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## RELIGIOUS MODERATION VALUES OF THE COASTAL DEMAK CHRONICLE

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### ABSTRACT

The Babad Demak Pesisiran or Coastal Demak Chronicle is one of the chronicle manuscripts set in the historical period from the end of Majapahit (Brawijaya V) to the beginning of the establishment of the Sultanate of Demak. This study aims to analyze the values of religious moderation contained in the Coastal Demak Chronicle. This type of research is qualitative with a literature study method. The analytical technique used is semiotic analysis. The data source used is the transliteration of the Coastal Demak Chronicle published by the Center for Language Development and Development of the Ministry of Education and Culture. The results of this study are noble attitudes regarding the application of religious moderation, namely 1) Tolerance, 2) Harmony between religious communities, and 3) Polite attitudes toward a different life.

**KEYWORDS:** religious moderation, Babad Demak coastal, macapat, Demak sultanate.

### INTRODUCTION

Babad in Javanese means opening/cleaning. The word is related to the opening/cleaning of an area to be used as a place to live, the land's chronicle, the village's chronicle. Babad is defined as a story in Sundanese, Javanese, Balinese, Sasak, and Madurese languages containing a historical event or historical story. As a historical story, a chronicle tends to be a story rather than history, even though the story's background is certain historical events. Babad is classified as a relic of New Javanese literature. Based on the historical journey of literature in Java, New Javanese literature is the development and transformation of ancient and middle Javanese literature. The transformation and development of middle Javanese literature cannot be separated from the lifestyle of Javanese society at that time. Based on the centre of development, Javanese literature is divided into three periods, namely: 1) Old Javanese literature which developed around the IX century until the era of the Majapahit Kingdom; 2) Middle Javanese literature, which developed around the time of the Singhasari Kingdom until the end of the Majapahit Kingdom. A sign of middle Javanese literature is

that the language and writing used to use indigenous elements and begin to leave Indian influence in literary writing, 3) New Javanese literature has developed since the entry and development of Islam in Java.[1]

In general, chronicles contain history written from a traditional perspective, so there are spices of myth, legend, and author's views. Babad is usually written in the form of poetry or songs. The title of chronicle literature usually contains elements of the name of a region, place, kingdom, monumental event or event.[2] In the chronicle, some historical stories are sometimes exaggerated and hyperbolic regarding characters, places, and events. Chronicle literary works contain historical stories but are not always based on facts because the chronicles are mixed with myth and belief stories. So in chronicle stories, there are usually magical events that cannot be reached by logic. The purposes of writing chronicle literature are 1) to record all events or events, experiences that occurred in the past, 2) To be an example for the positive and good values to be taken, and 3) To strengthen the position of the King who is in power.[2]

Besides historical stories, the chronicle also contains a moral message that can be used as an example in the present. Previous research on the chronicle script was conducted by Qur'ani[3] about the value of character education in the Babad Tanah Jawi script. Furthermore, research on chronicle manuscripts was also carried out by Hernawan, Riyani & Busro[4] regarding religious moderation in the Walangsungsang scripture. Meanwhile, research on the Coastal Babad Demak manuscript is limited to language research conducted in 1984 by the Center for Language Development and Development of the Ministry of Education and Culture.[5] Based on these considerations, this study examines the values of religious moderation contained in the Coastal Babad Demak manuscript.

## 2. RESEARCH METHODS

This type of research is qualitative research using the method of library research (Library Research). The research method of literature study is theoretical studies, references and other scientific literature related to culture, values, and norms that develop in the social situation when the text is produced.[6] The data source of this research is the text of the Coastal Babad Demak, which is contained in the book Research on Language and Literature of the Coastal Babad Demak. The data of this research is the result of a study of the text of the Coastal Babad Demak, which shows the values of religious moderation.

The data collection technique used the content analysis method, namely by analyzing the text in the Coastal Babad Demak so that the content and meaning contained in the text were known. The analysis technique used is semiotic analysis. Semiotics comes from the Greek word semeion, which means sign. Zoest explained that semiotics is a branch of science that deals with the study of signs and everything related to signs, such as sign systems and processes that apply to the use of signs.[7] Semiotic analysis in literary works is related to understanding the meaning of literary works through

signs. Because the literary text as a whole is a sign with an indirect expression, it takes a reinterpretation of the texts or literary texts.

