

WOMEN IN MANGUNWIJAYA'S TRILOGY OF RARA MENDUT

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Abstract

The trilogy of Rara Mendut, Genduk Duku, and Lusi Lindri by Mangunwijaya is a very interesting literary work. The trilogy is set in the Javanese kingdom, Islamic Mataram, in the seventeenth century Indonesia and all the main characters are women. This trilogy definitely uses the "Historical Novel" label in its publication. Historical novels are novels that are able to bring the past to life so that readers can feel close; as if experiencing the real events. Historical novels not only provide knowledge but also, however subjective, concrete experience of the characters' feelings, spirit, thoughts and motives. This study analyzed the representation of the seventeenth century Javanese women in Mangunwijaya's trilogy. The female characters studied are the main characters and the supporting characters. The approach used in analyzing the female characters in this trilogy is the feminism approach. The results showed that the seventeenth century Javanese women depicted in this trilogy consist of two different women. The main characters in this trilogy—Rara Mendut, Genduk Duku and Lusi Lindri—are portrayed as strong, tough, free, expressive and independent women, while the female supporting characters in the trilogy are portrayed according to traditional stereotypes of women, that are faithful, docile, and modest.

Keywords: *historical novel; Mangunwijaya; women; Javanese*

A. Introduction

The trilogy of *Rara Mendut*, *Genduk Duku*, and *Lusi Lindri* by Mangunwijaya is a very interesting literary work for two reasons. The first reason is the background of this work is the kingdom of Java, the kingdom of Mataram Islam, in the seventeenth century. This background places this trilogy as a historical novel, a label that is definitely stated in the cover of early editions of the trilogy (Marwata, 2015). Historical novels are able to bring the past to life so that the reader can feel close and as if experiencing the real reality (Lukacs, 1962). Lukacs explained that historical novels must indeed be written to make the reader experience and feel the atmosphere told in the historical novel. Because it is written in the form of novels, the historical events told are more freely, clearer and more detailed. Historical novels make the readers able to feel as if they face the characters of the novel directly so that they can understand the feelings, spirit, thoughts and motives of the characters' actions. Historical novels do not merely impart knowledge but provide concrete-subjective experiences. The second reason is that the main characters of this trilogy are all women who are portrayed differently from the traditional stereotypes of Javanese women in the seventeenth century. The main characters of the trilogy are Rara Mendut in the first book (Mangunwijaya, 2019c), Genduk Duku in the second book (Mangunwijaya, 2019a), and Lusi Lindri in the third book (Mangunwijaya, 2019b). The main characters in the trilogy are women of exceptional characters. Rara Mendut is once representd as capable businesswoman; Genduk Duku is representd as very reliable horse rider; and Lusi Lindri, is a horse rider and a special woman force who works as the king's bodyguard. In short, the main

characters in this novel are described by Mangunwijaya as a different woman from most seventeenth century women. The main characters of this trilogy feature not only feminine traits but also masculine traits.

This trilogy has been researched by some scholars. Sari, Sinar, & Sofyan (2020) state that they used a literary sociological approach to find the social facts in *Rara Mendut* novel. They claim that the findings of their study show the social facts behind the figure of Rara Mendut, such as social, and economic stratification. Rara Mendut is represented as a woman coming from the coastal area who lives in fisherman community. Stereotypically, this community is regarded as a poor and unfortunate community. Naturally, the poor community marks the economic capability of the people living there. In short, Rara Mendut, based on her social and economy background, is a financially poor woman. Despite her poverty, Rara Mendut dares to reject and resist the injustice. She puts up a fight to demand equality. Then, Septiana (2019) studied the view of author about feminism, the text structure and the socio-historical background in *Rara Mendut* Novel. Her findings mention that Mangunwijaya's view in writing the novel is a liberal feminism view; the structure of the text is thematically centered on Rara Mendut in her relation with other characters that expresses Mangunwijaya's world view; and that the socio-historical background of *Rara Mendut* novel is Mataram kingdom. Other study by Maisaroh, Sudikan, & Syaifudin (2018) analyzes the principled system of understanding (episteme) about women in the trilogy using Foucault's knowledge archeology. Their results shows that the system of thought about women is that the women are regarded as ornaments, soulless inanimate objects who were undignified by the rulers and the nobles in Mataram. At the same time, women were associated with the power and authority with the nobles of Mataram; the ownership of the women is a parameter of power, authority, and supernatural power of the king and the nobles. Meanwhile, Dita (2018) examines the construction of women in *Rara Mendut* novel. She used the theory of the existentialist feminism, Simone de Beauvoir, to analyze the novel. Her result shows that the novelist puts forward the patriarchal ideology where the main character, Rara Mendut, is a sex object perpetuated through marriage whose duties will include reproducing heirs and satisfying the husband's sexual needs.

