

From Pixels to Peace: Unraveling the Multifaceted Narrative of Religious Tolerance in Social Media

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Abstract: Religious tolerance has contributed to a national campaign related to religious moderation through the Indonesian Ministry of Religious Affairs which continues to be promoted to a wide audience in Indonesia. All elements take part in the realisation of religious tolerance to fight radicalism, extremism, and ideas that refer to disintegration. Furthermore, the narrative of religious tolerance aims to build peace in diversity. In an increasingly sophisticated world, religious narrative campaigns do not only occur in the religious institution but also occur in the social media space, as happened on Instagram such as *@toleransi.id*. There are around 38 thousand followers on this account and their followers continue to grow so that the nuances of the narrative of religious tolerance become colourful and rich. This research utilises library research using qualitative methods and the lens of virtual ethnography theory. By posting content from the *@toleransi.id* account, the research results show that community interaction in the media space in discussing religious tolerance shows a strong correlation between the real and virtual worlds. Second, it shows the interaction of virtual communities with a wider scope than in real communities. Third, the discussion of the theme focused on adjusting the context of the media account of tolerance.

Keywords: Instagram; social media; Tolerance; Virtual Ethnography.

Abstrak: Toleransi beragama memiliki andil sebagai buah dari kampanye nasional terkait moderasi beragama melalui Kementerian Agama RI yang terus digalakkan secara kontinu kepada khalayak luas, khususnya masyarakat Indonesia. Seluruh elemen turut menjadi bagian dalam perwujudan toleransi beragama dengan tujuan untuk melawan radikalisme, ekstrimisme, dan paham yang mengacu pada perpecahan. Selanjutnya, narasi toleransi beragama mampu mencapai klimaknya yaitu perdamaian dalam keragaman. Dalam dunia yang semakin canggih, kampanye narasi beragama tidak hanya terjadi di majlis-majlis keagamaan tetapi juga terjadi di ruang media sosial seperti yang terjadi pada akun Instagram *@toleransi.id*. Terdapat sekitar 38 ribu followers dan terus bertambah pengikutnya sehingga nuansa narasi toleransi beragama menjadi berwarna di akun ini. Kemudian, melalui penelitian ini penulis menggunakan penelitian kepustakaan (library research) dengan menggunakan metode kualitatif dan kacamata teori etnografi virtual. Melalui postingan konten-konten dari akun *@toleransi.id*, menunjukkan hasil penelitian bahwa interaksi masyarakat di ruang media dalam pembicaraan tentang toleransi beragama, menunjukkan korelasi yang kuat antara dunia kehidupan nyata dengan dunia kehidupan virtual. Kedua, menunjukkan interaksi masyarakat virtual dengan cakupan lebih luas dari masyarakat nyata. Ketiga, pembicaraan tema yang terfokus dengan menyesuaikan konteks akun medianya yakni toleransi.

Kata Kunci: Instagram; media sosial; Toleransi; Etnografi Virtual.

1. Introduction

The acts of intolerance in Indonesia showed various expressions from the perpetrators, ranging from suicide bombings in public places, attacks on temples or churches, and persecution of religious minorities (BBC Indonesia, 2022). SETARA Institute records from 2017 to 2022 show 136 incidents of intolerance that

occurred in Indonesia (Setara Institute, 2022). The act of intolerance is likened to an action that stabs the stomach and gives deep wounds to the motherland because incidents of intolerance often occur continuously (Sigit & Hasani, 2021). Preventive efforts to spread intolerance in society continue to be echoed through the Ministry of Religious Affairs of the Republic of Indonesia which campaigns for religious moderation (M. Subhi, 2019), under the leadership of Lukman Hakim Saifuddin as Minister of Religious Affairs of the Republic of Indonesia (Kementerian Agama RI, 2019). Then, religious moderation continued under the auspices of Fakhru Razi and Yaqut Chalil Qoumas (Malik, Alwi, & Hindi, 2021). This effort was carried out based on fighting radicalism and extremism in Indonesia, which, in the future, can lead to peace in diversity. This effort began when Lukman Hakim created "rumah moderasi" in PTKIN (State Islamic higher education of Indonesia) to build a moderate understanding of Islam (Kementerian Agama, 2020).

