

LOCAL CULTURAL FESTIVAL OF PRINGGASELA LOMBOK: AN ANALYSIS OF THE WASATHIYAH ISLAMIC PERSPECTIVE

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ABSTRACT

This research aims to review the Pringgasela Cultural Festival as a representation of a local cultural preservation combined with the Wasathiyah Islamic values. A qualitative approach through an ethnographic study case was used to comprehend social dynamics, innovation diffusion processes, and symbolic meanings that emerged in the festival. Data were obtained from observation, interview, and field documentation. The result showed that festival becomes a space for cultural preaching that brings together both tradition and Islamic spirituality in harmony. The values of moderation (tawassuth), balance (tawazun), and innovation (tahawwur wa ibtikar) are reflected in the creative packaging of cultural activities, yet remain rooted in the Islamic identity of the Pringgasela society. Through Roland Barthes' semiotic analysis, this festival is understood as a cultural text producing Islamic narratives of Lombok that are moderate, open, and adaptive to social change.

Keywords: Local Culture, Pringgasela, Wasathiyah Islam

INTRODUCTION

Globalization and modernization have brought significant changes to the values and cultures of people in all over the world, including Indonesia. Modernization is often followed by cultural homogenization that potentially erodes local cultural practices and heritage that have long been part of a society's identity (Giddens, 1991; Hobsbawm & Ranger, 1983). In Indonesia, this phenomenon seems obvious by the decreasing number of society's participation in traditional cultural activities.

According to West Nusa Tenggara Central Statistics Agency (2022), there was only about 35% of Lombok society who actively participated in local cultural activities. This number shows that the majority of this society experiences an alienation from their own traditional cultural practices, while also emphasizing the need for sustainable cultural revitalization.

Local cultures are often adapted for economic, tourism, or regional

development purposes, yet this process frequently overlooks their spiritual and social dimensions. For Indonesia's Muslim community, cultural preservation must align with contextual Islamic principles. Through the *wasathiyah* paradigm emphasizing moderation, balance, justice, and openness to change Islam provides a framework for harmonizing religious values with cultural transformation (Mujahid, 2021; Rahman, 2023).

Local culture is not just aesthetic or material but central to a community's faith and social life, engaging emotions and identity beyond formal preaching. The principle of *tahawwur wa ibtikar*—continuous innovation within Islamic values—offers a framework for cultural preservation (Yusuf al-Qaradawi, 2010; Fauzi, 2022), aligned with *fiqh al-awlawiyyat*, emphasizing urgency, benefit, and context, showing that preserving culture complements religious principles (Jayaadi, 2022).

A concrete example of integrating *wasathiyah* Islam in cultural preservation is the Pringgasela Cultural Festival in East Lombok, held since 2015. Initiated

collaboratively by local youth, it features traditional arts, Pringgasela weaving, and creative innovations aligned with moderate Islamic principles, serving not only entertainment and tourism but also education, cultural *da'wah*, and community empowerment. Each year, this festival highlights themes that reflect the strengthening of traditional values, while also offering a critical reflection on the dynamics of the time, including “Introducing Tourism Villages” (2016), “Colors and Rhythms of Weaving” (2017), Fashion Show (2018), Boteng Tunggul (2019), Pringgasela Weaving Carnival (2022), and Music Experience (2023). Active youth participation shows how the younger generation can act as agents of change, sustaining, developing, and adapting traditions without compromising their core cultural values.

Theoretically, the Cultural Festival reflects social innovation diffusion, where new cultural practices spread through community interaction. Its innovations—artistic, spiritual, and social—integrate *wasathiyah* Islamic values inclusively. This festival showcases how youth creativity can preserve tradition and strengthen cultural and economic identity, serving not just as entertainment but as a medium for community-based cultural revitalization.

This study examines how the Pringgasela Cultural Festival integrates *wasathiyah* Islamic principles into community-based cultural practices. By emphasizing *tathawwur wa ibtikar*, it goes beyond prior research, linking cultural innovation, religious values, and youth agency, while providing practical guidance for policymakers, cultural actors, and educators to support religious-cultural harmony, youth empowerment, and sustainable tradition preservation.

By examining the Pringgasela Cultural Festival, this research offers a new perspective in Islamic cultural study that is combining *tathawwur wa ibtikar* with community-based cultural preservation. This is in line with the efforts

to strengthen local identity, to improve the quality of society's participation, and to develop a model of Islam that is adaptive to changing times. This research is expected to be a strategic reference for the development of cultural programs that not only preserve traditions, but also integrate contextual and applicable Islamic moderate values.

Literature Review

Cultural festivals play a vital role in preserving local values, reinforcing community identity, and promoting creative tourism. In Indonesia, studies show that festivals increasingly serve as instruments of public policy and community empowerment through diverse approaches and research focuses.

1. Yulianingsih, Ismanto, and Candradewini (2024) studied the Kasanga Festival in Denpasar as a public policy instrument for cultural preservation through tourism. Using a qualitative descriptive approach, this research shows that the success of the festival is determined by the suitability between the theme and local identity, community participation, and cross-sector collaboration, also highlights the strategy of cultural preservation from social and administrative aspects.