Reviewing the previous studies, the writer found out that those studies mostly focus on one of the novels in the trilogy which is *Rara Mendut* novel. Those studies have not explored the main character of the other two novels, *Genduk Duku* and *Lusi Lindri*. Furthermore, as the trilogy revolves around women, naturally there are some other female supporting characters. These female characters, unarguably, represent different kinds of women. Thus, the writer intends to analyze the representation of women in the trilogy; the women who live in the seventeenth century Mataram kingdom. To narrow down the scope, the writer concentrates on the feminine traits and the masculine traits represented by the women in the trilogy (see England, Descartes, & Collier-Meek, 2011).

B. Methodology

To analyze this trilogy, the method used is qualitative content analysis. This method of analysis is very useful in studying meaning in the media (van Leeuwen & Jewitt, 2001). This method of analysis also allows the writer to draw conclusions to answer research questions. In conducting the analysis, the writer systematically do the close reading to the texts (Krippendorff, 2004). Then the writer interpreted and articulated the researched text into a new critical and analytical narrative. In this study, the writer examined the historical novels, the trilogy of *Rara Mendut*, *Genduk Duku*, and *Lusi Lindri* by Mangunwijaya as documents. The writer did an in-depth interpretation of the texts by researching them based on various information. In doing the interpretations, the writer used feminism approach especially on women inequality in society (Lorber, 2001; Tong, 2009; Ridgeway,

2011). To help the writer to interpret the spirits of the main characters, the writer used the theories of girl power (Burgess, 2001; Harris, 2004; Zaslow, 2009)

C. Results and Discussion

Upon reading and analyzing the trilogy, the writer found that the women in the trilogy are mainly represented by two types of women, the unconventional women who have the quality of girl power and the stereotypical women who conform to the expectations of patriarchal society. These two distinguished type of women are discussed below.

1. *Unconventional Women*

The main characters in the trilogy— Rara Mendut, Genduk Duku, and Lusi Lindri—fit into in the frame of Girl Power, thus they are unconventional women. As a concept, Girl Power has many characteristics, including offering girls the possibility to choose when to be girly and when to be strong (Zaslow, 2009, p. 3). This means that they can be everything: being a mother at home, a professional at work, a sexy woman for men and being sexy for themselves. Girls and women represented in Girl Power also believe that they receive the same treatment as men, have control over their bodies, and have the determination to be independent. In addition, they can also enjoy their sexuality. In sum, Girl Power is a new model when women find ways to show their heart and express themselves as reliable people. Zaslow adds that by adapting the idea of Girl Power, women want to be perceived as people who have desire to express themselves and have the right to make decisions for their lives; as people who are able to make money for their own lives and expand their skills in society; and someone who can determine their own future. Women with girl power do not fall under the characteristics of stereotyped women.

The main characters in the trilogy are represented symbolically like Srikandi, a female knight from the Javanese puppetry, and like animals, a tiger and a horse. In the monologue of Ni Semangka, the chaperone, Rara Mendut and Genduk Duku are symbolized as a female knight in Javanese puppetry, Srikandi. In the puppetry, Srikandi is an archer from the Pandava side. Srikandi takes part in the Bharatayudha war and is the one who kills Resi Bisma, the grandfather of the Pandavas and Kauravas, who had unparalleled power, "... Because Srikandi indeed they are, Si Genduk Duku, the girl class' champion of horse riding and Rara Mendut. (Mangunwijaya, 2019, p. 17). The symbol of Srikandi represents Rara Mendut and Genduk Duku's portrayal as strong and tough women, or in the word of Warok Bodagbadig, a powerful and skillful man in martial arts, "... strong, skilled, and aggressive (Mangunwijaya, 2019a, p.79).

