

Research Article

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Identifying the Figure of the Queen Kalinyamat in a Historical Text Using Transitivity System

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Abstract

The purpose of the study is to identify the characterization of the Queen Kalinyamat as one of the woman leaders in the Javanese kingdoms. Choosing the history text is interesting, because that is not fictional and imaginative text, but it was written by authors who have never seen and experienced the events they wrote. The bias and tendency of the authors are unavoidable. The study chose *Peranan Ratu Kalinyamat di Jepara pada Abad XVI* as the data source, and selected two chapters that talk about the Queen Kalinyamat. Data are clauses containing the noun group *Ratu Kalinyamat* and their derivate. To analyze the data, the researcher used transitivity system as the theoretical framework. The result shows that the authors describe two sides of the Queen character, those are the personal and the social characters. The characterization was realized through describing what the Queen did, thought, felt, and the Queen temper and physical appearance. The systemic functional linguistic approach offers other possibilities to construct the figure of the Queen Kalinyamat.

Key words: characterization; historical text; transitivity systems

1. Introduction

Traditionally, history is defined as written narrative of past event. However, the definition is now inadequate. The contemporary historians argue that history is not merely a narrative of historical events, but comprises a critical and analytical interpretation also [1]. There is a limitation that not all events happened in the past are categorized as the historical events and written as history. As a product of historical research, history employed certain features

such as humanistic, fragmentary, and critical [1]. History is not a product of a fictional imagination, but a result of selection, analysis, and evaluation of historical data conducted critically. Therefore, history is evidence based. Historians selected historical evidences as their data.

Using the feature, we may argue that there is a possible tendency for historians to put their emotion, stance, and partiality in representing historical events, setting, or characters. Historical bias is commonly found in writing historical texts [2]. Historians may never see or experience the events they wrote, but they reconstructed the history from historical sources [3]. The same historical event may be written into different texts. Each contains different angle or point of view, depending on its authors.

Historical texts, therefore, are open texts, meaning that they can have different interpretation. Reading historical text needs capability to understand not only the events narrated, but also to evaluate the historical events, the perspective of the authors, and the purpose of the writing. The such characteristics of historical texts interest not only historians, but also the stylistic experts and linguists [4], [5], [2].

One topic of historical texts that interests historians or text analysts is the topic of the Queen Kalinyamat. She is a historical figure of Jepara Kingdom in 16th century. She is interesting because she represented a courageous woman leader who fought against the Portuguese troops in that century [6], [7], [8]. Among the studies, no one concerns the linguistic and stylistic aspects of the historical texts about Ratu Kalinyamat. Conducting research about the discourse of Ratu Kalinyamat is interesting because, there are certain aspects that trigger interpretative controversion [6], [7]. Another aspect that interests the researcher is the way the historians or the authors of the history texts constructed the historical figure of the Queen Kalinyamat. Because the historians have never directly seen the events in the Queen's life, they reconstructed the figure based on the historical sources, primary, secondary, or tertiary. The such characterization results the bias tendency. Stated that history is fragmentary events, identifying what parts of events represented to characterize the Queen Kalinyamat is also interesting. This study aims to analyze the way the character of the Queen Kalinyamat was represented in *Peranan Ratu Kalinyamat di Jepara pada Abad XVI* using discourse approach.

2. Methods

This is a qualitative study that aims to analyze the way the author represents the figure of Ratu Kalinyamat in historical texts. The data source of this research is a historical research report entitles *Peranan Ratu Kalinyamat di Jepara pada Abad XVI* [6]. The reason for choosing the text as a data source is that among the historical texts of Queen Kalinyamat, the text was compiled through deep research using adequate methods and analysis. The text is also used as a reference by other authors to write articles of Queen Kalinyamat [6]. The researcher chose the part of the book that talks about Queen Kalinyamat. Those are

Chapter 3 and Chapter 4. The other chapters talk about other topics relating the Demak and Jepara Kingdom, so there is few narrations about Queen Kalinyamat. Data are clauses reporting the life of Queen Kalinyamat. Using the purposive sampling, the researcher gathered 50 clauses containing the lexicon Ratu Kalinyamat and her derivation, such as *ia* 'her', *-nya* 'her'.

