

Negotiation of Javanese culture in the tradition of respecting guests in *Serat Jatiswara*

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Abstract: This study examines the process of negotiation of Javanese culture in receiving guests based on dynamics of relationship between Javanese figures and non-Javanese figures (Campa) in *Serat Jatiswara*. These findings confirm that *Serat Jatiswarawork* that explores Islamic teachings in the form of a Macapat song. This manuscript represents the life of the Javanese rural people and their traditional mindset. Javanese characters in the text exhibit a responsive and adaptive attitude towards the presence of Jatiswara, who is treated as a great guest. This study focused on ideological negotiations through the pattern of relationship between Jatiswara and Javanese figures. This is text analysis research by using Gramsci negotiation theory to elaborate dynamics of relationship between Javanese figures and non-Javanese figures. The results showed that Jatiswara, a traveler from Campa who sought out his younger brother and spread Islam, was positioned superior to the Javanese figures he visited. The main findings include: (1) the representation of respect for guests, (2) the domination-subordination relationship through the glorification of Jatiswara, and (3) the accommodating attitude of the Javanese people. These findings confirm that *Serat Jatiswara* reflects the Javanese cultural ideology, namely harmonization, through the strategy of character representation and social relations as a negotiation of Javanese identity.

Keywords: *negotiation, suluk, Javanese identity, harmonization, Jatiswara*



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INTRODUCTION

Based on data from the (World Research Institute, 2025), Indonesia is recorded as the country with the largest Muslim population in the world, with an estimated number of nearly 250 million people. Islam, in its history, was not the first religion to be present in Indonesia (Hefner, 1985). Although it is currently a very influential religion, there is no certainty about when the presence of Islam began in the archipelago (Reid, 1993). The process of spreading Islam, especially in Java, as one of the important parts of the archipelago. Based on the description of (Ricklefs, 2014), two processes occur related to the spread of Islam at the same time, namely: foreign Muslims settle in a place and become Javanese, and Javanese embrace Islam and become Muslims (Guillot et al., 2008). Meanwhile, Geertz (2013) wants to emphasize that Islam in Java is a collection of expressions of faith, doctrines, rituals, and others that are practiced by the community in accordance with local traditions or places and times, along with its development and spread. Islam can be said to have seized civilization, in this case, Hindu-Buddhism, which was first and long adhered to by the Javanese people (Azra, 2004).

In 1527, there was an attack by a Muslim leader, Raden Patah, which resulted in the collapse of the power of King Majapahit (de Graaf, 2020). Regarding politics, the entry of Islam in Java was actually due to the decline of Majapahit from the internal factors of the kingdom that had been problematic, so it was not solely due to the strength of Islam and the attack of Demak (Hamka, 1963). After Majapahit ended, power was replaced by the Demak Sultanate, the first Islamic kingdom in Java (Pigeaud & Graaf, 2015). This period reflects what **Supomo** (Supomo, 1996) calls a 'Javanese Renaissance,' where the influence of Islam spread to all aspects of life, supported by royal policies. This opinion was later revised by Florida (2023:18), who argued that some works considered exclusively to belong to the Surakarta Palace were actually works that demonstrated their "Islamic" nature. The influence of Islam, after experiencing its heyday in the seventeenth century, spread to all aspects, also seen in literature, with the birth of policies that supported royal rule (de Graaf, 2020; Yock Fang, 1975).

This influence is evident in the presence of works that feature literature categorized as Javanese Islam (Arps, 2019; Simuh, 1988; Sutrisna, 2013). It was increasingly large and widespread, marked by the rapid composition of *kakawin* into *a serat* in the 18th century which contain ideology of spirituality of Java (Zoetmulder, 1985). The composition is usually initiated by the King and then realized by the palace poets. In that period (Hidayatullah, 2020). Javanese literature that developed a lot was *serat* and *babad*, which is a *suluk literature* containing the journey of figures in spreading Islamic teachings, one of which is *Serat Jatiswara*.

Corpus selection is crucial and will serve as the basis for in-depth analysis. Based on searching of several catalogs, the author of *Serat Jatiswara* is not known or written as an anonymous work Poerbatjaraka dan Hadidjaja, Tardjan (Poerbatjaraka & adidjaja, 1957). This is as written in the *catalog of Javanese Literature in Surakarta manuscripts volume 3* (Florida, 2020), *the Main Catalog of Nusantara Manuscripts Volume 3-A of FSUI* (Behrend, 1995), and *the Main Catalog of Nusantara Manuscripts Volume 4 of the National Library of the Republic of Indonesia* (Behrend, 1995). The *Leiden University* catalogue with the code LOr 2306 also does not mention the author or composer. The text of *Serat Jatiswara* was composed in 1711 Java or 1789 AD based on the sengkalan that reads *jati tunggal swara raja*. The sengkalan is mentioned at the beginning of the text of *Serat Jatiswara* RP 324.2 (Sasono, 2002).