Furthermore, the implications of the notion of religious moderation give rise to an attitude of tolerance among people across religions, cultures, races, and ethnicities. Tolerance (*at-Tasamuh*) is an attitude of humility and awareness of the existence of diversity and plurality under religious and social norms (Devi, 2019). The attitude of tolerance is often juxtaposed with "religion". This is because religion is often used by several elements of society to fulfill their interests, and this causes frequent friction and disintegration among religious communities in Indonesia. For example, the construction of a church in *Tanjung Balai Karimun* was rejected by residents (Amindoni, 2020). Another example also came from the case of the "Bali bombing" which was carried out in the name of religion in 2002 (Mutiarasari, 2002). Nevertheless, this digital era can be utilised as a medium for cultivating religious tolerance within the framework of peace and harmony like social media (Abror, 2020; Farihah, 2014).

Currently, studies on religious tolerance can be mapped to discussions of religious tolerance based on the Qur'an, films, local wisdom, and social media. The Qur'an-based study was conducted by Sofia Aulia Zakiyatun Nisa' (Nisa, 2021), Muhammad Ridho Dinata (2012), Mujetaba Mustafa (2015), Mufidatul Bariyah (2019), and M. Thoriqul Huda and Uli Dina (2019). Religious tolerance in cinema was conducted by Vina Selma Tiara Sani (2021), Andre Bastian Tarigan (2020), Alfian Khairulyanto (2021), and Ayu Lestari (2021). Studies based on the local wisdom of the community were carried out by Moch. Agung Lukmanul Hakim and Elly Malihah Setiadi (2021), Alief Budiyono (2022), Yuniar Handayani and Ruskam Suaidi (2020), and Miftahul Huda (2018). While the last point is that studies based on discussing religious tolerance on social media (Instagram, Youtube, TikTok, Facebook, and Twitter) were conducted by Wiwi Fauziah and Miski (2019), Zihni Ainul Haq (2022), Kristiana Dewi and Lulus Sugeng Triandika (2020), and Fitri Yalni and Faisal (2021). Based on the literature review map above, it appears that the *@toleransi.id* account has not been conducted by scholars about the nuances of tolerance. Thus, it is important to explore and analyse the narrative of religious tolerance on the *@toleransi.id* account in this research.

This research is qualitative descriptive-analytical research, namely describing and analysing the themes studied and using "virtual ethnography" theory, or in other terms, netnography (Kozinets, 2009). This research is a literature study, the data studied is derived and obtained from materials sourced from the literature (books, journals, articles, theses, and so on). The data sources from this research consist of primary data sources and secondary data. The primary data source is obtained from content uploaded on the social media, Instagram account *@toleransi.id*. While secondary data was obtained through books, journals, theses, articles, and others that have relevance to this research. The sources obtained are described and analysed in depth to answer the academic problems of this study.

The discussion of religious tolerance on social media was able to raise two academic concerns in this research, one of which is how the genealogy of religious tolerance is on social media and how the message of religious tolerance is on social media on the Instagram account *@toleransi.id*. In this research, I will discuss three themes, namely the genealogy of the *@toleransi.id* account, religious tolerance in social media discourse, and the portrait of religious tolerance in uploaded content at *@toleransi.id*. This study will explain the three points in detail and comprehensively through the discussion in the following sub-chapters. Thus, this research will reinforce the direction and footing that the account *@toleransi.id* attempts to achieve.

2. Instagram account @toleransi.id: A Genealogical Discussion

The Instagram account @tolerance.id launched on February 26, 2018, starting with an explanation of the meaning of tolerance and continuing by uploading its content to date. Supported by 38 thousand followers, @toleransi.id has uploaded 1,113 posts. The tagline used is "safe space to learn diversity, Let us break the prejudice and stereotype! #DobrakPrasangka" (*ruang aman untuk belajar keragaman mari hancurkan stigma & stereotip*).¹ The Instagram account @toleransi.id is a forum for bringing together young people who care about tolerance with tolerance activists. This account has the goal of inspiring tolerance and encouraging collaborative actions between parties for a greater impact on shaping the character of an inclusive society.