Furthermore, this study was limited because it has not highlighted the religious dimensions in festival practices, though religious values within Muslim community played an important role as moral and cultural foundations in preserving traditions (Hasanah, 2022). It affirms the need of a more integrative approach between religious, social, and cultural aspects.

The newest research shows that the application of *wasathiyah* Islamic principles—such as *tawazun*, *tawassuth*, and *tathawwur wa ibtikar*—can strengthen moral and spiritual values in preserving traditions. Using this framework, festivals play a role not only as a means of entertainment, but also as ethical,

inclusive, creative, and sustainable cultural education.

Critically, the Kasanga Festival study effectively analyzed cultural representation and collaborative governance but overlooked the role of religion and spirituality in cultural preservation. The *wasathiyah* Islam approach complements this gap by integrating moral and spiritual principles, ensuring that cultural preservation also reinforces the Muslim community's identity and faith.

Further research is recommended using an integrative approach incorporating social, cultural, economic, and religious aspects in order to make festivals function as a vehicle for social-spiritual transformation, promoting ethical innovation, and strengthening the sustainability of local culture.

2. Wardana (2024) emphasized that cultural sensitivity is important to preserve the sustainability of traditional agriculture in East Sumba in the context of sustainable tourism. She highlighted the tension between preserving traditional values and economic demands.

Analytically, this research contributes by linking traditional preservation and economic development. Its advantage is seen in a view that cultural sustainability is an adaptive strategic that combines traditional values with the social-economic needs of the society.

Nevertheless, this research has its limitations. Although it aligns with the *tawazun* principle of *wasathiyah* Islam, Wardana's study did not emphasize the religious dimension as an ethical foundation. Its secular-economic approach left little room for transcendental values, which are crucial within Indonesia's religious-cultural context.

Unlike previous studies, this research "*Local Cultural Festival of Pringgasela Lombok: An Analysis of the Wasathiyah Islamic Perspective*" places the religious dimension as a moral foundation connecting tradition with ethics

and spirituality. While Wardana focused on balancing tradition and economy, this study employs *wasathiyah* Islam as a normative paradigm to guide cultural innovation within a framework of moderation and moral sustainability.

Wardana's research successfully balanced cultural and economic aspects but lacked attention to ethical and spiritual dimensions. This study addresses that gap through an integrative approach that harmonizes cultural, economic, and religious values. Future research should incorporate local religious perspectives to ensure that cultural preservation avoids commodification and maintains the authenticity of its meaning.

3. Arfan et al. (2024) examined Balinese Endek weaving through a sustainability-oriented community production approach, highlighting ecological innovations such as natural colors and women empowerment as keys to preservation. This study contributes to the discourse on ecological and responsive cultural preservation to gender equality.

Arfan et al.'s research excels since they included ecological and gender aspects within cultural preservation, showing that local tradition has functional values for global sustainability. The focus on women empowerment also emphasizes its contribution to the interdisciplinary studies of culture, environment, and social.

Nevertheless, this research remains limited as it does not explore the religious dimension as a spiritual foundation for sustainability. In Indonesia's religious communities, spiritual values are vital for maintaining harmony between humans, culture, and nature. Thus, integrating religious aspects is essential to ensure that sustainability is grounded in ethical and spiritual principles.

Unlike Arfan et al. who emphasized sustainability through ecology and social empowerment, the research on the Cultural Festival of Pringgasela Lombok uses the *wasathiyah* Islamic values—*tawazun*, *tathawwur*, and *tawassuth*—as a

normative framework for cultural innovation. Thus, this research completes the weakness on Arfan et al.'s research by adding religious dimension as a spiritual foundation of Muslim community.

Critically, the research by Arfan et al. was convincing in social-ecological aspects, but it was lack in transcendental dimension. Further research is recommended to integrate religious dimension as for traditions are not only seen as social-ecological practices, but also as spiritual expressions to preserve harmony of culture, nature, and belief.

4. Sarwono et al. (2023) studied Tsoro Jepara weaving by highlighting the integration of modern technology and traditional aesthetics to enhance local competitiveness. Through visual and experimental approach, this study demonstrates the actualization of *ibtikar* (creativity) in maintaining the relevance and cultural identity of weaving in the global era.

Academically, Sarwono et al.'s research contributes to the discourse on creative economy and product design, showing that sustaining tradition depends on the ability to innovate visually and technically to meet the demands of a culture-based global market.

However, this research was limited because it viewed creativity solely in terms of technical and aesthetic aspects without considering ethical and spiritual dimensions. In the context of Muslim community, *ibtikar* is supposed to be understood as an innovation in line with moral and religious values, not as just economic and visual functions.

Contrasting the research by Sarwono et al. that emphasized modernization and technology as the basis of sustainability, this research conducted by the writer uses wasathiyah Islamic values—*tawassuth*, *tawazun*, and *ibtikar*—as a normative framework in preserving culture, affirming balance between innovation and spiritual legitimation.

Research by Sarwono et al potentially ignores transcendental

dimension linking innovation with cultural identity. Further research should adopt an integrative approach that combines aspects of technical, visual, and religious values so that *ibtikar* is understood as an innovation that is aesthetically, economically, and spiritually valuable.