The main characters are also represented in the symbol of a tiger or a tigress specifically and a horse. Rara Mendut is represented as a tigress in her fight with Mataram soldiers who are trying to capture her.

Rebelling is indeed this child, when the squad of Tumenggung Wiraguna's eunuch entered the women quarter of Pati Palace; ... She just stood up, her clothes ringed up above her knees, kicking, slapping back like a tigress defending her cubs. ... Wiraguna soldiers were to the point of speechless and ashamed to face such women. ... For every time their hands touched Mendut's body, the girl's feet pounded the stomach; hands slapping the face; and even when the clothes were torn off half naked, the tiger of the coastal fields slapped, punted, scratched so fiercely. . . . (Mangunwijaya, 2019, p. 37)

Whereas, Genduk Duku's daughter, Lusi Lindri—the main character in the third novel of the trilogy—is represented as the cub of the tigress,

“Yes, that's it, my Queen Mother. Tiger cub she is indeed.” (Mangunwijaya, 2019b, p. 3)

...

“But my Mistress, you should remember, it is not appropriate for tiger cubs to be put into the palace. Unless chained. (Oh, she certainly won't be chained. Such a beautiful virgin should not be chained.) But she is the tiger cub of the coastal prairie.” (Mangunwijaya, 2019b, p. 5)

The symbol of a tiger for Rara Mendut and the cub of the tiger for Lusi Lindri show the quality of those women as strong ones.

In addition to the female knight and the tiger, the main characters in the trilogy are symbolized as horses. As an animal, a horse does not only represent strength but also freedom. In Rara Mendut's case, she is symbolized as “an eagle-winged horse.” Eagle is often considered as the most powerful among the birds. It hunts its prey from the sky gracefully. The mentioning of eagle wings along with the horse here highlights Rara Mendut's quality of a strong and free woman.

“Therefore, the blessed audience. Allow me, with respect, introduce Raden Rara Mendut of Pati with her beautiful face and graceful body; An eagle-winged horse among the virgins who had just arrived from Pati and who had just confronted at the feet of His Majesty Susuhunan Cakrakusuma. Raden Rara Mendut, please dance the faithfulness spirit of the northern beaches!” (Mangunwijaya, 2019, p. 101)

Similar to Rara Mendut, Genduk Duku who is Rara Mendut's companion and the main character in the second novel, is represented as the type of *jaya parusa*, a horse with a hair whorl on each knee plate, that is famous for being fast and brave in the war or *muktisari*, a horse with a hair whorl on the butt line, that is well-known for being a great war horse (Mangunwijaya, 2019a, p. 89). Likewise, Lusi Lindri, who inherits her mother's character, is described by her mistress, Nyai Pinundi, as “It can be said that Lusi was born, breastfed, ate, drink, and slept on a horse. Maybe she's a horse herself.” (Mangunwijaya, 2019b, p. 3).

Despite depicted through the symbols above, the main characters of the trilogy are also depicted directly as strong and tough women. The part when Rara Mendut tries to run away from the Mataram soldiers to escape goes like below,

So Mendut ran and climbed the wall of the women quarter... Tired, out of breath and energy, Rara Mendut finally fell, was almost stepped on by the legs of the passing horses. The horse of Commander Tumenggung Wiraguna himself. ... Only after Mendut stood up and put her hands on her hips, chest puffed without fear and without a single word, eyes shining full of anger and defiant expressions, Wiraguna smiled. (Mangunwijaya, 2019, p. 38)

The quotation above describes Rara Mendut's toughness. Even when she is almost captured, she firmly stands back and dares to challenge the enemy's commander, Tumenggung Wiraguna.

The descriptions of Genduk Duku's actions also show her quality as a strong and tough woman. One of the examples is when Genduk Duku is chasing the kidnappers of Tejarukmi, the wife of Tumenggung Wiraguna, the master of the house where Genduk Duku and her husband stay.

Almost outside the large pavilion Slamet found two dead bodyguards covered in blood pierced by kris. Unexpectedly, Slamet and Duku heard the horse neighing outside the gate. Foreign horses! Immediately Duku who was still in the hallway ran to the stables. Her Bima's soul boiled in her veins.

