



Language Style of Beauty and Kencana Wungu's Position in Damarwulan Manuscript (Ethnolinguistic)

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Abstract

The purpose of this study was to analyze the style of language about the portrayal of female characters in Damarwulan Manuscript, namely Kencana Wungu queen. The position of women in Serat (Manuscript) Damarwulan is a very interesting part. Kencanawungu figure is a woman who is able to have power, different from the role of women found in other classical texts that only make women as Queen/king. The style of language used to describe the figure of Kencana Wungu who has the highest beauty and position is to use a panyandra (language style). Women actually have power like two blades. Women are able to destroy the world of men, but on the contrary women can also reassure the world. The study used to analyze the style of language about beauty and also the position of Kencana Wungu in Damarwulan Manuscript is an ethnolinguistic study. The method used in this study are two, namely the foundation method and ethnographic method. The foundation method is used because the object of this research is in the form of an old text, namely Damarwulan Manuscript. Ethnographic methods are used to analyze the style of language and the position of women based on Javanese cultural perspectives. This study seeks to show the style of language in expressing feelings of love and trying to describe the position of women in Damarwulan Manuscript. In addition, this research can contribute to ethnographic research, especially in the field of ancient manuscripts. Through this study, we can find out the richness of the repertoire of language styles owned by the Javanese. Javanese poets use panyandra which is related to the beauty of nature and fauna to describe the beauty of a woman.

Keywords: language style, beauty, female position, Damarwulan Manuscript

Abstrak

Tujuan penelitian ini adalah untuk menganalisis gaya bahasa tentang penggambaran tokoh wanita dalam Serat Damarwulan ini yaitu ratu Kencana Wungu. Kedudukan wanita dalam Serat Damarwulan merupakan bagian yang sangat menarik. Tokoh Kencanawungu merupakan sosok wanita yang mampu memiliki kekuasaan, berbeda dengan peran wanita yang ditemukan di naskah-naskah klasik lainnya yang hanya menjadikan wanita sebagai kanca wingking. Gaya Bahasa yang digunakan untuk menggambarkan sosok Kencana Wungu yang memiliki kecantikan serta kedudukan yang tertinggi adalah menggunakan panyandra. Wanita sesungguhnya memiliki kekuatan bagaikan dua mata pisau. Wanita mampu menghancurkan dunia laki-laki, namun sebaliknya wanita juga dapat menentramkan dunia. Kajian yang digunakan untuk menganalisis gaya bahasa tentang kecantikan dan juga kedudukan Kencana Wungu dalam Serat Damarwulan ini adalah kajian etnolinguistik. Metode yang digunakan dalam penelitian ini ada dua yaitu metode landasan dan metode etnografi. Metode landasan digunakan karena obyek penelitian ini berupa naskah lama yaitu Serat Damarwulan. Metode etnografi digunakan untuk menganalisis gaya bahasa dan kedudukan wanita berdasarkan perspektif budaya Jawa. Penelitian ini berusaha menunjukkan gaya bahasa dalam mengungkapkan perasaan cinta serta berusaha menggambarkan kedudukan wanita yang ada dalam Serat Damarwulan. Selain itu penelitian ini dapat memberikan sumbangsih terhadap penelitian etnografi terutama dalam bidang naskah kuno. Melalui penelitian ini kita dapat mengetahui kekayaan khasanah gaya Bahasa yang dimiliki oleh orang Jawa. Pujangga Jawa menggunakan panyandra yang berkaitan dengan keindahan alam dan fauna untuk menggambarkan kecantikan seorang wanita.

Kata Kunci: gaya bahasa, kecantikan, kedudukan wanita, Serat Damarwulan

INTRODUCTION

Serat (Manuscript) Damarwulan is a well-known text in the history of Javanese literature so that the text consists of three forms, namely prose, song and langendriyan (Javanese song). The Damarwulan Manuscript has been described in several catalogs to make it easier for researchers to choose the most suitable text based on certain considerations. Catalog studies were carried out in this study through the Behrend catalog, the Radyapustaka Museum Catalog, and also interviews with the Mpu Tantular museum manager. Based on the catalog study, it was determined that one manuscript, namely the Manuscript Damarwulan version of the Pegon script, was stored in the Mpu Tantular museum because the text was the most complete with the conditions that were possible to study.

This research on the style of language about the beauty and position of women is interesting to be carried out because we can find out how people in the Majapahit era saw the beauty of a woman. Beauty is pinned by others because of the physical appearance and position attached to a woman. Beauty without expertise will give birth to blasphemy and discrimination from others. Because the success of a woman is not appreciated in the eyes of society both by women and men. Discrimination against women has been felt since the Majapahit era. Kencana Wungu as a female queen in Majapahit must be able to prove that she is a beautiful and competent leader, therefore she remains the leader behind the scenes even though Damarwulan has occupied

the throne. As a Brawijaya breed, he cannot escape his responsibilities in politics.

Based on the above research can be drawn the purpose of this study is to find out the language style about beauty in Damarwulan Manuscript and Javanese cultural perspective on the position of women. This research is expected to contribute to the science of philology and ethnolinguistics. This research is expected to also be used as material for learning the Javanese language in schools, especially basic female material. This research can also provide values and lessons for readers, especially about beauty and women.