5. Harnadi et al. (2021) examined the preservation of Lamerenan weaving by emphasizing social entrepreneurship as the key to community empowerment. This study illustrates that creative economy plays a role in preserving culture as well as improving welfare, especially for women artisans, through motif innovation and product diversification.

This research excels in linking economic aspect, design innovation, and community empowerment with the sustainability of tradition. Focusing on social entrepreneurship strengthens the culture-based creative economy and emphasizes the women's role as local agents of change.

On the other hand, this research was limited because it has not considered the religious dimension as a moral foundation in cultural innovation. *Tathawwur* (progress) principle in wasathiyah Islam can balance the creative economy with traditional ethics in order for the changes are still in line with social-cultural values of community.

Wasathiyah Islamic-based approach broadens the understanding of preserving culture by placing economic innovation and creativity on a moral-spiritual foundation. The weaving sustainability is achieved not only from product innovations, but also through religious values that foster work ethic, moderate creativity, and social responsibility.

Conceptual Framework

This study applies two frameworks: Rogers' Diffusion of Innovations Theory (2003) to explain cultural innovation dissemination, and the Wasathiyah Islam paradigm as its ethical foundation

emphasizing moderation, balance, justice, openness, and innovation..

Combination of these two theories enables the festival to be understood as a social innovation in the basis of religious values. The diffusion of innovations theory describes the social mechanism, meanwhile wasathiyah Islam provides guidelines and normative legitimacy.

The Diffusion of Innovations Theory

Everett M. Rogers' *Diffusion of Innovations Theory* (2003) is a key framework for understanding social change. Rogers defines diffusion as the process by which an innovation an idea, practice, or object perceived as new—is communicated through specific channels over time within a social system. Its success depends on four interrelated components: innovation, communication channels, time, and the social system.

In the Pringgasela Cultural Festival, this theory shows how the community—especially the youth—acts as agents of diffusion in reviving local values. The festival serves not only as an artistic event but also as an innovative strategy for preserving tradition in ways relevant to the contemporary generation.

Innovation

Innovation in the Pringgasela Cultural Festival is evident in the transformation of traditional elements into modern performances. Local arts, attire, crafts, and historical narratives are creatively reinterpreted to attract both local and external audiences. According to Rogers, the success of an innovation largely depends on five key attributes:

- 1) **Relative Advantage:** This festival gives socioeconomic benefits, such as promoting tourism and strengthening cultural identity.
- 2) **Compatibility:** The festival remains consistent with the cultural values and beliefs of the local society, so it does not cause resistance.
- 3) **Complexity:** The festival is relatively easy for the general public

to understand because it uses familiar medium of entertainment.

- 4) **Trialability:** The society is able to participate in various forms of events, whether as spectators, participants, or organizers.
- 5) **Observability:** The results of the festival—such as the increasing number of youth participation, public attention, and media exposure—can be seen clearly.

Communication Channel

Rogers highlights the role of communication channels in accelerating the diffusion process. In this study, social media, youth communities, and local institutional networks—such as schools, cultural organizations, and village governments function as key communication channels. Pringgasela's youth utilize digital media to promote the festival, document events, and connect local traditions with a global audience, demonstrating how modern communication technology accelerates cultural diffusion.

a. Time

The time dimension affects how innovations are adopted within a community. According to Rogers, adopters fall into five categories: innovators, early adopters, early majority, late majority, and laggards. In the Cultural Festival, youth serve as innovators and early adopters, initiating the event, followed by gradual acceptance from parents, traditional leaders, and the broader community. This illustrates social learning, where communities adapt through the creativity and initiative of young change agents.

b. Social System

The social system is a place in which diffusion happens. The Pringgasela Cultural Festival grows in a social system of Pringgasela people who highly value their cultural identity and traditions.

This social system remains open to innovations, provided they align with core cultural and religious values. Support from traditional leaders, religious figures, and village authorities is crucial for broad acceptance of cultural innovations.

Using the diffusion of innovation perspective, the focus of research on the Pringgasea Cultural Festival can be explained as follows:

1) The Role of Youth as Agents of Diffusion

The youth are not only the actors, but also the main communicators in introducing this cultural innovation. They utilize modern communication strategies (social media, cultural branding, story telling) in order for the festival to reach a wider audience.

2) Preserving Tradition through Innovation

The diffusion of innovations theory demonstrates that cultural preservation is not always identical with static conservation, but it can take place through innovation adapted to the context of the era. This festival proves that traditions are never extinct, but they evolve when repackaged with a creative approach.

3) Negotiation between Modernity and Tradition

The festival portrays the process of negotiation between modernity (digital media usage, event management, tourism) and traditions (arts, customs, local values). The diffusion of innovations theory helps us to understand these dynamics as a part of innovation acceptance by social system.

4) Indicators of Successful Diffusion

The success of the festival can be seen through the level of society participation, recognition from outside of the community, and the continuation of the festival from year to year. This is in line with the observability indicator in Rogers' theory.

Hence, the diffusion of innovations theory gives a strong analytical framework to examine how cultural innovation is

introduced, spreaded, accepted, and internalized in the people of Pringgasea.

