



The Role of Religious Moderation in Good Governance in Indonesia's Democratic Era: An Analysis of the Film Tanda Tanya (?)

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ABSTRACT

Background: Indonesia's cultural diversity creates complex challenges for sustaining religious harmony. The film Tanda Tanya (?) depicts interfaith interactions and social tensions that reflect these challenges in contemporary Indonesian society. **Objective:** This study examines how the film represents religious moderation and principles of good governance, emphasising the relationship among individual behaviour, community values, and social stability. **Method:** A qualitative content analysis was conducted, focusing on scenes, dialogues, character interactions, and conflict patterns to identify indicators of moderation and governance practices. **Results:** The film illustrates tolerance, interfaith cooperation, non-violence, and respect for human dignity, alongside community participation, fairness, and rejection of discrimination. Unresolved conflicts in the narrative reveal vulnerabilities and social tensions when moderation values are absent. **Conclusion:** Religious moderation provides a foundation for inclusive, stable, and effective social governance, while its absence can lead to imbalance and conflict. **Originality/Value:** This study provides conceptual and analytical novelty in the field of political communication sociology and religious cinema studies by revealing how religious moderation values such as tolerance, interfaith cooperation, nonviolence, and social justice intersect with principles of good governance regarding public stability in the democratic era within the context of popular Indonesian cinema, which has received limited scholarly attention as an instrument of governance reflection. These findings enrich qualitative evidence and serve as a strategic reference in utilizing creative film media for public education, informing multicultural policy discourses, and strengthening social cohesion in a pluralistic public sphere.

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1. INTRODUCTION

Indonesia is known as a country with a high level of plurality, where various forms of difference, ranging from ethnicity and culture to religion, coexist within a shared social space and constitute a part of the national identity (Fahreza, 2024; Taufiq & Alkholid, 2021). This diversity is one of the nation's main strengths, reflecting a wealth of identities and values deeply rooted in society. With more than six official religions and numerous local belief systems, Indonesia has a complex and dynamic social landscape. This diversity can be a source of unity when managed through mutual respect and intergroup understanding (Hutabarat, 2023).

Although diversity is a fundamental aspect of the nation, realities on the ground indicate that these differences can also generate social friction. In recent decades, Indonesia has faced various religion-related conflicts, ranging from acts of intolerance, attacks on places of worship, discrimination against minority groups, to the spread of belief-

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based hate speech (Hasudungan, 2021; Takdir et al., 2021). The continued prevalence of extremism and radicalism justified by religious claims, exclusivism, and a belief in the absolute correctness of one's own views is among the leading causes of these conflicts (Putrawan, 2022; Rofiqi et al., 2024). Such conflicts not only harm directly affected groups but also create social instability that threatens national cohesion. The impact is evident in declining trust among religious communities, reinforced negative stereotypes of certain religious groups, and increasing polarisation that can hinder the creation of healthy dialogue spaces (Manshur & Husni, 2020; Naamy & Hariyanto, 2021). This situation shows that diversity is not only a cultural asset but also a challenge that must be wisely managed through the application of religious moderation (Jamaluddin, 2022).

Over the past decades, efforts by the government, civil society organisations, and interfaith communities have strengthened religious moderation (Sinaga et al., 2022). Programs such as socialisation campaigns, character education, interfaith dialogue, and tolerance campaigns through mass media are part of the strategy to foster harmonious social life (Rumahuru, 2021). One medium with significant influence in shaping public perspectives is film, as it can represent social dynamics in ways closely aligned with everyday life.

Religious moderation can be further examined through an analysis of the film *Tanda Tanya* (?), which portrays the dynamics of diversity and interreligious tensions in Indonesia's social context in a complex and realistic manner. By depicting interactions among characters from different religious backgrounds, the film offers insights into how mutual understanding, tolerance, and rejection of extremism manifest in daily life, making it relevant to the principles of religious moderation that emphasise balance, openness, and respect for differences (Suhail et al., 2025). By analysing the narrative, conflicts, and character construction in the film, this study can illustrate how the values of religious moderation are practised, negotiated, or challenged, providing concrete insights into its application in Indonesian social life.

