

GIVING ROOM FOR THOSE WHO ARE FORGOTTEN: READING THE FIGURES OF QUEEN KALINYAMAT AND DEWI RENGGANIS IN INDONESIAN NOVELS

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Abstract

The patriarchal system which is dominant in most ethnic groups in Indonesia has brought up narratives that favor men. As a result, men are the main characters and heroes in a number of Indonesian folk literature, whereas the position and role of women tend to be marginalized. The present study tries to understand two female figures, Queen Kalinyamat and Dewi Rengganis, who are transformed in Indonesian novels. In the folklore, both tend to be marginalized because they accentuate male heroes. However, in Indonesian novels, both tend to be highlighted on their position and role in the society, as can be found in the novels *Ratu Kalinyamat* (Hadi, 2010) and *Cantik Itu Luka* (Kurniawan, 2015, second edition). By using a qualitative descriptive method that is based on the framework of postmodernist feminism analysis, this study tries to interpret its position and role in the society. The results show that the novels *Ratu Kalinyamat* and *Cantik Itu Luka* are written to bring back female characters that have existences as subjects who not only have power over their autonomy but are also able to exercise their power. *Ratu Kalinyamat* (Hadi, 2010) which transforms Queen Kalinyamat and *Cantik Itu Luka* (2004, first edition) which transforms Dewi Rengganis, and Dayang Sumbi show an effort to bring back female figures who historically and in myths are considered to exist in the past. This is in line with the mission of feminist literature and feminist studies aimed at identifying the elimination of information about women in general.

Keywords: feminism, women status, folklore, marginalization, patriarchy

MEMBERI RUANG UNTUK MEREKA YANG TERLUPAKAN: MEMBACA SOSOK RATU KALINYAMAT DAN DEWI RENGGANIS DALAM NOVEL INDONESIA

Abstrak

Sistem patriarki yang dominan di sebagian besar suku bangsa di Indonesia telah memunculkan narasi-narasi yang berpihak pada laki-laki. Akibatnya, laki-laki menjadi tokoh utama dan pahlawan dalam sejumlah sastra rakyat Indonesia, sedangkan posisi dan peran perempuan cenderung terpinggirkan. Penelitian ini mencoba memahami dua sosok perempuan, Ratu Kalinyamat dan Dewi Rengganis, yang ditransformasikan dalam novel-novel Indonesia. Dalam cerita rakyat keduanya cenderung terpinggirkan karena

menonjolkan pahlawan laki-laki. Namun, dalam novel-novel Indonesia keduanya cenderung menonjolkan kedudukan dan perannya dalam masyarakat, seperti yang terdapat dalam novel *Ratu Kalinyamat* (Hadi, 2010) dan *Cantik Itu Luka* (Kurniawan, 2004, edisi pertama). Dengan menggunakan metode deskriptif kualitatif yang berpijak pada kerangka analisis feminisme postmodernis, penelitian ini mencoba menginterpretasikan posisi dan perannya dalam masyarakat. Dengan menggunakan metode deskriptif kualitatif yang berpijak pada kerangka analisis feminisme postmodernis, penelitian ini mencoba menginterpretasikan posisi dan perannya dalam masyarakat. Hasil penelitian menunjukkan bahwa novel *Ratu Kalinyamat* dan *Cantik Itu Luka* ditulis untuk menghadirkan kembali tokoh-tokoh perempuan yang memiliki eksistensi sebagai subjek yang tidak hanya memiliki kekuasaan atas otonominya tetapi juga mampu menjalankan kekuasaannya. *Ratu Kalinyamat* (Hadi, 2010) yang mentransformasikan Ratu Kalinyamat dan *Cantik Itu Luka* (2015, edisi kedua) yang mentransformasikan Dewi Rengganis, dan Dayang Sumbi menunjukkan upaya untuk memunculkan kembali sosok-sosok perempuan yang secara historis dan mitos dianggap ada di masa lalu. Hal ini sejalan dengan misi sastra feminis dan studi feminis yang bertujuan untuk mengidentifikasi eliminasi dan eliminasi informasi tentang perempuan secara umum.