Behrend and Sasono have conducted a comprehensive study of the *Serat Jatiswara*. Behrend (1995) comprehensively examined the changes in the form of Javanese poetry between 1600 and 1903. This study is a major contribution, presenting a description of the structure of *Serat Jatiswara* by categorizing the *Serat Jatiswara* manuscripts into seven (7) reviews, namely A-G reviews. Reviews are also called versions. The following are the reasons for selecting this corpus. Based on a comparison of the texts in reviews A through G, Review E has advantages in terms of theme and completeness

of episodes. All of the entire Jatiswara stories, which consists of 31 episodes, Corpus E contains 22 episodes.. The corpus of this study is a Review E which the *manuscript of Serat Jatiswara*, coded RP 324.2 in the collection of the Radya Pustaka Museum. The selection of the corpus is based on the reason for the content and the accuracy of the manuscript. Korpus resensi E coded RP 324.2 is the several surviving and preserved versions of the manuscript, this manuscript contains the most complete structure of the Jatiswara text chronologically. The 22 episodes contained in the corpus coded 324.2 are the opening episodes; episode ki Saembong; Ki Wasiraga episode; Ajidarma episode; Ki Nurwadat episode; Ki Cahyacarmin episode; Ki Bujangga Adimulya episode; Ki Seh Amongraga episode; Ki Ragamana episode; Ni Dewi Ratna episode; Ki Mursida episode; Imam Ganjali episode; episode Seh Ajikarsa episode Ki Purwajati; Ki Seh Candra episode; the reunion episode with Sajati; Ki Pangulu episode; Suryadi episode; Ki Seh Baka episodes; Ki Adi Suksma episode; the episode War with Pratokal and finally the episode Return to King Campa. The description of the episode in reviewer E compared to the review is in table 1 (attached). Meanwhile, Sasono (2002) in his thesis elaborated on the meaning of the concept of kinship, borrowing from Levi-Strauss's structuralism theory.

Despite using the same corpus, namely the *Serat Jatiswara* text, the two studies, both Behrend and Sasono, present different analyses. The present study, the results of Behrend's research were used as the basis for analysis in the form of utilizing reviews as the subject/corpus of the study. *Version E*, specifically the manuscript coded RP 324.2 which is used as the corpus in the study, shows characteristics in accordance with Behrend's description. The subsequent analysis presents a classification of the hegemonic narrative contained in the text using Gramsci's theory.

METHOD

This study employs an ancient text analysis approach within a qualitative framework. This study focused on the analysis of *Serat Jatiswara manuscript*, a collection of the Radya Pustaka Museum with code RP 324.2 *version E*. *Version E* has complete episodes and themes. The selection of this corpus is based on several important considerations, including the completeness and the accuracy of the textual content of the manuscript. Dating from 18th century, *Serat Jatiswara* consist of 50 manuscripts with 7 versions, namely A-G versions (Behrend, 1995: 9). Besides, this *version E* consists of the most complete chronological structure of *Jatiswara*, 22 episodes with the complexity of character relationship. The text was analysed based on plot, characters, characterization, and setting. First of all, the researchers described and examined the factual content of the story *Serat Jatiswara*. This sourced from the quotations and narratives of the text. All data were classified and analysed according to Gramsci's hegemonic work system to obtain a description of the negotiation pattern contained in *the Serat Jatiswara*. The

analysis is conducted to reveal the negotiation patterns of Javanese ideology through *Serat Jatiswara*.

The utilization of the *Serat Jatiswara* manuscript, code RP 324.2 (Version E), is based on sound philological considerations, as this version was identified by Behrend (1995) as the most chronologically complete recension. This selection ensures the authenticity and integrity of the primary data, thereby minimizing the risk of misinterpretation caused by narrative fragmentation. The dependability of this research is established through a systematic. The researchers conducted systematic data classification by coding every narrative and quotation according to Gramsci's hegemonic work system identifying instances of intellectual leadership, consensual power, and subaltern responses. The analysis of data interpretation with depth meaning and signification. This step ensures that the Javanese ideological negotiation remains consistent with the objective facts presented within the text.

RESULTS AND DISCUSSION

Results

The context of the existence of *Serat Jatiswara* related to its position in Javanese literary works in the 18th century is an important record as a work with the genre of *santri lelana* (Behrend, 1995: 385). Generally, the genre of *santri lelana* is adventurous, encyclopedic, and is a carnival of descriptions about a certain setting or knowledge, such as *Serat Centhini*, *Serat Cebolek*, *Serat Asmarasupi*, and others. *Serat Jatiswara* contains a series of stories chronologically about the journey of a prince from Cempa, who was ruled by the King of Cempa, to spread the teachings of Islam and look for his younger brother named Sajati, who had previously left without farewell. *Serat Jatiswara* consists of 26 pupuh. In these pupuh was categorised to 22 episode with episode 1 is opening then episode 2 to 21 telling the story of Jatiswara's stopover in Java and last episode to become the King of Cempa. These descriptions can be shown in the diagram following:

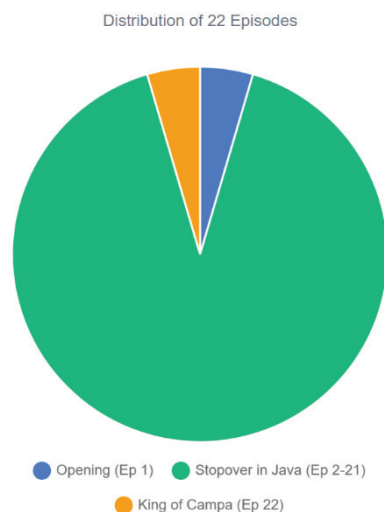


Figure 1. Episode Distribution of *Serat Jatiswara*

Serat Jatiswara tells the story of the journey of the crown prince of the Kingdom of Campa, named Jatiswara, to Java on the orders of his father, Aji Duta Samud. Jatiswara was tasked with disguising himself as a merchant and searching for his younger brother, Sajati, while spreading Islam. During his wanderings in Java, Jatiswara stopped at several villages. In the stop-over, there was interaction between Jatiswara and figures in Java who were the owners or leaders of the villages he visited. In the process of interaction between Jatiswara figures as a guest (immigrant) and the native Javanese, there is an interesting attraction of experiences and understandings related to Islam that form a hierarchical pattern. Textually, the main character, Jatiswara, is described as an ideal figure who is always superior in science compared to Javanese figures (Nurgiyantoro, 2019).