Previous studies on the representation of religious moderation in media have generally used content analysis to identify message patterns that promote tolerance and diversity (Hadiyanto et al., 2025; Ritonga, 2025; Kurth & Glasbergen, 2017). One study by Fitri (2022) analysed the cartoon *Nussa and Rara* episode "Tolerance" using pragmatic content analysis, as classified by Krippendorff (1991), and found that moderation values were built through cause-and-effect storylines and dialogues. These findings affirm the educational potential of audiovisual media in instilling values of diversity from an early age. However, research on children's media and pragmatic patterns has not addressed how religious moderation is represented in media with higher narrative complexity aimed at adult audiences. Additionally, prior research rarely explores other content analysis categories, such as semantic, symbolic, or narrative analyses, which can examine moderation messages in a broader context. This gap presents an opportunity for further research on the representation of religious moderation in adult-oriented films, while also utilising a variety of Krippendorff's content analysis approaches to provide a more comprehensive mapping of meaning.

This study offers novelty by analysing the representation of religious moderation in media targeting adult audiences, an area not extensively covered by previous research. It aims to identify and describe how the film *Tanda Tanya* (2011) represents the values of religious moderation and the principles of good governance through scenes, dialogues, and character interactions. Theoretically, this study is expected to contribute to research on the representation of religious moderation in media, particularly through qualitative content analysis of films with greater narrative complexity. In practice, it can serve as a reference for educators, policymakers, and media creators to understand how moderation values can be effectively constructed and conveyed through audiovisual media.

2. METHOD

2.1 Research Design

This study employs a qualitative approach with a content analysis design. This approach was chosen because the research focuses on interpreting the meanings, values, and roles of religious moderation and sound governance principles in the film *Tanda Tanya* (?). Content analysis allows the researcher to identify character traits, patterns of interaction, dialogues, conflicts, and their resolutions as representations of the practice of religious moderation in social life. Through this design, the study not only describes the phenomena presented in the film but also interprets how values such as tolerance, non-violence, and inclusivity are portrayed as part of the process toward good social governance.

2.2 Research Object

The study was conducted online because the research object is a film accessible via YouTube. Data collection and analysis were carried out in 2025. The research object is the film *Tanda Tanya* (?), which depicts various social

and religious dynamics in Indonesian multicultural society. The scope of the study includes scenes, dialogues, narratives, and interactions among characters relevant to the concepts of religious moderation and good governance values.

The population of this study comprises various representations of religious moderation in the Indonesian film *Tanda Tanya* (?). The study uses purposive sampling, selecting a single film that clearly addresses interfaith issues and social conflicts relevant to the research objectives. The research subjects are scenes, dialogues, character actions, and forms of conflict resolution in the film related to values of religious moderation, such as tolerance, anti-extremism, and social justice. These subjects were chosen because the film provides insights into efforts to maintain social harmony, an important aspect of realising good governance in the democratic era.

2.3 Data Collection

The research instrument is a content analysis sheet, developed based on indicators of religious moderation (tolerance, non-violence, accommodation of local culture, and national commitment) and principles of good governance (transparency, accountability, fairness, participation, and effectiveness). Relevant scenes, discussions, and character behaviours are recorded on this analysis sheet. Data collection involved carefully noting every scene and dialogue in the film *Tanda Tanya* (?), ensuring accuracy and completeness by repeatedly watching it. All collected data were then grouped according to the predefined indicators. To support the analysis, the researcher also used journal articles, books, and official documents on religious moderation and good governance.

2.4 Data Analysis

Data were analysed using qualitative content analysis. The analysis began with selecting scenes, discussions, and character actions related to religious moderation and good governance practices. Next, the data were categorised into themes such as justice, tolerance, and conflict resolution. Then, to determine how the film *Tanda Tanya* (?) conveys the values of religious moderation in Indonesia's democracy, the researcher interpreted the meaning of each category. Finally, the analysis results were summarised and connected to theories of religious moderation and principles of good governance.