Kata kunci: feminisme, status perempuan, folklore, marginalisasi, patriarki

INTRODUCTION

Queen Kalinyamat and Dewi Rengganis are well-known figures in Indonesian folklores. Both are historical figures. However, the dominant patriarchal system in most ethnic groups in Indonesia has brought up a narrative that favored men, thus, tend to forget the existence of the two female figures. The stories of the two female figures are almost always presented only as a part of stories where the males are the main characters or heroes. In *Babad Tanah Jawa*, for example, Queen Kalinyamat appears in the story of Arya Penangsang who killed her husband, Prince Hadiri, in a family conflict in the struggle for the inheritance of the Pajang royal throne (Olthof, 2017: 67). Dewi Rengganis, in East Javanese folklore, is narrated as a woman born from one of the concubines of the Majapahit king

who retreated to the summit of Mount Argopura and became the king of Peak of the Mountain Argapura. Somewhat similar to that version, in West Java *Nyai Rengganis*, originally called *Dewi Samboja*, exiled herself and gathered strength to regain her father's kingdom, which was controlled by pirates.

In modern Indonesian literature, the life of Queen Kalinyamat was written in a novel *Ratu Kalinyamat* by Murtadho Hadi (2010). It can be said that the novel is a biographical novel because it tells the life of Kalinyamat since her adolescence until she becomes a queen in the Kingdom of Jepara. This is different from the character of Dewi Rengganis in the novel *Cantik Itu Luka* where she does not become the main character in the novel, but becomes a character that is presented and trusted by the characters in the novel.

Based on this background, the focus of the problem in this study is the transformation of the figures of Queen Kalinyamat and Dewi Rengganis in the Indonesian novels. It is hoped that this research will show the ideology underlying the transformation process. This is because in folklore both tend to be marginalized rather than male heroes. However, in Indonesian novels, both are represented by highlighting their position and role in society, as can be found in the novels *Ratu Kalinyamat* (Hadi, 2010) and *Cantik Itu Luka* (Kurniawan, 2004, 2015, Eight Edition).

The writings of the stories of Queen Kalinyamat and the reappearance of Dewi Rengganis in Indonesian novels show that there is an effort to give room for female characters that in folklore and oral traditions tend to be marginalized. To understand this problem, this study uses the perspective of postmodern feminism. Postmodern feminism is also known as the third wave of feminism from France, with figures among others Luce Irigaray, Helene Cixous, and Judith Butler (Tong, 2009: 207; Sarup, 1993: 109; Bray, 2004:20). Like all postmodernist thoughts, postmodern feminism seeks to avoid any action that will restore falogocentrism or any ideas that refer to the male-style word (logos). Therefore, postmodern feminism tends to look suspiciously at every thought that tries to provide a certain explanation about the causes of oppression of women to achieve freedom (Tong, 2006: 283). Differences between women and men, according to Cixous (Sarup, 1993: 123) are not only caused sexually, but also linguistically.

METHODS

By using a qualitative descriptive method that bases on the framework of postmodernist feminism analysis, this study tries to interpret its position and role in society. The primary data source of this research are the novels *Ratu Kalinyamat* (Hadi, 2010) and *Cantik Itu Luka* (Kurniawan, 2015). In addition, additional sources of folklore data which tell the story of Ratu Kalinyamat and Dewi Rengganis are also used, including *Ratu Kalinyamat: Kisah Cinta, Dendam, dan Tahka* (Sri Wintala Achmad, 2019), *Pertapaan Ratu Kalinyamat* (in *Cerita Rakyat di Jawa Tengah: Pemetaan Sastra di Eks-Karesidenan Pati*, Isyiana et al., 2017), *Kisah Dewi Samboja* (Kurnia, 2016), *Legenda Dewi Rengganis* (Abdulwahid et al., 1998), *Legenda Dewi Rengganis* (*Antologi Cerita Rakyat Jawa Timur*, Sungkowati, 2011), and *Nyi Rengganis dan Taman Banjarsari: Cerita Rakyat dari Jawa Barat* (Resti Nurfaidah, 2016).

