

# RECEPTION AESTHETICS OF THE VALUE OF RELIGIOUS MODERATION IN MANUSCRIPTS *SERAT CARUB KANDHA PUPUH DHANGDANGGULA*

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## Abstract

The diversity of readers' responses to literary works is called reception aesthetics. This research aims to describe reader responses and reception aesthetics towards the values of religious moderation in the manuscript "*Serat Carub Kandha Pupuh Dhangdanggula*" by Prince Linggabuana using Hans Robert Jauss's theory. This research is descriptive qualitative research that employs the synchronic reception (experimental) method. Data were collected through observation techniques and literature review and analyzed using qualitative descriptive methods and reader criteria assessment. Hans Robert Jauss's reception aesthetics theory was utilized to analyze questionnaire data based on readers' experiences with the manuscript, horizon of expectations, aesthetic distance, the spirit of the times, literary series, and literary history in the manuscript "*Serat Carub Kandha Pupuh Dhangdanggula*." The results show that the noble values perceived by readers include the values of religious moderation *al-'Urf* (respecting culture), with indicators of accommodative religious expression towards local culture in the ancestor's section who are descendants of Prabu Siliwangi. Their lineage reaches Queen Galuh (in the form of a spirit), and the descendants of Galuh are still respected even though they are not Muslim. They become ancestors who protect the land of Java, especially West Java. Local traditional arts become part of how the community honors their ancestors (descendants of Galuh).

**Keywords:** Reception Aesthetics, Religious Moderation, *Serat Carub Kandha*, *al-'Urf*.

## 1. INTRODUCTION

Indonesia is faced with significant challenges in creating harmony in the era of digital technology. This challenge arises from the negative impact of social media, including the spread of false information that uses religion as a cover. This can shape the young generation to become radical and tend to justify violence in the name of religious solidarity. (Habib el al., 2022)

Campuses are often the primary target for the growth of the radical generation (Beni et al., 2019). This is due to a change in recruitment strategy, which initially targeted lay people and has now shifted to educated people, especially students. One piece of evidence is the arrest of the Pepi Fernando network, which consisted of seventeen members. Five had bachelor's degrees, and three perpetrators were graduates of UIN Syarif Hidayatullah Jakarta (Saifuddin 2011).

Through Islamic Religious Higher Education, preventive efforts against intolerance and radicalism can be carried out more quickly and precisely by strengthening religious moderation with various strategies. Internally, radicalism in educational institutions can be prevented by mainstreaming religious moderation and inserting moderate religious attitudes and practices.

According to Fuad Jabali, one strategy to reduce the spread of radical discourse among students is prioritizing a religious moderation approach by emphasizing manuscript sources (Jabali et al., 2003). Learning that focuses on manuscripts

prioritizes analysis, understanding, and instilling the values of the archipelago's manuscript heritage during the learning process. The existence of manuscript treasures is considered an authentic source of knowledge in forming individual identity and utilizing past cultural heritage as a moral basis for advancing national civilization (Latiar 2018).

This approach is about researching ancient texts mechanically and applying their values in everyday life. In this way, students become good at understanding religious and cultural teachings and agents of change who strengthen moderation, tolerance, and peace in society.

A text from the Cirebon tradition indirectly conveys a message about religious moderation in the early days of the development of Islam and port cities, namely *Serat Carub Kandha*. This manuscript is kept in the Rafan Hasyim collection in Cirebon. Written using *Pegon* script and in Javanese, this manuscript was recorded on European paper. The author is Prince Tujijaya Soul or Prince Linggabuana. This manuscript was copied on Saturday, 27 Rabiul Awal 1260 Hijriyah (1839 AD) (Agus Iswanto 2021).

In general, the *Carub Kandha* story describes the situation of Cirebon and the northern coastal region of West Java during the reign of King Pajajaran Prabu Siliwangi in the 15th century. In this period, the kingdoms in the archipelago experienced a decline, while Islam began to spread in coastal areas in various places. There are various opinions regarding the arrival of Islam in the archipelago, one of which is presented by de Graaf and Pigeaud (n.d.).