The @toleransi.id Instagram account is managed by the *Indika Foundation* (a non-profit), which is active in campaigns and activities around tolerance and the realisation of a peaceful and inclusive Indonesia, but for this, they have created a separate account regarding the information and activities they are doing so that @toleransi.id is consistent with its function as a vehicle for education about tolerance (Ma'ruf, 2020). This account is consistent in uploading tolerance content only and no advertisements are allowed in the form of services, products, or events, even though it has a lot of followers. In each post, @toleransi.id always includes a caption in the images uploaded as a description and information, coupled with hashtags (#) #MerawatToleransi in every single caption posted. This is in line with the statement from Cania Citta Irlanie, the Head of Content Creator from the Geolive media channel (Geolive Indonesia, 2022), who argues that for the public to understand the content and its information, the first step to take is to "ground" (membumikan) the terms listed, associate terms in phenomena to terms that are well known to the general public (Phillips, Schiefelbein-Guerrero, & Kurlberg, 2019).

When viewed from the majority and the entire content uploaded, the @toleransi.id account was established as a form of response to phenomena that are closely related to tolerance in society. Several examples of these phenomena include riots (between Christianity and Islam), Religious holidays, caring for religion, and so on. As for the forms of narrative that are built and sourced from sharing carried out within the scope of @toleransi.id, it provides a website for netizens to share stories about tolerance. To realise the vision of a peaceful and inclusive Indonesia, the @toleransi.id account organises open forums and dialogue spaces entitled "Ask me anything." Such an event is held to encourage the spirit of tolerance and wisdom in behavior.

Furthermore, based on the author's observations, the content of the @toleransi.id account is mapped into three main motives. *First*, the content of religious tolerance provides narration from religious communities in Indonesia, both in the form of adjoining places of worship, strong standing houses of worship, and good traditions practiced by religious communities. *Second*, content is in the form of social action. The content in this motif visualises a picture of people's awareness of the values of tolerance regardless of the variety of cultures, races, ethnicities, and traditions. *Third*, content in the form of education. The @toleransi.id account also contributes to providing education to its followers by posting tolerance understandings, webinars about tolerance, and the last agenda item is educating with "narasi toleransi", "voice of moderation", "focus group discussions," and "celoteh toleransi".

The online activities held by the @toleransi.id account have made millennials and Gen-Z people participate actively in this account in various lines of activity. Besides, the @toleransi.id account provides *fun facts* about tolerance from various groups, regardless of race, ethnicity, religion, or background. The uploaded information is displayed creatively and not monotonously in its content; the @toleransi.id account also posts information in the form of viral content wrapped in tolerance packaging. Likewise, some posts criticise intolerant attitudes, intolerant cities in Indonesia, and intolerant actions among young people. Various posts uploaded by the @toleransi.id account are facts on the ground that are presented transparently and openly through the Instagram platform. So that the posts provide positive values and messages about tolerance in various environments such as schools, offices, cafes, and others (Ma'ruf, 2020).

¹ See more on the account's Instagram profile, @toleransi.id.

3. Religious Tolerance in Social Media Discourse

Talking about religious tolerance in Indonesia is no longer a simple and new matter because this discussion has occurred over a quite long history. Furthermore, in the 20th century, amid the fast flow of technology and information, online-based internet media seemed to accelerate and facilitate the dissemination of information, including in the process of transferring knowledge (Qudsy, 2019). This means that the inculcation of socio-religious and scientific values underwent a shift, which was initially limited to da'wah assemblies, mosques, seminars, and campuses. Now, it has widened into the realm of online media with its various types of platforms. The transformation of religious activities in society is proven to provide drastic changes in attitudes, habits, and traditions that are based on an online system (Hackett, 2006).

During its development, several concrete reasons that changed the dynamics of the process of transferring information and knowledge, namely the outbreak of the COVID-19 pandemic in the world, including Indonesia. The COVID-19 pandemic is a big concern for humanity and affects all activities to be carried out from home through online systems (Olivia, Gibson, & Nasrudin, 2020). It upgrades the information technology system. Activities carried out online are forcing IT stakeholders to upgrade the world's informatics system so that it has implications for ease of access, like *Zoom*, *Google Meet*, *video calls*, *e-learning*, and others (Suni Astini, 2020). Finally, the large wave of internet users. Activities from home lead to the use of the internet in large capacity, so that the information process runs massively. It was even recorded that the percentage of internet users in Indonesia reached 196.71 million people, or around 73.7 percent (Manurung, 2022).

