for the Dayak Wehea. The dance originates from the kinship relationship between humans and the evil who rule the riverbed and then shifts into a relationship of faith and belief in help from supernatural powers. Therefore, the people to this day continue to try to maintain the existence of this ancestral heritage. The dance performed at the peak of the rice festival is believed to be a means of communicating with ancestors who are respected in the Dayak Wehea community. So, in this *Hudoq* dance sometimes also contains believed mystical values. This dance is also proof of the existence of religious practices that are inherent and integrated in the culture of the Dayak Wehea community. Whether we realize it or not, this dance is a place for implementing religious values which shows the existence of religious moderation that exists in the Dayak Wehea community, even though the majority are non-Muslims.

As the author has explained, religious moderation exists with the aim of improving a person's quality of religion even in the midst of a pluralistic society. Religious moderation teaches to uphold tolerance and universal religious values, especially values related to humanity. In this *Hudoq* dance, can be found in the behavior of the Dayak Wehea community which shows the implementation of universal religious values, especially values related to humanity.

⁴¹ Galang Wahyuni, "Pesta Adat Lom Plai Suku Dayak Wehea Sebagai Ide Penciptaan Fotografi Esai" (Skripsi, Surakarta, Institut Seni Indonesia, 2020), 54-55.

⁴² Wahyuni, 81.

⁴³ Gobang, "Makna Simbolis Dan Fungsi Tari Hudoq Suku Dayak Wehea Di Pedalaman Kalimantan Timur," 145.

⁴⁴ Yanti, "Makna Simbolik Topeng Tarian Hudoq Pada Upacar Panen Masyarakat Suku Dayak," 18.

Table 1. The Human Values in *Hudoq* Dance

No	Religious Values	Implementation of Religious Values
1	Association	The value of unity is displayed in the form of cooperation, mutual cooperation and mutual assistance carried out by the entire Dayak Wehea community in preparing for the peak of the rice festival, <i>Embob Jengea</i> .
2	Peace	Demonstrated by the ability of the non-Dayak Wehea community to watch <i>Hudoq</i> dance and series of activities.
3	Tolerance between religious communities	The existence of the Dayak Wehea community and all forms of traditional rituals they have is not considered to be disturbing or disrespectful to other religions. Even people who have different beliefs from the Dayak Wehea community feel comforted by traditions including dance <i>Hudoq</i> which are owned. This is also realized by the absence of coercion from the surrounding community and the government regarding the implementation time, even though more and more people are interested in witnessing it.
4	The balance between human and the universe	<i>Hudoq</i> dance is a form of reflection on efforts to preserve the universe, as a foundation in the life of the Dayak Wehea Community

Like the value of unity, this value can be seen from initial preparation *Lom Plai*. It starts with the beating of a gong as a sign that a village clean-up will be held. Village cleaning is carried out jointly and is carried out by men. Meanwhile, women are currently tasked with making food. This was followed by the creation of emergency huts used as resting places for outsiders who wanted to witness the peak performance of the rice festival. Apart from making huts, the people also work together to make village decorations such as making *panji* that is called *ledok* and a colored wooden sharpener namely *pengsut*.⁴⁵ Making dance costumes and *Hudoq* masks in cooperation by the village residents. Until the *Hudoq* dance performance carried out by children, teenagers and the elderly. Cooperation in preparation for the rice festival carried out by the entire Dayak Wehea community without distinction of religion or ethnicity is the key to forming unity within this community group.

⁴⁵ Galang Wahyuni, "Pesta Adat Lom Plai Suku Dayak Wehea sebagai Ide Penciptaan Fotografi Esai" (Thesis (S1), Surakarta, Fakultas Seni Rupa dan Desain Institut Seni Indonesia, 2020), 41.

The value of peace can also be seen in this dance, which is marked by the ability for non-Dayak Wehea people to watch it, from local village residents to foreign countries.⁴⁶ Although previously not everyone could watch *Hudoq* dance because of its believed sacred nature. However, currently, there are limited people who can watch the dance, Today is starting to be understood so that this dance can be witnessed by other people even though it still begins with various traditional rituals. Making colored wooden sharpeners or sharpeners is also proof of the implementation of the value of peace in this society. Colored *Pengsut* are used as village decorations in rice festivals and *Hudoq* dance, is a symbol that the people who live in this Dayak village are not only Dayak people, but there are other tribes who also live in this village. However, they still live by respecting each other's differences in beliefs and cultures.⁴⁷

The value of tolerance towards inter-religious beliefs is found in the opinions of people outside the Dayak village, the majority of whom are Muslim. They do not feel disturbed by the many traditional activities carried out by the Dayak Wehea tribe. Where these traditional activities are basically a religious ritual and their beliefs⁴⁸. For local people who have different religions from the majority religion of the Dayak Wehea community, rice festival activities, especially *Hudoq* dance performances become entertainment and tourism for those who live far from urban areas⁴⁹, The tolerance applied in the communities around the Dayak Wehea villages does not indicate that their values of religious moderation make them ignore religious teachings. On the other hand, the attitude of tolerance that is applied becomes a form of understanding the meaning of religion not only universally but comprehensively⁵⁰.