Research on Damarwulan Manuscript has been conducted. This is because Serat Damarwulan is a popular literary work in the New Javanese era, especially the Classics. Research related to Damarwulan or Menak Orange for the last five years, among others; "Serat Damarwulan: Suntingan teks disertai analisis struktur", (2016), "Citra Sastra dalam Langendriya: Naskah Pedalangan Wayang krucil Lakon Damarwulan", (2019). "Kepenarian tokoh menak jingga dalam karya tari Mahatma wirayudha", (2017) "Simbol Dan Makna Gerak Topeng Menak Jingga Di Sanggar Setialuyu Bandung", (2017), dan "Kajian Gaya Visual Pada Naskah Indonesia yang Terdapat pada Buku Indonesia Manuscript In Great Britain", (2017). The research titles do have the same object, namely Damarwulan and the figures of Menak Jingga, but no one has yet discussed the standing and beauty of Kencana Wungu. Research in Damarwulan manuscript always focuses on Damarwulan and Menak Jingga, therefore this

research has an element of novelty, namely tugging about women's politics and gender. This study focuses on how to interpret the style of beauty and its relationship with the position of women in the late Majapahit era. This study wants to show how the responsibility and sacrifice of a woman in order to defend Majapahit.

The branch of cultural anthropology that describes the ethnography of a particular place is called ethnolinguistics. Ethnolinguistics according to Marcia Farr is the knowledge that can see research study subjects in the form of speakers in a group who are social actors who describe certain ethnicities (Farr, 2004). The terms linguistic anthropology and linguistic anthropology have been put forward by Hymes, namely "the study of speech and language within the context anthropology" (Hymes, 1963). What defines ethnolinguistics as knowledge of language seen from an anthropological perspective. Duranti supports Hymes' opinion through his statement that linguistic anthropology and linguistic anthropology are conscious efforts to consolidate research on language and culture as a sub-field of anthropology (Duranti, 1997). Based on the expert opinion above, it can be concluded that ethnolinguistics is a research language that is a source of culture and is a cultural practice. Ethnolinguistics is used to understand aspects of language variations that exist in the communication system in certain groups of people so that they can describe the social order of certain groups of people.

Traditional anthropologists argue that ethnolinguistic research can only be carried out on ethnic groups or groups of people who are not

familiar with written traditions, but Duranti and Michalopoulos have different opinions. They argue that ethnolinguistics does not only focus on the use of language alone but also concentrates more on language as a symbolic resource contained in the social system to describe deeds (Michalopoulos, 2012). Based on this opinion, we can use the ethnolinguistic theory of written language in Serat Damarwulan to find out the language style (symbol) of beauty and the position of women in the late Majapahit era, which is the background when the work is telling.

RESEARCH METHODS

The methods used in this study are of two types, namely the foundation method and also the ethnographic method. The foundation method is a method carried out based on the interpretation of a text compared to other texts in terms of literature, culture, history, etc. to find the weightiest manuscripts (Baried, S.B., Sutrisno, S., Soeratmo, S.C., & Istanti, 1994). The foundation method in philology is used because the object of this research is an old text. The ethnography method according to Hale is a method used to study human behavior every day by collecting data from various sources based on observation and interviews (Hale, Sandra., 2014). Ethnographic methods are used to analyze research data in the form of words, sentences, or phrases that contain the style of language about beautiful and women's position in Damarwulan Manuscript. The ethnographic method is useful for describing the Javanese perspective on women's position. The sample used in this study is purposive sampling, this is because not

everyone understands ancient manuscripts, especially Fiber Damarwulan. In addition, the style of language used is rarely used nowadays, therefore the selection of interviewees is chosen by people who are involved in the art of wayang or kethoprak who often bring up Damarwulan's stories.

The research data source is the original Serat Damarwulan manuscript which has been in digital form. The Damarwulan Manuscript comes from the Mpu Tantular Museum with an inventory number of 2030 M or NF: 4979/2. This Damarwulan Manuscript consists of 95 stanzas. The manuscript consists of the songs asmaradana, sinom, pangkur, durma, dandanggula, mijil, kinanti, masumambang, wirangrong, Pucung, Girisa, and Gambuh. Damarwulan's fibers, which consist of 95 stanzas, are sorted based on a limitation, namely the gatra tembang which contains a language style about true love only. Other sections will not be discussed in this study. Data analysis techniques according to Miles and Hubernas consist of three interrelated process sub-chapters, namely data reduction, preparing, and drawing conclusions from the data presented (Miles in Norman K. Denzin, 2009) The stages of data analysis are divided into four, namely; data reduction, data classification, data display, and making interpretations. Data validation was carried out with validity and reliability. The validity used is semantic validity, which measures the level of sensitivity of symbolic meanings that are relevant to the context (Endraswara, 2003).

RESULT AND DISCUSSION

The Language Style of the Beauty and Power of Queen Kencana Wungu figure is a very interesting female character in Damarwulan Manuscript. She is the only woman who has the highest position in Majapahit. We know that Javanese culture is synonymous with strong patriarchy. The dominance of men towards women is very strong especially in the age of this manuscript was written in 1813 Saka or 1891. The concept creates a cultural product that places women in a subordinate manner, namely "*kanca wingking* or backyard friend" and ("*kasur-pupur-sumur*") or sex-beauty-clean. These values are increasingly legitimized through Widya Darma Budaya, which is a paradigm of the primacy of men in achieving life's perfection supported by several elements, namely *kukila* (bird), *wisma* (house), *turangga* (vehicle), *curiga* (weapon), and finally *wanita* (woman) (Sastroatmodjo, 2006). Therefore, we need to examine more deeply the power of women in the Damarwulan Manuscript. A Queen of Kencana Wungu is a tough woman who can destroy Menak Jingga abuse or just a symbol of temporary power holders before the ideal figure (satriya piningit) appears.