According to them, Islam probably entered Java in the 13th century via Aceh, North Sumatra, where many rulers in port cities had converted to Islam. They used the sea trade route connecting the east coast of Sumatra with the Java Sea via eastern Indonesia, which had existed before. Most likely, favorable environmental conditions have encouraged many Muslims and non-Muslims to settle in the coastal areas of Java. In Cirebon, there is a famous saint, namely Sheikh Syarif Hidayatullah.

He is Nyi's son, Rarasantang, the daughter of Prabu Siliwangi from her mother's line and the son of the King of Egypt from her father's line. Syekh Syarif Hidayatullah or Sunan Gunung Jati spread Islam in Java through various methods, including medicine and science. The story is in a chronicle manuscript with many copies (Agus Iswanto 2021), (Firdausi et al., 2023)

This manuscript, written around the 18th century, records various aspects of our society. This text contains many notes about past life amidst the diversity of heterogeneous societies. Society at that time consisted of people of various ethnicities, languages, and religions who lived together in the same area. The big theme often appearing in the text is religious moderation (Agus Iswanto 2021).

Thus, *Serat Carub Kandha* needs to be introduced to review the values of religious moderation in an integrative manner. This *serat* presents religious (theological) and historical-cultural arguments (based on cultural remains) based on religious moderation's values. With this approach, *Serat Carub Kandha* can be an effective tool for understanding and appreciating the diversity of society and promoting tolerance and harmony between religious people. It should be emphasized that in literary works, the relationship between author, text, and reader has a significant closeness (Endraswara 2008).

Pradopo believes that literary works have a strong relationship with readers because literary works are composed with the interests of the reader as the viewer. Apart from that, readers also have an essential role in interpreting the meaning and values contained in the literary work (Pradopo 2013).

The theory developed by Jauss emphasizes his attention to readers as consumers and considers that literary works result from a dialectical process involving production and reception (Holub 1984). Jauss pays attention to how readers process text by receiving and understanding its content. The reader's response to a literary work as an aesthetic reception experience is based on historical facts and previous knowledge. The readers' expectations influence the aesthetic reception of literary works.

One of the hopes of influencing readers is the historical moment they experience the literary work, both in form and theme. Each reader also has an aesthetic distance from the work they read, which is the emergence of a new interpretation with different expectations. Apart from that, the spirit of the times also influences the way they view literary works. Knowledge of a series of literature related to historical events can shape the reader's perspective synchronically and diachronically. This perspective helps readers understand new works through previous works in literary history. In general literary theory, this explanation is known as Jauss's seven theses theory (Jauss 1983).

This research focuses on readers' responses to the manuscript *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth branch of the story from the work of Pangeran Linggabuana. The research method synchronizes readers' responses using Jauss' seven theses theory. This research shows that understanding a literary work can be influenced by the historical context, knowledge, and experience of readers, as well as their understanding of the historical events that form the background of the work. *Serat Carub Kandha Pupuh Dhangdanggula* is a literary work. Apart from that, this research also investigates readers' responses to the values of religious moderation in the text using Jauss's Literary Reception Perspective.

Based on this background, this research aims to answer research problems, namely: (1) assessing the aesthetics of readers' reception of the *Carub Kandha Pupuh Mij Pupuh Dhangdanggula*, the twelfth branch of the story based on the theory of Hans Robert Jauss and (2) readers' responses regarding the values of religious moderation in the *Carub Kandha Pupuh Mij Pupuh Dhangdanggula*, the twelfth branch of the story Jauss's Literary Reception Perspective. Meanwhile, the readers referred to in this research are students majoring in Arabic language and literature, Faculty of Humanities, UIN Maulana Malik Ibrahim Malang who are taking the course *maharah qira'ah*, taking into account that course *maharah qira'ah* closely related to students' ability to read and understand reading texts correctly.

