

Construction of Ratu Kalinyamat as an Icon of Jepara Regency

Nunung Kusumawati^{1*}, Sukarja Waluyo¹ and Ken Widyatwati¹

¹Faculty of Humanities, Diponegoro University, Indonesia

Abstract. Jepara Regency is one of the areas on the north coast of Java that continues to develop with a rich culture. Jepara Regency is known as a famous carving city, both in Central Java and Indonesia. Jepara was an important area at the beginning of the spread of Islam in medieval Java, associated with the Sultanate of Demak [1]. In the past, Jepara was an important port on Muria Island during the Demak Sultanate. Bandar Jepara and Ratu Kalinyamat are a representation of Jepara Regency about the past which is the builder of its collective memory. The existence by building a collective memory of the local government and the people of Jepara Regency is very important. This research uses ethnographic method. This research shows that there are three important things related to the construction of Ratu Kalinyamat as an icon of Jepara Regency. First, Ratu Kalinyamat is an intelligent and decisive female leader. Second, the construction of the collective memory of the people of Jepara Regency is closely related to the existence of Ratu Kalinyamat. Third, the material culture of Ratu Kalinyamat can still be witnessed today.

Keywords: *Ratu Kalinyamat, construction, regency icon, collective memory*

1.Introduction

Based on Law Number 12 of 2008 concerning Regional Government, locality and local wisdom in several regions have become important issues and have received much attention [2]. Jepara Regency is an interesting area to see its dynamics. Jepara Regency is one of the areas on the north coast of Java which is rich in local history and culture. Jepara Regency is currently known as a carving city that is widely known, in Central Java and Indonesia. This city is closely related to the history of the development of Islam, during the Demak Sultanate.

The characterization of Ratu Kalinyamat in Kethoprak Pati (the story of *Arya Penangsang Golek Wahyu*) [3] which takes the source of the story from the *Babad Tanah Djawi* [4] represents a form of representation of the Javanese Mataraman rulers in inland Java, namely the Pajang Sultanate which was continued by the Mataram Sultanate and its heirs (Surakarta Palace, Yogyakarta Palace, Mangkunegaran, and Pakualaman) for the sake of hegemony. Barker argues that hegemony can be understood in terms of strategies in which

* Corresponding author: beras1415@gmail.com

the views of reality and the power of "rising" social groups are maintained. Hegemony needs to be won back and negotiated constantly so that culture is an area of conflict and struggle for meaning [5]. The characterization of Ratu Kalinyamat in Kethoprak Pati (the story of *Arya Penangsang Golek Wahyu*) which takes its source from the *Babad Tanah Djawi* will look different from the oral stories of the people of Coastal Java.

In the context of the people of Jepara Regency, the figure of Ratu Kalinyamat is a cultural idea to imagine an event that does not actually happen in the present. The story of the heroic Ratu Kalinyamat can still be found today. Behind her central figure for the people of Jepara, there are many other things that are able to build their collective memory from the figure of Ratu Kalinyamat which in Halbwach's perspective is a reconstruction of the past in a contemporary nuance [6]. Collective memory is a cumulative of personal narratives, then personal narratives that have similarities are transmitted into collective memory.

This research will explain how Jepara Regency is closely related to the existence of Ratu Kalinyamat. This research was conducted between August-December 2021. The data in this study are material culture and the existence of Jepara Regency which is related to the figure of Ratu Kalinyamat. The data in this study came from interviews with several community leaders, local cultural figures, and material culture in Jepara Regency. This study uses ethnographic methods to see the socio-cultural context. Spradley revealed that the essence of ethnography is an attempt to pay attention to the meanings of actions from events that befall the people we want to understand. Some of these meanings are expressed directly in language and among the accepted meanings, many are conveyed only indirectly through words and deeds. This system of meaning is their culture and ethnography always implies cultural theory [7].

2. Ratu Kalinyamat as an Icon of Jepara Regency

All *Babad Tanah Djawi* which represents Mataraman/inland Javanese culture builds a hegemonic patterned representation that departs from the figure of Ratu Kalinyamat who is described as a figure who also supports and gives legitimacy to the new dynasty on the island of Java, the Sultanate of Pajang (In the present Surakarta area). Meanwhile, for the people of Jepara in particular and the people of Coastal Java in general, Ratu Kalinyamat with all her heroic stories has become a respected figure. In fact he was still in power until the end of the 15th century.

2.1. Ratu alinyamat is the Female Leader of Jepara

According to the historian of the Dutch East Indies Cornelis Lekkerkerker, the name Jepara comes from the word *Ujungpara* which later changed to the words *Ujung Mara*, *Jumpara*, and finally *Jepara* or *Japara*. The word *Ujungpara* comes from the Javanese language which consists of two words, namely *Ujung* and *Para*. The word *Ujung* means "a part of the land that juts out into the sea", while the word *Para* means "to show the direction". Thus, the word *Ujungpara* means "an area that juts out into the sea". In other sources, the word *Para* is short for *Pepara*, which means in Javanese "*bebakulan mrono mrene*" (trading here and there). With this meaning, the word *Ujungpara* also means "an end where traders from various regions live" [8].