Prabu Brawijaya does not have a crown prince, he only has one daughter, Dyah Ayu Kencana Wungu. Until the King died, he did not have a crown prince. The only way Majapahit can choose to save the palace is to appoint Kencana Wungu as Ratu Majapahit even though there are many who oppose the decision. This corresponds to the following snippet:

...*Brawijaya...atmajane amung satunggil...arum kencana wungu sang dewi/ putra di nama dama//* (Dandanggula,1:22)

...*nadyan sang Brawijaya/ tan darbyatma jalu/ trahing Ratu punika/ kumantiya ing rama jumênêng aji/rèhning dyah putranira//* (Dandanggula,1:29)

The sentence in the 22nd and 29th clearly shows that Prabu Brawijaya does not have a son, he only has a daughter named Kencana Wungu. Kencana Wungu is also the legitimate heir of the Brawijaya generation, but the refusal came from the duchies under Majapahit, namely Tuban and Blambangan. According to them, women do not deserve to be a Queen in a kingdom as big as Majapahit because they are less *prawira* or less brave.

Women like the origin of the word "*wani ing tata*" the procedure of placing women only as a complement to men's lives. All decisions are authoritatively owned by a man as a leader. Women according to Jati have a series of positions for women, namely women (*wani ing tata/ brave in order*) wadon (*wadhahe wadi/ the place for lust*) a place to keep secrets, *wanudya* (*wanuh ing udyana* or the ability to understand), after everything is reached and arrive at the meaning of the daughter (*putus ing triprakara*) the peak of a woman and then deserves the title *Prameswari* or main woman (Jati, Wasisto, 2015). Women for the Javanese are seen as incapable of carrying out the task of being a *penguasa* (authority), she only deserves to be a male companion. According to the Javanese philosophy of life there is an expression that *swarga nunut neraka katut*, so that the woman is only behind a man. The position of women is clearly behind the husband (leader), women take

care of all matters relating to the kitchen not dealing with all matters relating to power.

Patil said that patriarchy is a concept of gender oppression that is closely related to power. Based on the perspective of colonial and monarchy history, there is a hierarchy between men and women. For example, a husband has natural authority over his wife and children. In the field of politics and power, the king or *penguasa* has authority over the people (the people who depend on him). The term patriarchy makes an explicit relationship between family rules and political rules in society (Patil, 2013). This was instilled by the colonizers so that the population The original has no self-confidence in himself, his group, let alone women. Kencana Wungu ruled in the Majapahit era almost collapsed. Various problems of rebellion and entry of the colonial ideology began to influence people at that time.

In fact, according to Nastiti said the old Javanese era there were historical sources in the form of statues and manuscripts which stated that there were 52 authorities with details of 49 Kings and 3 Queens. The first female authority was Sri Isanattungawijaya during the ancient Mataram kingdom. At this time two women became queens in the Majapahit Kingdom. They are Tribhuwanottungga Dewi, Jaya Wisnuwarddhani and Dewi Suhita (Nastiti, 2016).

The strength of women in the field of politics is reflected in the figure of the queen of Kencana Wungu is a perfect female figure. She is a beautiful woman and is also a Majapahit Palace Authority. Beauty and also the throne are two things that are targeted by many people including

Menak Jingga. He felt that he was an Unbeaten male who was more suitable to occupy the throne of Majapahit. He wanted to marry Ratu Kencana Wungu to be able to have both things, namely the beauty of Kencana Wungu and also the power. But Menak Jingga desire was rejected by the Queen, she would only marry a figure of a knighted man who was able to protect Majapahit. The request of Queen Kencana Wungu's beauty when she was crowned Ratu Majapahit is shown in the following screenshot:

Hyang Jaya Samba Kanéka Rêsi/ {pêraja tau mung mêtudêya}/ Widadari tumrun kabéh/ kala uma madêg pun/ Prabu kêya ing Majapahit/ silih nama ratu mas/ Dyah Kêncana Wungu/ Rêtna di sêsotyaning rat/ dhasar ayu kinamulên widadari/ lir sariné purnama// (Dandanggula,1:39)

...Dhasar samya ayu luwih/ apêngawak lindhu sêkar/... (Asmaradana,2:5)

Pinêkan-nira sang dèwi/ mawi langsé tundha sapta/ samya simulam mas abyor/ {sêmping jajaré}/ sagung kang samya séwaka/ {tinon anéka}/ lir pëndah pêrawata santun/ lir wana kang rêmbun mongsa// (Asmaradana,2:8).

Perfection of Queen Kencana Wungu seen on the song Dandanggula stanza 39 above. The phrase "*kala uma madêg / Prabu kêya in Majapahit / named after the queen / Dyah Kêncana Wungu*" describes Ratu Kencana Wungu has been crowned Queen Majapahit titled Queen Mas Dyah Kencana Wungu. The position of the Queen is the highest in the kingdom. A King or Queen is a repository of Hyang (representative of God on earth). Every word spoken by a queen must be obeyed by its people. A wise and wise Queen always asks for God's guidance, so she can make the best decisions for her people.