Many studies have been carried out regarding the aesthetic reception of Hans Robert Jauss's theory. For example, Desy Kusumawati (2020) researched "The aesthetics of readers' reception of the novel *Cantik Itu Luka* by Eka Kurniawan", Raundoh Tul Jannah and Yusro Edy Nugroho (2021) researched "Saridin Mokong by Sucipto Hadi Purnomo as Reader Response", Mellinda Raswari Jambak et al (2022) researched "Analysis of M. Faisol Fatawi's *Qashidah Nahdliyyah*," and Hilda Husaini Rusdi (2023) researched "Dynamics of Reception of Surah al-Fil." This research highlights novelty by analyzing the *Serat Carub Kandha Pupuh Pupuh Dhangdanggula*, which focuses on the twelfth story branch. The differences between previous and future research will be more apparent when compared to previous research.

## 2. METHOD

This research is a type of descriptive qualitative research (Fadillah et al. 2024) that adopts the synchronous (experimental) reception method. The advantages of the synchronous or experimental reception approach include first, the ability to select respondents without the need to first search for literary criticism articles; second, the ability to conduct synchronous reception research directly without waiting for criticism or reviews of literary works; and third, the ability to conduct this research on popular literature (Aritonang, 2018).

The data collection method in this research uses note-taking techniques and library research. In accordance with the data needs in this research, the data collection techniques include first, reading the manuscript *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth story branch by Prince Linggabuana carefully; second, preparing questionnaires or a list of questions to be asked to readers; third, recording the results of the questionnaires; and fourth, conducting library research.

In this research, respondents were asked to assess the values of religious moderation in the manuscript *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth story branch, based on Hans Robert Jauss's seven theses of aesthetic reception. The respondents consisted of twenty Arabic language and literature students at the Maulana Malik Ibrahim State Islamic University of Malang who took the al-qira'ah al-mukatsafah course in the 2022-2023 academic year. The rating scale used in this research is a scale of 1-4.

Data analysis was performed on responses to various aspects of the manuscript *Serat Carub Kandha Pupuh Dhangdanggula* by Prince Linggabuana, including readers' expectations before and after reading the text, understanding of the language used, intrinsic elements of the novel, readers' interest in the story, imagination generated by the narrative, and the potential of the manuscript in viewing multicultural life and religious moderation values.

The data analysis technique used involves descriptive qualitative methods and reader evaluation criteria. This descriptive qualitative approach explains and describes readers' responses by relating them to their expectations, reading experiences, and the conflicts between fiction and reality implied in the story. This descriptive method presents a systematic, factual, and accurate description of the studied phenomenon.

The theory underpinning the analysis is Hans Robert Jauss's reception aesthetics, used to synchronize questionnaire data, focusing on literary reception within a specific period. The data processing steps involve (1) determining relevant data, (2) filtering data related to Jauss's reception theory, (3) analyzing the data, and (4) drawing conclusions in response to the research questions posed.

In this research, the religious moderation values focused on are the nine main values of religious moderation according to the Ministry of Religious Affairs of the Republic of Indonesia, namely (Anam, 2021): (1) *Tawassuth* (Moderation), (2) *I'tidal* (Straightness), (3) *Tasamuh* (Tolerance), (4) *Al-Syura* (Consultation), (5) *Qudwah* (Leadership), (6) *Ishlah* (Reform), (7) *Muwathanah* (Patriotism), (8) *Al-La 'Unf* (Non-violence), and (9) *Al-'Urf* (Respect for Culture).

Meanwhile, the main parameters of religious moderation based on empirical reality in contemporary Indonesia are seen from at least four parameters, including National Commitment, Level of Tolerance, Anti-Radicalism and Non-Violence Attitude, and Religious Expression that Accommodates Local Culture (Muryono 2021).

### 3. RESULTS AND DISCUSSION

In this research, respondents were asked to rate the level of religious moderation in the text *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth part is based on the seven theses of Hans Robert Jauss' reception aesthetics. The respondents consisted of twenty students of Arabic language and literature at the State Islamic University of Maulana Malik Ibrahim Malang who were taking courses *al-qira'ah al-mukatsafah* in the 2022-2023 academic year. The rating scale used in this research ranges from 1 to 4.

