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Imagining The 18th Islam in Mataram Court: Structure of Thinking of Javanese Islam in *Babad Tanah Jawi*

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Abstract: *This study seeks to examine the Islamic life behind the palace walls in the Babad Tanah Jawi by R.Ng. Yasadipura I. In all historical studies on the 'Islamization of Java', the Babad Tanah Jawi is almost always quoted, because this text tells a lot about the transition of palace power, the involvement of the guardians, to the court's conspiracy with the Dutch. This study aims to explore one aspect that according to the author, Babad Tanah Jawi researchers rarely take, namely aesthetic politics. R.Ng. Yasadipura I can be said to be a political subject, because he has a long and intimate history with Islam on the one hand, but he lives in the great tradition of Javanese royalty on the other. He was a court servant who was asked to write about the greatness of Javanese kings on the one hand, but he was also known as a poet who was subversive to the kingdom on the other. He lived in the circle of the great Mataram Pakubumana IV kingdom, but he was also a descendant of Jaka Tingkir whose story was 'marginal' in the historiography of Mataram and Demak. That is, R.Ng. Yasadipura I refuses to be identified in a particular social class. It is 'political' because he is able to migrate from one social class to another.*

Keywords: *Babad Tanah Jawi; structure of thinking; the 18th Javanese Islam; Mataram; aesthetics; politics*

INTRODUCTION

The Babad Tanah Jawi was written around the XVIII century, and in its history the XVIII period was an important period for the survival of the Islamic Mataram Kingdom. Since the beginning of the eighteenth century, various uprisings and resistances have emerged in the Islamic empire that had achieved its glory during the reign of Sultan Agung (de Graaf and Th. G. Pigeaud, 1987). The increasingly large VOC intervention in the palace environment caused the Islamic empire to experience prolonged disintegration. The peak occurred in the Giyanti Agreement in 1755 AD, when the Islamic Mataram Kingdom was split into the Surakarta Sunanate and the Yogyakarta Sultanate.

To restore the glory of Islam which had been politically ravaged, finally in 1680 Prince Amangkurat II ordered Prince Adilangu I to write an early version of the *Babad Tanah Jawi*. The writing of the *Babad Tanah Jawi* was continued and perfected during the Pakubuwana I (1705-1719) through Prince Adilangu II, Pakubuwana II (1726-1749) through Prince Adilangu II, Pakubuwana III (1749-1788) through Carik Bajra, Pakubuwana IV (1788) -1820 through Kertapraja, had become a personal deposit when the Dutch East Indies and England arrived in 1808-1811, then resumed in 1830-1858 by Pakubuwana VII through Yasadipura I.

Because it went through the writing process of almost 2 centuries to become the text that is known today, the *Babad Tanah Jawi* has many versions (JJ Ras, 1987). Unfortunately, the version that has been used as research material by experts is the *Babad Tanah Jawi* Meinsma, which, according to MC Ricklefs, actually describes the condition of Islam which seems to have a big confrontation with Majapahit. Based on the oral statement of Prof. Taco Roorda to JJ Meinsma, *Babad Tanah Jawi* Meinsma is the work of R.Ng. Kertapraja, a teacher at the *Javanese Institute* in Surakarta (Ekadjati, 1978: 21).

However, the information at the beginning of the manuscript indicates that the *Babad Tanah Jawi* Meinsma was not written by Ng. Kertapraja. There is Taco Roorda's handwriting that reads *door CF Winter Sr*, which is one of the reasons why the *Babad Tanah Jawi* Meinsma is doubtful. Unfortunately, the *Babad Tanah Jawi* Meinsma, which was later composed in prose by JW Olthof (1941) at the request of the colonial government at the time and published in Indonesian translation by the Yogyakarta Narrative Publisher (2012), has become the text most frequently used by readers and researchers of the *Chronicle. Land of Jawi* in Indonesia.