The power of Queen Kencana Wungu is depicted in the phrase "*retna in the middle of a rat*". The phrase "*retna in the same mouse*" illustrates that Queen Wanda is the most shining woman on earth. She became the most shining woman because of her two beauties and her powers. His power as a Queen can certainly be an illustration to the people of Majapahit. He must be able to become a willing person to sacrifice for the benefit of his people. The bright shining light of Kencana Wungu is described as "the full moon". We can see that the full moon is very bright. The light was able to illuminate the darkness of the night. The essence of the full light is the symbol of Queen Kencana Wungu figure for the people of Majapahit. It is expected to bring Majapahit out of the threshold of destruction. On the other hand, Majapahit does not have a male heir, if Kencana Wungu does not ascend the throne can be ascertained that Majapahit will be destroyed.

The symbol of beauty Queen Kencana Wungu is found in the song Dandanggula and Asmaradana above. According to Mr. Dalijo's source, saying that the angel is a symbol for describing a very beautiful woman, a woman with infinite beauty. Supraba was believed to be the most beautiful. Bidadari or angel (Dalijo Angking, 13-05-2016). The word is a symbol of the Queen's beauty. Kencana Wungu is unmatched. The relationship between the word widadari/angle and also the beautiful face of Ratu Kencana Wungu is explained in the table below:

Tables 1. Language Style of *widadari*

Representative	Object	Interpreting
<i>dhasar ayu kinemulan widadari</i> (truly beautiful blended with angles).	<i>Widadari/</i> Angels is a mythical creature that has become a Javanese belief. This magical creature is believed to have a very beautiful face	Ratu Kencana Wungu is called the most beautiful woman when compared to other women in Majapahit because her beauty is equated with angels.

The relationship between the symbol of *widadari*/angels and also the Kencana Wungu beauty can be seen from the form of Javanese culture as written in the table above. Angels are described as having beautiful faces, wearing very beautiful clothes, and possessing magical powers. The angelic figure has been passed down from generation to generation which is very trusted by Javanese people. The Javanese belief in the existence of an angel makes the word *widadari* (angels) appear to describe a woman's beauty.

According to research conducted by Davidson, the African concept of beauty and jewelry is reflected in celebrations in the face of death. They use natural jewelry such as feathers, stripes, beads. Beauty is a source of self-respect in African culture, it is identified from their empathy with animals. Throughout central and southern Africa, the culturally favored female body is associated with a ravishing fertility goddess image. Depicted with big breasts, strong

thighs, big buttocks, shiny skin, braided hair. Clothing or jewelry design becomes a message of self-expression and passion (Davidson, 2010). The beauty of a woman depicted through the figure of an angel does not only apply in Javanese culture, according to research on Africa too. The Goddess of Fertility is considered as a figure who inspires the way to dress and behave as a woman who is graceful and charming. A beautiful woman is not only about dressing up but also about how a woman struggles to give birth and raise her children.

The angel used to describe the figure of Ratu (queen) Kencana Wungu is Dewi Kala Uma, who is a goddess who becomes the wife of Bathara Guru. Dewi Uma has so much magic that many people adore her, as well as Ratu Kencana Wungu who is worshiped by the people of Majapahit. Bethara Guru can fall in love with Dewi Uma because of her beauty and high magic so she can be a proper companion for Bethara Guru.


The Javanese have the proverb "*ajining dhiri saka pucuking lathi, ajining raga saka busana*" which means that people are valued for their words, while the way a person puts himself depends on the clothes which he wore (Subroto, Suryo., 2013). The proverb shows that language is a very important factor for Javanese people. Clothing shows the behavior and position of the person wearing the clothes. A queen while attending an important event must wear stunning clothes. This corresponds to the following snippet:

"Pinèkan-nira sang dèwi / mawi langsé tundha sapta / samya simulam mas abyor / {sèmping jajarè} /

sagung kang samya séwaka / {tinon anéka} / lir péndah pêrawata santun / lir wana karêmbun mongsa// (Asmaradana, 2: 8)".

The footage shows that what is called "*lir wana karembun mangsa*" is "*pinekan-nira*" (very beautiful clothes). The meaning of the word "*lir wana karembun mangsa*" according to Mr. Dalijo as a resource is a forest that is dew. Dewdrops in the forest occur because the air near the surface of the soil becomes colder until the air is no longer able to withstand water vapor. The excess water vapor turns to dew. Dew is often used in literary works because dew is very beautiful when a falling cloud falls on the earth over a beam of sunlight (Mr. Dalijo, 05-13-2016). The relationship between the language style "*lir wana karembun mangsa*" and the luxury clothing worn by Ratu Kencana Wungu can be seen in the table below:

Tables 2. Language Style of "*wana karembun mangsa*"

Representative	Object	Interpreting
lir wana karembun mangsa	 <p>Sumber:www.gstatic.com</p> <p>The object shows the beauty of "<i>wana karembun mangsa</i>". The dew that is exposed to the sunlight looks like a diamond diamond spread.</p>	<p>The dew that looks like a diamond is a beautiful <i>panyandra</i> for Ratu Kencana Wungu clothing.</p>

The beauty of the green forest and the clear dew crystals that look like diamonds is a picture of the beauty of the clothes worn by the queen of the Kencana Wungu. The relationship between dew and the beauty of clothing used by the queen of Kencana Wungu can be seen from the dew image on the table. Dew is in the form of grains of water, clear, and sticks to green leaves. The dew looks glittering like a diamond when exposed to the beam of sunlight that shines on the earth.