“Charge!” The little kris—a gift of Princess Arumardi that always hangs hidden in the stables was swiftly tucked into her belt. The long cloth was pulled above the knees; the tip wrapped under the buttocks, tied up, and jumped and flew the Srikandi chasing the kidnappers. ... Well, three men against one woman.

...

But Duku continued to pursue the kidnappers. Ah, Duku was indeed smart. As soon as the kidnappers disappeared behind the bushes, she swooped in and ran into the fields, ... Bending on the back of the horse now, Duku was like a demon. The horse's legs seemed to fly over the trail on the sand of the beach. (Mangunwijaya, 2019a, pp. 119-120)

The persistence of Genduk Duku to keep on chasing the kidnappers despite the fact that she is a woman against three men is similar to Rara Mendut's persistence in fighting her enemy's soldiers. The words to describe Genduk Duku's actions, such as "run", "jump", "fly", "swoop" as well as the words "charge", "chase" and "pursue" show her agility and toughness. In this quotation, Genduk Duku's extraordinary skill in riding a horse is even phrased as like "a demon", a supernatural being, a force that is beyond scientific understanding.

The main character in the third novel, Lusi Lindri is also represented as a woman of action. Upon witnessing two of her acquaintances, Mbah Legen and Nyi Gendis, are killed by some villains who happen to be under the authority of Mataram kingdom's official, Lusi Lindri risks her life to fight back and kills the villains. Seeing the injustice, Lusi Lindri disregards the consequences.

Hot under the collar, Lusi aimed her weapon. Bang! One screamed and fell down on the ground. Quickly another bullet was inserted in the barrel. Aim. Pull the trigger. Bang! Another one fell with a hole in his head. Scared to death two henchmen ran to their horses. One bullet hit the nape of his neck. Another one managed to run ten horse steps. He was thrown to death from his horse that ran to jump over the fences. There was still one who tried to save himself by lying down and getting closer to the gunfire. He threw his machete at the female shooter who was disappointed to see the scattered bullets and asked for some time to pick them up.

Lusi instinctively felt a sharp object floating, and Lusi dodged it swiftly. But this one villain was too close for a shotgun that took time to refill. Without any weapon Lusi could only escape to the coconut field. Perhaps the trunks of trees that grew close to each other could protect her. (Mangunwijaya, 2019b, p. 153)

Lusi Lindri is a member of the *Trinisat Kenya*, a group of female bodyguards dedicated to protect the King of Mataram, thus she has the access to a gun, an exceptional weapon for a Javanese soldier in the seventeenth century Java. Holding the gun, Lusi Lindri does not hesitate to kill the villains; a trait that is not stereotyped of women's character, even today's women. In short, Lusi Lindri is shown as a strong and tough woman, just like Rara Mendut and Genduk Duku. The main characters' strength and toughness also represent their independence. They are not afraid to make their own decisions and take action of the decision they make.

The girl power quality, furthermore, is shown through the verbal expressions of the main characters' thought and mind. Rara Mendut expresses her desire to be free by stating it verbally at the time she was asked to dance by Tumenggung Wiraguna; a request submitted through the intercession of Nyai Ajeng. At the time, Rara Mendut said unequivocally that she was willing to dance as long as she was returned to her mother's house.

"Can you dance, Mendut?" Ni Semangka directly intercepted the question that could jeopardize everything, "Ooooh, forgive me, she can't, Bendara Ayu Ajeng. Den Rara is a beach girl who has not stayed long in the region of Pati." Mendut protested fiercely, "I can!"

"Can you?" Nyai Ajeng wondered mixed with disappointment.

"On one condition."

...

"After I feel satisfied to see around in this Mataram, I asked to be returned to my mother's house." (Mangunwijaya, 2019, p. 98)

Rara Mendut's candor surprises Nyai Ajeng because as the spoils of war, Rara Mendut has lost her rights as a free woman. In short, she cannot request to be free because she has already belonged to the winner of the war. Even so, Rara Mendut boldly revealed her desire.