RESULTS AND DISCUSSION

Results

From research on *Ratu Kalinyamat* (Hadi,2010) and *Cantik Itu Luka* (Kurniawan, 2004, first edition), it was found that (1) the two novels were written to bring back female characters that had existences as subjects who not only had power over their autonomy but were also able to exercise their power. *Ratu Kalinyamat* which transformed Queen Kalinyamat and *Cantik Itu Luka* which transformed Dewi Rengganis, and Dayang Sumbi showed an effort to bring back female figures who historically and in myths were considered to exist in the past. (2) The figures of Queen Kalinya-

mat and Dewi Rengganis are well-known figures in history and legend, although there are not many written texts that publish their existence. In this case, the patriarchal power that dominated the Indonesian (Nusantara) social system in the past had an influence on the birth of a number of historical and literary texts at that time. Both novels try to provide a place and listen to the voices and roles of women who tend to be forgotten in history and literature.

Discussion

Transformation of Ratu Kalinyamat in Novel Ratu Kalinyamat

Ratu Kalinyamat (Hadi, 2010) is a genre of biographical novels that tells the life journey of Queen Kalinyamat, starting from her youth, to when she was appointed Duke of Kalinyamat (Jepara), married to Prince Hadhirin, (Thoytib bin Mahayat Syah), and then she handed leadership to her husband, and finally led the Kalinyamat Kingdom again after Arya Penangsang who killed her husband was defeated by Danang Sutowijaya. In addition to describing the power, greatness, and leadership of Queen Kalinyamat, this novel also highlights Kalinyamat as a *santri* who in many ways from her actions prioritizes knowledge and obedience to *syara* (*syar'i*) rather than lust (Hadi, 2010: 7). In the concluding note of the novel it is even stated that after reigning the Kingdom of Kalinyamat in Jepara, she became a Sultanah who never removed her burdah veil (Hadi, 2010:87-98).

To highlight the power and greatness of Kalinyamat, the beginning of the novel's plot illustrates how the robbers led by

Ki Gagak Sempala discouraged his evil intentions in the Mantingan region because they did not want to meet and deal with her (Hadi, 2010: 9-10).

“But why would you think twice when dealing with Kalinyamat and not be afraid of Sunan Nyamplungan, the son of Sunan Muria, Ki Gede Bangsri, and Ki Ageng Jundang?” ... // You stupid idiot! When you meet with saints, even though they are powerful and have a lot of lectures, at most you will be told to read the shahada again. If told to repent. But meeting Kalinyamat and her men, you will be burned and tried.” Ki Gagak Sempala sighed. (Hadi, 2010: 10 -11).

The narration shows the recognition of the champions (robbers) of the greatness of Kalinyamat in combating crime and guaranteeing the security of her territory.

Compared with *Ratu Kalinyamat Sebagai Tokoh Historis Legendaris*,” *Peranan Ratu Kajinyamat di Jepara pada Abad XVI* (Hayati, et.al. (1991), which allegedly became one of the sources of writing the novel, can be said that the story of Ratu Kalinyamat in the novel is quite short. In fact, her pedigree in the family tree of the Demak Sultanate is not told. This is because the novel focuses on the greatness of Queen Kalinyamat when she led her kingdom, her meeting and marriage with Prince Hadhirin, the son of the Sultan of Aceh, who disguised himself as a wanderer from Aceh, and then she handed over her power to her husband. However, amid political intrigues in the Demak Sultanate, her husband was killed by Arya Penangsang, which then caused her

to isolate herself to get closer to Allah (living as an ascetic), and return to the kingdom because of being called by her teacher, Sunan Nyamplungan to continue his leadership after the death of Arya Penangsang.