According to the theory put forward by Ferdinand de Saussure, signs can be grouped into two parts, namely, the signifier and the signified. Both are related to each other in translating the meaning of a sign. A marker without a marker will have no meaning, while a signified cannot be captured without a marker.[8]

### **3. RESULTS AND DISCUSSION**

The word moderation is identical to the word moderate. Moderate in language means tending towards a dimension or a middle way. The word moderation has the meaning of avoiding violence; extremes. Meanwhile, religious moderation is the middle way of religion under the notion of moderation so that a person's religious behaviour is not extreme and excessive in carrying out his religious teachings.[9]

Moderation is an archipelago culture that goes hand in hand and does not contradict each other between religion and local wisdom. Do not contradict each other but seek an easy solution.[10] The definition of moderate in Islamic thought can be in the form of promoting tolerance of differences. Openness to accept diversity (inclusivism), both diverse in terms of sects and religions. In essence, religious differences do not necessarily hinder efforts to establish cooperation with humanitarian principles.

Religious moderation is needed as our cultural strategy in caring for Indonesian's and diversity.[11] The life of religious moderation, in essence, has been growing and developing in the community for a long time. This moderate attitude between religious communities can be seen in one of the story fragments in the Coastal Babad Demak manuscript. The Coastal Babad Demak in this study is not the Babad Demak manuscript from Yogyakarta. The Coastal Babad Demak is another version of the Babad Demak manuscript found in Gresik, East Java. The name Babad Demak is used because the contents tell the background of the establishment of the Sultanate of Demak in Glagah Wangi. Marsuf wrote the Chronicle of Coastal Demak on Saturday Pon in the month of Ruwah, the twenty-fourth of the nineteenth year. In the year's statement, experts can still not confirm the accuracy of the intended nineteenth year. Several assumptions exist, such as 1919, 1819, 1719, or 1619.[5]

The manuscript of the Coastal Babad Demak is written in the form of poetry using Macapat songs. Globally, Javanese literature is divided into two categories: prose (in the form of a reward) and poetry (in the form of a song). The poem or song is divided into three parts: the big song/Sekar ageng, the middle song/Sekar madya, and the little song/Sekar alit/Macapat song. The term tembang refers to Javanese poetry in the period of new Javanese literature. While ancient Javanese literature is called kakawin, and middle Javanese literature is called kidung.

Macapat was adopted from the new Javanese vocabulary, which means 'macane papat papat' or read by four. This terminology can be related to the pattern of compiling Macapat songs. Conventionally, Macapat songs are bound by the rules of guru gatra (number of lines in each song), guru wilangan (number of syllables in each line), and guru song (vowel sounds at the end of sentences).[12] The distribution of Macapat songs based on their form and structure is as follows:

1. Mijil consists of six lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 10i, 6a, 10e, 10i, 6i, and 6u. The character of Mijil's song is touched and fascinated.
2. Kinanthi consists of six lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 8u, 8i, 8a, 8i, 8a, and 8i. The character of the Kinanthi song is integrated, happy, and intimate.
3. Asmaradana consists of seven lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 8i, 8a, 8e, 8a, 7a, 8u, and 8a. The character of the Asmaradana song is sad, longing, and intimate.
4. Sinom consists of nine lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, and 12a. The character of the Sinom song is happy, joyful, and alluring.
5. Dhandhanggula consists of ten lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 10i, 10a, 8e, 7u, 9i, 7a, 6u, 8a, 12i, and 7a. The character of the Dhandhanggula song is sweet, flexible, and stunning.
6. Maskumambang consists of four lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 12i, 6a, 8i, and 8a. The character of the Maskumbambang song is sad, touched, complicated, full of suffering, disappointed, and dreamy.
7. Gambuh consists of five lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 7u, 10u, 12i, 8u, and 8a. The character of the Gambuh song is natural and clear, without hesitation.
8. Durma consists of seven lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 12a, 7i, 6a, 7a, 8i, 5a, and 7i. The characteristics of the Durma song are passion, loudness, and fierceness.
9. Pangkur consists of seven lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 8a, 11i, 8u, 7a, 12u, 8a, and 8i. The character of the Pangkur song is dashing, officer, and passionate.