When Rara Mendut often dares to express her opinion in public, Genduk Duku is more timid in expressing her ideas. Genduk Duku tends to express her unusual ideas in private conversations. In a conversation between Genduk Duku and Bendara Eyang Pahitmadu, the sister of Tumenggung Wiraguna, about women and their dreams, Genduk Duku argues about the difficulties faced by the women to reach their dreams.

"But Duku is afraid when she is told to look at the gloomy gray."

"Fear means that you still love your life, you stand by to defend your life. Most importantly, what is the conclusion that usually arises from fear?"

"Run for example, Bendara Eyang?"

"Fainting can be a choice too. Sick. Or..."

"Or kick it to crush, Bendara Eyang?"

"That's impossible, Nduk. ..." (Mangunwijaya, 2019a, p. 156)

The different choice of actions chosen by Genduk Duku and Pahitmadu shows their different approach to overcome fear in reaching their dreams. Genduk Duku's choice of "run" and "kick it to crush" implies her more aggressive and active approach to escape the fear, while Pahitmadu's choice of "faint" and "sick" shows her more passive approach. Another example of Genduk Duku's opinions is when she has a conversation with her husband, Slamet on the confusion ensues among the wives of Tumenggung Wiraguna over the attempt to free Tejarukmi, one of Tumenggung Wiraguna's wives who is kidnapped by the crown prince, Raden Mas Jibus.

"Why do they have to argue like that? Is Wiraguna as a man, moreover, the Commander-in-Chief of Mataram cannot take care of his own wife?" asked Duku annoyed.

"I do not understand either. Maybe he should be careful with the king."

"Then he told his women to get into the trouble and he gets the benefit? Yes, that's how it is, that's how it is."

In the quotation, Genduk Duku condemns Tumenggung Wiraguna's choice to use his wives' power and way to release the kidnapped wife. Genduk Duku is in the opinion that Tumenggung Wiraguna is a foul character because he chooses to appear innocent in front of the King by sacrificing his other wives' fate.

2. Stereotypical Women

While the main characters in the trilogy are the exceptional women, the female supporting characters in the trilogy are the contrast. The women such as Ni Semangka, Arumardi, Tejarukmi, Nyi Ageng, Bendara Eyang Pahitmadu, Nyi Dalem Panjang Mas, Nyi Pinundi, and even the Queen Mother are represented in the way that fit the stereotypical representation of women, especially Javanese women. In the Javanese patriarchal culture, Asmarani (2016) mentions that there are many terms that make women inferior to men which have been embedded in the mindset of Javanese society. The Javanese term that wife as "*kanca wingking*"—literally translated as the friend in the back—means that women are placed as friends in managing the household, especially taking care of children, cooking, washing and others. Another term is that women should have the ability to "*manak, macak, masak*"—giving birth, dressing up, cooking—which means that women must get pregnant and give children, must be good at dressing up and taking care of themselves as well as the family's honor, and should be able to provide and cook for the family. Women have a role and status in society as expected

by their culture. For example, women should be immaculate, graceful, obedient, passive, and attentive to others. Women who are desired by the culture are women who are good at managing the household, supporting the husband's career, being obedient and staying loyal even though the husbands are having affairs.

In the trilogy, what (Javanese) women are expected to be is well-summarized by Ni Semangka, Rara Mendut's chaperone. As recalled in the conversation between Genduk Duku and Arumardi, Ni Semangka categories women into three categories (Mangunwijaya, 2019a, p. 187) The first one is *wanita jamang mustaka*, women as accessories, the defender of the husband's dignity and power, the second one is *wanita guling gulung*, women as sexual partners, and the last one is *wanita sri sadana*, women as friends or companions. Meanwhile, Ni Sekethi, a maid of Arumardi—one of the wives of Wiraguna—mentions the functions of women, "Our duty, women, is to stay beautiful and attractive, to adorn this world with all the pleasures we can offer (Mangunwijaya, 2019a, p. 258)."

Women as the defender of the husband's dignity and power are represented by Nyai Ajeng, the principal wife of Tumenggung Wiraguna. When Nyai Ajeng learns that her husband gets trouble because he lusts for Rara Mendut who rejects him constantly, she tries to persuade her husband to stop disgracing himself.

Nyai Ajeng looked up and now really begged, full of responsibility, as the representative of the nobles who felt obliged to keep the dignity of the husband and the country, "Women like Mendut, my master, please forgive me, should really not live in the castle.