The data were analyzed using Systemic Functional Linguistics approach [9]. According to the theory, a clause is a linguistic apparatus that is used by the speaker to articulate the state of affair. Through clauses a speaker may construe the experience of 'world' comprising what activities conducted or happened, which participants involved, how, when, where, and why the participants do the activities or happening [10]. Based on the theory, elements of a clause are process, participants, and circumstances. Process is articulated through verbs, participants are articulated through nouns or noun groups, and circumstances are realized through adjectives, adverbs, preposition.

3. Results

As stated previously, transitivity system functions to represent state of affair. Using the transitivity system, the researcher identified the way the authors of the book represented Queen Kalinyamat. The data show that the authors represented the Queen as an active participant, as a passive participant, and as a circumstance of the material, mental, verbal, and relational processes. The result of analysis shows that the authors represented the personal and social aspects of the Queen Kalinyamat. Table 1 shows categorization of the representation based on the kinds of processes.

Table 1 shows that in representing the personal identity of Queen Kalinyamat, the authors used three kinds of processes, positioned the Queen as an actor, token, and senser, to construct the character of being vigorous but caring person. The mental process that dominates the personal characterization portrait the Queen as a human in general who has a sense of attraction towards the opposite sex. On the other hand, the authors narrated what the queen did or what happened to the queen, using material and relational processes to portrait her social role as the leader to ask for justice, develop the kingdom, and fight the Portuguese troops. The mental process is used to describe her feeling towards the injustice she experienced. The minimum use of verbal process implies the fragmented feature of writing history. The author did not focus more on the communication side of the characterization.

Table 1: Kinds of processes representing figure of Queen Kalinyamat

| No. | Kinds of representation | Kinds of processes | Numbers of clauses |
|-----|-------------------------|----------------------|--------------------|
| 1. | Personal construction | Material Processes | 4 |
| | | Relational Processes | 3 |
| | | Mental Processes | 6 |
| 2. | Social construction | Material Processes | 17 |
| | | Verbal Processes | 3 |
| | | Relational Processes | 11 |
| | | Mental Processes | 6 |

4. Discussion

3.1. Representing the Personal Identity of the Queen Kalinyamat

Through material processes, the authors constructing Queen Kalinyamat as a vigorous woman, as realized in the following clauses.

1. **Untuk menguji kejujuran hati para tamunya, Kanjeng Ratu sering *mengundang* mereka untuk bermalam di istananya, bahkan tidur di kamar pribadinya.**
'To test the honesty of her guests, the princess often invites them to spend the night in her palace, even to sleep in her private room.'
2. **...keesokan harinya [tamu] harus menebus perbuatannya [yang tidak layak] dengan *hukuman mati* oleh Kanjeng Ratu Kalinyamat.**
'.. the next day [the guests] had to atone for their [unworthy] act with the death penalty by Queen Kalinyamat.'
3. **Berkali-kali sudah Kanjeng Ratu berusaha *meruntuhkan* iman Raden Toyib,**
'Repeatedly, Kanjeng Ratu has tried to undermine Raden Toyib's faith,'

In old Javanese culture, a woman invites men to sleep in her private room is not a common habit. However, completing the clause with the circumstance of purpose to test the honesty, the authors represented that the Queen is a thoughtful person. It is reinforced through the material process of doing the death penalty. It is only the powerful woman who is able to do that. Another description for constructing the thoughtful character is realized in the example 3. Choosing the verb *meruntuhkan (iman)*, instead of *menarik (perhatian)* ‘attract (attention)’, the authors seemed to focus on the powerful characteristic of the princes. The circumstance of frequency *berkali-kali* ‘many times’ reinforces the constructed character.

