

## WOMAN SUPPORTING ETHICS IN INDONESIA (The Ethical Analysis of Islamic Sufism of Queen Kalinyamat in Java, Indonesia)

Nur Said

### ABSTRACT

The gender mainstreaming movement requires cultural awareness to make it happen. This paper discusses how the role of the Queen Kalinyamat and what is the spirit of ethics Sufism through *tapa wuda* (naked asceticism) in finding solutions in facing the social and political conflict with the other political group that does not one vision at the time of the Sultanate of Demak (Jepara) in Java, Indonesia. With the post-structuralism semiotics approach the data obtained through observation and interview will be analyzed critically. The results of this research show that the heroic ethos of the Queen Kalinyamat is shown her contra-colonial attitude as in sending her war fleet to Malacca to attack the Portuguese colonial in 1551 AD and 1574 AD. Therefore she was known to the Portuguese as *De Krange Dame* and *Rainha de Jepara senhora Poderosa e rica* (The Queen of Jepara, a rich and powerful woman). The Sufis interpret that the Queen Kalinyamat as "*bojo njero*" (inner/shadow wife) to boost the spirituality of the most common male *tharikat* (Sufism) to reach God. Therefore, *tapa wuda* is more defined as the process of seclusion in silence to find the true justice of the Just God.

Keywords: The Queen Kalinyamat, sufism gender, *tapa wuda*, Javanese women

### Introduction

The gender mainstreaming is still an important issue in various policies in Indonesia and even in the world. In contrary since the last few centuries the social relations between men and women have equal position and role in almost all aspects of life, such as in the political, social, economic, legal and art fields. In equality, the position and role of women may be higher or lower than men. Similarly, the position and role of men may be higher or lower than women. Equality is also what makes women in Old Java can move in the domestic as well as public sphere (Nastiti, 2016).

It can not be ignored that it still exists until now in a certain community in Java who consider that women are only fit a role in the domestic sphere as an impact of social patriarchal construction. In fact in the period of *kewalian* of the *Wali Sanga* (nine Islamic spracher in Java) about XVI century still met a number of women who run a successful role in the public sphere even managed to deliver harbor In Jepara as the world's trading center at the time. The Queen Kalinyamat one of female figures in public sphere in the north coast of Java that known as a heroic female warrior in south east Asia toward Maritime glory in Java. Even the Portuguese dubbed her as *De Krange Dame* (the brave woman) (Gustami, 2000: 100).

If Kartini in Java has been inspired the nation of Indonesia because of his services in the emancipation of women, despite the fact She herself became a victim of the traditionalism of Java, meanwhile the Queen Kalinyamat be the antithesis where she was able to break-establishment gait public space traditionally dominated by men even she managed to become a powerful queen Jepara. Therefore Diego de Conto, a Portuguese writer, as quoted by Said et al (2005; 2) Queen Kalinyamat dubbed as the "*Rainha de Jepara Senhora pederose e rica*" (Queen of Jepara, a woman who is very powerful).

The Queen Kalinyamat ordinary human remains that had also experienced adversity soul, especially when the lives of their beloved husband, Sultan Hadlirin who killed some time after the death of Sunan Prawoto, brother of Queen Kalinyamat by hand of Arya Penangsang due to mere political interests. Faced with this, Queen Kalinyamat protested against the injustices of the ruler represented by Arya Penangsang. Arsenic stimulus for Kalinyamat is the symbol of world greed (Said et al, 2005: 2)

As a form of protest against the greed Arya Penangsang the Queen Kalinyamat finally determined "ascetic naked" are by people around the popular with the *tapa wudo Sinjang rambut* (naked asceticism with long hair loose). They have not found consensus on the meaning of how hermitage Queen Kalinyamat that *mertapa awuwudha wonten ing redi Dana Raja, kang minangka tapih ramanipun kaore* as a real naked ascetic on the mountain of Danareja or just figuratively (Said, 2013: 111)..

This paper discusses how the role of the Queen Kalinyamat and what is the spirit of ethics Sufism through *tapa wuda* (naked asceticism) in finding solutions in facing the social and political conflict with the other political group that does not one vision at the time of the Sultanate of Demak (Jepara) in Java, Indonesia.

### Theoretical Framework

The presence of religion can not be separated from the answers to human efforts to find meaning and value in the reality of life. Everyone always has desire to hunt down the spiritual meaning in self and the environment, then humans are called spiritual beings or also known as homo religious (Armstrong, 1993: 14).

Hence the religious community in a social reality actually recognizes the existence of the sacred spiritual dimension (Eliade 1996: 158) or the so-called society as Sacred (Durkheim, 1996: 88). The behavior of Queen Kalinyamat, as the figure of the rulers of Jepara at that time, while being overwhelmed with grief, then do "*tapa wuda sinjang rambut*" that be controversial in

religious community in Java. In fact that issue has loaded the spiritual meaning of Sufism in Java. Moreover, Queen Kalinyamat in the socio-cultural structure of coastal communities at that time as a public figure that would be a reference behavior for the surrounding community. Indonesian society is influenced by three phenomena; Modernity, religion and culture of the ancestors. There are no modern, religious or pure cultures.

Therefore, Sufism ethics is always present in the spaces of human life as long as humans grow curiosity in finding meaning in the reality of their lives (Risakotta, 2002: 123). So Queen Kalinyamat as part of the ancestors of coastal communities, it turns out the behavior of *tapa wuda sinjang rambut* has spawned a variety of interpretation of Sufi ethics that wrestle in the cultural sign that so dynamic. All that can not be separated from the interests of imaging as a sign system in which it keeps a signifier as a material form and signified aspects as an "ideological" moral aspect (Barthes 1967: 41-48; Barthes 1983: 115 ). It was in this struggle that Sufistic ethic of Queen Kalinyamat was discussed in this research.