Different from the manuscript of the *Babad Tanah Jawi* Meinsma or its translation version of Olthof which is easily found in various bookstore outlets in Indonesia, the *Babad Tanah Jawi* version of the Major Babad is in the form of a song written by R.Ng. Yasadipura I, published by Balai Pustaka in 31 volumes, and translated into prose by Amanah Lontar Publisher in 6 volumes (2004) has become one of the rare literary works nowadays. In fact, according to Wieringa (1999), the *Babad Tanah Jawi* Major Babad is the 'best' version of the *Babad Tanah Jawi* used as a reference, not only because it is still in the form of a macapat song, but also because it is the most complete narration of not only genealogy, but also the historical period involved. the background; this is the most final decree of the *Babad Tanah Jawi* known today (Wieringa, 1999: 245), which will be the object of this study.

Unfortunately, historical descriptions of Islam that refer to the *Babad Tanah Jawi* are always descriptions of battles, resistance, bloodshed, rebellion, and palace intrigue. The

recent debate between MC Ricklefs (1972 & 1979) and Anthony Day (1978) about the rise of Islam after the "collapse" of Majapahit is one of the best examples. Referring to the dialogue between Brawijaya V and Raden Patah in the *Babad Tanah Jawi* and *Babad Kandha*, the main question that became the issue of their debate was whether Islam was born in Java through war or peace?

This manuscript is indeed considered to be one of the most authoritative texts explaining the process of Islamization of Java, but the Islamization referred to here refers to the process of invasion, war, and spread of Islamic symbols in Java, which partly involved the Walisongo and Javanese kings. As for other events, such as stories about the descent of *wangsit*, the involvement of the gods, to the supernatural abilities of Javanese kings, these are mere myths.

In all historical studies on the 'Islamization of Java', the *Babad Tanah Jawi* is almost always quoted, because this text tells a lot about the transition of court power, the involvement of the guardians, to the court's conspiracy with the Dutch. According to Birsyada (2016: 174), the *Babad Tanah Jawi* "is nothing but a representation of the legitimacy of the power and culture of the palace". Birsyada's statement shows the existence of a kind of 'representative regime' which positions the *Babad Tanah Jawi* as a work that only represents the Islamization of Java in the context of war and power, as if there is no 'everyday' Javanese Islamic life and philosophy in the *Babad Tanah Jawi*.

Apart from being classified only as a genre that talks about the history of Javanese kings, Islamization, genealogy, and bloodshed, *Babad Tanah Jawi* also lacks a place among researchers of traditional Javanese literary aesthetics. This is different from classical Malay literature or ancient Javanese literature. Braginsky (1994a & 1994b) states that classical Malay literature, such as *Hikayat*, has its own aesthetic code which contains Islamic 'tones' and 'concentric circles' within it. These general rules include the *beauty of God's nature*, the *immanent nature of the beautiful*, and the *psychological process of the perception of beauty* (Wiryamartana, 1986).

The same thing happened to ancient Javanese literature. Zoetmulder through *Kalangwan* (1985) has formulated the rules and concepts of ancient Javanese literary aesthetics (poetry) through *Kakawin*. He states that for a poet (called a *kawi*), poetry is nothing but a kind of *yoga*; so, *kawi* is also called a *yogin* or one who does *yoga*, a human endeavor to attain 'moksa', oneness with the God. Thus, *kakawin* is no different from the so-called *yantra* (the vessel where the God descends in incarnation), which can make the reader immersed in the enchantment of *ecstasy*, an aesthetic experience, so that he can be close to the God.

Unfortunately, as Suwondo (2003) complained, if the UGM professor from the Netherlands "also studied works in the form of *chronicles*, perhaps he would be able to formulate a certain literary system in the ancient Javanese literary treasures" (p. 74). Suwondo's statement shows the existence of a kind of 'ethical regime' that only certain works, namely *kakawin*, *hikayat*, and *fiber*, are able to provide ethical teachings to their readers, while *chronicle* is believed to be unsuitable for research from an aesthetic perspective.

From the point of view of authorship, the *bhujangga* chronicles are also often sidelined in recent research on Javanese Islam. This is different from the *kawi* who are believed to have contributed the most to the formation of the great Javanese culture through

literature. According to Nancy K. Florida (1997), after the Java war, a kind of 'Islamophobia' emerged in Java. The Dutch East Indies leader suddenly made a policy that the ' *high Javanese culture*' in the court environment did not originate from Islam ('*the high Javanese culture*' as the *non-Islamic preserve of agreeable aristocrats*).