The description of a physically perfect Jatiswara figure is also explicitly depicted in *the Serat Jatiswara*. Thus, it is necessary to describe the pattern of relations between Jatiswara and these Javanese figures. The analysis carried out on *the Serat Jatiswara corpus* can contribute to the treasures of cultural studies related to Javanese negotiations and ideology as an effort to uncover the identity of the Javanese people. *Serat Jatiswara* contains various kinds of Javanese cultural and social worlds. As Behrend's research, which still does not touch on the sociological aspect of texts, namely how texts are used and valued in the society of their creators (Behrend, (1995: 3), this research is feasible in an effort to photograph the relationship between the presence of texts and the society of their creation. The Javanese worldview that is infiltrated in *the Serat Jatiswara* is an effort to display Javanese culture in the form of Javanese identity through the relationship between figures as an ideology. These relationships cannot be interpreted in their entirety without considering the facts of the story (Stanton, 2012).

There is a fact of the story that there is an intersection of Javanese culture with culture from outside Java, namely Islam, represented by the main character of Jatiswara. Jatiswara figures have always been the center of attention because they are agents who dominate Javanese figures. The description of Jatiswara's dominance is elaborated in each of his actions and is also found in the responses of other figures, Javanese figures. This can be read from the facts of the story, namely, the character-character flow and the setting presented. The storyline in *Serat Jatiswara* is presented in a linear manner with a straight storyline from beginning to end. In his storytelling, *Serat Jatiswara* presents a constant story pattern in the episodes of Jatiswara's stopover in Java. This pattern is the intention of the representation of Jatiswara's dominance over Javanese figures. The order of the pattern is 1. The arrival of Jatiswara in a village/hut; 2. Host Reception to Jatiswara; 3. Banquet; 4. Beating the tambourine while singing; 5. Discussion and questioning of religious knowledge; 6. Romance ; 7. Jatiswara said goodbye to the host even though he would always be asked to stay in place and 8. Continued the journey. There is difference the sequences of the pat-

tern in Jatiswara's stopover which also described on Behrend (1995), which is divided into 6 sequences.

Another construct of the story that supports the creation of the integrity of the story is the setting. The settings in *Serat Jatiswara* are important spaces that will position the interaction patterns and position of Javanese culture (Koentjaraningrat, 1984, 1990). The setting is the environment that encompasses an event in the story, a universe that interacts in *Serat Jatiswara* is mostly in Java, with descriptions of the conditions of the rural environment as seen in the table 2 (attached). Based on the background of the Jatiswara journey mentioned, can be seen that *Serat Jatiswara* is a story with a beautiful and patterned setting, namely a beautiful countryside with natural scenery. Meanwhile, characters are the perpetrators of painting the form, character, or personality of the characters in a fictional work. Character refers more to the description of the character's personal qualities displayed in a story. Characterization is the painting of a clear picture of a person shown in a story. The main character in *Serat Jatiswara* is Jatiswara, who is presented very ideally. Jatiswara is described as having a very handsome face, with the advantages of high Islamic religious knowledge, a calm, firm personality, and a firm stance. There are several subordinate figures who actively interact with Jatiswara and play the role of determining Jatiswara's position, namely the Javanese figures who are stopped by Jatiswara. It was also found that the relationship between the characters was related to the interactive reciprocity (Laffan, 2011). It is important to show the dominance of Jatiswara according to the following table 3 (attached). These table explained the main idea of the negotiation.

Discussion

Based on the result presented above, it can be outlined that the main findings include: (1) the representation of respect for guests, (2) the domination-subordination relationship through the glorification of Jatiswara, and (3) the accommodating attitude of the Javanese people. The explanation of these main findings is diccuseed below.

The Representation of Respect for Guests

The character of the Javanese is referred to as a syncretic character, which is reflected in the ability of the Javanese people to accommodate various values that are in harmony with the way of life (Mulders in Baidawi, (2020). The acceptance of Jatiswara by Javanese figures was initially influenced by the hegemony of Islamic ideology (adab). Manners of receiving guests are, in fact, one of the guidelines in Islam. There are several manners/procedures for honoring him. This respect is apparently rooted in the mindset of Javanese figures who have been provided with knowledge in religion. Jatiswara's personality is positively constructed as a figure with high religious knowledge which is also one of his advantages. Jatiswara's

ability to explain various things about religious understanding compared to other figures made his dominance even stronger. The admiration of Javanese figures for Jatiswara as a special guest is described in every scene of Jatiswara's arrival in the stopover villages.