The Paradigm of Wasathiyah Islam

Wasathiyah Islam is a normative Islamic approach emphasizing balance, moderation, justice, and openness to change. Derived from the Arabic word *wasath*, meaning “middle” or “moderate,” it represents a path that avoids both rigid conservatism and excessive liberalism (Qaradawi, 2010). In cultural studies, this paradigm provides an ethical and spiritual framework that guides sociocultural innovation to remain aligned with the religious values of Muslim communities.

The significance of *wasathiyah* Islam in cultural studies lies in its relevance to social practices—such as festivals, rituals, and local traditions—amid pressures of modernization and commodification. Without a moral foundation, innovation risks either rejecting tradition or accepting it uncritically. *Wasathiyah* Islam offers a balanced path, affirming that cultural innovation is permissible and even essential when rooted in moral values and social welfare (Azra, 2019).

Key Elements of Wasathiyah Islam

- 1) *Tawassuth* (Moderation). This principle rejects extremes—whether total rejection of traditions or unchecked acceptance that undermines religious values. Moderation creates a dialogue between religion and culture, allowing them to coexist and mutually enrich one another.
- 2) *Tawazun* (Balance). *Wasathiyah* emphasizes balance between tradition and modernity, economic needs and cultural preservation, and local interests and global influences. In cultural contexts, this balance highlights that tradition preservation should align with innovations relevant to the contemporary era (Shihab, 2021).
- 3) *I'tidal* (Justice). Justice in *wasathiyah* ensures that each cultural innovation is in favor of the common good, not for

the interests of a few elites. In other words, preservation and development of cultural tradition should involve all levels of community inclusively.

- 4) *Infitah* (Openness). Openness in wasathiyah encourages Muslims to be adaptive towards global changes without losing their spiritual identities. This principle teaches that Muslims can get benefits from technological development, tourism, or new media, as long as it maintains the values of Islam.
- 5) *Tathawwur wa Ibtikar* (Development and Innovation). This element highlights that Islam does not reject renewal. Innovation in the context of culture can be done as long as it is rooted on moral-spiritual principles. In other words, innovation is not a threat, but it is a medium to strengthen the existence of Islamic culture in modern era (Hefner, 2022).

In the context of Pringgasela Cultural Festival, the paradigm of wasathiyah Islam helps us to understand how cultural practices are able to be revitalized without losing their spiritual essentials. The principles function as an analytical lens:

- 1) Moderation (*Tawassuth*) prevents the festival from falling into two extremes: becoming a commercial entertainment or being fully rejected because it is considered contrary to Islamic laws.
- 2) Balance (*Tawazun*) enables the festival integrates traditional arts and local music with creative innovations adjusted with tourism demands.
- 3) Spiritual-based Innovation (*Tathawwur wa Ibtikar*) emphasizes that social media usage, digital promotion, or festival packaging within the framework of halal tourism are acceptable as long as supporting the values of cultural preaching and strengthening Muslim identity of Lombok.

Thus, wasathiyah Islam functions not only as a normative framework but also as an analytical lens to evaluate the direction of cultural innovation. While the

Diffusion of Innovations Theory (Rogers, 2003) explains the process of dissemination and acceptance of festivals as social innovations, wasathiyah Islam complements it by providing ethical and spiritual guidance for those innovations.

Previous studies on cultural preservation (Yulianingsih et al., 2024; Wardana, 2024; Sarwono et al., 2023) focus on festivals' economic, tourism, and social identity roles, often neglecting their spiritual dimension. The *wasathiyah* Islam framework offers a new perspective, presenting local traditions as both inherited cultural expressions and *da'wah* media promoting moderate Islamic values in a multicultural society.

By integrating the Diffusion of Innovations Theory and wasathiyah Islam, this research constructs two layers of analytical frameworks: first, the social mechanism of cultural innovation distribution; second, an ethical-spiritual framework that guides such innovation to remain consistent with the values of moderate Islam.

RESEARCH METHOD

This research uses a qualitative approach to understand the meaning, social interaction, and cultural-religious values in Pringgasela Cultural Festival. Interview, observation, and documentation are used to explore the diffusion of cultural innovation and its relationship with the principles of wasathiyah Islam.

Research Approach

This research uses a qualitative approach in a form of ethnographic case study research. A qualitative approach is chosen as it is compatible to understand symbolic meaning, cultural values, and social dynamics behind the Pringgasela Cultural Festival. Creswell (2018) highlighted that a qualitative approach is able to reveal social reality through in-depth exploration towards experience, interaction, and community's interpretation.

Case study approach is chosen since the research focus is directed to one specific phenomenon that is Pringgasela Cultural Festival as a manifestation of diffusion of cultural innovation combined with paradigm of wasathiyah Islam. Case study enables the researcher to get a comprehensive understanding of social context, actors, and the meaning behind the festival (Yin, 2018).

Researcher Presence

In qualitative research, the researcher serves as the primary instrument (Moleong, 2019). Here, the researcher participates actively in social interactions with the community and festival actors. The involvement is moderately participatory, engaging in festival activities to gain contextual insight while maintaining analytical distance to ensure objectivity.