Florida *flashbacks* by telling how colonial philology used to glorify Javanese culture through various classical literary works, such as *kakawin*, but that culture had been lost since the arrival of *coastal* Islam which they considered a 'dark' period at the end of the 15th century. Only in the 19th century, Pigeaud (1967: 236) states that the great works of Java has experienced the new birth (*rebirth*) because "scientists have turned back from the Islamic texts on kakawin-kakawin Java." In fact, according to Florida, the *royal* palace *masters* such as Yasadipura I, Yasadipura II, R.Ng. Ronggawarsita, and R.Ng. Ranggasmita is a line of poets who come from the 'santri family' (*santri family*).

Florida's statement, which he proved by reviewing the traces of 'Islamic' and 'santri' of the court poets, seems to be a satire for Pigeaud and Birsyada's findings that even behind the palace walls, we still find Islam. This finding also shows that the *bhujangga* actually has a genealogy of its own with the santri family, a genealogy that—if you believe in the relationship between literary works and the background of the author—cannot be ignored for its contribution to the birth of the *Babad Tanah Jawi* as we know it today.

There are three facts that the *Babad Tanah Jawi* was born during the Islamic Mataram kingdom, that the *Babad Tanah Jawi* also has its own aesthetic dimension, and that the palace *bhujangga* can't be separated from the santri family, these are the reasons why this study is relevant.

METHOD

This study uses *critical discourse analysis* to approach the research issue. According to Teun A. van Dijk (1993: 249), critical discourse analysis is a critical study of views, identities, and activities based on the language used in a discourse. This discourse study will see that language is always involved in power relations, because it helps shape the subject and the representation it produces. In the context of this study, critical discourse analysis will be used to critically analyze thematic discourses in the *Babad Tanah Jawi* related to the dominant discourse so far. The dominant discourse referred to here is the colonial myth about Javanese Islam.

The discourse study is targeting language units in the form of words, phrases, sentences, paragraphs, and discourses in an eighteenth century literary text which is assumed to also tell about Islamic life around the Yogyakarta and Surakarta palaces. Discourse analysis believes that each language unit holds certain power relations and ideologies. This ideology does not appear in the *surface structure* , but in the *deep structure* in a text. Only with a *critical approach* , discourse studies will be able to uncover the hidden ideology. The ideology that this study wants to reveal is the 'ideology' of the author of *Babad Tanah Jawi*, namely R.Ng. Yasadipura I.

DISCUSSION

Structure of Thinking of Javanese Islam

What is meant by "Islam within the walls of the palace", as stated in the title of this study, is the daily Islamic experience practiced by the people (aristocrats and servants) around the palace in the *Babad Tanah Jawi*. Instead of interpreting Islam in an *outsider's* frame of mind (which equates Javanese Islam as a formal religion in general), this study actually wants to look at Islam *inside* based on the testimonial structure of the *Babad Tanah Jawi* written by the Javanese himself, R.Ng. Yasadipura I. The structure of Islamic thinking around the palace can actually be traced from the life journey of several figures in this manuscript, which of course can be an alternative reading for other similar perspectives.

This theoretical assumption of Islam around the palace (or for the purposes of a more common reading, *Javanese Islam*) is based on the findings of van Boogert (2016) that colonial stereotypes in viewing Javanese Islam are caused by their way of thinking in positioning Javanese Islam as a *religion* in an institutional sense, not as a unique everyday practice, a distinct entity of subjective experience, by Javanese society. In short, colonialism views Javanese Islam as separate directly or indirectly from *culture*, from practices which, according to Boogart, tend to refuse to be sanctified and universalized.

Furthermore, the second assumption built by this study is that the concept of Javanese Islam was genealogically institutionalized academically and 'scientific' by Western scholars in the 19th century. During this period, academic studies of Javanese culture and religion began. In this century also emerged Western scholars (van Leur [1955], Stapel [1940], Geertz [1960], Steenbrink [1993], Woodward [1988], Ricklefs [1998], Beatty [1999], Laffan [2011], and so on) and Indonesian scholar(s) who seek to understand Javanese Islam in scientific concepts of knowledge. After all this, we can see how Javanese Islam began to be used as material for scientific studies and discussions in academic forums. This period also marked the emergence of the terms 'syncretism', 'abangan', or 'local Islam' to describe Javanese Islam, a term that was familiar among scholars of *Javanese Studies* or local mysticism scholars at the time.