The dew has glass-like properties so that the sun's rays can bounce off the dew so that it glows like light from the water. Dew formed during a cold night and was seen when a tinge of sunlight began to shine. People who see the state of "*wana ingkang karembun mangsa*" will emerge feeling calm and happy. The still cold air, the beautiful sunlight, the dew glittering between the green foliage. All eyes that see the beauty of God's creation will surely be happy. The *panyandra* (language style) is very suitable to describe the beauty of the clothes used by Ratu Kencana Wungu.

Stillmark researched the symbolism of beauty in Stifter's works which are depicted through flowers. Stifter's works use flowers to describe the sensuality of a woman's beauty. Examples are roses and Carly flowers to describe the personality of the characters in his work. These flowers have different meanings depending on the plot and setting of the story. An example is When there are three lilies at a funeral, according to European tradition the lily is only a death flower. However, the meaning cannot stop there, it must relate to three central characters

who are involved in love, alienation through passion, and reconciliation (Stillmark, 2013). The beauty of a woman is always symbolized by natural symbols. In the works of Sifter, beauty is symbolized by flowers, but the position and beauty of Kencana Wungu are depicted as sparkling dew in a forest. Women, passion, and beauty are symbolized through things related to nature due to the influence of traditional culture. Women have tasks related to finding food and cooking, this results in women being familiar with nature. In Javanese culture, the goddess of fertility is transformed into rice to support the people. This is what inspires writers to use natural symbols to describe female beauty.

Therefore, we can conclude that Ratu Kencana Wungu has a beautiful face and a high position as ruler of Majapahit. The high position of Ratu Kencana Wungu is also seen from the footage of the Asmaradana song above "*pinekan-nira Sang Dewi/ mawi langse tundha sapta/ samya sinulam mas abyor...*". The song means that the dress used by Queen Kencana Wungu is white with seven pieces, which are embroidered with gold thread so that it looks golden luxury. The clothing depicts Kencana Wungu's position as the supreme authority and holds all the decisions that Majapahit has to take. Kencana Wungu is expected to overcome any rebellion and also the chaos that happened in Majapahit. The rebellious figure who spit fears in Majapahit is Menak Jingga, as seen in the following passages:

".....*Bêlambangan sang adipati/ jêjuluk Ménak Jingga/ gul prakosa di gung/ datan pasamuhan déning braja/ tapak tilas gurênda sisaning kikir/ tênguh timbul dikdaya//* (Dandanggula, 1:18)

Cacadira pan amung satunggil/ asuring warna saru cinondra/ anging dadi pèpantêsé/ kinajrihan ing mungsuh/... (Dandanggula, 1:19)

The *tembang* footage above illustrated the figure of Menak Jingga who became Blambangan's ruler. It is a sacred unbeaten character as in the footage of the "*tapak tilas gurenda sisaning kikir teguh timbul dikdaya.*" The footage depicts the immaculate Son of Power against all types of weapons including *grenda* (iron cutting machine) and grinding (iron refined machine). The Power of Menak Jingga comes from the weapons he possesses, the Gada Wesi Kuning. Although he was a powerful until everyone was afraid of him, the lack of his face was so bad that he was described as a dog. Babad Blambangan also recounts that the Menak Jingga is a dog-headed man created from the puppies of Ajar Pamengger (Tedjowirawan, 2006). Menak Jingga Figures in Damarwulan and Babad (Legend) Blambangan Manuscripts are described as dogs, but dogs here are not always meant to be dogs. Dogs can draw a full human figure with lust, also a greedy person, or has an ugly appearance.

The greed that Menak Jingga has is seen from his desire to marry Ratu Ayu (Beautiful Queen) Kencana Wungu. He wanted to marry a Queen of Majapahit even though he already had two wives, Sasmitaningrum and Susilawati. Blambangan according to Margana is an administrative area on the eastern tip of Java Island, precisely in Banyuwangi district. In traditional historiography, Blambangan is the name of a small kingdom (kadipaten) that has

ruler with the title of duke or regent (Margana, 2012).

Based on the information that has been stated by Margana, Blambangan is a small duchy. It can be concluded that Menak Jingga is very greedy and ambitious to want to occupy a large kingdom like Majapahit. The self-esteem of the Majapahit Kingdom as a large kingdom in the land of Java was at stake. Kencana Wungu as a Queen of Women does not want to give up her power to Menak Jingga which has a bad appearance and character. Kencana Wungu as the highest authority decided to reject Menak Jingga application as shown:

*".....karsaning dèyah/ lah paman rongga mangkané/
kula botèn arsa krama... (Asmaradana, 2:17)
Paring nguninga mring mami/ karsaning Ywang
Sukmanasa/ tangéh jatu krama bingung/ nanging
wuri pèsthi ana/ titahé kang winênang/ dados
jatukèraméng ulun/ tur sampun bèkta nugraha//
(Asmaradana, 2:18).*

Menak Jingga fell in love with Queen Kencana Wungu because of her beauty and power. In the 32nd song of the *Dandanggula* the temple also states that women do not deserve to occupy the position of Queen especially for the kingdom as big as Majapahit. Menak Jingga feels that she deserves to occupy Majapahit. This is because he has an unmatched *Gada Wesi Kuning* (heirloom yellow club).

Menak Jingga along with the three ducheess to Majapahit on the coronation day of Ratu Kencana Wungu as queen of Majapahit. Menak Jingga feels fallen in love with the beauty and charm emitted by Kencana Wungu. Menak Jingga told the duke of Tuban to submit his

proposal to Prime Minister Logender. But Kencana Wungu refused Menak Jingga's application. Although the refusal will lead to war, she can only surrender to God.