In addition to focusing on the greatness and leadership of Queen Kalinyamat, the novel *Ratu Kalinyamat* also emphasizes the Islamic quality of Queen Kalinyamat. In fact, the beginning of the story of this novel tells the story of young Queen Kalinyamat who went to study at the Islamic boarding school of Sunan Nyamplungan who became his teacher

From a distance, although faint by the night that had just crept in, it appeared a horse that was driven very fast. Sunan Nyamplungan carefully directed his eyes. About a hundred spears from the gate where he stood, after that he nodded, "You apparently, *Nduk?*" he muttered.

The rider approached the gate. She is Kanjeng Roro Kalinyamat (Hadi, 2010: 14).

In the narration, the figure of Queen Kalinyamat appears as a woman who has a very high enthusiasm for learning Islam. In the next plot, Sunan Nyamplungan explicitly showed his recognition of her mastery of religious knowledge and leadership, so that she was considered worthy to serve as a duke.

Do not you have the provision of *ngelmu keprajuritan* (soldier science), and you are also a student who understand *shari'ah*, understand *ahkamus sult-haniyah?* That was enough to be a civil service. You deserve to be a duke, *Nduk!* " (Hadi, 2010: 16).

There is not much information about Sunan Nyamplungan as one of the figures who taught Islam on the main coast of Java in the era of the Sultanate of Demak. His name was also not mentioned in Hayati's book (1991) nor Achmad's (2019). Information about Sunan Nyamplungan is found in the story *Asal Usul Sunan Nyamplungan* (Istiana, et al., 2017: 105-107). It is said that Sunan Nyamplungan's real name is Amir Hasan, who is the son of Sunan Kudus and Dewi Rukhil. Because of being naughty, Sunan Kudus entrusted Amir Hasan to Sunan Muria to be well guided so that he would later become a religious and useful human being. After successfully mastering the science of religion, Amir Hasan returned to his parents. However, according to his father, Amir Hasan taught religious knowledge to the students according to styles and beliefs that were different from the way his father used *gending* and *gamelan*. His father then told him to go to spread Islam outside Java. The journey is equipped with two *nyamplung* fruit seeds. As instructed by his father, Amir Hasan planted two *nyamplung* fruit seeds which he brought first when he was about to leave Kudus. The place was then known by the name of Desa Nyamplungan. Since then, local people called Amir Hasan by the name of Sunan Nyamplungan (Istiana et al., 2017:105-107).

In *Ratu Kalinyamat sebagai Tokoh Historis Legendaris,* "Peranan Ratu Kalinyamat di Jepara pada Abad XVI (Hayati et al., (1991), the presence of Sunan Nyamplungan as a teacher who taught Islam to Queen Kalinyamat in the perspective of postmodernism is one form of recogni-

tion of narratives that are marginalized in mainstream historical discourse (Sarup, 1993: 2). The history of mainstream Islam gives place to the *Wali Sanga*, including Sunan Kudus and Sunan Muria, but ignores Sunan Nyamplungan. The existence and role of Sunan Nyamplungan was recorded in folklore that was developed in the Kudus society and surrounding communities.

As a novel with a historical biography genre, Queen Kalinyamat is a historical figure. Although her leadership and struggle against Portuguese colonialism took place in the 16th century, her name and struggle are rarely discussed in the historical constellation in Indonesia, especially when compared to RA Kartini who also came from Jepara. The study of Queen Kalinyamat only began to emerge in the early 1990s which was marked by the publication of the results of the study titled *Ratu Kalinyamat sebagai Tokoh Historis Legendaris, Peranan Ratu Kalinyamat di Jepara pada Abad XVI* (Hayati et al., 1991), followed by further studies, among others “Woman Supporting Ethics in Indonesia (The Ethical Analysis of Islamic Sufism of Queen Kalinyamat in Java, Indonesia)” (Said, 2017), *Ratu Kalinyamat: Kisah Cinta, Dendam dan Tahta* (Achmad, 2019), and the novel *Ratu Kalinyamat* (Hadi, 2010). Only in 2019 did the Darma Bhakti Lestari Foundation partner with Universitas Islam Nahdlatul Ulama (Unisnu) Jepara, Central Java to establish the Queen Kalinyamat Study Center in Unisnu. This step follows the efforts of the Darma Bhakti Lestari Foundation together with the Jepara community which proposed the title of national hero to the govern-

ment (<https://mediaindonesia.com/nusantara/246331/pusat-kajian-kalinyamat-didirikan-di-unisnu>).