#### 3.1 Reader Experience

Each reader can interpret a literary work according to the time context and the era's spirit. This also applies to *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth branch, which focuses on the theme of the great-grandchildren of Prabu Siliwangi's descendants, including Ratu Galuh who takes the form of a demon. Even though Galuh's descendants are not Muslim, they are still respected and considered part of the ancestors who protected the land of Java, especially West Java. Local traditional art is a tool for people to honor their ancestors.

Opinion from Data 1 (Tsuwaibatul Aslamiyah) evaluates the story as unique and appreciates the ideas presented. Data 2 (Luluk Zhuroida) gave a brief positive assessment, stating that the *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth branch, is excellent and allows the reader to learn about Prabu's descendants Siliwangi from the Latif race.

Meanwhile, the response from respondent 3 (They broke out Ammar) shows that even though the story's content is considered ordinary, the idea of the story is considered impressive because it contains many mystical elements beyond reason. From this explanation, it can be concluded that the experiences and viewpoints of individual readers influence their response to a literary work, including manuscripts *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth branch, especially in matters of thought.

#### 3.2 Horizon Hope

Readers' understanding of a literary work tends to change over time, reflecting changes in their expectations and perspectives. However, expectations related to readers' memories, whether they remain the same or change according to the context of the times, can provide valuable insight.

In Data 1 (Wafa Nadiyah), expect Manuscript *Serat Carub Kanda Pupuh Dhangdanggula*, the twelfth branch, is a story that is riveting and full of imagination but also acknowledges the belief in the existence of supernatural beings as part of the reality of human life. On the side another, Data 2 reader (Nurul Kadroh) considers the story to be an exciting narrative because it explores the history of the lineage of the King's descendants from the Latif nation, which may have a basis in truth, especially considering the strong mystical views in the period before the spread of Islam. This analysis shows different expectations for a literary work, which can develop, change, or even decrease over time.

### 3.3 Aesthetic Distance

Every literary work receives a response or criticism from the reader's initial expectations, which can fulfill or disappoint. If these differences occur, the work can change and be considered an implementation of reception aesthetics. This also applies to Manuscript readers *Serat Carub Kanda Pupuh Dhangdanggula*, the twelfth branch, which was read at different times, resulting in varying responses.

Data 1 (Isyti 'Aisyah R) stated that the manuscript had a good story, although previously, she doubted the protection of Prabu Siliwangi's great-grandchildren against descendants of different religions. On the other hand, Data 2 (Umi Kulsum) considers the work very impressive even though she has little doubt about the genealogy of Prabu Siliwangi's lineage, which culminates in Ratu Galuh in the form of a demon. From Data 3 (Siti Fatimah) also expressed her positive impression of the manuscript, although she hoped that the themes raised could be presented more concretely.

Meanwhile, Data 4 (Ajilni Diina M.N.C) stated that the manuscript's theme was much more complex than he thought, which he previously thought only discussed Cirebon culture. From this explanation, each reader has a unique response to the text they read, influenced by their aesthetic distance. Therefore, the *Serat Carub Kanda Pupuh Dhangdanggula*, the twelfth branch, was well received by the group of readers who read it at the age of 18-20.

### 3.4 Spirit of the Age

The spirit of the age reflects the diverse reception of literary works, influenced by the understanding and perspective of individual readers that are appropriate to the context of their time. Data 1 (Wafa Nadiyah), for example, looks at the Manuscript *Serat Carub Kanda Pupuh Dhangdanggula*, the twelfth branch, as a very relevant reading for the younger generation, highlights the importance of awareness of the existence of supernatural beings in human life.

In Data 2 (Umi Kulsum), see it as a stunning work with a learning message about recognizing mystical things around you, while maintaining balance and avoiding falling into unhealthy religious practices.

Meanwhile, Data 3 (Tsuwaibatul Aslamiyah) assessed this work as an effective means of conveying social values to the younger generation who may be less sensitive to these matters, while emphasizing the importance of maintaining traditions in society. From this description, it can be concluded that the spirit of the times played a role in influencing readers' perceptions of literary works, because they bring different views according to their respective times and experiences.