Based on the above information, social media seems to provide the widest possible space for activities to occur in the process of transferring information and knowledge, including narrations of the value of tolerance. The existing literature shows that a study of tolerance on social media occurred in 2013 and was conducted by Ahmad Fauzan (2013), which then developed as did Nur Hima Usman (2017), Siti Ulin Nuha et al. (2021), Danar Kristiana Dewi and Lulus Sugeng Triandika (2020), Idhan Parau (2020) and many others. The values of tolerance projected by the scholars and academics above seem to educate their readers about the importance of the value of religious tolerance as a culture in Indonesian society (Digdoyo, 2018; Muhammad Subhi, 2019). In other words, the openness of information that can be freely accessed by various groups has implications for the process of conveying an awareness of traditions and cultures that are ancestral heritage, one of which is the attitude of religious tolerance (Devi, 2019).

Religious tolerance then continues to be intensified through various media, packaged in films, animations, cartoons, and even social media (Youtube, Instagram, Facebook, Twitter, and others), which are usually used for mere communication, then, used to show nuances of diversity and tolerance in the attitude and behavior of Indonesian society (Khaerun Rijaal, 2021). Although, *Kang Maman* (nickname), an activist of religious tolerance, thinks that social media cannot represent the diversity of Indonesian society, the narrative of religious tolerance must continue to be echoed to create an attitude of community diversity as a noble tradition and culture of the Indonesian people. This statement is in line with the holding of various webinars, discussion forums, and similar events to discuss religious tolerance (Digdoyo, 2018). Not only through various activities in official forums but also through the attitude of tolerance that must be possessed by every individual in Indonesian society. Therefore, the tagline "*Bhinneka Tunggal Ika*," which is often campaigned for, can be applied and practiced by all groups regardless of ethnicity, race, religion, and skin colour.

4. Portrait of Religious Tolerance on the @toleransi.id

As described above, there has been a shift in the transfer of information and knowledge online. Even though it is online or virtual, at least it can represent reality in the real world (offline). This was justified by Marshall McLuhan who said that the digital world and the field cannot be separated from one another (Deshaye, 2019). Furthermore, virtual ethnography has similarities with ethnography in principle. However, the difference is only in the process of social interaction that switches to computers,

social media, and the internet (Nasrullah, 2017). In other words, social interaction is experiencing an expansion of space that was originally limited to face-to-face interactions with one another, into a process of intrapersonal interaction in the virtual world. This indicates the importance of the virtual dimension in the interaction of today's society, the majority of whom use digital space in all their activities (Campbell & Evolvi, 2020).

The spirit of tolerance continues to be intensified through social media, especially Instagram. Several Instagram accounts tend to liven up a sense of 'tolerance' with the expressions of their owners. They include the accounts *@toleransi.coffee*, *@ruangtoleransi_indonesia*, *@duta.toleransi*, *@bukutoleransi*, and other Instagram accounts that focus on narratives of tolerance. These accounts seem to provide a new colour for broadcasting the value of tolerance because millennials and Gen-Z people often use Instagram media as a bridge of information and knowledge (Wulanjani & Anggraeni, 2019). In my opinion, the role of social media in enlivening the spirit of internalisation of tolerance has become significantly a stronger tool with a variety of expressions from various Instagram account owners. This study investigates that the spirit of tolerance in the *@toleransi.id* account has a capital of 36.9 thousand followers, and 1113 posts, with video reels watched by approximately 15 thousand viewers.

Furthermore, to find out the virtual interactions contained in the *@toleransi.id* account, this study employs Rulli Nasrullah's virtual ethnographic method (Nasrullah, 2017). Nasrullah explained that in the virtual ethnographic method, there are at least four levels as conditions for a virtual ethnographic process to occur namely media space, media documents, media objects, and media experience (Nasrullah, 2014, 2017). Nasrullah offers to discuss virtual ethnography to accommodate all the abovementioned processes. According to him, if one of the four levels is not fulfilled, then social activities in the virtual world are not valid (Nasrullah, 2017). To test this method in this study, I will describe and explain the four levels with the *@toleransi.id* account as the material object.