Polygamy is generally defined as a marital relationship that involves multiple partners. Various types of polygamy including polygyny and polyandry are marriages with more than one partner. The most common form of polygamy is the plurality of wives (Elbedour S, Onwuegbuzie AJ, Caridine C, 2002). Based on research conducted by Shepard on "The Impact of Polygamy on Women" Mental Health: A Systematic Review "shows that there is a significant difference between marital status and mental health. Monogamous marital status contributed 5.4% of variants of SE and 21.1% of variants of family function, while polygamous marital status contributed 15.1% to 26% of variants of anxiety, depression, hostility, paranoia, and GSI (Shepard, 2013). Ali's criticism of the practice of polygamy was put forward in his research "Feminism in Islam: The Critique of Polygamy in the Mariama Ba Letter Novel of the Very Long Letter". Polygamy is often identified as one of the most hated Muslim practices, but it should be noted again that polygamy is not an Islamic phenomenon. Polygamy has been practiced by countless cultures and societies around the world for thousands of years (Ali, 2012). As in this manuscript, Menak Jingga already had two wives, but he still wanted Kencana Wungu as his wife. Polygamy is often abused by men to force their desire to have more than one wife without thinking about the feelings of the oldest wife.

Menak Jingga is a symbol of men who want to cultivate the world of women. Kencana Wungu does not want to give up his power to Menak Jingga. He did not want to be married by a man whose position was only a King in a small duchy under Majapahit. Menak Jingga figure is also described as an inappropriate antagonist alongside Ratu Kencana Wungu. Kencana Wungu is a symbol of the fertility of the Majapahit kingdom which is expected to destroy the greed and ambition of Menak Orange to become the king of Majapahit.

Menak Jingga's anger resulted in him not wanting to hear his father's advice (Teach Pamengger). His father wanted Menak Jingga to stop his steps to attack Majapahit because after all Kencana Wungu was the Queen who was the life of Earth. Excerpt of Menak Jingga's anger can be seen in the screenshot below:


Sang yang pamênggêr anguco/ nora béda Ratu nyawané bumi/ biyèn Ratu mêngko Ratu/ maksih anggèlar mulya/ niti kêrama ing wisésa among tuwuh/ tur siniyan ing suksêmana/ kinamulên widadari// (Pangkur, 47:13).

Awit baboning manusa éyang sis cahya nurasa éyang pêramèsthi/ pêrapta ing saturunipun/ ingkang jumênêng nata/ wus pininta mering yang suksêmana kang agung...(Pangkur, 47:14).

Ajar Pamengger said that the Queen is her life on earth. Kencana Wungu is a connective tongue of God's will. A person who can become a Queen is a human figure who has advantages over other humans. We as subjects must uphold the dignity of Ratu Kencana Wungu. We must not disobey or deny what is the will of the Queen. The phrase "*Ratu nyawane bumi*" is a symbol to describe the leadership of Ratu Kencana Wungu. Even though she was a woman, she was still a

master of Majapahit that God had ordered to become the leader of the People. This is explained in the table below:

Tables 3. Language of "*Ratu nyawane bumi*"

Repre sentat ive	Obyek	Interpretant
<i>Ratu nyaw ane Bumi</i>	 <i>Sumber:www.gst atic.com</i>	<i>The sentence "Ratu nyawane bumi" means a Queen (leader) is the core that she is able to bring the earth to become more beautiful and balanced or more destroyed.</i>
	<i>The object is called the earth. Earth is a place to live plants, animals, humans, which are creatures of God</i>	

The force of danger "*Ratu nyawane bumi*" is one example of a metaphor. Meanwhile, the language style "*lir wana karembun mangsa*" is an example of a simile. Stillmark says that allegories, metaphors, similes, and images should be distinguished from symbols because of their simplicity and greater certainty of meaning. Allegory is a vehicle for conveying recognizable abstract ideas. Metaphors present comparisons in an implicit way, whereas similes present comparisons explicitly. Image is an expression that is used to replace a certain comparison. Unlike the symbol which has many connotative meanings, it cannot be determined precisely even though it is expressed in the same way. Symbolism is a suggestion, association, connotation, and not a denotation (Stillmark, 2013: 72-92). "*Ratu Nyawane Bumi*" is an implicit comparison between the figure of a Queen and Earth. Ratu Kencana Wungu is

likened to the Earth or motherland, or the owner of Majapahit. A legal Majapahit ruler. In contrast to "*lir wana karembun mangsa*" it is used to describe "pinekanira" or the clothes are very beautiful like dew in a forest. The comparison of the beauty of clothes with the beauty of dew is compared explicitly because it uses the word "lir" in Javanese which means like. The word explicitly indicates a comparison.

The word earth is often used in literature to describe the philosophy of leadership of the Javanese Kings. In Serat Sastra Gendhing (Sastra Gendhing Manuscript) "*smara bhumi adi manggala*" which means that a leader must be determined to maintain and also become a unifying pioneer of various interests that are continuously different, and play a role in creating world peace (Haryanto, 2013). Therefore Ratu Kencana Wungu as an earthly life must be able to become a leader who seeks to create peace. Its existence has a heavy-duty of extinguishing the upheaval that occurred in Majapahit. Other leadership philosophies that are following the context of the above symbols are in *hasta brata* (eight commendments) namely "*mulat laku jantraning bantala*" it means that the leader must be able to be strong and generous.