Another verbal material process used to represent the Queen’s personal character is *mengasuh* ‘take care’. The verb was used four times in the clauses in which the Queen was positioned as an actor and some nephews as goal. The characteristic as caring woman is depicted through the verbal process of *mengasuh* can be seen in the following data.

4. **Walaupun Ratu Kalinyamat sendiri tidak berputera, namun ia dipercaya oleh saudara-saudaranya untuk *mengasuh* beberapa kemenakannya.** Menurut sumber-sumber sejarah tradisional Jawa, Ratu Kalinyamat menjadi tumpuan keluarga Kerajaan Demak setelah Sultan Trenggana dan Sultan Prawata meninggal.
‘Although Queen Kalinyamat herself did not have a son or a daughter, she was trusted by her brothers to take care of several of her nephews. According to traditional Javanese historical sources, Queen Kalinyamat became the foundation of the Demak Royal family after Sultan Trenggana and Sultan Prawata died.’
5. **Keluarga raja memilih Ratu Kalinyamat sebagai pengasuh**
The royal family chooses the Queen Kalinyamat as the educator
6. **Di samping *mengasuh* kedua anak muda terse but, Ratu Kalinyamat juga dipercaya untuk membesarkan putera-putera Sultan Prawata yang telah menjadi yatim-piatu.**
Beside taking care of the two young children, Queen Kalinyamat is also trusted to raise the sons of Sultan Prawata who have become orphans.
7. **Dalam sejarah Banten tercatat bahwa Ratu Kalinyamat *mengasuh* Pangeran Arya, putera Maulana Hasanuddin, raja Banten (1552-1570).**
In the history of Banten, it was documented that Queen Kalinyamat took care of Prince Arya, the son of Maulana Hasanuddin, a King of Banten (1552-1570).
8. **Di samping berperanan dalam *mengasuh* putera-putera kerabat Kerajaan Demak, Ratu Kalinyamat juga tercatat sebagai tokoh yang gigih dalam memperjuangkan dan mempertahankan kekuasaan dinasti itu.**
Besides having a role in nurturing the children of the relatives of the Demak Kingdom, Queen Kalinyamat is also recorded as a persistent figure in fighting for and defending the dynasty's power.

Repeating the such representation four times implies that the authors may intend to highlight the such trait. The way the author represented the caring trait in the four data also results other pragmatic meanings. In example (4), the author made a contrast between having no sons and being trusted to take care of his nephew. This representation produces the shared implicature that ‘usually the person who is trusted to take care of children is the person who has children, because they already have experience’. However, this does not apply to Queen Kalinyamat. The advancing implicature of the clause is that Queen Kalinyamat is a special person. The such personality is also reinforced through the clause that positioning Queen Kalinyamat as goal and royal family as an actor using material verb *memilih* ‘choose’, as in the example (5). The clause represents that the royal family is the active participant who initiates or chooses or puts the trust to Queen Kalinyamat as an educator.

The such implied meaning is derived through relating the explicit meaning of the clause with the context of the Javanese cultural phenomenon of *ngenger*. Taking care of children that are not his/her son or daughter is common habit in the traditional Javanese culture. The traditional Javanese society was familiar with a social practice of *ngenger*. According to Sudjarwo (2008 in Wicaksono, 2011 [11]) *ngenger* is a form of learning, training, and mental development. Usually, people who play a role as educators have the good financial ability, high social status, and competence in educating children. They have proven themselves successful, so that other people who want their children to succeed will entrust their children to be educated. Examples (6) to (8) show the number of nephews she took care of.