### 3.5 Literature Series

In the *Serat Carub Kanda Pupuh Dhangdanggula*, the twelfth branch; there is a narrative that presents a history that plays an essential role in the overall story. The great-grandparents, descendants of Prabu Siliwangi, with their lineage reaching back to Ratu Galuh (thought to have a demonic form), are an integral part of this narrative. Furthermore, the work also shows deep respect for their local ancestors, emphasize the importance of cultural heritage and traditions in the identity of local people.

**Table 1: Manuscript *Serat Carub***

No.	Part	Quote
	<p><i>Para buyut yang merupakan keturunan Prabu Siliwangi, yang silsilahnya sampai pada Ratu Galuh (berwujud siluman) serta menunjukkan penerimaan tradisi dan budaya lokal dalam perilaku beragama</i>            (The great-grandparents who are descendants of Prabu Siliwangi, whose lineage goes back to Ratu Galuh (in the form of a demon) and show acceptance of local traditions and culture in religious behavior)</p>	<p>To protect yourself from interference from spirits and maintain the smooth running of government, it is important to understand the evil spirits. Anyone who gains knowledge about their great-grandparents will receive protection and support from their great-grandparents. These great-grandparents are direct descendants of Prabu Siliwangi, with a lineage that reaches back to Ratu Galuh, who is said to have the form of a demon. Even though Galuh's descendants do not adhere to Islam, they are still respected as great-grandfathers who protected and cared for the land of Java, especially West Java. Local traditional art is one way for people to honor their ancestors, including Galuh descendants.</p>

Based on the information from the data provided, it can be seen that Manuscript *Serat Carub Kanda Pupuh Dhangdanggula*, the twelfth branch, addresses the mystical aspects surrounding government during the Kingdom era Event under the leadership of Prabu Siliwangi, which is colored by animist beliefs and dynamism. Data 1 (Isyti 'Aisyah R.) knows the historical events of the time of the Kingdom Event led by Prabu Siliwangi. Meanwhile, Data 2 (Zaqlul Ammar) states that this story takes place in the classical archipelago era when the Hindu-Buddhist kingdom was still dominant. While data 3 (Umm Kulthum Naviza) had different expectations for the Kingdom Age Event under the leadership of Prabu Siliwangi, the text does not clearly state the year of the incident. However, the text describes the historical background, starting from the royal era, which was influenced by Hindu-Buddhist beliefs and had a solid mystical nuance. From this explanation, it can be concluded that the *Serat Carub Kanda Pupuh Dhangdanggula*, the twelfth branch, is a literary work that combines past historical values because it contains various past events which become essential themes in the story.

### 3.6 Synchronic Perspective

Historical perspectives are often different from understanding literary works, both old and new. Synchronic perspective, which reflects contemporary understanding of literary works or perhaps new literary works. Data 1 (Siti Fatimah) stated that although she had a good understanding of the *Serat Carub Kandha pupuh Dhangdanggula* Manuscript story, the twelfth branch, but he found it difficult to understand the introductory part about the existence of the ancestors and their place of power. On the other side, Data 2 (Nurul Khadroh) finds a deep perspective in this story, seeing conflicts and solutions related to the importance of respecting and carrying out existing customs. Meanwhile, Data 3 (Zaqlul Ammar) has a perspective that does not like detailed discussions regarding the names of great-grandparents, because according to him this is not very important. From this description, it can be concluded that the synchronic perspective of each reader can vary, depending on their individual experiences and points of view.

### 3.7 General Literary History

One of the various roles of literary works is their social function, which can influence readers' expectations and behaviors. A literary work is considered to have historical value in literature if it has a significant influence that can affect readers' behaviors. For

example, the data presented indicates that inspiration from the manuscript *Serat Carub Kandha, pupuh Dhangdanggula*, twelfth branch, has diverse impacts on readers. This data shows that appreciation for cultural traditions without violence, recognition of mystical elements with a wise attitude, and the influence of culture or traditions on the life or kingdom of a region all affect readers in different ways.