The first level is the media space. This level is a medium that functions to help spread content according to the direction and goals of the account. The *@toleransi.id* account founder chooses Instagram as a forum for disseminating content. The author also follows this account to monitor and study the activities that occurred in this account. Nasrullah stressed that there would be no process of interaction in the digital realm if there was no media space as a forum for communication between senders (owners/senders of content), followers (followers), and content (Nasrullah, 2017), or what Aristotle introduced with speakers, interlocutors, and objects of discussion (Aristoteles, 2018). The concept introduced by Rulli Nasrullah in the digital media space can be illustrated as a triangle that connects. The relationship between the sender, content, and followers has a strong attachment to conveying messages and the tendencies that are built.

The Instagram account *@toleransi.id* seems to provide the widest possible space for discussion by not closing the comments column on each post. The account opens the facts in the field with actual data. The *@toleransi.id* account means to spread tolerance values that are rarely published by other media. During the attack of intolerance narratives pitting groups against each other and creating disintegration, the presence of the *@toleransi.id* account opens horizons for tolerance by presenting information and facts on the field of religious tolerance that are rarely disclosed by other media. These actions can minimise intolerance, pitting one against another, and disintegration, as mentioned above. The *@toleransi.id* account can be illustrated in Figure 1 of its existence on Instagram:



Figure 1 Instagram profile @toleransi.id

The Instagram profile *@toleransi.id* above can be seen as a media sample and is considered a forum for echoing the normative value of religious tolerance. Far from that, Hackett emphasised that the power of the media is a source of transactions that are resistant to accepting religious messages in a wider context (Hackett, 2006). Thus, the sustainability of the media as an information centre on certain variations of themes further strengthens its existence as an accessible space. As applied by the Instagram account *@toleransi.id*, which emphasises its existence in spreading narratives of tolerance as the face of diversity passed down by our ancestors, it is necessary to perpetuate it in every activity of the Indonesian people. This means that the Instagram account *@toleransi.id* contributes to campaigning for the message of tolerance at a religious, national, and even worldwide level under the auspices of the media as its frame (Campbell, 2005).

The second level is the dimension of media documents. This second level is a description of the content, a message as an image, and text that is full of meaning and is published through cybermedia (Nasrullah, 2017). This research argues that text and image submissions in the media can build messages, understanding, social-context backgrounds, and the ideology of account owners' followers. Therefore, this level focuses on delivering content that has implications for transforming behavior, values, and attitudes as a form of vision rather than media accounts (Miller & Slater, 2000). At this level, This study explores how the narrative and messages of religious tolerance are expressed in the *@toleransi.id* account through the posts published.

The content of the *@toleransi.id* account through its posts on Instagram has at least two forms of narratives of religious tolerance that are conveyed to its followers, namely as field facts about the culture of tolerance in religions. This study shows the efforts of the *@toleransi.id* account founder seem to reopen people's eyes to the fact that religious tolerance is a legacy of traditions rooted in ancestors.

On the other side, educating children about the importance of religious tolerance from an early age means that an understanding of religious tolerance is instilled from the time the child enters school. The illustration of the two narratives in several posts at @toleransi.id is provided in Figure 2.