In constructing the Queen appearance, the authors used two adjectives, *cantik* and *belia* in relational clauses. The lexicon *cantik* used to refer the Queen’s appearance occur three times in the document. Interestingly, the word *cantik* is juxtaposed with the word *muda* and *pemberani*. The clauses *Kanjeng Ratu sangat cantik dan muda belia* ‘The Queen is very beautiful and young’ and *dia tidak hanya berparas cantik tapi juga berkepribadian gagah berani* ‘she is not only beautiful but also brave’ result interpretative meaning from naturalizing shared assumption that beautiful and young are natural complementary juxtaposition, but beautiful and brave are unnatural contradictive juxtaposition. That is the general value among the Javanese culture. *Cantik* is value for woman, but brave is generally for man. However, when the two traits belong to a woman or a girl, they construct the positive character. Having the two traits, the Queen is constructed as an extraordinary woman. Those are the proper character for a female leader. Through the characterization, the authors may intend to show the reader about the existence of female queen who is equal to men. This characterization became very meaningful because in the old Javanese society, most of the kings were male. Moreover, in that century, the social position between men and women was not so equal as that is today. Women were inferior in almost all social positions. Through the such construction, the authors want to inform that the existence of Queen Kalinyamat is an exception. The depiction of positive characters shows that even

though at that time the role of women was still inferior, Ratu Kalimat was against the general value owned by the society.

Interestingly, the authors also portrayed the mental activities of the Queen in her personal experience, that is the moment when the Queen felt in love. They used the lexicons *berdebar-debar* 'pounding' three times, *merasa* 'feel' three times, and a phrase *menahan gelora perasaannya* 'hold her feeling' to describe her feelings for the man who would later become her husband. This is interesting because the author represented the very personal aspect of the queen. The aspect that is rarely exposed. The other interesting representation is the way the Queen asked to marry, as seen in the example (9)

9. **Kanjeng Ratu segera minta dinikah, dan Raden Toyib pun tidak menolak.**
'The Queen immediately asked for marriage, and Raden Toyib did not refuse.'

Javanese culture adheres to a patriarchal culture. Men are the more dominant, including in expressing love. Naturally, women are taboo to express their feeling of love explicitly to men. It is also taboo to ask to be married. The natural clause in Javanese or Indonesian is that men act as actors, and women as goals in using the verb *marry*. Therefore, the clause *Kanjeng Ratu dinikahi oleh/ menikah dengan Raden Toyib* or *Kajeng Ratu dipun dhaupaken/ dhaup kaliyan Raden Toyib* 'The queen marries Raden Toyib' is socially acceptable in Indonesian or Javanese. On the other hand, the clause representing that the woman *asks* to be married as in example (9) is socially odd, so the frequency of use is low. Based on the cultural perspective, the example (9) shows that the verbal choice represents the character of Queen Kalinyamat which is different from the cultural custom at that time. It may also imply that the Queen had power to do or to behave that is unnatural according to the shared value.

3.2. Representing The Queen Kalinyamat as a Power Holder

The main characterization constructed to The Queen Kalinyamat is actually as a power holder. This is the characterization that the authors highlight in order to make publics know that the Queen Kalimat was as famous as other female heroines, such as R.A. Kartini and Cut Nyak Dien. Table 1 shows that positioned as active participant, the Queen did the 17 physical activities through material processes. The activities portrait the narrative ordering that consists of four episode.

The first is the episode soon after she married with Prince Toyib. Not many events and happening are narrated in the episode. The researcher found one clause represented the physical activities regarding the power domain. That is

10. **Setelah menikah Kanjeng Ratu menyerahkan takhta kerajaan Jepara kepada Raden Toyib**
After getting married, the Queen handed over the kingdom of Jepara to Prince Toyib

The verb *menyerahkan* in the example (10) contains pragmatic meaning of ‘handing over the right’ to rule the kingdom. We can see the social praxis as the praxis driven by the patriarchal ideology. What the Queen did was in accordance with the shared values of the Javanese people, that is men have a higher position socially than women do. Handing over the throne of the kingdom of Jepara to Prince Toyib, the Queen Kalinyamat might intend to put her husband's position higher.