Queen Kalinyamat, whose real name is Retna Kencana, was the daughter of Sultan Trenggana, the third King of Demak, son of Raden Patah, founder of the Sultanate of Demak (Hayati, 2000: 37; Hayati, 2010: 1; Achmad, 2019: 43). During 30 years in power, in the 16th century Ratu Kalinyamat had succeeded in bringing Jepara to the peak of its glory (Hayati, 2010: 2; Supriyono, 2013: 33). She not only became a king who led her people, but also fought against Portuguese colonialism in Malacca (Hayati, 2010: 1; Achmad, 2019: 118). In the novel, Queen Kalinyamat’s greatness is told at the end of the novel,

In 574, Hijrah Kalinyamat prepared three hundred large vessels. From the coast of Jepara, the ships sailed into the sea of Malacca with fifteen thousand trained troops. A war fleet of this size was sent to fulfill the demands of the Sultan of Malacca and Johor who were troubled by very uncivilized Portuguese ways of trading (Hadi, 2010: 99).

The selection of focus on leadership based on the Islamic landscape in *Ratu Kalinyamat* was explicitly stated in the “*Pengantar Redaksi*” which stated that the novel deliberately took the theme of “strength” and the role of women in the journey of the nation, especially on the north coast of Java, which in official history writing those in patriarchal culture are often marginalized (Hadi, 2010; v). From the introduction, it is clear that the ideology of feminism underlies the birth of the novel.

Transformation of Dewi Rengganis in Cantik Itu Luka

In *Cantik Itu Luka*, Dewi Rengganis is transformed into the name of Rengganis, the Princess and Rengganis, the Beauty. It is said that Rengganis, the Princess is a character in a legend told verbally by fishermen along the southern coast and Halimunda region which is the setting in the novel. The oral story is heard by Maman Gendeng, a thug figure who later wants to meet with Rengganis, the Princess.

The princess is said to be very beautiful, the last descendant of the kings of Pajajaran, the heir to the beauty of the princesses of the Pakuan Palace. Many people say, even the Princess herself has realized, that her beauty brought a lot of havoc. When she was little, at that time she was still free to roam, even to the outside of the palace fortress, she had made chaos, either little or big. Wherever she passed, the people would look at her face as if it was covered by a thin mist full of sadness (Kurniawan, 2015: 111).

In fact, Rengganis, the Princess herself seems to suffer so much because of her beauty. When she began to realize that, the Princess began to shut herself in a room. Her relationship with the outside world was only through a small hole in the door, where girls put in and pulled out dinner plates and clothes ... (Kurniawan, 2015: 112).

Hearing the legend, Maman Gendeng intends to find Rengganis. The search finally arrived at Halimunda. But he did not find Rengganis, because the legend happened in the past. At Halimunda, he

married Maya Dewi, one of Dewi Ayu's children, a prostitute who was his client. The name Rengganis was then used as the name of his daughter (Kurniawan, 2015: 373).

The fate experienced by Rengganis, Si Cantik, the name of the daughter of Maman Gendeng and Maya Dewi has similarities with that of Rengganis, the Princess in the legend. Rengganis suffered a tragic fate. She was raped by her own cousin in the school toilet. To cover up his actions, Krisan told Rengganis to admit that she had been raped by a dog. As a result of the rape, Rengganis, the Beauty became pregnant and gave birth to her baby who later died. Rengganis was finally killed by Krisan because she urged him to marry him (Kurniawan, 2015:417). The confession that Rengganis was raped by a dog is a transformation from the legend of Rengganis, the Beauty who married a dog.