The Construction of the Ideal Subject represented by Jatiswara. Meanwhile, Javanese character show the acceptance welcoming to Jatiswara make early Hegemony appear. The initial phase of hegemonic formation in *Serat Jatiswara* occurs through the process of identification and recognition by local figures toward the arriving subject. This dynamic is captured in the dialogue between Nurwadat, Nurbuwat, and Ki Seh Wasiraga as they encounter Jatiswara:

"Mring tamu kang lagi prapta, angalêm sajroning ati, Nurwadat lajêng anapa, bagé tembe kampir ngriki, pundi wisma kang wuri, miwah kang kasedyeng kayun, nauri Jatiswara, nedha pracayanira ri, manira raryan ngriki wong tanpa wisma" (transliteration *SJ* page 305).

Meaning:

"To the guests who were coming, praising in their hearts, Nurwadat then greeted him, looking like he had just stopped here, where is the house before, if you agreed already prepared, answered Jatiswara, begging you to believe, I take a rest here as a person who does not have a house"

The quotation above highlights an "internal impressed" (*angalêm sajroning ati*) that arises immediately upon the local figures' encounter with Jatiswara. Sociologically, this indicates that Jatiswara possesses a charismatic appeal that transcends his social status as a homeless wanderer (*wong tanpa wisma*). Although Jatiswara positions himself with humility his identity as an enlightened figure is paradoxically strengthened in the eyes of his hosts, local character. Nurwadat's immediate openness and offer of hospitality represent the foundational act of granting Jatiswara social legitimacy.

This recognition process escalates as Nurbuwat formally reports Jatiswara's arrival to the local elder, Ki Seh Wasiraga, in a manner that demonstrates a clear hierarchy of respect:

"Nurbuwat luméngsér aglis, sapraptaniréng ngayunan, dhéku sarwi matur alon, wontên tamu wong mulana, ing mangké anéng jaba, tanpa wisma ujaripun, Ki Seh wasiraga mojar" (transliteration *SJ* page 305).

Meaning:

"Nurbuwat came forward immediately, so that in front of him, sitting respectfully and talking quietly, there was a guest of a maulana, who would be outside, without a house he said, Ki Seh Wasiraga said "

Nurbuwat's impression of Jatiswara as a "wong mulana" (a religious scholar or teacher) indicates that Jatiswara's intellectual and spiritual status is detected even before he engages in formal theological debate. From a Gramscian perspective, this signifies the stage of "Pre-Hegemonic Rec-

ognition.” At this level, the local masses (represented by Nurbuwat) have already formed positive expectations toward the moral leadership brought by the guest subject, even while he remains an outsider.

The significance of Jatiswara’s characterization as a tool for ideological dominance culminates in the physical and behavioral descriptions provided by Nurbuwat:

“... *Ki Nurbuwat matur alon, kados tiyang brangti ing Hyang, bagus maksih taruna, solah pasêmoné alus, manawi tiyang nagara.*”

Meaning:

“...Ki Nurbuwat spoke quietly, like a person who longed for God, handsome and young, his behavior was smooth, like an honorable person / official”

This description encompasses three primary pillars of authority that facilitate hegemonic acceptance: 1. Spiritual Authority: Being described as “*brangti ing Hyang*” (one who longs for God) establishes his religious purity; 2. Aesthetic Authority: Being “*bagus maksih taruna*” (handsome and young) aligns with Javanese literary traditions where physical beauty reflects internal virtue; and 3. Socio-Ethical Authority: His behavior being “*alus*” (refined) like that of “*tiyang nagara*” (an official or city person) suggests a superior cultural sophistication.

The analysis of these interactions reveals that the text deliberately constructs Jatiswara as a “Perfect Subject” to validate the ideology he carries. Because he appears as a refined figure from the “center” or “city” (*nagara*) yet possesses profound spiritual depth, the local Javanese society is positioned as culturally and intellectually expectant (Suratno, 2013). This dynamic creates an expansive space for Jatiswara to instill his hegemonic influence, as his “truth” is perceived to be as refined and superior as his physical presence.

The Domination-Subordination Relationship Through the Glorification Of Jatiswara

Based on the table 3 can be observed that there is Jatiswara’s interaction with Javanese figures forms a pattern. A hierarchical position between Jatiswara, who is at the top, interact with the Javanese figures at the bottom. Jatiswara is positioned mostly higher or dominant, while Javanese figures are on the lower or subordinate side. However, it is necessary to understand from the other side the meaning of the positioning. Jatiswara’s characters are always presented better and have the power to win the attention of their opponents, namely, Javanese figures. This makes Jatiswara able to control every interaction and position itself as the dominant party. Jatiswara’s dominance is shown through its interaction with Javanese figures in each of its stopover villages.

Jatiswara was always involved in debates with Javanese figures who disagreed regarding the understanding of Islam. The research data suggests

that Jatiswara's dominance over local Javanese figures is not enforced through physical coercion but through the mastery of religious discourse (Jones, 2007). This is vividly illustrated in the interaction between Jatiswara, Wasiraga, and Ki Wisaya. When Wasiraga inquires about the nature of the "true cure" (*husadi jatinèki*), Jatiswara's superiority in questioning and answering affects the behavior of his opponent in the discussion, which can be seen as a form of dominance, as shown in the following quotes.