Qualitative content analysis of the film *Tanda Tanya* (?) examined narrative elements throughout the storyline, including scenes, dialogues, gestures, character relationships, and the dynamics of conflicts arising from differences in belief. This analysis aimed to uncover how the film portrays the values of religious moderation, including tolerance, respect for differences, rejection of extremism, and the importance of peaceful coexistence in a multicultural society. This approach allows the researcher to understand the symbolic meanings and messages conveyed through character interactions and events within the film.

3. RESULTS AND DISCUSSION

3.1 Results

A qualitative content analysis of the film *Tanda Tanya* (?) was conducted by examining the narrative elements that appear throughout the storyline, including scenes, dialogue, gestures, patterns of character relationships, and the dynamics of conflict that develop from differences in beliefs. This analysis aimed to examine how the film presents the values of religious moderation, including tolerance, respect for differences, rejection of extremism, and the importance of peaceful coexistence in a multicultural society. This approach enabled researchers to understand the symbolic meanings and messages conveyed through interactions among characters and events in the film.



Figure 1. Tanda Tanya Film

In addition to presenting religious values, the film also offers indications of sound governance principles at the social level. Although it does not directly depict government institutions, the film illustrates issues of justice, the protection of minority groups, the participation of various characters in conflict resolution, and the effectiveness and efficiency of addressing social problems. Scenes in which interfaith characters seek to ease tensions, or situations in which minority groups face pressure, demonstrate that good social governance requires the active involvement of all social elements. Thus, the film can serve as a reflection on the challenges of implementing good governance amid Indonesia's religious diversity.

To organise the findings systematically and make them easier to understand, the analysis results were categorised by the main themes that emerged throughout the film. Each category was structured around similarities in data patterns, such as inter-character relationships, conflict intensity, dialogue messages, and the values embedded in events. Presenting the findings in a table format was chosen because it can summarise descriptive data concisely, clearly, and in a standalone format. Through the table, readers can directly see the connections between scenes, dialogues, and the underlying values without having to read the whole narrative. The table is also designed to meet scientific publication standards, being informative, simple, readable, and containing clear categories to facilitate interpretation.

The table above shows that the film *Tanda Tanya* (?) contains various representations of religious moderation and sound governance principles through the dynamics of conflict and interactions between characters. Values such as tolerance, non-violence, participation, and justice recur consistently in scenes and dialogues that depict Indonesia's multicultural society. This presentation makes clear that interfaith life is not determined solely by individual beliefs but also by a community's ability to maintain dialogue, engage in problem-solving, and reject acts of intolerance. These results confirm that religious moderation is not merely a normative concept, but a social practice that plays an important role in maintaining harmony and democratic stability.

3.2. Discussion

This study demonstrates that religious moderation in the film *Tanda Tanya* (?) is presented as an ethical foundation supporting fair social governance in a democratic society. The film's narrative shows that differences in belief do not necessarily lead to conflict but can be managed through dialogue, empathy, and recognition of each individual's social rights. Within the framework of Indonesian democracy, this representation is relevant because it emphasizes that social stability is not determined solely by formal rules but also by a culture of moderation embedded in society. Interactions among characters illustrate that respect for plurality functions as a social mechanism to prevent polarisation and create spaces for equal participation.

The film shows that religious moderation directly contributes to the principles of good governance, particularly justice, inclusivity, and protection of minority groups. Conflicts in the story are not resolved through the domination of a single group but through the involvement of multiple parties, prioritizing social responsibility. This reflects that good governance requires citizen participation guided by moderate awareness, the ability to restrain extremism, and the pursuit of collective solutions. Therefore, religious moderation functions as a cultural prerequisite enabling substantive democracy rather than merely procedural compliance (Agustri, 2025).

Conceptually, this discussion highlights the reciprocal relationship between a culture of moderation and the quality of social governance. Religious moderation fosters a social climate that supports transparency, dialogue, and peaceful conflict resolution, while good governance provides structures that ensure justice and public participation (Shobirin & Zakki, 2025). The cinematic representation demonstrates that a healthy democracy requires integration between moral values and institutional systems (Abbasi et al., 2018). In other words, successful governance in a plural society depends not only on regulations but also on the internalisation of moderation values, which strengthen social cohesion and institutional legitimacy (Zafar & Iqbal, 2024).