The power of Kencana Wungu comes from obedience to God. As Moertono said, the position of the Queen means that she acts as the center of the entire government and has power over everything. The Queen affirms the power and protects her country using magical-religious concepts. In addition, the Javanese have a pattern of connection with nature such as seasons, day and night, life and death that keep changing. The

life of Javanese people who depend on nature has implications for the traditional and conservative attitude of life of Javanese people. This makes it Javanese people difficult to change, they prefer to live in harmony with nature (Moertono, 2017).

The Earth symbol is also used in Chinese culture, namely the use of the yinyang symbol. According to Wang in his research "Yinyang (The way of heaven and earth in Chinese thought and culture) II Yinyang Symbol. Yinyang is a binary opposition, which is the embodiment of a way of thinking to understand the world. Therefore, the symbol representing change. Yinyang symbol is an invitation to think, meditate, reflect on humans and the world, for life in heaven (Wang, 2015). Richard Wilhelm pointed out that circles can be read from two directions. First, a clockwise movement indicates an ongoing event. The second movement backward describes the time that has passed in which the seeds of our future are formed (R. Wilhelm, 1950). Based on the research above, it can be understood that the symbol of the earth carried by Ratu Kencana Wungu is a symbol of a ruler who serves as God's representative in the world. The future of the Majapahit people is in the hands of a Kencana Wungu. Every decision he makes must be based on deep thought and always follow God's instructions. Majapahit's destruction or not depends on the decision taken by Kencana Wungu.

Menak Jingga refused to listen to his father's advice in honor of Ratu Kencana Wungu as Queen of Majapahit, and was relieved at his rejection of the proposal he submitted. Menak Jingga is very angry when he hears that his father

does not support his struggle. He remained at his stand against Majapahit no matter what happened. He already fell in love with Ratu Kencana Wungu. He also wants to become a master of Majapahit, because he feels he can occupy Majapahit. He has anointed the Yellow Stick (*Gada Kuning*) heirloom which made him resistant to all types of sharp weapons. The strength possessed Menak Jingga makes it an arrogant and hard-hearted human. This is following the excerpt below:

*Ing mangké wus tékéng pêjah/ tan kuwawi amungsuh
lawan mami/ wong Majaléngka sêdarum/ cawêta lan
èstêrinya/ godhong wêringin dadiya mungsuh
sêdarum/ kêri gên cindhilé abang/ sayakti ulun tan
wêdi/ / (Pangkur, 47:18)*

Based on the footage above, we can see a comparison of the power possessed by Majapahit and Blambangan. Majapahit was a vast empire with so many colonies or allies, while Blambangan was only a small duchy who wanted to make a rebellion against Majapahit. Blambangan is symbolized as a red rat baby brother or child of a newborn mouse that has not been able to go out alone to find prey. The rat baby brother can be eaten by other larger animals such as snakes, birds, or other animals. Instead, Majapahit is described as very thick foliage of banyan trees, very broad, very strong despite being hit by rain and very strong winds.

Another proverb that is very appropriate in describing Menak Jingga's anger is "*dadia godhong or arep nyuwèk, dadia banyu ora arep nyawuk, dadia kayu ora arep nyeklek*" literally means if a leaf he will not tear it off if water he will not take it if wood, he will not cut it. The

proverb illustrates Menak Jingga's determination to keep attacking and destroying Majapahit because he did not agree with a woman being the leader of Majapahit. Agus said that Menak Jingga in context and text was a symbol of courage, the arrogance of a king who had lust which had a bad impact on himself and others (Agus, 2017). His arrogance and arrogance to destroy Majapahit ended with his death. Besides that, he could not hold back his lust to marry Kencana Wungu even though he already had many wives.

His actions are also a symbol of humiliation for women. He wants women to remain a complementary object to the world of men. Kencana Wungu's position as a power of Majapahit is considered to be a threat to the world of men. Menak Jingga figure illustrates that actually, men are not willing to have a high position and even govern men. Menak Jingga is a figure who describes the selfishness and pride of very high men. Men are created as leaders so if there are women who can surpass themselves, feelings of envy and hatred will arise. The desire to extinguish the struggling spirit and position of the woman arises.

All efforts made by Kencana Wungu to kill Menak Jingga have not yet produced results. Amid her despair, she got *wangsit* (god's messages) that she had to carry out a contest. The competition is for anyone who can decapitate Menak Jingga and is able to bring the head in front of her. Kencana Wungu will marry and appoint him as the next King of Majapahit. This can be seen from the screenshot below:

..kabèh wong Majalêngka/ sêmbaraning sun/sapa wongé ingkang bisa/ amatèni Ménak sèkti/ kasèrah ing Majalêngka// (Dandanggula, 49:51)

Jumênéng naréndèra linuwih/ amangkurat ing sanusa jawa/ lan poma aja tampik wong/ anom ato sèpuh/ kumbah sèrakah cukit aduli/ wong bédak bèndarakan/ iya madég ratu/ sok sidhasar mèjahana/ gèlah2 gègèdèg sukèring bumi/ lah mara andhangèna// (Dandanggula, 49:52)

Sincerely of Kencana Wungu opening, the competition shows a high level of religiosity. That is because before he decides to make a contest, he first meditates to seek God's guidance. In the Manuscript of the Word the attainment of perfection of life is achieved by 7 ways, namely: 1) the body; 2) the mind; 3) tense of lust; 4) the taste or heart; 5) thanks are giving; 6) light; 7) and life (Tedjowirawan, 2006). But what has been done by Kencana Wungu has not yet arrived at the point of life, it only reaches the fourth stage. He did heartbreak by doing the meditation until he got god's message that Damarwulan was the one who was able to kill Menak Jingga.