The researcher also plays a role in building rapport (reliability) with society, traditional figures, and the festival young organizers, so that the obtained data have depth and authenticity.

Research Location

The research was conducted in Pringgasela Village, East Lombok Regency, West Nusa Tenggara (NTB). The reasons why this location was purposively selected because:

- a. Pringgasela Village is known as the center of traditional weaving culture and has great art traditions.
- b. Cultural Festival is a new innovation initiated by the local youth in preserving culture, empowering economy, and being a medium for cultural preaching.
- c. This location represents the intersection between Islam, local traditions, and modernization flow, making it relevant to the research focus.

Data Source

The data source in this research is divided into:

- a. Primary Data

- 1) The results from in-depth interview with traditional figures, religious figures, festival organizers, local community, and festival visitors.
 - 2) Direct observation during festival, including activities of art performances, social interaction, and community's responses.
 - 3) Field documentation is in the form of observation notes, photographs, and audio-visual recordings.
- b. Secondary Data
 - 1) The village's documents related to the society and culture's profile.
 - 2) Festival archives from local government or community.
 - 3) Journal articles, research reports, and academic literature relevant to the diffusion of innovations, wasathiyah Islam, and cultural preservation.

Data Collection Procedures

Data collection technique was conducted by following some steps:

- a. Participative Observation
 - 1) The researcher was present at the festival, observing the procession, symbols, and social interaction.
 - 2) Field notes are systematically organized based on the framework of semiotic analysis and diffusion of innovation.
- b. In-depth Interview
 - 1) Conducted with traditional figures, religious figures, youth organizers, and the society.
 - 2) Interview was semi-structured to remain flexible in following the dynamics of the informants.
- c. Documentation

Collecting the festival's photographs, videos, posters, publications, and archives to strengthen empirical data.

Data Analysis Technique

Data analysis was done using interactive model by Miles, Huberman & Saldaña (2014) that covers:

- a. Data Reduction – choosing, filtering, and focusing the data relevant with the research focus.

- b. Data Presentation – organizing the data in narrative, matrix, and table forms to facilitate interpretation.
- c. Drawing Conclusion & Verification – interpreting data using the diffusion of innovations theory and wasathiyah Islam.

To deepen interpretation, a semiotic analysis by Roland Barthes (denotation, connotation, myth) was used to expose the symbolic meanings of the festival.

Data Validity Checking

Data validity was tested using some techniques (Lincoln & Guba, 1985):

- a. Credibility
 - 1) Triangulation of sources, methods, and theories.
 - 2) Longer presence in the field.
 - 3) Member check against the informants.
- b. Transferability

Serving a description of research in detail so that the results can be compared to other researches.
- c. Dependability

Audit trail by systematically documenting the research process.
- d. Confirmability

Maintaining objectivity by comparing findings with literature and secondary data.

Thus, this qualitative research method with an ethnographic case study approach provides an adequate operational framework to disclose the dynamics of the diffusion of innovations in the Pringgasela Cultural Festival while assessing its relevance with the paradigm of wasathiyah Islam.

DISCUSSION

The Pringgasela Cultural Festival: A Space for Preserving Tradition and Cultural Preaching

Socio-Cultural Background and Context

The Pringgasela Cultural Festival emerged from the youth's awareness in Pringgasela Village, East Lombok, to

preserve their cultural heritage amid modernization. Known as the center of Pringgasela tie weaving a symbol of the community's perseverance and spirituality the village now faces challenges as younger generations drift away from tradition under the influence of globalization.

The Pringgasela Cultural Festival serves as a medium that bridges the past and the present, revitalizing traditions to be relevant to the young generation. This festival symbolizes that cultural preservation is not only about preserving the past, but also a strategy to face the future with a powerful identity.

Festival Format and Dynamics

The Pringgasela Cultural Festival is carried out collaboratively and participatively. This annual event presents a series of activities, such as weaving exhibitions, cultural carnivals, traditional art performances, and workshops on weaving technique, natural coloring, and local-wisdom based design innovations. The entire activities are designed in order to bring together the aesthetic, economic, and spiritual values.

Descriptively, weaving exhibition becomes the center of attention, showing a long creative process starting from spinning the thread to becoming unique motifs such as *pucuk rebung* and *ragi genep*. Those motifs are rich in decorative values and containing symbols of moral and religious, teaching us about life balance (Lestari, 2022).

Activities like the cultural carnival and *Gendang Beleg* performance reflect the collective spirit of the Sasak community. As "social signs" (Geertz, 1973), they reinforce the symbolic relationship between humans, tradition, and God. Meanwhile, cultural workshops provide intergenerational knowledge transfer, teaching both technical skills and philosophical values such as patience, responsibility, and cooperation.

Community participation in the festival reflects a community-based

approach, where people serve as the main agents in creating cultural meaning. This aligns with Hadi's (2021) view in the *Indonesian Journal of Anthropology* that cultural preservation is effective when communities act as cultural agents rather than mere policy recipients.