Ratu Kalinyamat's real name was Retna Kencana, daughter of Sultan Trenggana, King of Demak (1521-1546). At a young age she was married to Pangeran Kalinyamat. Pangeran Kalinyamat came from outside Java. There are various versions of its origin. The Japanese people call his real name Win-tang, a Chinese merchant who had an accident at sea. He was stranded on the coast of Jepara, and then studied with Sunan Kudus. Another version says, Win-tang came from Aceh. His real name was Prince Toyib, son of Sultan Mughayat

Syah, the king of Aceh (1514-1528). Toyib traveled to China and became the adopted son of a minister named Tjie Hwio Gwan. The name Win-tang is the Javanese spelling of Tjie Bin Thang, Toyib's new name. Win-tang and his adoptive father later moved to Java. There, Win-tang founded the Kalinyamat Village, which is currently located in the Kalinyamatan District, so that he was also known as Pangeran Kalinyamat. He managed to marry Retna Kencana, daughter of the Sultan of Demak, so that his wife was later nicknamed Ratu Kalinyamat. Since then, Pangeran Kalinyamat has become a member of the Demak Royal family and has earned the title Prince (Pangeran). Pangeran and Ratu Kalinyamat ruled together in Jepara. Tjie Hwio Gwan, the adoptive father, was made patih with the title Sungging Badar Duwung, who also taught carving art to the people of Jepara [9].

2.2. Community Collective Memory Related to the Existence of Ratu Kalinyamat

Ratu Kalinyamat developed Jepara into a developed region that looks at the welfare of its citizens. He also succeeded in developing Jepara into a trading port, Bandar Jepara. He was crowned Duke of Jepara with the title Ratu Kalinyamat with *candra sengkala* (the arrangement of words that have the meaning or meaning of the calculation of the year in Javanese society), "*Trus Karya Tataning Bumi*" in 1549. During the reign of Ratu Kalinyamat, the kingdom experienced rapid progress in various fields including: Islam, economy, trade, social and culture, especially the art of carving, defense and security. Ratu Kalimat is known to have an anti-colonial patriotism spirit. This is evidenced by the sending of a war fleet to Malacca to attack Portugal in 1552 and 1574. The Portuguese referred to the Queen as "*De Kranige Dame*" which means "A brave woman". A Portuguese writer, De Couto in his book calls Ratu Kalinyamat as *Rainha De Japara, Senhora Paderosa e Rica* means Queen of Jepara, a woman who is very rich and powerful.

In 1550, Ratu Kalinyamat had attacked the Portuguese in Malacca with 40 ships carrying 5,000 soldiers, but this attack failed. Ratu Kalinyamat wanted to expel the Portuguese, who in the 15th century were recognized as the bravest people in the world. 24 years later (October 1574), Ratu Kalinyamat sent a larger military fleet to Malacca. The second military expedition involved 300 ships, 80 large junks with 15,000 selected soldiers. The sender of the second fleet was led by the commander of "Quilimo", as the Portuguese were called. The second expedition lasted for months, but the Javanese soldiers again failed to expel the Portuguese from Malacca.

Desperate to face the King of Jepara. This made the island of Java free from Portuguese colonialism in the 16th century. Evidence of the great war between Jepara and Malacca, now there is a complex of tombs of Javanese soldiers in Malacca. Ratu Kalinyamat died in 1579 and was buried in Mantingan Village, next to her husband's grave.

2.3. Material Culture Legacy of Ratu Kalinyamat

Because of the story of Ratu Kalinyamat so that Jepara became a prosperous and famous country, Jepara Anniversary took the time he was crowned as ruler of Jepara. April 10, 1549, based on *Candra Sengkala "Trus Karya Tataning Bumi"*, it means continuing to work hard to develop the region. In 2010, Jepara has obtained Geographical Indication certification for its very distinctive carving products.

Ratu Kalinyamat is also enshrined as an icon of the city in the form of a statue, along with two other female figures from Jepara. The statue is located right in the middle of the crossroads leading to the city of Jepara, precisely in Ngabul, Tahunan District. This statue replaces the original building in the form of the Fountain Roundabout and the Adipura Monument. This iconic statue of Jepara depicts three female figures from Jepara Regency,

namely Ratu Shima "The difference with justice", Ratu Kalinyamat "The Heroine with patriotism" and R.A. Kartini "The enlightener with the lamp of knowledge and the opener of the veil of women's dignity". This statue was inaugurated on Thursday, December 22, 2016.

The statues of these three female figures from Jepara, each facing a different direction. The statue of Ratu Shima is facing towards Keling, the statue of Ratu Kalinyamat is facing towards Mantingan, and the statue of R.A. Kartini faced Mayong. The statue of Ratu Shima faces towards the Keling District which is said to be the center of the Kalingga Kingdom which he led. Ratu Kalinyamat faces Mantingan which is said to be the center of the Kalinyamat Kingdom (Jepara) after she married Raden Toyib, previously the center of the Kingdom in Kriyan. Meanwhile, the statue of R.A. Kartini faces the Mayong District, where she was born. Located right at the crossroads leading to the City of Jepara, this location is very busy visited by local people and travelers to simply capture the moment of visiting the City of Jepara. Meanwhile, Mount Danarasa (also called Mount Danaraja) can still be found in Tulakan Village, Danaraja District in the northern part of Jepara Regency.

3.Conclusion

The figures of Ratu Kalinyamat and local history of Jepara are embedded in the history and culture of the people of Jepara Regency. There are three important things related to the construction of Ratu Kalinyamat as a local hero icon for the people of Jepara Regency. First, Ratu Kalinyamat is an influential female leader from Jepara. Second, the construction of the collective memory of the people of Jepara Regency is closely related to the existence of Ratu Kalinyamat. Third, the material culture of Ratu Kalinyamat can still be witnessed today.

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