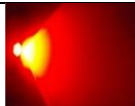
Kencana Wungu ruled Majapahit in a chaotic situation. At a time when the unending chaos could be resolved, the figure of Damarwulan as satriya piningit or hidden knight emerged, which was highly desirable for Kencana Wungu. Kencana Wungu as a Queen was unable to solve her problem. Damarwulan was likened to do it which brought a glimmer of hope to Kencana Wungu.

Majapahit's condition after Damarwulan succeeded in killing Menak Jingga and married Kencana Wungu in accordance with the footage below:

Prabu kênya amiyos siniwi/ magêlaran abêyor/ datan pisah Dyan Damarwulan/ obra murub busananing aji/ ginêrbêg pêra cêthi/ kanan kèri pungkur// (Mijil, 74:6)

Ratu Kencana Wungu carried out the promise (contest) that he had made, if a man could kill Menak Jingga, he would be made a husband, if a woman would be his brother. Damarwulan succeeded in killing Menak Jingga with the help of the two wives of Menak Jingga and also Anjasmara. He made it back safely. The marriage between Damarwulan and Ratu Kencana Wungu was held lively, but the marriage did not mean that Damarwulan had absolute power over Majapahit because Kencana Wungu was the real master.

Table 4. *Basa Lelewaning Obra Murub Busananing Aji* (Language of glamorous clothing)

Representative	Object	Interpretan
<i>obra murub busananing aji</i>		<i>The clothes worn by the queen Kencana Wungu when married to Damarwulan are bright red. Kencana Wungu still has kuwasa (power or ruler) as garwa prameswari (as the queen)</i>
	Sumber: www.aliexpress.com	
	<i>Obra is a bright red light.</i>	

The word "obra" means red light, it symbolizes power. Kencana Wungu after being married to Damarwulan she no longer became a queen, but she fell to become empress. Her position as Brawijaya's daughter made him familiar with politics. Besides that, the Damarwulan breed was lower than Ratu

Kencana Wungu, requiring Kencana Wungu to remain standing in the political sphere. He still has power and control over Majapahit even though behind the scenes. This is following the results of an interview with Mr. Sugito, he said that the fashion panyandra worn by Ratu Kencana Wungu not only illustrates its beauty but also the position (power) possessed by the Kencana Wungu in Majapahit. The power of Kencana Wungu still shines brightly even though he leads from behind the scenes. It also brought peace in Majapahit because formally Majapahit was still led by a man. Although Damarwulan has a disadvantage, his past as a servant, but because his services can defeat Menak Jingga, his name is worthy of being taken into account. The combination of Damarwulan and Kencana Wungu in political life is complementary.

Banerjee in his research entitled "gender and nationalism: masculinization of Hinduism and women's political participation in India". Women are a social and cultural reproduction tasked with teaching myths to children so that they have a sense of nationalism, didactic ethical values. In addition, there are many metaphors about the motherland or mother of the nation that must be guarded together as a form of nationalism (Banerjee, 2003).

Steinberg looked at the three dimensions of the career path, personality, and leadership style of women based on these 3 characters. Indira Gandhi presents an ambitious, quiet, controversial, dominant, maladaptive personality pattern. His leadership style is pragmatic, goal-oriented, motivated by strength, and has an advocate style. Golda Meir shows a strong mix of

dominant traits and self-control over controversial matters. His leadership style is power-fixated, embracing, cooperative, competitive, and controlling. Meanwhile, Margaret Thatcher's personality is characterized as a single, dominant, and assertive personality pattern. His leadership style shows high ideology and information management and dominates (Blema S. Steinberg, 2008).

Based on the data above, Kencana Wungu's leadership style is similar to Golda Meir's style. She is a woman who has a strong ambition to become a religious leader. His leadership style is embracing or cooperative with the evidence that he is willing to listen to suggestions from his uncle, Minister Logender, Layang seta, and Layang Kunitir. She also wants to cooperate with Damarwulan, and even shares power with her as an empress for her ambition to defeat Ratu Kencana Wungu. But even though she is the empress she still wants to control Majapahit from behind the scenes, contributing to politics.

CONCLUSION

So it can be concluded that long ago in the Majapahit era there was indeed a woman who was able to stand as a Queen. But on her journey, there was a lot of turmoil, because it was not yet common for a woman to stand on the head of leadership. Kencana Wungu must rule behind the figure of Damarwulan who has become hidden knight (satriya piningit) for Majapahit. But it proves that women in that era have tried to break down ancient traditions about the existence of women who are only as kanca

wingking (as backyard friend). Although women's efforts to be recognized by the world at that time have not succeeded, we can see that women now have the same rights compared to men. Now women can be a career whatever they want.

Even women can hold high positions in companies and government agencies. Based on the Damarwulan text, we can conclude that the struggle of women to obtain equal rights with men has begun since the time of Majapahit. A very long struggle that we can finally enjoy now. Beauty is an interesting thing for women, but *Kencana Wungu* is not just a pretty figure. She is also called beautiful because of her ingenuity in staying in power in Majapahit. Between beauty and power, their existence influences each other. Beauty can be a weapon for women to achieve what they want, including their position. In this case, beauty is not just physical beauty, but also inner beauty. Sincerity, honesty, and her love for the people made her successful to be a strong and wise leader.

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