The second episode is the one when the Queen asked for justice to Sunan Kudus, one of senior role model in Demak Kingdom. In this episode, using verbs such as *memohon* ‘to beg’, *meminta* ‘to ask for’, dan *menuntut* ‘to demand’ (*keadilan* ‘justice’), for portraying the physical activities of the Queen, the authors represented the Queen as a strong woman in fighting against the injustice. However, the effort was constrained by a power relation that must be obeyed by the Queen Kalinyamat. Even though she didn't get the justice, she still obeyed the verdict. The excerpt of *Babad Tanah Jawi* narrating the story of Prince Hadiri's murder was quoted by the authors to represent the part of the Queen's life as can be seen in the example (11) [12].

- (11) **Kecarios Sunan Prawata wau gadhah sadherek estri, anama Ratu Kalinyamat. Puniko sangat anggenipun mboten trimah pejahe sadherekipun jaler. Lajeng mangkat dhateng ing Kudus kaliyan laknipun, sumedya nyuwun adil ing Sunan Kudus. Inggih sampun kepanggih sarta nyuwun adil. Wangsulanipun Sunan Kudus: "Kakangmu iku wis utangpati marang Arya Penangsang, samengko dadi sumurup nyaur bae". Ratu Kalinyamat mireng wangsulanipun Sunan Kudus mekaten, sanget sakit ing manahipun. Lajeng mangkat mantuk.**
‘Sunan Prawata has a sister named Queen Kalinyamat. She was very unwilling because of her brother's death. Then she, with her husband, went to Kudus to ask Sunan Kudus for justice. The Queen has also met Sunan Kudus and told him to ask for justice. Sunan Kudus replied: "Your brother ‘has owed the death’ to Arya Penangsang. Now think of it as payment." As soon as hearing Sunan Kudus answered, Queen Kalinyamat was very hurt. Then she came home.’

The example shows that the physical activities of coming home represented ‘the obedience’ of the Queen to Sunan Kudus, as the senior role model in Demak Kingdom. In this episode, the Queen was also positioned as goal or passive participant of the physical activities of *menghadang* ‘to block’ and *menyerang* ‘to attack’ conducted by Arya Penangsang. The such verbal realization represents Queen Kalinyamat as the victim of the actions.

The third episode talked about the way the Queen Kalinyamat asked for justice not to Sunan Kudus, but to God. Realizing that her effort to ask for justice through directly meeting Sunan Kudus did not work, Queen Kalinyamat used another strategy, that is to do meditation to ask the justice to God. The clauses used to represent the meditation episode can be seen in the following examples.

- (12) **Ratu Kalinyamat bertapa dan berjanji belum akan mengakhiri pertapaannya apabila belum ada orang yang bersedia membunuh Arya Penangsang.**
Queen Kalinyamat meditated and promised not to end her meditation if no one was willing to kill Arya Penangsang.
- (13) **Ratu Kalinyamat berjanji tidak akan menghentikan tapanya sebelum dapat membalas atas kematian saudara dan suaminya, yaitu membunuh Arya Penangsang.**
Queen Kalinyamat promised not to stop her meditation before she could avenge the death of her brother and husband, by killing Arya Penangsang.
- (14) **Ratu Kalinyamat bertapa untuk menyusun siasat pembalasan dendam kepada Arya Penangsang.**
Queen Kalinyamat meditated to devise a strategy of revenge against Arya Penangsang.
- (15) **Dia pun berjanji, barangsiapa dapat membunuh Arya Penangsang akan diberi kekuasaan atas Demak sebagai hadiahnya.**
He also promised that whoever could kill Arya Penangsang would be given power over Demak as a reward.

This is the episode that represents the Queen Kalinyamat as a person who has strong personality. The author uses the word imprisoned 19 times in his story, implying that this is the important episode. In some sources, the way the Queen did meditation is called *tapa wuda* 'naked meditation' or meditation without wearing clothes and only used her hair to cover her body. There are two interpretations of this meditation, namely symbolic interpretation and literal interpretation. However, the author chooses to use a symbolic interpretation, which interpreted 'naked' as 'to release the wealthy and power to get guidance and help from God. The examples may have interpretation that vengeance is a part of ruling the power. It is a part of pride. The meditation and promise to release Kingdom and power is parts of maintaining her pride. The authors also narrated that the depiction represented the character of the Queen as the person who was dare to take risks by using her power to give her kingdom to anyone who managed to kill Arya Penangsang.