Tanda Tanya (?) depicts the realities of Indonesia's multicultural society and emphasises the importance of religious moderation as a pillar of social harmony, with the character Tan Kat Sun symbolising a spirit of moderation that rejects closed and literal interpretations of religion while highlighting the essence of humanity (Asyari, 2021). Rinto's actions and questions underscore the need for a critical approach to rigid religious practices, minimising potential conflicts and violence, consistent with Fahreza (2024), who emphasises religious moderation as a means of maintaining societal harmony. The violent tragedy at the film's conclusion serves as a stark reminder that abandoning moderation can lead to social injustice and clashes of values, ultimately undermining the principles of good governance at the community level.

Principles of good governance in the film are evident through social interactions in which citizens strive for justice and actively participate, even though participation is not always evenly distributed and is often influenced by

power imbalances. For example, the unilateral dissemination of halal food issues sparks conflict because community governance lacks transparency. These findings reinforce the argument that religious moderation is a fundamental prerequisite for good governance, as practices of tolerance, non-violence, and inclusivity form the basis for fair and adequate social governance. [Putrawan \(2022\)](#) also emphasises that religious moderation is essential to counter radicalism while fostering a conducive social environment.

The findings of this study are highly significant because they show that religious moderation not only affects interpersonal relations but also serves as a foundation for participatory, just, and inclusive governance. The practice of religious moderation by individuals within social communities creates an environment conducive to the implementation of sound governance principles, and, conversely, fair and transparent governance encourages the flourishing of religious moderation ([Naamy & Hariyanto, 2021](#); [Rofiqi et al., 2024](#)). This illustrates a symbiotic relationship in which religious moderation and good governance reinforce each other.

Furthermore, these findings align with the literature emphasising the role of government and educational institutions in instilling religious moderation to maintain social order and prevent conflict ([Junaedi, 2022](#); [Malik & Busrah, 2021](#)). The film *Tanda Tanya* (?) serves as an effective medium for reflecting on the dynamics of religious moderation in a multicultural society, offering a concrete perspective on how moderation values can be realised in everyday life beyond theoretical discourse.

Although religious moderation and good governance appear mutually supportive, this study also considers the potential influence of external factors such as political, social, and economic pressures on the effectiveness of community governance. Therefore, future research is recommended to explore these additional variables to provide a more comprehensive and contextual analysis of the impact of religious moderation on good governance ([Sinaga et al., 2022](#); [Taufiq & Alkholid, 2021](#)). This study not only presents insights into the practice of religious moderation in film but also offers a critical reflection on social governance in Indonesia grounded in harmony, inclusivity, and justice.

4. IMPLICATIONS AND CONTRIBUTIONS

4.1 Research Implications

The findings of this study reinforce the concept of religious moderation, which emphasises tolerance, respect for differences, and the rejection of violence. Consistent with [Fitri \(2022\)](#), religious moderation can be studied not only through policy, education, or theological analysis but also through popular cultural media such as film. These findings expand the theoretical scope of religious moderation studies by demonstrating that visual media have great potential to influence public perspectives on diversity and interfaith interactions. The film can therefore serve as a learning medium to introduce religious moderation values more concretely through examples close to everyday life and act as a reference for communities or institutions addressing diversity to design more communicative and effective outreach programs.

Furthermore, this study shows that film analysis can be a valid alternative approach in the study of religious moderation. Using visual media as a data source emphasises that socio-religious phenomena can be observed not only through written texts or interviews but also through audiovisual narratives. This approach opens opportunities for future research to combine media analysis with social and religious theories, producing richer insights.