"You don't like her?"

"For a woman, whether they like it or not, it does not matter. The only thing that Nyai Ajeng keeps is: the name of Wiraguna whom I highly honor. (Mangunwijaya, 2019c, p. 113)

The reason she does the persuasion is not because she is jealous of Rara Mendut but she cares about the dignity of her husband and his power. She states her standpoint when she is asked by the Tumenggung himself.

"Are you jealous, Nyai Ajeng?"

"Proof of deep love," and she smiled, half-suing half-requesting. (Mangunwijaya, 2019c, p. 111)

Nyai Ajeng's response to her husband's question implies that jealousy is not a feeling that a woman can use as a reason to start a conflict with the husband. Jealousy is like contradicting the values she learns "from the cultural education that the Javanese women must be faithful (Mangunwijaya, 2019c, p. 89)." In the trilogy, Nyai Ajeng's faithfulness toward her husband is wrapped in her act of surrender. In the Javanese language, the act of surrender is called *sumarah* which is like its English counterpart, is an act of faith usually connected with salvation in religion when a person trusts God and follow God's will. In the trilogy, as a good Javanese woman, Nyai Ajeng practices this act.

Nyai Ajeng straitened her back again, and sat with her legs folded under with the intent of surrendering she starts to wipe and dry her husband's wet body with her scarf again. Her heart sang Maskumambang. No, there's no need for her to be jealous of Mendut. It's just right that a man is spoiled by many women. (Mangunwijaya, 2019c, p. 111)

The act of surrender is also shown by Arumardi, one of the wives of Tumenggung Wiraguna. She surrenders herself to God and gives up her own desires, "Arumardi herself had run out of energy to fight for the inheritance rights and lived in the luxury of the castle (Mangunwijaya, 2019c, p. 136). The novel shows that Arumardi puts her husband's wish before her own even when she disagrees with her husband's idea, "Not agreeing, but serving loyally. ... No, Arumardi already surrenders, wherever possible to live the fate of Kumbakarna (Mangunwijaya, 2019a, p. 127)." Kumbakarna is a character in Ramayana epic, the brother of Ravana—the evil King. In Ramayana, Kumbakarna keeps on fighting

for his brother and kills the enemies even though he knows that his brother is the wrong one in the war. By saying that she is the Kumbakarna, Arumardi implies that although she knows that her husband is wrong, she will always support him nonetheless. She supports her husband sincerely because she has surrendered. Arumardi's act of surrender takes its climax when she received the news that the new King releases the decree that Tumenggung Wiraguna must be killed. The killing of Wiraguna will be followed by the killing of his whole household members—wives, children, and servants. Upon receiving the news, instead of hurrying to escape, Arumardi acts passively and calmly.

Without haste Princess Arumardi who was threatened with danger came out of the pool while still wearing her wet cloth she sat by the pool, holding the hand of the sad news' bearer tightly. Looking sad but crafting what looks like a smile, Princess Arumardi looked into the trees around the pool that had just been exposed to the first rays of the new morning. Then she said gently, ... (Mangunwijaya, 2019a, p. 260)

It is only after Lusi Lindri, the main character in the trilogy, plans Arumardi's escape does she run away from the Wiragunan castle and escapes the death.

The act of surrender implies modesty, a value that includes the avoidance toward improper and indecent behavior and manner. By practicing the acts of surrender, the women will not put forward their individual self and desires, but the good for others. The modesty is often expressed in the verbal communication with other people. One of the examples of modesty in communication is represented in Nyai Ajeng's conversation with the Mataram king, Sultan Agung.

"You are called Nyai Ajeng..."

"... Ten thousand sorry, Sire. It is not appropriate for me to admit..."

"It is okay because it is one of your king's gifts to your husband who has done so much."

"Too great a gift, your majesty."

"It is fitting that a King of Mataram should have given great things."

"I should have refused. It is only because his majesty's command is too great that I humbly uses it as a sign of loyalty that seeps into my bone marrow." (Mangunwijaya, 2019c, p. 80)

The conversation shows that Nyai Ajeng practices the appropriate behavior expected by Javanese traditional cultural value; she is being modest. She puts herself as a person unworthy to receive the King's gift while at the same time she admits that she has no power to refuse the gift even if she wants to.