Evidence of tolerance can also be seen from the performance of *Hudoq* dance which is only done at the peak of the rice festival. Although nowadays it's *Hudoq* dance it really attracts the interest of domestic and foreign tourists who can add value to a government area, but the local government never forces the Dayak Wehea community to perform this dance outside of its time. The local people who are not from the Dayak tribe and their government respect the Dayak people's belief that performing this dance not at the right time can bring badness and anger to the Almighty. This attitude is also proof that religious moderation is not being liberal in acting and implementing religious teachings so as to ignore the

⁴⁶ Gobang, "Makna Simbolis Dan Fungsi Tari Hudoq Suku Dayak Wehea Di Pedalaman Kalimantan Timur," 149.

⁴⁷ Wahyuni, "Pesta Adat Lom Plai Suku Dayak Wehea sebagai Ide Penciptaan Fotografi Esai," 47.

⁴⁸ Rieke Luluk Khoiriyah, Respon masyarakat sekitar terhadap pementasan Tari Hudoq, June 25, 2023.

⁴⁹ Idrus, Sejarah Awal Kalender Dayak Wehea, Desember 2017.

⁵⁰ Lidia, Lom Plai sebagai pemanfaatan penanggalan Dayak Wehea, Desember 2017.

boundaries of religious teachings. However, religious moderation teaches the importance of being moderate so that can be tolerant but still pay attention to the boundaries of each religious teaching.

The tolerance modeled in Dayak Wehea society and its surroundings also teaches that tolerance in the form of harmony in a society with different religious beliefs is not about merging the teachings of every existing religion into one totality. Rather, tolerance is formed in harmony in managing external relations between people of different religions. This way, harmony teaches us to blend in *ukhuwah basyariyyah* but does not melt deep *ukhuwah islamiyyah*.⁵¹

We can also find the value of balance between humans and the universe in this *Hudoq* dance. The Dayak Wehea people who live dependent on nature express their gratitude to nature by holding this rice festival which is a place for their gratitude for the goodness of nature. Even though they depend on nature and make great use of it, the Dayak Wehea people try to utilize natural resources by not destroying the forest ecosystem and maintaining forest sustainability. ⁵² The masks used also reflect their efforts to ask for protection so that their nature remains fertile, sustainable and protected from pests.⁵³ This is an image that the Dayak Wehea people do not only try to establish good relationships and establish balance between fellow humans. However, they also try to create a balance with the universe, especially forests, rivers and mountains which have a big influence on the lives of the Dayak Wehea people. Because basically the teachings of every religion apply well, not only to fellow humans, but also to other creatures and His creation.

CONCLUSION

Hudoq dance is not only a cultural identity born from the Dayak Wehea ethnic identity. This dance has also become an ancestral heritage for the Dayak Wehea people, which they continue to try to preserve its existence to this day. Globalization and developments over time and increasingly sophisticated technology have not dampened the enthusiasm of the Dayak Wehea people to continue holding the rice festival. *Lom Plai* is marked by the peak of the party *Embob Jengea* and *Hudoq* dance performance. Living in an area that is not entirely part of the Dayak Wehea tribe, nor does all of it adhere to the same religion as them, does not create a divide between the people in the Muara Wahau area, in fact the existence of the Dayak Wehea community with all their traditional activities has become a cultural aesthetic value that the region has.

⁵¹ Saumantri, "Konstruksi Nilai-Nilai Moderasi Beragama Dalam Perspektif Filsafat Agama," 173.

⁵² Selvia, "Keberagaman Hubungan Budaya Antara Suku Dayak Dan Suku Banjar Di Kalimantan," 209.

⁵³ Trisnawati, "Tari Hudoq Sebagai Objek Berkarya Seni Lukis," 54.

Implementation of religious moderation in the Dayak Wehea community through dance *Hudoq* can be seen through universal religious values. Universal religious values that can be seen in the *Hudoq* dance include the values of unity, peace, tolerance and balance. Unity is displayed through cooperation and cooperation carried out by all communities in the Dayak village of Wehea settled in preparing for the peak of the rice festival including *Hudoq* dance performances. There was a transition in the form of the ability to watch *Hudoq* dance performances by people other than the Dayak Wehea tribe, both domestic and foreign visitors, while still paying attention to the values of belief through traditional rituals which are still carried out at the beginning of the dance performance, it is a fact of the presence of peace in the social environment. Acceptance of the continuity of traditional activities by communities outside the Muslim-majority Dayak villages is proof of the formation of the value of tolerance between religious communities. The Dayak Wehea tribe's dependence on nature means they do not forget nature as one of the Almighty's creations. As one of the creations of the Almighty, the Dayak Wehea community realizes the importance of creating a good relationship with nature.

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