Social Dimension and Festival Economy

The Cultural Festival has tangible social and economic impacts on the Pringgasela community. Socially, it strengthens cohesion and communal identity, reviving values of togetherness, solidarity, and cultural pride. From Carey's (1989) perspective of cultural communication, the festival functions as a "communication ritual" that reconstructs collective meaning and reinforces social relationships.

Economically, the festival acts as a catalyst for a creative economy rooted in local wisdom. Weaving products once limited to local buyers now attract domestic and international tourists. Enhanced visibility through digital media and online promotion has expanded market reach, demonstrating the effectiveness of innovation diffusion strategies within the creative economy (Rogers, 2003).

A research by Suryani (2024) in *Journal of Indonesian Tourism and Culture* affirms that local cultural-based festival has a big potential as an instrument of sustainable tourism development, namely combining cultural preservation with community economic reinforcement. A similar concept is reflected within the Cultural Festival that turns local wisdom into the primary resource to create a sustainable welfare.

Integration of Wasathiyah Islam in The Festival

One of distinctive strengths of the Pringgasela Cultural Festival is its integration with wastahiyah Islamic paradigm. This principle of Islamic moderation emphasizes balance between the worldly and spiritual, as well as between tradition and innovation. There

are five primary values of Wasathiyah—*tawassuth* (moderation), *tawazun* (balance), *i'tidal* (justice), *infitah* (openness), and *tathawwur wa ibtikar* (spiritual-based innovation)—implemented in festival.

The festival avoids extremes: it neither preserves tradition as mere nostalgia nor commercializes it without spiritual values. *Tawazun* is seen in the balance between rituals and cultural *da'wah*; *i'tidal* in fair economic benefits for artisans; *infitah* in openness to tourists; and *tathawwur wa ibtikar* in Islamic-based creative innovations, such as promoting weaving within halal tourism (Syafudin, 2023).

Hence, Wasathiyah Islam is not merely becoming moral doctrine, but ethical and epistemological framework as well. As stated by Alwi and Rahmawati (2021) in the *Al-Qalam Journal of the Makassar Religious Research and Development Agency*, the Wasathiyah approach can serve as the basis for integrating Islamic values and local culture in managing social change. Through this framework, the Cultural Festival has succeeded in creating a productive space between religion and culture.

Reflection on Cultural Semiotics

If being analyzed using Roland Barthes semiotic approach, this festival brings up cultural forms, such as weaving, music, and dance. At the connotation level, these elements contain social messages on hard work, togetherness, and respect for ancestors. Meanwhile at the myth level, the festival creates a new narrative about Lombok's moderate, open, and creative Islamic identity.

Weaving motifs, for instance, are not merely aesthetic creations, but symbols of cosmic harmony and the spirituality of Sasak's women as guardians of culture. Meanwhile *Gendang Beleg* performance represents rhythmic and coordinate dynamics of communal life, symbolizing social solidarity and moral courage.

Therefore, the Pringgasela Cultural Festival serves as cultural text that “speaks” about community transformation: from traditional community into innovative community that remains on the basis of spiritual values. This festival is a form of cultural preaching which combines symbols, rituals, and values into a living moral message.

Diffusion of Innovations and Wasathiyah Islam in Festival

Festival as Socio-cultural Innovation

Using the Diffusion of Innovations Theory by Everett M. Rogers (2003) perspective, the Pringgasela Cultural Festival can be understood as a form of social innovation in preserving culture. The changing process from traditional rituals into public festival illustrates the ability of the Pringgasela society in transforming local values without losing its religion substances.

As explained by Rogers, the success of an innovation depends on five primary attributes: relative advantage, compatibility, complexity, trialability, and observability. This festival meets all those criteria.

The festival meets key innovation criteria: relative advantage through economic and social benefits; compatibility with Islamic and Sasak traditions; low complexity for easy participation; trialability via direct community involvement; and observability in enhanced cultural pride and awareness.

This aligns with Syamsurijal et al. (2024) on the Bugis *Aji Ugi* tradition, showing that Islam and local culture can foster social innovation rather than conflict. Likewise, in Pringgasela, the festival acts as cultural *da‘wah*, integrating Islamic spirituality with local traditions, which are preserved as a living, dynamic identity rather than from nostalgia.

Youth play a key role as innovators and early adopters, creatively transforming

cultural symbols into modern performances, documentaries, and digital content. Traditional leaders act as guardians of values, ensuring alignment with cultural and religious ethics. This cross-generational collaboration reflects Ismail’s (n.d.) findings that Islamic values can integrate with tradition without losing spiritual meaning.

Communication Channels and Diffusion Acceleration

The diffusion process is determined not only by the content of the innovation, but also by the communication channels used (Rogers, 2003). In Pringgasela, traditional communication methods such as traditional meeting, recitation of the Quran, and village deliberation are combined with digital channels such as Instagram, TikTok, and YouTube.

The integration of these two channels accelerates the spread of innovation and expands audience reach. Social media serves as an accelerator of cultural diffusion, while traditional deliberation serves as a guardian of values. This dual pattern affirms the importance of collaboration between old values and new technologies.