10. Megatruh consists of five lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 12u, 8i, 8u, 8i, and 8a. The character of Megatruh's song is complex, sad, full of suffering, and disappointed.

11. Pucung consists of four lines in one stanza. The number of syllables and the similar sound at the end of each line in the song is 12u, 6a, 8i, and 12a. The character of Pucung's song is relaxed, arbitrarily.

The eleven types of songs mentioned in the Coastal Babad Demak manuscript have six types of songs used. The songs include Asmaradana/asmaran, Sinom/Roning Kamal, Dhandhanggula/Dhandhang/Peksi Nala, Durma, Pangkur, and Kinanti. The songs are arranged into nine types of songs with the following details:

1. Asmaradana's passage consists of 64 paragraphs.
2. Peksi Nala's passage consists of 63 paragraphs.
3. Roning Kamal's passage consists of 46 paragraphs.
4. Pangkur's passage consists of 27 paragraphs.
5. Asmarandana's passage consists of 73 paragraphs.
6. Kinanthi's passage consists of 32 paragraphs.
7. Roning Kamal's passage consists of 38 paragraphs.
8. Durma's passage consists of 89 paragraphs.
9. Dhandhanggula's passage consists of 5 in more than two gatra (Some text is missing) (Hutomo et al., 1984, pp. 12–13).

In examining the text related to the values of religious moderation, the researcher focuses on the Pupuh Nala passage in verses (paragraphs) 61-63, which reads:

Javanese translation:

61

*Putera Campa bekti ing Yang Wiwidi  
titingalan wong ing Majalengka pan  
padha gumuyu kabeh*

The Son of Campa is serving Sang Hyang Widhi  
Viewed by Majalengka people  
They all laugh

*ujare wong majalangu  
bodoh temen bocah puniki  
madhep ngulon bocah tiga cangkeme celathu  
tangane angakep dhadha  
tan adangu dengkule dipun pijeti  
tumulya angabung kelasa*

62

*nulya ana wong tuwa sawiji  
mara ngucap "aja sira cacad ya ika nyembah  
dewane"  
gustine bocah tetelu  
nanging sira tan melu derbeni  
dewa ingkang sinembah  
nanging bocah ika  
mulane aja sira nacad  
ing manusa anyembah ing dewa neki  
datan padha pertingkahnya*

Majalangu people said:  
"What a stupid boy"  
facing west the three boys, with their mouths muttering  
his hands on his chest  
not long after his knee was massaged  
suddenly also kissed the mat."

Then there is one old man  
Suddenly said, "do not you guys ridicule; it  
worships their god."  
God of the three boys.  
but you do not have  
the God they worship  
only for them  
So, please do not make fun of them  
to humans who are worshipping their God  
However, look at his behaviour."

63

*nulya ana wonga nom datenge  
mara ngucap mering putera Campa  
ya ika kurang pikire  
babi gurih datan ayun  
bodhok kokang datan binukti  
amilih daginge ameda ambune aperengus  
ananging putera ing Campa  
datan duka maring bocah Majapahit  
mila meksi sami nonoman*

Then came a young man  
Suddenly said to the Son of Campa  
"Yeah, that's unreasonable"  
savory pork does not want  
stupid cock not eaten  
prefer horse meat that smells musty"  
But the Son of Campa was not angry with the  
Majapahit boy  
Even though they are both young.

### 3.1. Intrinsic element analysis

Intrinsic elements are components or elements that are in a story. The intrinsic element consists of six elements: theme, plot, characterization, point of view, setting, and mandate. From the fragments of the stanzas in the Coastal *Babad Demak* manuscript, an analysis of the intrinsic elements can be carried out as follows:

- a. Theme. The story's theme in the Coastal *Babad Demak* script is palace centric, where the chronicle generally talks about the people's lives in the Majapahit Kingdom's era.
- b. Character identification. In a fragment of the Coastal *Babad Demak* manuscript, Peksi Nala stanzas 61-63 show four characters, namely the three sons of Campa, the elders, the Majalangu/Majapahit people, and the Majapahit youth. The three sons of Campa referred to in the story are Raden Raja Pandhita and Raden Rahmat who are sons of Ibrahim Asmarakandi and Dewi Candrawulan (pupuh 1 Asmaradana verse 63) and their cousin Abu Hurairah.