Based on these two assumptions, this study will look at the structure of Javanese Islamic thinking not from a formal *religious* perspective, nor from academic and scientific books, but from life experiences, everyday experiences, and subjective experiences of the characters told in a story. phenomenal literary works of the eighteenth century which were written not to tell Islam specifically.

In summary, the structure of Javanese Islamic thought in the *Babad Tanah Jawi* can be described in the life cycle: Faith – Lust – Repentance/Insyaf/Medi – Dharma/Policy – King/Cosmic Center – Islam.

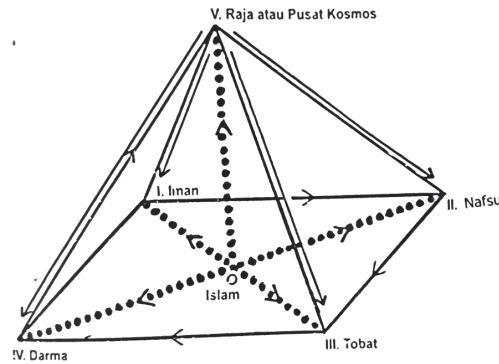
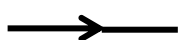

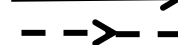


Figure 1

Javanese Islamic Thinking Structure in *Babad Tanah Jawi*

Information:

-  : The shift in the life of the Javanese people
-  : The radiance of the king as the center of the cosmos
-  : Islamic light

- I (Imanent) : Faith/state of calm/harmony
- II (Existence) : Lust/chaos/ *chaos*
- III (Transcendent) : Repentance/repentance/meditate
- IV (Essential Transcendent) : Dharma/virtue
- V (Manunggaling kawula gusti) : King/center of the cosmos
- O (Islam) : God's light

a. *Faith (Imanent)*

Faith is a worldly life that upholds the values of wisdom, harmony, peace, and tranquility. Harmony is a basic need and a basic concept in the human endeavor towards order. Harmony here does not only appear between humans and humans, the microcosm and macrocosm, but also harmony in the environment of human life itself (Maharsi, 2007: 103). This harmony in one's own life is the most difficult because this is where the self-interests often arise. Therefore, in this area there is also a tug of war between faith and lust.

In the context of this study, the stage of faith begins when Raden Patah, Jaka Tingkir, or Addition Senapati still have the freedom to live their daily life and Islam. Raden Patah still feels comfortable as the son of the Duke of Palembang and his faith is obtained from reading the Koran to Sunan Ampel. Jaka Tingkir also still feels comfortable as a traveler and his faith is obtained from his descendants. Panembahan Senapati also feels comfortable as the son of Ki Ageng Pamanahan and his faith is derived from his descendants. However, their lives suddenly changed when they entered the second stage in the life cycle of Javanese Islam, namely lust.

b. Lust (Existence)

Existence is a life that has shifted to a state ruled by lust. In this area there are various kinds of chaos, restlessness or *chaos*. Lust are feelings that thwart the control of human faith and shackle it so that humans are blindly controlled by the world of birth (Suseno, 2001: 139). Humans who are ruled by lust no longer follow their reason or faith. Humans who are controlled by lust will threaten the environment, causing conflict and tension so that it disrupts harmony. At this stage, worldly desires are vented, causing conflict and tension.

In the context of this study, Raden Patah experienced the condition of lust when he could not contain his desire to serve the King of Majapahit, Prabu Brawijaya. The same thing was experienced by Jaka Tingkir when he could not resist the urge to kill one of the soldiers of the Demak kingdom with a betel brush and realized. The figure of Panembahan Senapati also suffered a similar fate, after becoming the ruler of Mataram, he was unable to control his lust for partying, eating, drinking and dancing, at the Mataram palace. After going through this *chaotic* event, they finally arrived at a transcendent stage, namely repenting.

c. Repentance (Transcendent)

Repentance is awareness to carry out repentance or conviction. This stage is a place to make changes or incarnations to a higher life. Usually it is done by meditating, meditating, or studying Islam or reading the Koran. Meditation or meditation is useful for controlling worldly desires. The benefit of this ascetic practice is to control oneself, and generate impulses to do good. In addition, it is also to strengthen and maintain a balance to behave in accordance with the demands of virtue.