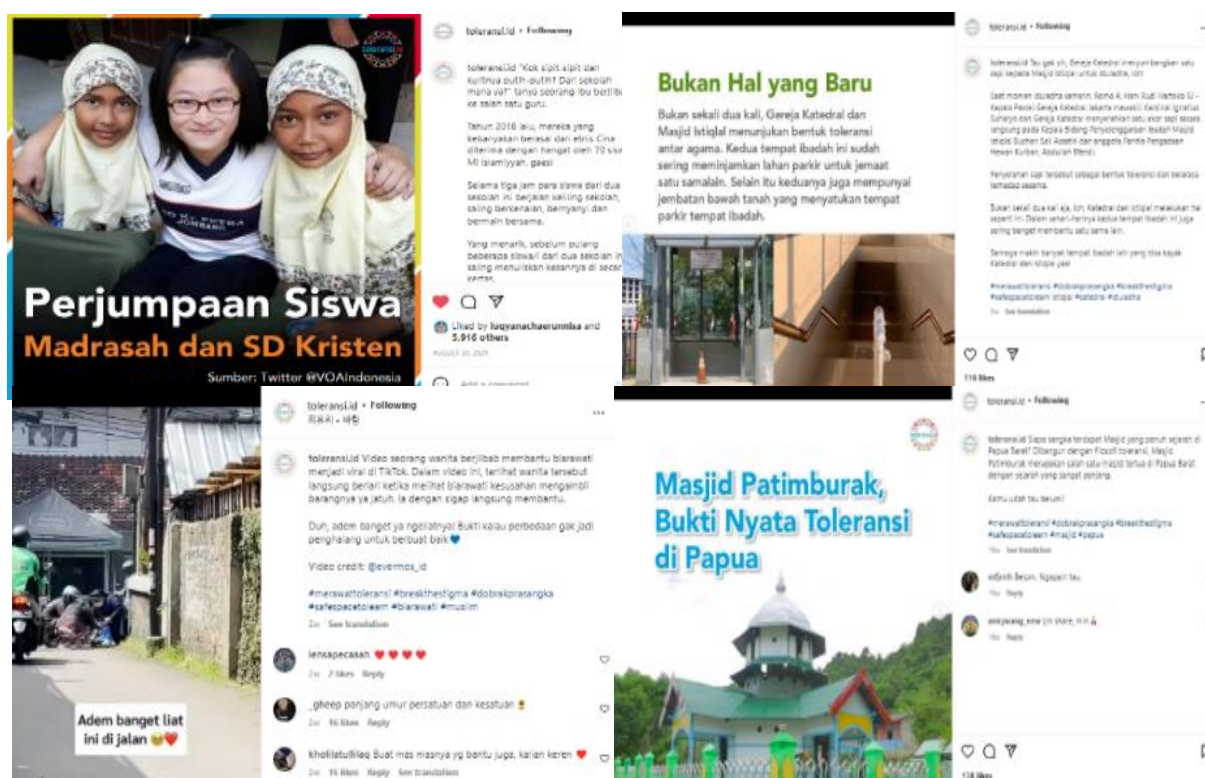


Figure 2 @toleransi.id posts as media documents

Posts presented by the account @toleransi.id have educational and solution-oriented elements for religious people in Indonesia (see Figure 2). How could it not be? The visualisation of uploaded posts makes it easier for followers to capture the moral message that the @toleransi.id account wants to convey. This has implications for a society that is aware of tolerance within the framework of peace, diversity, and inclusiveness, starting from the form of posts that educate students from an early age in classrooms to making them aware of the urgency of mutual help and cooperation in public spaces. Such behavior is the fruit of the religious moderation campaign that has been echoed to date through the Ministry of Religious Affairs of the Republic of Indonesia (Junaedi, 2019).

The third level is media objects. The purpose of this level is that there is a process of interaction through the features provided in the media, both between intrapersonal followers, account owners, and followers, as well as posting responses (Nasrullah, 2017). According to Nasrullah, the openness of access and intrapersonal communication in a comment room is an absolute requirement that must be met (Nasrullah, 2017). If the column space is private (or locked) and limited access, then this level is void. Different from Nasrullah, Slater said that a netnographic space that closes itself off from two-way interactions is said to be an invalid media object (Miller & Slater, 2000). Through this level, this study focuses on observing the @toleransi.id account by reviewing interactive comments on posts related to religious tolerance as the focus of this research.

This study explores the responses of followers regarding posting content narrated about religious tolerance. At least the response from netizens through the comments column available on the Instagram feature is diverse according to the backgrounds of the netizens. I summarise that the interaction process that occurs on the @toleransi.id account has four typologies: *first*, praising religious tolerance. *Second*, provide affirmative symbols in the form of emoticons (heart, smile, star smile) (see Figure 3). *Third*, give

the media information. *Fourth*, negative comments about tolerance. This study includes illustrations in the form of comments from netizens mentioned in Figure 3.