The fourth episode is the one that narrated the success of Queen Kalinyamat: (i) in recovering the economic sector of Jepara Kingdom after doing the war against the Kingdom of Jipang; (ii) in establishing cooperation with other kingdoms; (iii) in fighting against the Portuguese. To represent the way the Queen recovered the economic condition and the navy fleet strength, the authors used material clauses positioning the queen as an actor and as circumstance of manner and relational clauses positioning the queen as a carrier and as circumstance of manner. The different ways of describing the state of affair show the readers that the Queen is not always featured character. Example (16) represents

the dominant role of the Queen in recovering the economic and fleet condition, while example (17) shows that the dominant role of the Queen is implicit.

- (16) **Setelah beberapa tahun kemudian, Ratu Kalinyamat berhasil memulihkan Kembali perdagangan Jepara.**
'After a few years, Queen Kalinyamat managed to recover the trade of Jepara.'
- (17) **Di bawah pemerintahan Ratu Kalinyamat, strategi pengembangan Jepara lebih diarahkan pada penguatan sector perdagangan dan angkatan laut.**
'Under the reign of Queen Kalinyamat, the strategy of developing Jepara is more directed at strengthening the trade and navy sectors.'

The similar strategy is also applied in reporting the role of the Queen Kalinyamat against the Portuguese troops. The authors used the material clauses without goal and positioned the queen or her power as an actor to describe the survival condition of Queen Kalinyamat and the condition that she still had power even though she had been defeated. On the other hand, Queen Kalinyamat's action against the Portuguese troops was depicted through positioning Queen Kalinyamat as a purposive circumstance of material clause, as a carrier of relational clauses, as a phenomenon of a mental clause, and as a sayer of a verbal clause. The such depiction seems not to emphasize the characterization of the Queen as a woman who is very brave against the Portuguese troops and who helps other kingdoms to fight against the Portuguese.

- (18) **Sifat berani Ratu Kalinyamat ini tampak dalam perjuangannya yang gigih dalam menentang kekuasaan bangsa Portugis.**
'The courageous character of Queen Kalinyamat appears in her persisting struggle against Portuguese power.'
- (19) **Dari pengiriman dua ekspedisi ke Malaka tersebut membuktikan bahwa Ratu Kalinyamat adalah seorang kepala pemerintahan yang sangat berkuasa.**
'Sending the two expeditions to Malacca proves that Queen Kalinyamat is a Queen who was very powerful.'

Examples (18) and (19) are evidences showing that the authors did not emphasize the actions of the Queen to fight against the Portuguese troops. The nominalization of *perjuangannya* 'her battle' in (18) and *pengiriman* 'sending' in (19) result the de-emphasizing the action. Instead of the such representation, other alternative representation emphasizing the Queen's courageous may be realized through the following clauses.

- (18a) **Ratu Kalinyamat berjuang menentang kekuasaan bangsa Portugis secara gigih dan berani.**

‘Queen Kalinyamat persistently and bravely fought against the power of the Portuguese troops.’

(19a) **Sebagai kepala pemerintahan yang sangat berkuasa, Ratu Kalinyamat mengirim dua ekspedisi ke Malaka untuk melawan Portugis.**

‘Being a very powerful head of government, Queen Kalinyamat sent two expeditions to Mallaca.’

5. Conclusions

The results of the analysis shows that the authors of the text chose two sides of the fragment to describe the character of Queen Kalinyamat, namely the personal and social side. The characterization results the character of vigorous but caring. Meanwhile, the depiction of the social side constructs the Queen Kalinyamat as a successful leader. The small portion of the text describing the Queen shows that it is the type of historical text, that covers other related aspects. However, considering the chosen title, the author should give dominant description of the Queen. Using the concept of transitivity, other authors have various alternative strategies to construct the character of the Queen of Kalinyamat.

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