"Yén husadi jatinèki, Wasiraga lon wuwusnya, anggêr kilatana ingong, malar-ta mas kajawaba, Jatiswara ris ngucap, mekatèn ibaratipun, isarate kadi rontal sa-sasar-susur gamanya, datan Islam Wong punika, yén mati pangling ing marga"(transliteration *SJ* page 287).

Meaning:

If this is the true cure/cure, Wasiraga said softly, "Want to explain to me, answer," Jatiswara slowly said, like this, a gesture from a rontal (palm leaf), tersesat agamanya, bukanlah Islam orang itu, jika mati akan pangling di jalan

In these quote, it can be seen how the answers and explanations delivered by Jatiswara were able to suppress and change the way of thinking of opponents of the discussion. The passage above emphasizes that Jatiswara positions textual knowledge specifically sacred scriptures as the fundamental pillar of human existence. Through the analogy of "a rontal without writing" (*rontal tanpa sastra*), Jatiswara constructs an argument that an individual who fails to comprehend the essence of religious teachings (Islam) will inevitably lose their life's direction (*sasar-susur gamanya*).

Ideologically, Jatiswara's said that such a person is "not truly Muslim" (*datan Islam Wong punika*) and will "lose their way in death" (*pangling ing marga*) functions as a powerful instrument of intellectual hegemony. Jatiswara does not merely answer a question; he redefines the boundaries of religious identity for his interlocutors. The significance of this interaction lies in the response of the subaltern, Javanese figure, represented by Wasiraga. The text records:

"...Wasiraga datan angling, mênêng anglék manahira, tan bisa jawab suwalé ki Wisaya, glis dén atak, lah sira atampaa, ki Wisaya tanpa sampun, wangsité ki Jatiswara." (transliteration *SJ* page 287-288).

Meaning:

"Wasiraga did not speak, was very sad in his heart, could not answer the objection, Ki Wisaya was immediately ordered, Please you can accept it, Ki Wisaya has already received, message from Ki Jatiswara"

Wasiraga's quiet can answered the Jatiswara's question (*tan bisa jawab suwalé*) marks the inferior of local authority in the face of the "superior" knowledge brought by Jatiswara. Wasiraga's silence is not merely a defeat in debate; it represents an internal admission of a "new truth" introduced by

an external agent. This process culminates when Ki Wisaya is commanded to accept Jatiswara's message (*lah sira atampaa... wangsité ki Jatiswara*). From a Gramscian perspective, this moment signifies the formation of consensus (Gramsci, 1985). Wasiraga and Ki Wisaya no longer resist; instead, they open their hearts and minds to adopt Jatiswara's worldview. Consequently, Jatiswara's dominance is transformed into a stable hegemony, where the Islamic values he carries are accepted as legitimate intellectual and moral leadership by the local Javanese society. It is can defined as the intellectual Dominance and Ideological Negotiation.

Another advantage of Jatiswara is strength and physical *performance*. Jatiswara was formed into one of the dominances of masculinity that was able to attract almost all female figures in *the Serat Jatiswara*. The depiction of the charm of Jatiswara is described at every stopover in Java. The interest in the physical Jatiswara is explicitly described in the text. It is said that all girls, both children and relatives of village leaders who are visited, must have fallen in love with Jatiswara, including women who are already married, and even dare to seduce Jatiswara. This is indirectly one of the proofs of Jatiswara's dominance.

In addition to intellectual mastery, Jatiswara's dominance over local society is manifested through physical performance as power. The text depicts the arrival of Ni Wisaya and her immediate reaction upon encountering Jatiswara:

“...Ni Wisaya lagya prapti, wèh jambé ing kakungira, kalawan nari rowangé, punika maksih parawan, abêktâ usap tangan, nétra trênyuh asmu wuyung, ningali Ki Jatiswara.” (transliteration Sġ page 283).

Meaning:

Ni Wisaya just came, gave betel nut to her husband, by calling her brother, she was still a virgin, carrying a handkerchief, her eyes was pounding like she was in love, seeing Ki Jatiswara

This passage illustrates that Jatiswara's charisma effect a direct emotional impact. The phrase “*nétra trênyuh asmu wuyung*” (eyes pounding as if in love) suggests that Jatiswara's presence is capable of shifting the emotional focus of local female characters. In this context, Jatiswara's physical manly is not only an aesthetic detail but a supporting instrument in establishing hegemony. This emotional attraction creates an “initial openness” from the subaltern (local character) to further influence from the protagonist.

The significance of Jatiswara's physical allure is reinforced in the quotation following:

“...Ni Wisaya aningali, marang ing ki Rasatembang, sangsayâ renyuh atine, andulu tetamunira, wau rara wisaya, ngucap marang ing arinipun, ni Karnahita ginuywan.” (transliteration Sġ page 283).

Meaning:

“...Ni Wisaya looked, to ki Rasatembang, his heart was getting more and more excited, seeing his guest, Rara Wisaya, said to her younger sister, ni Karnahita laughed at each other.”