Using reception aesthetics approach, it is noted that current readers (synchronic readers) have varied assessments, meanings, and understandings of the literary work. This variation is influenced by readers' experiences, their expectations, aesthetic distance, spirit of the times, synchronic perspective, as well as literary and general literary history contexts, as expressed in Hans Robert Jauss's theses. Thus, current reader responses to the manuscript *Serat Carub Kandha, pupuh Dhangdanggula*, twelfth branch, are diverse. This diversity arises from differences among readers over time, which in turn create various readings and responses to the literary work. The diversity of reader responses is reflected in the variety of knowledge they possess, known as reception aesthetics in literature.

Reader responses to literary works have evolved over time. The concept of the horizon of reader expectations developed by Jauss enriches understanding of how reader responses to literary works have evolved from the past to the present. Here are three criteria influencing reader responses over time (Setiawan 2008):

1. Genetic Norms: Genetic norms refer to norms or expectations reflected within the text itself. Societies and cultures in the past may have had different norms regarding literature compared to the present. For example, in the past, more conservative or moral norms may have dominated, while more inclusive and liberal norms may have more influence today. Changes in these norms affect how readers from each period interpret and respond to literary works.
2. Reader Experience and Knowledge: Reader experience and knowledge of previous texts also play a crucial role in how they respond to new literary works. In the past, access to literary works may have been more limited, and readers tended to have different knowledge backgrounds. However, with technological advancements and easier access to various types of literary works, today's readers may have more diverse experiences and broader knowledge of previous texts. This can influence how they understand and interpret new literary works.
3. Contrast between Fiction and Fact: The contrast between fiction and fact refers to readers' ability to understand the difference between literary works as fiction and their reality. In the past, readers may have had a stronger perception of the separation between literary works and their reality, while today, with the integration of media and popular culture, the line between fiction and fact may become blurred. This can influence how readers interpret literary works, especially if the work reflects or comments on existing social or political realities.

Considering the concept of the horizon of reader expectations, we can see how reader responses to literary works have evolved over time, in line with changes in cultural norms, reader experiences, and their perceptions of the difference between fiction and fact.

In this context, Umar Junus argues that the reception of a literary work can evoke different responses. Responses may be passive, where a reader understands or appreciates the aesthetics within it. Alternatively, responses may be active, where

readers realize or act upon it (Junus 1985). Understanding readers' diverse interpretations of *Serat Carub Kandha, pupuh Dhangdanggula*, twelfth branch can be achieved through the reception aesthetics approach.

### **3.8 Readers' Assessment Regarding the Values of Religious Moderation in Manuscripts *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth branch Based on the Theory of Hans Robert Jauss.**

This section will discuss how readers evaluate the values of religious moderation and the indicators listed in the manuscript *Serat Carub Kandha Pupuh Dhangdanggula*, twelfth branch. Previously, the nine values of religious moderation and their indicators have been outlined. These nine values include (1) *Tawassuth* (Moderation), (2) *I'tidal* (Straightness), (3) *Tasamuh* (Tolerance), (4) *Al-Syura* (Consultation), (5) *Qudwah* (Leadership), (6) *Ishlah* (Reform), (7) *Muwathanah* (Patriotism), (8) *Al-La'Unf* (Non-violence), and (9) *Al-'Urf* (Respect for Culture). Meanwhile, the indicators of religious moderation include National Commitment; Level of Tolerance; Anti-radicalism and Non-violence Attitude; and Religious Expression that accommodates local culture.

Readers' interpretations of the manuscript *Serat Carub Kandha pupuh Dhangdanggula*, twelfth branch, relate to the values of religious moderation and the indicators contained within it, which can elicit active or passive responses. In this context, readers respond to the manuscript as a historical process.