4.2 Research Contributions

This study contributes to the development of religious moderation research by analysing the representation of values such as tolerance, diversity, and interfaith relations in the film *Tanda Tanya* (?). This approach offers a new perspective on how popular media can serve as both a space for social education and a mirror of diversity dynamics in Indonesia. The findings are expected to enrich the literature on religious moderation, particularly in media and communication, and to serve as a reference for future researchers interested in the representation of religious issues in audiovisual works.

5. LIMITATIONS AND FUTURE RESEARCH DIRECTIONS

5.1 Research Limitation

This study has several significant limitations. First, it focuses solely on film text analysis without involving empirical data on audience responses or comprehension. The lack of direct audience data means the study cannot assess how effectively *Tanda Tanya* (?) conveys messages of religious moderation and social values to the public.

Second, it does not explore the social, cultural, and political context at the time of the film's production (2011), including the director's positionality. Understanding the social background and the creator's motivation could provide a more comprehensive picture of the film's meaning and relevance at the time. Third, the analysis is qualitative and interpretive, meaning that the researcher's perspective strongly influences findings. Differences in background, experience, and theoretical approach could yield different interpretations of symbols, dialogue, and constructed meanings in the film. Therefore, the results should be understood as one possible interpretation among many.

Given these limitations, future research is recommended to broaden the study by analysing more films that address diversity issues and to provide a more comprehensive view of how religious moderation is represented in popular media. Future studies could also combine textual analysis with empirical approaches, such as surveys, interviews, or focus group discussions, to examine how audiences interpret and understand the film's messages.

5.2 Recommendation for Future Research

Future research could investigate the film's production context more deeply, including the socio-religious conditions that shaped the work and the director's ideological stance, to produce richer, historically grounded insights. Other studies could focus on specific aspects, such as comparing representations of moderation across directors, examining the evolution of religious moderation themes over time, or exploring how films engage with ongoing social issues. Such research would expand the scope of study and deepen the understanding of the media's role in shaping discourse on religious moderation in Indonesia.

6. CONCLUSION

This study affirms that the representation of diversity in the film *Tanda Tanya (?)* functions as a reflective medium showing how Indonesia's multicultural society navigates differences in belief, social conflict, and efforts to create inclusive shared spaces. The depiction of character interactions demonstrates that tolerance is not merely a normative concept but a social practice negotiated through dialogue, empathy, and recognition of others' rights. Thus, the film broadens understanding of the fact that diversity requires social mechanisms that enable differences to be managed fairly and constructively. The representation shows that religious moderation can serve as a bridge between religious identity and social responsibility in communal life.

Furthermore, the findings indicate that religious moderation is articulated through characters' concrete actions, such as rejecting violence, fostering cross-identity solidarity, and actively reducing social tension. Relationships among characters illustrate that social stability does not rely solely on formal norms but also on community participation in maintaining harmony. In this context, principles of good governance such as justice, participation, and protection of vulnerable groups are reflected in the story dynamics as the foundation for achieving an equitable social life. This demonstrates that religious moderation is not merely an individual attitude but a collective practice that strengthens social cohesion.

Conceptually, the study shows a reciprocal relationship between religious moderation and inclusive social governance. Religious moderation provides an ethical and cultural prerequisite for dialogue and peaceful conflict resolution, while fair governance creates a structure that supports the development of tolerance. This conclusion emphasises that cinematic representation can serve as an educational tool to raise public awareness about the importance of coexistence in diversity. Thus, films function not only as artistic works but also as discursive spaces that reinforce values of togetherness, social justice, and respect for societal plurality.

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Author Contribution Statement

All authors discussed the results, contributed to the final manuscript, and approved the final version for publication. Della Dwi Hidayah Kurnia Putri: Conceptualization and Design; Writing - Original Draft. Raden Ajeng Intan Nuraini Febriana: Methodology; Writing - Review & Editing; Putra Adi Kustiyan: Performed data collection

and Analysis; Raihan Nafis Pratama: Interpretation of the results. Siti A'immatul Farida: Writing - Review & Editing. Hendrik Feranata Al Rahmat: Writing - Review & Editing.

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Conflict of Interest Statement

The authors declare that they have no financial interests or personal relationships that could have influenced the work reported in this paper.

Statement

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