The reactions of Ni Wisaya and Ni Karnahita that laughing together and feeling “renyuh atine” (deeply moved). It means reaffirm the function of idealized characterization within the text. Jatiswara is positioned as a physically perfect figure, which in 18th century Javanese literary tradition often correlates with internal and spiritual perfection. Analysis from a Gramscian Perspective that within the framework of hegemony, enduring dominance requires spontaneous consent from the masses (Patnaik, 1988). Jatiswara’s physical charming functions as a tool to win this consent on an affective level. Even before the intellectual debates commence, the local characters have already “produced” aesthetically. This facilitates the transition toward moral and intellectual hegemony. By presenting Jatiswara as a figure who physically surpasses local characters, the text constructs a narrative suggesting that the “truth” (Islam) carried by Jatiswara is manifest in superior beauty and form. Thus, the admiration of the female characters represents the first layer of the subordination of Javanese culture to the new identity introduced by Jatiswara. That have a significance of the aesthetics of hegemony by physical perfection as symbolic power (Widianto, 2024).

The Jatiswara character, as the main character, has a role as the bearer of ideas, so that the interaction patterns presented in *the Serat Jatiswara* are mostly hierarchical patterns. In the journey, Jatiswara’s characters throughout the story are portrayed as winners or superior compared to other characters. This story pattern is applied in the form of recognition of Javanese characters who interact with Jatiswara. Jatiswara was highly respected and honored as a guest and even gifted a princess as a gift for him to marry. These confessions are evident as patterns of interaction between characters in *Serat Jatiswara* can describe the following quotes.

“Wasiraga datan angling, tumungkul angunandika, wong iki bagus tur anom, nyata kalamun utama, ing elmuné wus têdhas, ya ta Jatiswara muwus, sêbda rum angguladrawa”

Meaning:

Javanese Ideology: Harmonization between Microcosm and Macrocosm

The narrative structure of *Serat Jatiswara* often align the protagonist’s internal emotional struggle with the serene atmosphere, orderly external environment. This contrast is fundamental in establishing the spiritual atmosphere of the *santri lelana* genre. *Serat Jatiswara* presented the Javanese people have a belief that there is a unity between society, nature and supernatural forces (de Jong, 1976). The unity contained in an empirical event will be related to things that are natural or meta-empirical (Anas, 2013). In

the context of hegemony that also prioritizes harmonization, the concept of balance is in line with what Gramsci meant. Gramsci explained that hegemony is the harmonization between two interests. This harmonization is the foundation of the Javanese mindset (Morton, 2007).

Harmony or balance is the joint of Javanese ancestral literature and civilization. This is reflected in almost all aspects of life such as traditional arts, traditions and ways of life that are revealed in the work. These teachings are implicitly present in *the Serat Jatiswara*. The journey of Jatiswara is depicted not merely as a physical migration, but as a path driven by deep, selfless affection (*trésnaning kadang*). The text illustrates Jatiswara's mental state during his journey:

“... Kawarnaa wau kang lumaris, Jatiswara kang ngulati kadang, tansah kacipténg driyané, andarung lampahipun... Jatiswara samargi-margi anangis, saking trésnaning kadang.”(transliteration Sġ page: 303)

Meaning:

“Retelling the journey, Jatiswara who was looking for a brother, was always created in his mind, his steps were continuous, the wilderness he entered, my sister where are you, I will follow, ki Sajati my sister, Jatiswara all along the way crying, his love for his brother”

The repetition of Sajati's name in Jatiswara's mind “*Sajati tansah ing tingal*” indicates a singular focus that overrides his physical suffering in the wilderness (*wana-pringga*). In a Gramscian sense, this represents the “moral and intellectual” drive of the protagonist. His love for his brother becomes a legitimate justification for sacrificing personal comfort, pushing him to accelerate his pace (*sineru lampahireki*) even as night falls. This devotion serves as the humanistic foundation of Jatiswara's character, making his later “superiority” in religious debates feel earned through his capacity for empathy and sacrifice.

Not only between humans but also the surrounding nature and even animals. As Jatiswara transitions from the wild forest to the hamlet of Himbaretna, the narrative shifts toward a “thick description” of a harmonious Islamic-Javanese setting. The description of the mosque and its surroundings functions as an element of the **microcosm** that reflects spiritual beauty as quoted below.

“...Alul bakti ing Ywang Suksma, masjidé agêng angrawit, balumbang munggéng ing ngarsa... dalima lawan manggis, pujian atub ing ngayun pagêr gebyog pinapak, ngiringan pinacak suji, luhur bêgyok tinurut ing kapurancang..”(transliteration Sġ page: 304)

Meaning:

“Very devoted to Ywang Suksma, the mosque is large and neatly arranged, the pond is in front, the plants in front of the mosque, pomegranates and mangosteens, the recitation of praises resounds, the fence is fenced, on the edge it is beautifully

dressed, tall and respected”

The presence of a grand mosque (*masjidé agêng*), a clear pond (*balumbang*), and fruitful plants like pomegranates and mangosteens symbolizes spiritual and natural equilibrium. This setting is not merely decorative; it is a manifestation of the “ideal society” Jatiswara seeks to engage with. The fence and orderly arrangement (*pagêr gebyog pinapak*) represent a disciplined and respected social space, where nature and divinity exist in perfect balance. This environment prepares the reader (and Jatiswara) for a state of peace (*happy heart*), transitioning from the grief of loss to the discipline of devotion.

The Javanese worldview has the specificity that reality in life is a total unity of the world, society, and the supernatural realm is a field that has a unity of experience (Suseno, 1993). The concept of balance and natural beauty is presented through the description of Jatiswara’s journey. In addition, it is also displayed a decryption of the order of life of the Javanese people in the form of manners and manners reflected in the following quote.