As a result, data from the first reader (Ajilni Diina Mar'atin N.C), who gave a perfect rating, revealed that they felt inspired after reading the manuscript *Serat Carub Kandha Pupuh Dhangdanggula*, twelfth branch. They stated, "Impressive, because this work is indeed complex. The discussion about religious moderation from the past still relates to its implementation in contemporary life. This story inspires about respecting culture and ancestral traditions without violence." The data from the second reader (Siti Seinur Rochma) acknowledged being inspired after reading the manuscript *Serat Carub Kandha Pupuh Dhangdanggula*, twelfth branch. She stated, "*It's very there, I now understand more about how to respect ancestral beliefs.*" Additionally, data from the third reader (Annisa Fitri Rabbaniyah) stated that this work is different from others because some parts use uncommon foreign words that are not easily understood by the general public. Nevertheless, the story still contains values of religious moderation, albeit not clearly apparent in its context. Meanwhile, data from the fourth reader (Zaqlul Ammar) stated that the manuscript made them aware of the importance of respecting cultural heritage and ancestors. Data from the fifth reader (Tsuwaibatul Islamiyah) evaluated that the manuscript contains a moral message of loving and respecting traditional customs and ancestors' legacy.

Based on this explanation, it can be concluded that the text of *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth part, received a positive response from readers regarding understanding its inspirational content. These results are also strengthened by the results of a survey conducted on students regarding their understanding of the values of religious moderation and the indicators contained in the text. Of the total of 20 respondents, four values of religious moderation in the text were understood by the respondents. As many as 55% of respondents were able to understand value *al-'Urf* (respecting culture), while 35% of respondents claimed to be able to understand values *Tasamuh* (tolerance). In addition, 5% of respondents each were able to capture value *Qudwah* (pioneering) and you kill them (love of the homeland). Therefore, it can be concluded that readers are able to understand well the values of religious

moderation contained in the text. Meanwhile, based on a survey involving 20 respondents, there are four indicators of religious moderation values in the text that can be understood by respondents. As many as 45% of respondents understood the value of respect for local wisdom. In addition, 30% of respondents each admitted that they could understand respect for traditions and efforts to preserve community customs and culture. Meanwhile, as many as 10% of respondents were able to grasp the value of openness to all differences as human nature. Meanwhile, 15% of respondents were able to grasp the value of respecting the opinions and truth of other parties.

As explained in the chart below:

**Table 2: Evaluation of Religious Moderation Values Indicators**

No.	Indicators of Religious Moderation Values	Evaluation	Percentage
National Commitment			
1.	Interaction between citizens of a pluralistic nation in an inclusive manner		
2.	Obeying all legal rules, for the good of all parties and avoiding ways of causing damage (facade) when rejecting a rule		
3.	Firmness in accepting and complying with the nation's agreement (mitsaq) and defending the homeland		
Attitude of respect for other religions			
4.	Respect for diversity and multiculturalism	3	15%
5.	Being open to all differences is human nature	2	10%
6.	Not a blind fanatic and only accept the truth from your own group		
7.	Respect the opinions and truth of other parties		
Anti violence			
8.	Prioritize peaceful methods in resolving disputes		
9.	Non-violence and not taking the law into your own hands		
10.	Religious attitudes and expressions that prioritize justice, respect and understand the reality of differences in society, without violence		
Accommodating to local culture			
11.	Appreciate local wisdom values	9	45%
12.	'Respect traditions and preserve the customs and culture of the community	6	30%
13.	Do not corner other people with bid'ah and heresy		
14.	Able to adapt wherever you are		
Total		20	100%

Thus, it can be concluded that most respondents understand the values reflected in the indicators of religious moderation values, especially in terms of accommodation to local culture contained in the text. *Serat Carub Kanda Pupuh Dhangdanggula*, twelfth branch, namely 75%. This indicator is the main value presented in the text, known as the value of al-'Urf (respect for culture), especially shown in the story of the great-grandparents who were descendants of Prabu Siliwangi, and their lineage reaches Ratu Galuh, who in the story is described as a creature stealth. Even though Galuh's descendants are not followers of Islam, they are still respected as great-grandfathers who protected the land of Java, especially West Java. Local traditional art is part of the community's way of honoring their ancestors, namely the descendants of Galuh.