Figure 3 Interaction between account admin and followers

The last typology raised by netizens was immediately responded to by the admin of @toleransi.id by holding online and offline agendas whose function is to educate and preserve the spirit of tolerance. This study analyses that the @toleransi.id account is clear evidence of the spirit of independent religious moderation in the digital space whose goal is to raise active public awareness of tolerance (Hefni, 2020). Even though the rejection of tolerance in comments continues to rise, the efforts of the founder of the @toleransi.id account through the Indika Foundation continue to call for information on tolerance, both in the form of film dissections, the interpretation of symbols worth tolerance, and support for marginalised groups. Such attitudes can provide electricity and a spirit of tolerance in the Indonesian area as a diverse and inclusive nation. This was affirmed by Abror, who revealed that tolerance is the social interaction that is aware of diversity without disturbing the boundaries set by regulations on religion, race, and ethnicity (Abror, 2020).

The fourth level is the dimension of media experience. This level refers to the relevance between the digital world and the real world. In this study, this level is positioned to look again at how life in online-based mass media on Instagram can bridge problems that exist in the real world with a million solutions. The media is projected as a new point of view for resolving a conflict in existing reality (Qudsy, 2019). This is what Cristine Hine explained with the term self-identity management between users and the actual reality that occurs in the field (Hine, 1994). Hine's view was affirmed by Nasrullah as the founder of this theory. He asserts the position of this level (media experience) as a substantial level. where the message conveyed by the admin media must follow the facts, reality, and validity of the information in the field (Nasrullah, 2017). This means that the dissemination of information that is a hoax and full of lies is not legal to justify between virtual world experiences and real-world reality experiences. On the other hand, at this level, this study dissects how the content and posts of the @toleransi.id account have an impact on followers that can be applied in the real world.

Based on the definition above, the author was positioned to look objectively and in-depth at postings at the @toleransi.id account, which is positioned as social media. The submission of the @toleransi.id account through its posts leads to real facts (Nasrullah, 2017). This research shows that the posts in this account provide more images of religious tolerance, which should be addressed by much of the audience. On the other hand, the @toleransi.id account also provides a narrative of moderate

religious understanding by directing controversial matters to positive packaging. Like the discussion about "10 kota paling intoleran" ("10 most intolerant cities"), "berbuka puasa bersama Biarawali" ("break the Ramadhan fasting with the nuns"), "Istiqlal dan Katedral, Sekarang Nyambung?" ("Istiqlal Mosque and the Cathedral, now connected"), "Indonesia yang mempersatukan" ("Indonesia that unites"), and many others.

At the level of media experience, this study focuses on the motives of followers of @toleransi.id through uploading content. Eureka Intan Innova quotes Dennis McQuail saying that the process of social interaction in cyberspace contains five motives such as interpersonal utility, passing time, information seeking, convenience utility, and entertainment (Innova, 2016). More than the motives mentioned, social media can provide values, instill culture, traditions, and an effective culture of religious tolerance in social life (Kozinets, 2005). In other words, social media needs to be addressed as a tool that can unite real life with the virtual world, a means of transferring knowledge that is not limited by space and time. It is considered a new world for today's society. Therefore, it is not an exaggeration to provide the quote from James R. Spradley stated that online media interaction can represent the social ties of society in the real world (Lange, 1988).

5. Conclusions

Explaining religious tolerance on social media, such as Instagram, may be a new aspect of scientific discourse. The continuous upgrading of IT resulted in a paradigm shift in the transfer of information and knowledge. IT sophistication, which is supported by educational, professional, and household processes, takes place only in a limited space, namely the home, and seems to force people to live and carry out activities virtually. The transfer of values and narratives of religious tolerance on the Instagram account @toleransi.id produces its colour because the information functions as a connecting bridge between the virtual world and the real world. By using Rulli Nasrullah's virtual ethnographic perspective, the @toleransi.id account provides an overview of four constructive levels for resolving conflicts of religious tolerance and restoring the face of religious tolerance in Indonesia, which is starting to fade. This study takes the blueprint of community interaction in the media space in discussions about religious tolerance, which shows a strong correlation between the real world and the virtual world. It also shows the interaction of virtual communities with a wider scope than real communities. Lastly, the discussion of the theme focused on adjusting the context of the media account.

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