As for the characters in the story, they are distinguished based on their religious beliefs/religions. The three sons of Campa are Islamic character figures. Passage 1 verse 59: "*wus manjing agama suci sang nata negara Campa sumerta gadhang wergane sanegara angudhangan ing kutha miwah ing desa sedaya pan sampun anut amanjing agama Islam* [the ruler of Campa has embraced the

holy religion (Islam), and all his citizens in the city and in the village have embraced Islam]". Meanwhile, the Majalangu/Majapahit people are non-Islamic characters. Passage 2 stanza 60: "...*Ananging Putera ing Campa susah manahipun dene wong ing Majalengka agamanya punika pan meksih kapir tan anut agama Islam* [But the Prince in Campa is saddened that the people in Majalengka are pagans and do not follow Islam.]". The religion adopted is Hindu-Buddhist, like the religion believed by the people of Majapahit at that time.

- c. Backstory. The story's setting takes place during the reign of King Brawijaya V, who, in the Coastal *Babad Demak* script, was the King of the Majapahit Kingdom.
- d. Storyline. Stanzas 61-63 of Nala passage talks about the three sons of Campa who are praying. However, the Majalangu people who do not adhere to Islam and do not understand the procedures for worshipping Muslims and consider the behaviour of the three Putera Campa to be stupid because they carry out movements they think are not following their way of worship.

Then came an older man who advised the Majalangu people not to mock Putera Campa, who was praying. Even though they do not believe in God and the procedures for worshipping Putera Campa (Islam), look at how they behave in terms of obedience in worshipping their respective gods. Then came a young man from Majapahit. The young man mocked Putera Campa for not wanting to eat savoury pork. Instead of having horse meat that smells musty. Seeing the behaviour of the Majapahit youth who was ridiculed, Putera Campa did not get emotional and angry.

### 3.2. The values of religious moderation

According to Ferdinand de Saussure's semiotic theory, signs are divided into the signifier and the signified. In exploring the values of religious moderation contained in the Coastal *Babad Demak* manuscript, Peksi Nala stanzas 61-63, we used a surgical marker to be interpreted as a signifier (see table 1).

Sign	Signifier
"Putera Campa bekti ing Yang Wiwidi titingalan wong ing Majalengka pan padha gumuyu kabeh ujure wong majalangu bodoh temen bocah puniki	These markers provide signs related to the values of religious moderation, namely: 1. Not fanatical in religion, it is not easy to blame/scorn any differences between religious communities that are not the

madhep ngulon bocah tiga cangkeme celathu  
tangane angakep dhadha  
tan adangu dengkule dipun pijeti  
tumulya angabung kelasa”

“nulya ana wong tuwa sawiji  
mara ngucap aja sira cacad ya ika nyembah  
dewane  
gustine bocah tetelu  
nanging sira tan melu derbeni  
dewa ingkang sinembah  
nanging bocah ika  
mulane aja sira nacad  
ing manusa anyembah ing dewa neki  
datan padha pertingkahnya”

“nulya ana wonga nom datenge  
mara ngucap mering putera Campa  
ya ika kurang pikire  
babi gurih datan ayun  
bodhok kokang datan binukti  
amilih daginge ameda ambune aperengus  
ananging putera ing Campa  
datan duka maring bocah Majapahit  
mila meksi sami nonoman”

same as their beliefs.

2. An attitude of tolerance and respect for all forms of religious rituals and beliefs held by other religions.
3. Religion with complete politeness and maturity does not become a short axis easily ignited by anger due to friction between differences with other groups.