In the context of this study, the moment of transcendence of repentance was experienced by Raden Patah when he walked into the wilderness, when all the animals and plants there comforted him, he received instructions to continue the journey to Majapahit. When he arrived in Surabaya, Raden Patah met with Sunan Ampel and studied Islam. Meanwhile, the figure of Jaka Tingkir, after killing the soldiers of Demak and being expelled from the Kingdom of Demak, finally meditated on the bank of a river to ask the Almighty for directions. Likewise, the figure of Panembahan Senapati, after partying at the Mataram palace also carried out meditation and was given advice by Ki Juru Mertani to follow God's orders and pay homage to His Apostle.

d. Dharma (Essential Transcendent)

Dharma is a real manifestation of the life of repentance, namely by carrying out the dharma of virtue. This stage is a very decisive field to be able to achieve immortality, which is to become the center of the cosmos or king, after receiving God's revelation.

In the context of this study, an essential transcendent moment was experienced by the character Raden Patah who was able to lead Demak wisely, to create a just country and prosperous people. Meanwhile, the figure of Jaka Tingkir, after doing penance, was able to control the crocodile and returned to Demak as the kingdom's favorite soldier. Panembahan Senapati figures, although not doing dharma like Raden Patah and Jaka Tingkir, helped Sultan Sultan Pajang in the prosperity of the country. After these figures do dharma, they also make sure that they become kings or the center of the cosmos in Java.

e. Cosmos Center (Manunggaling Kawula Gusti)

The King or Cosmos Center is (*Manunggaling Kawula Gusti*) the center of eternity, namely as the king or center of the cosmos. The king is a symbol of eternity that makes the world safe, peaceful, peaceful in a harmonious life. As the center, the king radiates faith, serenity, and prosperity. There is no disturbance or disorder to disturb the harmony because the king is the center of the cosmos. Such a situation was the result of the condition of the kingdom which was in a *peaceful manner by kerta raharja*, a situation that was led by the Javanese people. No wonder the king is often given the title of *binathara bau dbendha nyakrawati, kuku binwana, panatagama*, and so on who has power over the world, is fair, and guards the cosmos.

In the context of this study, Raden Patah eventually became the first Islamic king in Java and received the support of the guardians who spread Islam. In addition, Raden Patah also received the heirlooms of the Majapahit Kingdom as the legitimacy of his power in Java. Meanwhile, the figure of Jaka Tingkir, after successfully subduing the lust of the Sultan of Demak, was finally forgiven for his mistakes. Jaka Tingkir finally received guidance from heaven as a messenger of God to build a palace in Pajang and become sultan with the support of Sunan Kalijaga. Meanwhile, Panembahan Senapati eventually became the Sultan of Mataram with the support of Sunan Kalijaga and Ratu Kidul. In fact, Ratu Kidul worshiped Panembahan Senapati, surrendering all of his territory to become Senapati's territory. After all of them became rulers, they finally arrived at the final stage, namely the total surrender (of Islam) to God Almighty.

f. Islam (Light of Allah)

Islam or the light of Allah here can emerge from various sources, such as the advice of the saints, the advice of Ki Juru Mertani, or royal revelations that appear in certain events. Islam always follows and understands the cycle of life that occurs. He is also a controller as well as a guide to the characters who are going through a cycle of faith, lust, repentance, and virtue towards immortality. Islam and the revelation of the kingdom can unite into a figure who will become king. The revelation is a companion and accompanist of the king as the center of the cosmos, which is always there and present to accompany and maintain the equality of life (Maharsi, 2007: 106).

In the context of this study, Raden Patah eventually became the first Islamic king in Java to replace the 'infidel' king of Majapahit. As a complement to his perfection as the king of Javanese Islam, Raden Patah received the support of his guardians and built the Demak Mosque and obtained Majapahit heirlooms. Meanwhile, Jaka Tingkir eventually became the Sultan of Pajang replacing the Sultan of Demak with the support of Sunan Kalijaga. Panembahan Senapati eventually became the King of Mataram as well as the king of the southern seas with the support of Sunan Kalijaga and Ratu Kidul.