So, during her hiding period, the only thing she did was sew her own wedding dress. (Kurniawan, 2015: 113).

The Princess did not know who she was going to marry, and she did not know a man who deserved to be her lover. So she told herself, that she would open the window, and whoever would appear behind the window, she would choose him to be a life partner. //

With graceful steps, Rengganis, the Princess approached the window, stood for a moment in front of her, breathing out the worry of the heart. The determination was made and the promise was spoken. Her hand trembled as soon as she touched the sash, and suddenly she cried, between deep sadness and overflowing joy. The key was opened,

and with a light touch of her fingertip, she opened the window in one push. And the window creaked and opened wide. She said, “Anyone there, marry me.” (Kurniawan, 2015: 116).

When she opened the window after years of closing it, the warm morning sunlight broke in ... // Her eyes looked doubtful and her cheeks flushed red, because at that moment she was going to meet someone who would become her lover. But there was no one as far as the eye could see, except for a dog who also looked at her after hearing the sound of the window hinge opening. The Princess was stunned for a moment, but once again she never broke a promise, so she said earnestly that she would marry the dog.

No one would accept the marriage, so soon they were secluded in the misty jungle on the edge of the southern sea. She herself gave it the name Halimunda, the land of fog. They lived for years, and had children. Most people who lived in Halimunda believed that they were children of the Princess and the dog that no one knew the name of (Kurniawan, 2015: 118-119).

From the search results of the folklore with the figure of Dewi Rengganis, it turns out that in various regions in Indonesia there are many folklores with Dewi Rengganis as the main character. In West Java, there are *Legenda Dewi Rengganis* (one of the folklores that was developed in Pangandaran tourism area, Abdulwahid et al., 1998), *Kisah Dewi Samboya* (the name Nyai Rengganis was used by Dewi Samboja who disguised as a *ronggeng* dancer in an attempt to reclaim the Ga-

luh Kingdom from the hands of the pirates, (Kurnia, 2016), and *Nyai Rengganis dan Taman Banjarsari* (Nurfaidah, 2016). In addition, there are also *Legenda Dewi Rengganis* in the *Antologi Cerita Rakyat Jawa Timur* (Sungkowati, 2011), *Dewi Rengganis* (Slamet Riyadi et al., 1992) which was rewritten based on a palm-leaf manuscript collection of the West Nusa Tenggara State Museum, and *Dewi Rengganis dan Dewi Ambarawati* (Indriyastini, 1998), originated from the Balinese area with the title *Geguritan Kendit Birayung* written in Balinese and translated into Indonesian by I Made Subandia.

The similarity in the place setting, which is the coastal area of the southern sea, allegedly shows that Dewi Rengganis who was transformed in *Cantik Itu Luka* was a folklore that came from West Java, not from East Java or Lombok. One of the backgrounds of Dewi Rengganis folklore in East Java, Bali, and Lombok is Mount Argopura, which is absent from Dewi Rengganis folklore in West Java. In addition, this version also shows the relationship of Islamic influences. Therefore, in this study the story versions of Dewi Rengganis in East Java, Bali, and Lombok are ignored.

In *Dewi Samboja*, the name Nyi Rengganis is a pseudonym of Dewi Samboja, Princess of the Kingdom of Galuh who is married to Prince Anggalarang from the Kingdom of Panunjung. She had to get away from the Galuh Kingdom and leave her husband's parents who were killed by the pirates. Years later, she was with the troops and they escorted him out of the hiding, and then she disguised as a dancer with the name Nyi Rengganis. Finally, together with Patih Sawung-

galing from the Panunjung Kingdom, the kingdom was won again. In *Dewi Samboja* it is said that Dewi Samboja (Nyi Rengganis) has an extraordinary beauty. The news made Prince Anggalarang find, prove it, and marry her. Likewise, the pirates sought and attacked the kingdom of Galuh. When Dewi Samboja disguised herself as a *ronggeng* dancer, the news also reached the ears of the pirates, who then looked for her.