In accordance with the indicator of religious moderation, the level of accommodation to local culture is used to evaluate how far a particular religious understanding can interact and accept traditional practices and local culture. A non-dogmatic

understanding of religion is characterized by the ability to accept practices and behavior that not only rely on normative religious truths, but also recognize the positive context in local culture. This reflects a flexible religious tradition, which shows a readiness to accept religious practices and behavior that do not simply emphasize religious norms. At the end of the *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth branch, explains that to avoid interference from spirits and ensure smooth running of government, it is important to know the ancestors. Anyone who understands their ancestors will be protected and guarded by those ancestors. These ancestors were descendants of Prabu Siliwangi, and their lineage reaches back to Ratu Galuh, who in the story is described as a spirit. Even though Galuh's descendants are not Muslim, they are still respected as ancestors who protected the land of Java, especially West Java. Local arts and traditions are part of the community's way of honoring their ancestors, namely the descendants of Galuh.

Therefore, the manuscript of *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth branch, can be considered to contain indicators of religious moderation values, such as al-'Urf (respect for culture), by expressing religious attitudes that accommodate local culture. In this context, Endraswara explains that literature has an influence that readers can feel quickly and slowly. This rapid influence is a powerful, spectacular and challenging psychic force that can change the reader's attitude and character quickly. Readers may be inspired to imitate movements, imitate sounds, and follow models presented in literature. On the other hand, literature also has an influence that acts slowly but surely. Even though the influence is softer and more subtle, this literary influence tends to be difficult to erase from the reader's mind (Endraswara, 2008a).

This research highlights the importance of an internal approach to preventing radicalism in educational institutions. By strengthening moderate perspectives in religious practice and integrating moderate values into the curriculum and teaching methods, educational institutions can be at the forefront of building a spirit of nationalism, tolerance, unity, and morality.

Key strategies such as integrating moderate values into teaching materials through theological interpretation and cultural context can help strengthen a balanced and inclusive understanding of religious teachings. This not only helps students understand religious values but also helps them develop an open and tolerant attitude toward differences. Apart from that, this approach also encourages the spirit of nationalism by emphasizing the importance of unity and diversity as an integral part of national identity. By reinforcing these values in the learning process, educational institutions can help build a strong foundation for an inclusive and harmonious society. Manuscript research can also be an effective tool in strengthening moderate values and the spirit of nationalism. Through a deep understanding of classical texts and the cultural contexts in which they were created, students can develop a greater appreciation of their cultural heritage and understand the underlying values of their society. Thus, this approach is not only about preventing radicalism but also about building a solid foundation for a society that is inclusive, tolerant, and based on moderate values and the spirit of nationalism.

Until now, this research is still focused on pupuh analysis *Serat Carub Kandha Pupuh Dhangdanggula*. For future research, it is recommended that researchers expand the scope of their research to other parts of the work. Apart from that, in carrying out the analysis, researchers can use various theoretical approaches, such as Hans Robert

Jauss's theory of literary reception, which has been used in this research, or explore other approaches, such as structuralism, post-structuralism, and semiotics. Further research can also focus more on researching manuscripts or other texts with rich cultural values and national characteristics.

## CONCLUSION

The research results show that *Serat Carub Kandha Pupuh Dhangdanggula*, the twelfth branch, contains noble values that reflect religious moderation. There is an aspect of al-'Urf values that emphasizes respect for culture, especially for the great-grandchildren of King Siliwangi's descendants, including Ratu Galuh, even though they are not Muslim. Galuh's descendants are still respected by Javanese people, especially in West Java, and local traditional art is a form of respect for their ancestors. These findings contribute to readers' understanding of religious moderation, which aligns with Suyitno's view, which emphasizes that literature presents not only aesthetic values but also ethical and social values in the lives of individuals and society (Suyitno 1986). Wibowo also supports this view by stating that literature has an essential role in shaping the personality and manners of individuals and society (Wibowo 2013).

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