In addition to Nyai Ajeng and Arumardi, the stereotype of the seventeenth century Java women is represented by Tejarukmi, the youngest wife of Tumenggung Wiraguna in the second novel of the trilogy, *Genduk Duku*. Tejarukmi is described as a divine beauty yet docile, "Ah, precisely in the face that shows fear and beauty as that, the appeal is more enchanting. Beauty that needs protection, beauty that asks for protection (Mangunwijaya, 2019a, p. 96)," Tejarukmi's beauty becomes her misfortune. Because of her beauty, Tejarukmi in her very early age is kept by Tumenggung Wiraguna to be taken as his wife after she reaches her age of marriage. Unfortunately, the crown prince also wants her. Instead of openly challenge Wiraguna, the crown prince attempts to make sexual approaches in the several occasions they meet and even kidnap Tejarukmi. As a woman, Tejarukmi does not have her own say in this situation. On the one hand, she is obliged to serve the crown prince when she is wanted because, of course, it is the crown prince who asks for her company. But on the other hand, she should not be tainted or else she will be a disgrace for the house of Wiraguna.

And Duku only heard the voice of a woman, presumably very young, who cried "Tejarukmi does not want to do it, and surely Tejarukmi will be punished if Kanjeng Tumenggung knows. But how to reject it, Mbok Arumardi, he's the crown prince..." (Mangunwijaya, 2019a, p. 93)

...

Later in the evening, Mbok Ayu. He wants to be invited to dinner here. And it was poor Tejarukmi who had to serve him... Ah, what should I do?" (Mangunwijaya, 2019a, p. 95)

Tejarukmi is tangled in the web of power conflict between her husband and the crown prince. She is treated like an inanimate object of desire yet in all the episodes of Tejarukmi's troubles, no one comes forward help her, not even her mighty and powerful husband. To make matter worse, unlike Rara Mendut who fights hard to challenge her misfortune even when she needs to pay it her life, Tejarukmi acts like a passive and a docile woman by crying or even fainting when she is supposed to fight. She does not do anything but submit herself to the situation. Tejarukmi is truly what Genduk Duku describes as, "a weave of gold threads of heaven, too smooth, too easily broken by the sharp wind from anywhere (Mangunwijaya, 2019a, p. 152).

Tejarukmi is not alone, the third novel of the trilogy, *Lusi Lindri*, tells about Nyi Dalem Panjang Mas who historically was one of Amangkurat I's wives bearing the name of Queen Malang. The novel recreates the time when Nyi Dalem Panjang Mas is taken to the King Palace after the death of her husband. It is suspected that her husband is killed because the king wants her to be his wife. In the novel, Nyi Dalem Panjang Mas is represented as docile, passive, and quiet as well.

Maybe that was also a pretext to stay away from Nyi Dalem Panjang Mas, who just sat back and daydreamt in the living room. Sometimes people could hear some strands of the miserable sad song lyrics that were usually accompanied puppetry performance. Her voice was melodious but sad and glum that made those who heard the tunes of this master of puppet's widow felt miserable and low spirited. (Mangunwijaya, 2019b, p. 148).

The quotation above shows Nyi Dalem Panjang Mas acts submissively. Even when she disagrees with what happens to her and her husband, she does not do anything but submits to the will of others.

D. Conclusion

In conclusion, there are two types of women represented in the trilogy of Rara Mendut, Genduk Duku, and Lusi Lindri. The first type of women is the unconventional women of the seventeenth century Java. They are strong, tough, free, independent, and expressive. These qualities are represented by the main characters in the trilogy—Rara Mendut, Genduk Duku and Lusi Lindri. In the theory of feminism, these women best represents the concept of girl power. The second type of women is the stereotypical women of the seventeenth century Java. These women are faithful, docile, and modest. In order to be faithful and modest, they practice the acts of surrender. The stereotypical women in the trilogy are represented by the female supporting characters such as Nyai Ajeng, Arumardi, Tejarukmi and Nyi Dalem Panjang Mas. The different representations of women in the trilogy can be seen as a way to criticize the patriarchal society, especially that of seventeenth century Java that undermines women's role and ability.

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