### 1. Tolerance

In carrying out life, humans do not escape from differences, including in religious life. Differences seem to be increasingly complex, not only between religions or other beliefs. Even within one religion, sometimes these differences appear. Of course, differences are not a problem in religious life. Because every individual and group have confidence in what he thinks is good to follow, the main goal is to care for these differences so they grow into a harmonious bond. Tolerance and mutual respect are the keys for each individual to expand their mindset and perspective on differences.

The value of religious moderation in the Coastal Babad Demak manuscript is an attitude of tolerance. Tolerance is an attitude of mutual respect and humbly accepting differences. Humans who have an attitude of tolerance are human beings who are patient, generous, appreciative and accept differences wisely. Without this attitude, it will not be easy to realize tolerance in the face of differences.[13]

The culture of tolerance in religious life has been embedded since the Hindu-Buddhist era when Hindus and Buddhists lived side by side. The symbol of Bhinneka Tunggal Ika tan Hana dharma mangrwa is one proof of a life of tolerance that has occurred since the Hindu-Buddhist era. Even during the time



of King Kertanagaran of the Tumapel Kingdom, the Shiva-Buddhist sect emerged, a combination of the highest essence of Hinduism and Buddhism. The Islamic period continued, and the life of tolerance between Hinduism (the previous religion) and Islam (the new religion) was well established.

Walisanga figures as a propagator of Islam in Java have a role in instilling the values of tolerance. The form of tolerance reflected in the walisanga da'wah was inherited in religious life during the Demak Sultanate. The existence of Islam as a new religion in Java and the end of the Hindu Majapahit Kingdom did not necessarily make the two groups hostile. Between the Majapahit Kingdom and the Demak Sultanate, brotherly relations were established through marriage.

In the Coastal Babad Demak script, the attitude of tolerance is reflected by the behaviour of parents from Majalangu, who still respect Muslims' worship procedures. Even though in the view of the Hindu Majalangu youth, such an act is considered something ridiculous. The attitude of tolerance is also reflected in the behaviour of parents who do not ridicule the worship activities of the three Campa sons.

## 2. Avoid fanaticism

The outstanding value that can be taken from the Coastal Babad Demak is about avoiding fanaticism in religion. Fanaticism can be said to be emotional arrogance that leads to truth claims on personal and group beliefs and assumes the beliefs of other groups are invalid. Religious fanaticism is a challenge for Islam and other religions today.[14]

In religious life, fanaticism tends to lead someone to justify his teachings. Outside of personal or group beliefs, is something wrong? Such conditions make it easy for someone to ridicule and vilify other groups who are not in line. The conflicts in Indonesia are also inseparable from the fanaticism of certain groups over other groups.

The attitude of fanaticism is reflected in the behaviour of the Majalangu youth, who consider the worship procedures performed by the three sons of Campa to be incorrect. The three sons of Campa not eating pork instead of horse and goat meat was considered foolish. The incompatibility of beliefs between the Majalangu people and the three sons of Campa makes the unilateral claim that the prayer procedures (worship of God) and food laws, which are Islam's rules, are wrong.

## 3. Politeness in religion

A polite attitude reflects the image of a friendly religion. In religious life, every individual should express a religious image with politeness in interacting with others and other groups. A polite attitude will reduce the chances of misunderstanding and friction of differences leading to conflict. So that people will create peace and avoid division.

The polite attitude in religion is reflected in the behaviour of the three Campa sons, who always prioritize good behaviour in interacting with fellow humans, even though they have different beliefs. Remain calm and polite in responding to ridicule and ridicule from the Majalangu people, showing polite behaviour and wisdom in religious life.

#### 4. CONCLUSION

The analysis of the Coastal Babad Demak manuscript on Peksi Nala stanzas 61-63 shows values of religious moderation that can be used as advice and role models in religious life today. First the attitude of tolerance. Second, avoid fanaticism. Third, polite attitude in religion. The fragments of the story in the Coastal Babad Demak script can be used as an example of realizing religious moderation. Indonesia should realize religious moderation behaviour to maintain harmony between religious communities so that the work of religious moderation in the form of Bhineka Tunggal Ika remains in the Unitary State of the Republic of Indonesia, which consists of various ethnic groups and religions.

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