“Yâ tâ lampahé wau aririh, ingkang dhêkah anâmâ Wilanggar, Ajikarsâ kang adarbé, tan ânâ rowangipun, mapan iyâ dhukuh pribadi, dênirâ apratâpâ, asru brangtinipun, tur awadat sajêgirâ, duk samânâ wus lali dhahar lan guling, asru dênirâ pratâpâ” (transliteration SĴ page: 304)

Meaning:

“Right, that was the journey earlier, the village called Wilanggar, Ajikarsa who owned, no one accompanyd, it seemed that it was a privately owned village, the person was a hermit, he longed very much, also did not marry forever, at that time he had forgotten to eat and sleep, very really he was a recluse”.

The most important of spiritual equilibrium javanese view is the synthesis of human and divine love (Arps, Bernard, 2016). *Serat Jatiswara* reveals a crucial dimension of the Javanese-Islamic cosmology is the concept of equilibrium between horizontal (human-to-human) and vertical (human-to-God) relationships. This equilibrium is profoundly reflected in the dialogue between Jatiswara and Ajikarsa:

“...Jatiswârâ anauri aris, gih manirâ aran Jatiswârâ, ngulati kadang wiyosé, Sajati wastanipun, Ajikarsâ amuwus malih, apan wus wayahirâ, ing wong brangti iku, sasangkrib ngulati wangsâ, wiwitané yèn wong brangti ing Ywang Widi, sanak mângkâ jalaran.” (transliteration SĴ page: 305)

Meaning:

“Jatiswara replied slowly, Yes, it is true that I, whose name is Jatiswara, was looking for a brother at first, Sajati is his name, Ajikarsa said again, is it time, to the longing person, to take refuge in looking for a brother, at first if people long for God, you will be the reason”

In this passage, Jatiswara's search for his brother, Sajati, is portrayed as more than a physical journey of kinship; it is theologically interpreted by Ajikarsa as a form of "brangti ing Ywang Widi" (longing for God). Ajikarsa's statement that "sanak mǎngkǎ jalaran" (relatives/fellow humans as the medium) affirms a Javanese spiritual principle: that devotion to the divine cannot be separated from affection for fellow beings.

Sociologically, this text serves as evidence of the spiritual balance of Javanese society in the 18th century. The Javanese worldview in this manuscript rejects the dichotomy between ritual piety and social piety. Instead, the text constructs an understanding that religious perfection is achieved through the bonds of human compassion. Jatiswara, through his wandering to find his brother, is traversing a holistic spiritual path where humanity serves as the gateway (*jalaran*) to a deeper union with the divine. In analysis of hegemony and value Integration from a Gramscian perspective, this narrative demonstrates how Islamic values were integrated into Javanese consciousness without erasing local identity. Ajikarsa, representing the wise local figure, validates Jatiswara's actions. This signifies the formation of a cultural consensus, where Islamic teachings on loving one's neighbor (*hablum minannas*) blend harmoniously with Javanese local wisdom concerning family harmony (Azra, 2004). Thus, *Serat Jatiswara* does not merely depict the dominance of one party but showcases a space of negotiation where spirituality is understood as a balanced harmony between the longing for the God and the responsibility toward fellow humans.

The beauty and balance of nature are the background of the story, which is proof of the harmonization created in the story of Jatiswara's journey. In addition, the description of obedience to God, the creator of the universe, is also explained in great detail. The relationship between Jatiswara and interactive Javanese characters is also a form of order. However, at the textual level that is actualized is the dominance of Jatiswara over Javanese figures. The character of Jatiswara is shown as a character who is "always right" and "wins" compared to other characters who have meaning. The positioning of Jatiswara as the dominant party while Javanese figures are subordinate parties is a strategy for expressing Javanese ideology related to harmonization, or more specifically, with the philosophy of *swinging bawono* (Christomy, 2008). The view of life *swinging bawono* for the Javanese people is the peak of understanding spirituality and supernatural powers. Balance is an ideal condition in living life. This is actualized in the lives of Javanese characters in *Serat Jatiswara*. Obedience to Hyang Widi (God) by maintaining harmonious relations among humans and also the elements of nature is a manifestation of the Javanese philosophy.

The Accommodating Attitude of The Javanese People

The attitude of Javanese figures to accept (accommodate) foreign or external elements presented in *Serat Jatiswara* proves the existence of Java as

an adaptive party to change. This accommodating attitude is in accordance with the characteristics of Javanese in the form of respect for guests (Wieringa, 2018). Respect for guests is the meeting point of understanding Javanese and Islam. This attitude is a product of the teachings of the goodness of life instilled by Java or Islam. Thus, respect for guests in this context is used as a pattern of negotiation between Islam, represented by Jatiswara as the dominant party, and Java, represented by Javanese figures (Nuryanti & Rustono, 2022).