Digitally skilled youth in Pringgasela serve as diffusion agents, presenting local values in ways that engage younger audiences. As Nuryahman (n.d.) notes in Kampung Kepaon, Bali, Islam and local culture harmonize when communities navigate modern spaces without losing spirituality. The festival exemplifies this balance, sustaining Islamic values and traditions amid digital media.

Therefore, communication channels in this festival are not only technical media, but also spaces for social interaction where meaning is exchanged between performers, audiences, and the wider communities. Social media has become a new cultural medium in which local Islamic identity is reconstructed with an inclusive and aesthetic face.

Festival in the Framework of Wasathiyah Islam

The paradigm of Wasathiyah Islam provides moral and theological directions for every cultural innovation. Five primary principles of wasathiyah—*tawassuth* (moderation), *tawazun* (balance), *i'tidal* (justice), *infisah* (openness), and *tathawwur wa ibtikar* (innovation)—concretely manifested in festival.

- a. *Tawassuth* (moderation): This festival avoids both commercialization and conservatism extremes that reject culture. It becomes a middle ground where religion and art coexist.
- b. *Tawazun* (balance): The society balances spiritual values (prayers and recitations to open the festival) with cultural expressions, such as dance and music.
- c. *I'tidal* (justice): The Festival fairly involves all segments of society; not only the elite figures, but also women's groups, youth groups, and UMKM practitioners.
- d. *Infisah* (openness): The community is open to visits from foreign tourists, viewing them as an opportunity for cultural preaching rather than a threat for their beliefs.
- e. *Tathawwur wa Ibtikar* (innovation): The festival keeps innovating by performing weaving and traditional music in fresh and communicative forms.

The *wasathiyah* principle aligns with Ismail (n.d.) and Syamsurijal et al. (2024), showing that Islam in the archipelago adapts accommodatively to local culture. In Pringgasela, this does not compromise religious beliefs but reinforces monotheism (*tauhid*) through cultural expression, making Islam the guiding spirit of each innovation rather than a mere symbol of formal religiosity.

Cultural Negotiation: Modernity, Tradition, and Spirituality

The Pringgasela Cultural Festival serves as a space for negotiating modernity, tradition, and Islamic

spirituality. The community integrates modern event management and digital promotion while maintaining prayers, recitations, and traditional symbols as central elements. In Stuart Hall's (1997) terms, this represents a rearticulation of identity, where the community redefines itself without abandoning its cultural roots.

This practice also displays positive syncretism where Islamic values do not in contrary with cultures, but rather enrich the symbolic meaning of traditions. As found by Nuryahman (n.d.) in Bali and Syamsurijal et al. (2024) in Bugis, Islamic communities in the culturally diverse regions have demonstrated a high capacity for adaption without losing their religious orientation. This is the essence of Wasathiyah Islam: keeping spiritual substances in the middle of social changes.

Thus, the festival is not merely a cultural celebration, but also a practice for cultural preaching that reinforces the identity of Local Islam in Lombok as a moderate, open, and creative Islam. Religious values are rearticulated through living cultural symbols—making this festival as a concrete example of the diffusion of Islamic innovation in the socio-cultural sphere.

The Significance of Festival in a Socio-Cultural and Religious Context

Festival as a Space for Community Cohesion and Transformation

The Pringgasela Cultural Festival goes beyond an art celebration, serving as a space for social transformation and community cohesion. It fosters cross-generational collaboration, where youth introduce technological and creative innovations while elders safeguard the authenticity of values and cultural symbols. This interaction cultivates a dynamic and inclusive social solidarity.

The festival fosters social cohesion, echoing Nuryahman's (2021) findings in Kampung Kepaon, where Muslim communities maintain harmony through cultural and socio-religious activities. In

Pringgasele, this is seen in collaborative event preparation, cross-generational participation, and respect for tradition, positioning the festival as a medium to strengthen social identity through shared cultural heritage.

Beyond fostering internal cohesion, the festival promotes social inclusivity. Tourists, artists, and researchers interact with locals, creating spaces for cross-cultural dialogue, expanding networks, and enabling collaboration. This openness reflects the *infatih* principle of *wasathiyah* Islam, embracing change and diversity without compromising spiritual values or identity.

Sociologically, the festival shows how social innovations can empower rural communities. By turning traditions into creative and productive activities, it provides economic benefits—like increased income for artisans—and symbolic value, reviving collective pride. This aligns with Syamsurijal et al. (2024), demonstrating that Islam's engagement with local culture fosters value-driven community life. In Pringgasele, cultural economy is closely linked to ethics and spirituality.

Therefore, from social aspect, this festival has dual function: strengthening internal social network of the society and expanding external relation which supports a sustainable social development.

Innovation as Dynamic Preservation Strategy

The Pringgasele Cultural Festival demonstrates that cultural preservation is not static but can be expressed through adaptive, era-relevant innovations. Traditions like weaving, folk music, and dance, once purely ceremonial, gain new visibility in the festival, becoming more communicative and marketable while retaining their symbolic meaning.

Within Rogers' (2003) Diffusion of Innovations framework, the festival exemplifies how cultural innovation is adopted by meeting key attributes: relative advantage, value compatibility, low

complexity, trialability, and observability. Its success demonstrates that tradition preservation can occur organically when innovations are effectively communicated and supported by credible social agents.