The news of Nyi Rengganis as a beautiful *ronggeng* has spread to the ears of Kalamasudra. Kalamasudra became curious. He asked Nyi Rengganis to dance in the royal square. "I am curious. Is it true that Nyi Rengganis was very beautiful. I want to see it for yourself. I want her to dance in the royal square." Kalamasudra asked the soldiers to invite the *ronggeng* group. He wanted to see the beautiful *Nyai Ronggeng* in person. The Kalamasudra delegation visited the residence of the Nyi Rengganis group. Incidentally Patih Sawung Galing was in that place. The patih who was dressed plainly, invited the messenger to convey his intentions. (Kurnia, 2016:46).

The fame of the beauty of Dewi Rengganis in *Cantik Itu Luka* that encouraged Maman Gendeng to come to Halimunda was similar to the story of Pangerang Anggalarang and Kalamasudra (a pirate) who wanted to marry Dewi Samboja (Nyi Rengganis). However, in the West Java version, there is no marriage story between Dewi Rengganis and a dog. Apparently, Kurniawan deliberately improvised in his novel. He allegedly took the motif of marriage between a

princess and a dog from the story of Sangkuriang (*Legenda Gunung Tangkuban Perai*).

In one version of *Sang Kuriang* or *Legenda Gunung Tangkuban Perai*, it is also said that Dayang Sumbi, the daughter of Raja Sumbing Perbangkara has an extraordinary beauty. Many young men fight over to marry her. To avoid war, Dayang Sumbi secluded herself from the kingdom. Eventually, she married a dog.

Dayang Sumbi grew to be a very beautiful princess. Dayang Sumbi is very good at weaving. So, many men came to the palace to propose. However, none of their proposals were accepted.

Dayang Sumbi did not want any bloodshed if one of them was accepted. Finally, she asked permission from her father to seclude herself from the kingdom. Initially, Sumbing Perbangkara did not allow it. However, he finally approved and he brought a dog to accompany his daughter. The King, made a shack on the edge of the forest. Dayang Sumbi spends her time weaving. One night, when Dayang Sumbi was weaving, a roll of yarn suddenly dropped out of the hut. Because it was late, she was afraid to take the roll of yarn. Without realizing it, she swore. "Whoever fetches the spool of yarn for me, if it were a woman, I would make her my sister, and if it were a man I would make him my husband."

Without realizing it before, suddenly came a black male dog who was assigned by the King to accompany Dayang Sumbi to approach her, and brought the spool of yarn. She was very surprised. However, what else she could do, she had sworn and had to keep her pro-

mise. (<https://fairy-taleceritarakyat.com/cerita-rakyat-sangkuriang-fari-jawa-barat/>).

From these data it can be interpreted that the marriage motif of Dewi Rengganis in *Cantik Itu Luka* was taken from the *Legenda Gunung Tangkuban Perahu*, although the names of the characters are different. In the novel the people living in Halimunda believe that they are descendants of Dewi Rengganis, the Princess. This story is similar to the myth of Sundanese people who believe that Dayang Sumbi was the first Sundanese woman (Heryana, 2012: 159).

From the similarity of story motifs and the names of the characters in *Cantik Itu Luka* with *Legenda Dewi* (Nyi Rengganis) version of West Java and *The legend of Gunung Tangkuban Perahu*, it can be interpreted that the novel was written based on the two previous works. The tragedy experienced by the two Rengganis figures in *Cantik Itu Luka* repeats the tragedy caused by the beauty of a woman that occurred in *Legenda Gunung Tangkuban Perahu*. In the perspective of postmodern feminism, this confirms that the beauty myths were created in patriarchal cultures. Women have been fought over because they have special beauty. In this case, beauty has placed women into objects that are contested by men. The meeting and marriage that took place between a woman and a dog in *Legenda Gunung Tangkuban Perahu*, which was later transformed by Kurniawan in the legend of the origin of the Halimunda people that was developed in the fishing community, which encouraged Maman Gendeng to go to Halimunda, and also, the

tragic fate experienced by Rengganis, Maman Gendeng's daughter, can be interpreted as an effort to deconstruct the beauty myth. The male dog, which is married by Rengganis, the Princess and Dayang Sumbi is a parody symbol used against patriarchal powers. The men who competed for Dayang Sumbi and Rengganis, the Princess were accidentally defeated by a dog.