The explanation of the dominant things in the story of Jatiswara's journey is that it succeeded in captivating almost all Javanese figures who had been visited through the depiction of Jatiswara as a maulana, a saint who was good at religion. Islam, in some records, is spread through several strategies. Wertheim in Amin and Ananda (Amin & Ananda, 2018) underlined that one of the things in Islam that attracts the attention of the people of the archipelago is the idea of equality or the absence of caste, so that many people support and convert to Islam. However, it is undeniable that in the cultivation of faith, it will always use tools in the form of dogmatic rules. This is strengthened by the legitimacy tools used by Jatiswara in hegemonizing Javanese figures, namely religious postulates and rules, and dogmas of right or wrong human behavior in life. However, the way Islam is entered by preachers does not necessarily teach Islam by forcing the concept of Islam to be understood in its entirety and raw, but rather by utilizing local wisdom that has developed so that people can more easily accept Islam (Isno, 2015).

Javanese Adaptability with Hospitality as a Mechanism for Ideological Integration Islam-Jawa (Nuryatin & Mardikantoro, 2020). The research findings emphasize that the acceptance of new ideologies within Javanese society is often preceded by a profound adaptability manifested through the ethics of hospitality. This is evident in the interaction between Jatiswara and the local figure, Nurwadat:

"... ki Nurwadat lingnya manis, kakang ywa walangati, pan wismanta dhawak iku, datan beda manira, yén wontên sih dika iki, dén anunggal manah kalawan kawula."(transliteration Sĵ page 308).

Meaning:

"...Ki Nurwadata said slowly, my Brother don't be sad, that your home is not difference with mine, if you want it, let's be with me"

This passage illustrates the principle of "Manunggal Manah" (the unification of hearts), an adaptive stance where the host (Nurwadat) voluntarily dissolves the boundaries between "stranger" and "kin." The declaration that Nurwadat's house is also Jatiswara's house (*pan wismanta dhawak iku*) demonstrates the openness of the Javanese domestic space to the presence of the "other" (Campa). Sociologically, this adaptability is not merely eti-

quette; it is a cultural strategy used by Javanese society to incorporate new values without triggering overt conflict.

This adaptive process continues into the formal recognition of identity and physical embrace:

“...Jatiswara nama kami, Nurwadat angling malih, kakang sampun walang kayun, Jatiswara cinandhak, astanira wus kinanthi, prapténg wisma wus samya tata alènggah.” (transliteration Sġ page 308)

Meaning:

“...Jatiswara is my name, Nurwawat said again, My Brother don’t be suffer, Jatiswara’s hand holded to bring inside the house and then sit down together “

Nurwadat’s act of “holding Jatiswara’s hand” (*astanira wus kinanthi*) as he leads him into the house is a physical symbol of cultural assimilation. From a Gramscian perspective, this represents the stage where hegemony begins to function through affective channels. The local group does not feel threatened; rather, they feel a sense of “ownership” toward the carrier of the new ideology.

The significance of this adaptability extends to the aesthetic realm and the emotional admiration of female characters, such as Ni Witana:

“...ni Witana aningali, marang ing têtamunira, liringé lir madu gèndhis, kanyaran aningali, mring wong utama kadyéku...” (transliteration Sġ page 308)

Meaning:

“...Ni Witana looked at the guest, said with softly, she is impressed to know, the noble man like him”

The description of her gaze as “sweet as honey” (*lir madu gèndhis*) upon seeing the “noble man” (*wong utama*) reaffirms that Javanese society is highly adaptive to any form of perceived excellence, whether physical or spiritual. Ni Witarsa’s subtle act of grooming her hair (*ngêmak-êmak réma*) signifies a spontaneous response to align oneself with higher virtues. Analysis of Javanese Adaptability by the adaptive attitude of the Javanese in *Serat Jatiswara* serves as evidence of an inclusive cultural character. The text reveals that Islamic hegemony was not built on suppression but on the readiness of the local society to adapt (Zulkifli, 2019). Javanese society is portrayed as having the capacity to absorb the presence of the “Other” by providing domestic space, fraternity, and admiration. This adaptability is precisely why ideological transitions in Java were often seamless; Javanese culture tends to prioritize searching for consensus over highlighting differences (Soebardi, 2004). Thus, this excerpt validates that Jatiswara’s integrity as the bringer of new teachings was met by the cultural flexibility of the Javanese, creating a new, syncretic harmony.

CONCLUSION

Based on the facts of the story, Jatiswara's characters are always presented better and have the power to win the attention of their opponents, namely, Javanese figures. This makes Jatiswara able to control every interaction and position itself as the dominant party. Jatiswara's dominance is shown through its interaction with Javanese figures in each of its stopover villages. Jatiswara in *Serat Jatiswara* is the bearer of ideas. The idea received attention from the recipients, in this case, Javanese figures. There is a dynamic relationship between the outside (Campa) and the inside (Java). These relationships show dominance and subordination, but also show the existence of negotiations. Thus, it can be said that *Serat Jatiswara* shows several things, namely (1) representing the majesty of a guest (immigrant); (2) showing the open and admiration of the Javanese characters in the story so that there is a dominant and subordinate relationship, and (3) the social reality depicted in *Serat Jatiswara* is a representation of the understanding of Islam by Javanese characters through cultural symbols as a reflection of Javanese spirituality, namely harmony (harmonization). Harmonious and open character to external influences while maintaining Javanese-ness. Respect for guests is the meeting point of understanding Javanese and Islam. This attitude is a product of the teachings of the goodness of life instilled by Java or Islam. Thus, respect for guests in this context is used as a pattern of negotiation between Islam, represented by Jatiswara as the dominant party, and Java, represented by Javanese figures.

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