This aligns with Ismail's (2016) study in Bolaang Mongondow, which shows that cultural practices embedding religious values are more resilient and adaptable. Similarly, in Pringgasele, the community preserves not only the outward forms of tradition but also their underlying religious meanings: patience, cooperation, and gratitude reflected in weaving and traditional dances.

The festival also serves as an "architecture of cultural memory," using visual and digital documentation to transmit cultural knowledge across generations. Digital media broadens preservation and reshapes community engagement with traditions, making the festival a form of "media-based cultural revitalization" that emphasizes local cultural relevance in the era of globalization.

From Roland Barthes' semiotic perspective, this festival constructs complex layers of meaning:

- a) Denotatively, it presents cultural activities: parades, dances, exhibitions, and workshops.
- b) Connotatively, it symbolizes togetherness, hard work, and local identity.
- c) Mythologically, it creates a huge narrative that Islam and tradition can work together in the spirit of moderation and creativity.

Thus, the festival has become cultural text that will constantly be renewed, in where the society is able to reinterpret their identities in the frame of changing eras.

Festival as Cultural Preaching and Expressions of Moderate Islam

In religious sphere, the Pringgasele Cultural Festival serves as a medium for cultural preaching (*da'wah tsaqafiyah*). *Dakwah* or preaching is no longer

interpreted solely as the delivery of teachings through lectures, but also through cultural expressions that are down-to-earth and contextual. Through the festival, Islamic values—such as gratitude, mutual assistance, simplicity, and beauty—are presented in aesthetic and social forms.

This approach reflects the paradigm of *wasathiyah* Islam, which prioritizes moderation (*tawassuth*), balance (*tawazun*), and openness (*infisah*). The festival is a proof that Islam does not reject cultures, but it guides and honors them to be in accordance with moral and spiritual values. Therefore, culture is not a competitor for religion, but an effective medium for preaching.

This parallels Syamsurijal et al. (2024) on Islam and Bugis culture, where Islamic values shape social practices and lifestyles. Among the Bugis, cultural symbols like *siri'* (pride) and *pesse* (empathy) function as moral instruments grounded in Islamic teachings.

Pringgasela displays a similar pattern: the festival both points out the beauty of tradition and internalizes Islamic values in a form that is acceptable across generations.

Additionally, the festival serves a theological role, reinforcing that cultural preservation is a form of worship. Aligning ancestral heritage with Islamic values preserves civilizational legacy. As Arifuddin Ismail (2016) notes, religion and culture are inseparable: religion guides spiritually, while culture shapes social expressions of religious values.

Hence, religious implications of this festival are strengthening the spirituality of the society and the dissemination of humanistic, moderate, and locally-rooted values of preaching.

Integration of Social Theory and Islamic Paradigm

Academically, this research provides a significant conceptual contribution by integrating Rogers' (2003) Diffusion of Innovations Theory with the *wasathiyah*

Islam paradigm. While the diffusion theory explains how innovations are socially and communicatively adopted, *wasathiyah* Islam adds ethical and normative guidance to shape the direction of such changes.

This approach shows that cultural innovation in Muslim community is determined by rational and social factors, as well as by a system of Islamic values that become moral guidelines. Therefore, innovation diffusion in the Islamic community should be understood as a balanced dual process—social and spiritual.

The Pringgasela Cultural Festival can be a conceptual model for the study of cultural preaching in Indonesia. It illustrates how a preaching can be packed in a form of participatory, creative, and contextual without losing its religious substances. In the context of academic, it broadens our understanding of Islam in the archipelago as being flexible rather than rigid and capable of engaging in dialogue with the realities of local culture.

CLOSING

This study concludes that the Pringgasela Cultural Festival is a socio-cultural innovation integrating local traditions with *wasathiyah* Islamic principles, serving as a platform for education, economic empowerment, and social identity, showing that sustainable cultural preservation relies on community engagement and spiritual values.

Within Rogers' (2003) *Diffusion of Innovations Theory* framework, the festival fulfills the criteria of social innovation profitable, value-compatible, simple to implement, participatory, and results-oriented. Collaboration between youth and traditional leaders enables harmonious diffusion, fostering cultural transformation that preserves ethical and religious foundations.

Religiously, the *wasathiyah* Islam paradigm offers a moral foundation for cultural innovation through moderation, balance, justice, openness, and creativity.

These values are reflected in the festival, which harmonizes art and spirituality, encourages inclusive participation, and fosters Islamic-based creativity, positioning moderation as a cultural strategy for social change.

Roland Barthes' semiotic analysis reveals that the Pringgasela Festival embodies layered meanings: denotatively in its artistic performances and weaving, connotatively in the values of hard work and solidarity, and mythologically in its portrayal of a moderate and creative Islam in Lombok. The festival thus functions as a cultural text that constructs the meaning of local Islam.

This study presents the Pringgasela Cultural Festival as an integrative model of tradition preservation, social innovation, and cultural da'wah grounded in moderate Islam. It demonstrates that da'wah can be expressed through participatory, contextual cultural activities, while combining innovation diffusion with wasathiyah Islam fosters creative and spiritually oriented community development.

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