The beauty myth caused Dayang Sumbi and Rengganis, the Princess to seclude themselves until fate brought them to meet a dog that they later married. Likewise, the beauty myth caused Rengganis, Si Cantik to be raped by her own cousin, who later killed her because she did not want to marry him. The title of the novel, *Cantik Itu Luka*, thus means that the myth of beauty makes women not only objects in the patriarchal system but also, as Wofl (2002: 10) says, makes women imprisoned and haunted by feminine mystique to serve certain goals and interests.

Giving Room for Those Who are Forgotten: Postmodern Feminism Towards Kalinyamat and Dewi Rengganis

The writings of the novels *Ratu Kalinyamat* (Hadi, 2010) which transformed Queen Kalinyamat and *Cantik itu Luka* (2004, First Edition) which transformed Dewi Rengganis and Dayang Sumbi showed an effort to bring back female figures who historically and in myths were considered to exist in the past. This is in line with the mission of feminist literature and feminist studies aimed at identifying the elimination of information about women in general (Reinharz, 2005: 67, 221; Humm, 1986: 22). In this case,

the existence of the two novels which can be categorized as feminist literary genre gives a clearer picture and an existence of women in literary works (Humm, 1986: 22).

In the perspective of postmodernism feminism, the writing of these two novels can be understood as an effort to reinterpret and deconstruct the roles and positions of female figures, especially Queen Kalinyamat, Dewi Rengganis, and Dayang Sumbi, which tend to be forgotten in historical discourse dominated by patriarchal power. The two novels have deconstructed the position and role of women from “the other” into “the subject”, which is in line with the idea of postmodern feminism, which provides space that legitimizes the search for voices that are marginalized, exploited, and oppressed (hooks via Parpart. 1993: 443).

The figure of Queen Kalinyamat which in folklore is not the main character, for example, in *Babad Tanah Jawi*, Queen Kalinyamat is narrated under the subtitle “Arya Penangsang” (Olthof, 2019: 54). There is no subtitle about Ratu Kalinyamat. Therefore, the writing of the novel *Ratu Kalinyamat* is here to give room for a marginalized figure in *Babad Tanah Jawi* which tends to be patriarchal, a social system that places men as superior figures, while women as inferior and subordinate figures (Walby, 1990:19). In both novels, their position and role are considered as important figures by the supporting society in their history. Thus, it can be said that the two novels have given room for Queen Kalinyamat, Dewi Rengganis, and Dayang Sumbi, who tend to be forgotten in historical and literary discourses in the power of patriarchy.

CONCLUSION

From the study of the novels *Ratu Kalinyamat* and *Cantik Itu Luka*, it can be concluded that the two novels were written to bring back female characters that had existed as subjects who not only had power over their own autonomy but were also able to exercise the power they had. The writing of *Ratu Kalinyamat* that transformed Queen Kalinyamat and *Cantik Itu Luka* that transformed Dewi Rengganis and Dayang Sumbi showed an effort to bring back female characters that historically and in myths were thought to exist in the past. This is in line with the mission of feminist literature and feminist studies which aim to identify the disappearance and elimination of information about women in general. More specifically, in the perspective of feminist postmodernism, the results of the study show that the writing of the two novels can be understood as an effort to interpret and deconstruct the roles and positions of female figures, especially Queen Kalinyamat, Dewi Rengganis, and Dayang Sumbi, which tend to be forgotten in a historical discourse dominated by patriarchal power.

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