The Politics of Islamic Aesthetics in the *Babad Tanah Jawi*

The structure of Javanese Islamic thinking, as described above, does indeed appear to provide a systematic critique of the colonial myth of Javanese Islam that has been developing so far, because this thinking structure is produced through a *holistic* reading of important figures in a historical literary work. What is still problematic about this way of thinking is the absence of the political dimension of the structure and its universal, homogeneous, well-established nature, and the dominance of major figures who play an important role in it.

That is, revealing the structure of Javanese Islamic thinking, even though it is done by examining the life experiences of the characters in the *Babad Tanah Jawi* literary work which has not been done by other researchers, it is not yet fully qualified to become a critical analysis and may still be trapped in the essentialization. colonial'. Thus, a further perspective is needed that will look *closely* at 'peripheral' figures and events that may have been missed in the construction of universal Javanese Islamic thinking structures as described previously. That perspective is aesthetic politics.

What and how is the contribution of aesthetic politics in offering a political dimension of the structure of Javanese Islamic thought that has been described holistically in the *Babad Tanah Jawi*?

As implied in the Background of the Problem, the theoretical basis on which this study is based is the *politics of aesthetics* initiated by the French philosopher, Jacques Rancière. Simply put, the politics of aesthetics is an attempt to find the political dimension of aesthetics or to place aesthetics in a dimension that cannot be separated from the political. However, aesthetic politics is not the politicization of aesthetics (making aesthetics a political object) or political aesthetics (hiding politics in beautiful words). Aesthetic politics is the *distribution of sensible*, an attempt to ensure that the ability to think and act (*sensible*) can be shared (*distributed*) by everyone without class boundaries (Rancière, 2004).

The theoretical assumption built by this study is that the *Babad Tanah Jawi* shows the *distribution of sensible*, not only through the role of the poet R.Ng. Yasadipura I, but also through the imaginary characters and events he wrote. The fundamental issue raised to show equality is Islam behind the palace walls with the consideration of (1) R.Ng. Yasadipura I is essentially a poet descended from a santri family and (2) the *Babad Tanah Jawi* that he wrote essentially also tells of Islam. These two issues (the author's 'ideological' position and the theme of 'Islam' in the work) are two issues

which, unfortunately, are rarely raised in research on the *Babad Tanah Jawi* in general, and that is why raising this issue has the potential to have a political dimension of aesthetics. *Babad Tanah Jawi*.

a. *Politics and the Political*

Rancière distinguishes between the political (*la politique*) and the political (*le politique*). Politics is an instrument of power, while the political is an arena of meeting (*meeting ground*) between politics and society (*polis*). The political, for Rancière (2004: 85), is fighting for what should and should be fought for, namely equality. The means to achieve this equality, according to Rancière, can be achieved through aesthetics. Only with aesthetics, which is understood as the ability to think and act, can everyone be equal.

In the context of this study, the political can be seen from the characters and events that arise. Most research shows that the *Babad Tanah Jawi* summarizes major events and famous figures in the long history of the Mataram Kingdom, but if examined closely the *Babad Tanah Jawi* essentially also tells of marginal figures, such as Jaka Tingkir, Sunan Kalijaga, and Ki Ageng Pengging, who contributed to shaping and shaking up the center of Demak's power.

That is, the political dimension of the aesthetics of the *Babad Tanah Jawi* will be seen first from the daily events that have been missed or have not been positioned as important events in the history of the Javanese kings. *The Chronicle of Tanah Jawi* shows that in various important events of the Javanese kingdom, there were 'periphery' figures and events that actually formed a *disagreement* over the Javanese power consensus. The criticism of this consensus, unfortunately, is covered by almost all research on the *Babad Tanah Jawi*, and this study seeks to raise the disensus so that it is 'equivalent' to the historical consensus that has been developing so far.

b. *Aesthetic Revolution*

Because aesthetic teleology is equality, Rancière offers three programs to achieve this equality, namely the aesthetic revolution, disensus, and—in the context of literary works—to treat literature as literature. The aesthetic revolution (*la révolution esthétique*) was carried out by criticizing the art regime. In the 19th century, the art regime could be classified into two parts, namely the ethical regime and the representative regime. Ethical regimes are regimes that measure aesthetics based on ethical, moral, and religious standards (Plato). A representative regime is a regime that measures aesthetics based on social strata (Aristotle).

Rancière rejected the two regimes because they did not create equality. The first regime created *archi-politics*, a condition when aesthetics was considered political only when it imitated the *arche* ideal of virtue and moral values, whereas these values were generally only owned by the clergy and aristocrats at that time. The second regime creates *para-politics*, a condition when aesthetics is

considered political only when it belongs to different social strata, whereas aesthetics should not recognize stratification (Rancière, 2004: 86).

In the context of this study, the two regimes can be seen from two recent trends: (1) the ethical regime that positions the *Babad Tanah Jawi* as if it has no aesthetics, does not have Javanese Islamic moral and ethical teachings, only fiber and suluk have them and (2) a representative regime that positions the *Babad Tanah Jawi* in different classes with fiber and suluk, as if the *Babad Tanah Jawi* is a historical work, while fiber and suluk are religious works. This study is essentially carried out to reject these two art regimes by offering an alternative reading of the *Babad Tanah Jawi* outside the framework of the two regimes' thinking.

c. Disensus

Disensus (*le dissensus*) is not a dispute between interests or personal opinion. It is a political process that rejects any attempt to identify a subject or object into a particular social class (Rancière, 2010: 3). It challenges the predominant frame of mind, perception, and action. He rejects big narratives about power, greatness, and stories of greatness, while offering small narratives about the not-powerful, the not-great, and the not-great.

Disensus is done, one of them, through class migration. All identification of certain social classes is rejected while offering other social classes that are actually entitled to be identified. Class migration occurs at the thematic or ideological level. A person who from the beginning is considered to be in a certain social class is sued for his position while showing that he is also in another social class. It is this class migration that is considered the disensus on stability; rejection of consensus.

In the context of this study, the disensus occurs at two levels at once: the authorship level and the material level. At the level of authorship, R.Ng. Yasadipura I is in an intermediate position. He lived and worked in the Javanese kraton tradition, but he was born from outside the santri. He wrote about the greatness of the Javanese kingdom, but he also secretly subverted the policies of the kingdom. At the material level, the *Babad Tanah Jawi* features events that reflect this class-migration. For example, when describing the construction of the Demak Mosque, he explained the hierarchy of Islamic power announced by the guardians through the mosque, but he also secretly rejected the monumentalization of the center of power in Java.

d. Literature

In *Rancière and Literature* (2016: 5), editors and supervisors Julian Murphet and Grace Hellyer quote one of Rancière's statements in an interview, *what makes literature literature?* (what makes a literary work into literature?) According to him, what makes literature into literature is not the ethical aspect, nor the mimetic aspect, but what Kant calls aesthetic teleology, namely that everyone can, has the

right, and is able to perceive the world, be able to distinguish between names and things, able to judge beauty.

Literature, for Rancière, is the most effective instrument to reshape the world view that has been ruled by *common sense*, grand narratives, or public opinion. Literature is the best mode of writing to create—what Rancière calls—*mute speech* (1998), a reading democracy, where everyone can read, use, and utilize it in their own way. When literature is able to generalize (*distribute*) aesthetic abilities between different social classes, subjects, or groups, then that's when it becomes a political aesthetic work.

In the context of this study, the *Babad Tanah Jawi* will be returned to its original function as a literary work. However, it is not a literary work in the conventional sense, which clearly displays events, great figures, and historical heroes. It will be positioned, first of all, as a literary work that contributes to the voice of marginalized social classes, subjects, or groups who, with their migratory abilities, disturb the center of power, stability, and dominant norms. He displays characters or scenes that tend to be 'marginal' in major historical narratives. It challenges facts and reality through fiction and imagination. Thus, the essence of literature as literature.

CONCLUSION

This study contains an explanation of the structure of Javanese Islamic thinking and a textual-discursive study of the characters in the Babad Tanah Jawi whose life journey is relevant to the structure of thinking. This explanation of the structure of Javanese Islamic thought is important, because it will answer the formulation of the first problem concerning the structure of Javanese Islamic thought in the Babad Tanah Jawi and offer a different perspective from most Javanese Islamic explanations in general. What is meant by this different perspective is the explanation of Javanese Islam not from social or historical facts, nor from scientific academic sources, but from aesthetic facts, from internal testimonies in a phenomenal literary work of the eighteenth century which was actually written not to explain Javanese Islam.

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