### Research Methods

This research combine post-structuralism and interpretive approaches. The post-structuralism approach emphasizes that the discovery of meaning is no longer limited only to certain texts, words, or sentences but also to how relationships between texts and cultural signs (Baker, 2005: 19). Medium interpretive approach treats culture as a meaning system. The basic assumption of this approach, culture needs to be understood semiotically, i.e. as web of significance or fabrics of meaning that embodied as symbols, so that analysis of culture must be interpretative (hermeneutic) in tracing that meaning (Geertz, 1973: 5).

The cultural phenomenon in this case is seen as a meaningful sign phenomenon that can be approached by two sides; As a system of signs and at the same time as signifying practices (Eco, 1979: 61). Semiotics in this case can be a form of deconstruction of the insights has been considered so thorough that it will be able to open themselves to new possibilities (Barthes, 1967).

While in data mining, it use observation technique, depth interview and documentation method which implemented according to nature of data. Then the collected data will be analyzed by post-structuralism approach i.e. semiotic approach supported until it can be understood how the symbolic interaction of phenomenon of behavior of Queen Kalinyamat especially related to the action of education in the form of *tapa wuda sinjang rambut* that play in power mechanism in giving expression and normative power Which gives rise to ethical and aesthetic awareness in the social and cultural relations of local communities.

### Result and Discussion

#### *The genealogy and social-cultural background of Queen Kalinyamat*

Queen Kalinyamat is an inspirational female figure in Java especially the period in the 16th century of Demak Sultanate, in Java. She was still a big family from the Sultanate of Demak.

According to the *Babad Tanah Jawi* as quoted by Masya (1991) told that Queen Kalinyamat besides having "blue blood" with the Sultanate of Demak also has ethnic roots of Tionghua. This can be traced from Raden Patah's marriage to the Chinese Princess who has six sons. The biggest one is a daughter of Raden Mas who later married with Prince Cirebon. Her siblings are 5 (five) people, all male: (1) Pangeran Sabrang Lor who will become Sultan Demak II or known as Raden Surya which is identical with Pati Unus (Penguasa Jepara), (2) Prince Sedo Lepen (Raden Mas Alit), (3) Prince Trenggono, (4) Raden Kanduruwan, (5) Raden Pamekas (Regional Gazette of Jepara No. 2 of 1989 D Series No. 1).

After Raden Patah who had the title of Sultan Demak I passed away, he was replaced by his son Prince Sabrang Lor (Pate Rodem Senior) who then held the title of Sultan Demak II. In the reign of between 2-3 years Prince Sabrang Lor finally died as well (1518-1521) which was later replaced by Sultan Trenggana (Pate Rodem Yuniar) who is titled Sultan Demak III. Actually, the right to replace is Prince Sedo Lepen, because he is the eldest brother. But because Prince Sedo Lepen has also died of being killed by Prince Prawata son of Sultan Trenggana. This is what later on impacted the revenge of Arya Penangsang against the offspring of Sultan Trenggono (Said, 2013: 109).

While Sultan Trenggana also has 6 (six) descendants; (3) Princess II (Retna Kencana), (4) Daughter III (Retna Mirah), (5) Daughter IV, (6) Daughter V. Retna Kencana in the genealogy is the Queen Kalinyamat we know today (Hayati, MS. Et al., 1991: 26-43; Said et al., 2005: 43-46). This version is more powerful and socialized in Jepara society down to the downstream. Even to show the greatness of Queen Kalinyamat as the "sacred woman" of the family of the king of the genealogy Queen Kalinyamat clearly and quite prominently installed in front of The sacred tomb of Kalinyamat Mantingan Jepara.

In the genealogy it is depicted that the Queen Kalinyamat had direct descendants with the founder of Sultanate Demak, Raden Patah through his son Sultan Trenggana. As it is known in history that the Sultanate of Demak is an influential Islamic empire spread Islam on the island of Java. Even his inheritance in the form of historical monument of Demak Grand Mosque as a symbol of Islam became the attraction of the pilgrims from various cities and even foreign countries.

It thus makes the image of Queen Kalinyamat as a woman who is very close to Islam both politically, socially and culturally. This image of Islam is still reinforced by the presence of Mantingan Mosque which is loaded with ornaments of carved art of high value. This mosque is now known as Sultan Hadiri's Astana Mosque in Mantingan Jepara. In addition to the tomb of Queen Kalinyamat, there are a number of big names between Sultan Hadiri who is none other than her own husband, besides with the position of the tomb of Queen Kalinyamat and R. Abdul Jalil known as Sunan Jepara which by Sufi visitors known with Shaykh Siti Djenar.

There is also the tomb of Raden Ayu Prodobinabar (son of Sunan Kudus), the second wife of Sultan Hadiri; Tomb of Patih Cie Wie Gwan and wife known as carving artist in Jepara; The grave of Senopati Abdurrahman and his wife; And his three children. But the figure of Queen Kalinyamat still get a "special place" in the eyes of the pilgrims in the complex of the tomb.

The grandeur of Queen Kalinyamat's name in the society of Jepara and the pilgrims has drowned its real name. In some literatures that refer to "Babad Tanah Jawa", her original name was Retna Kencana. While referring to "Hikayat Hasanuddin" from Banten her nickname was Ratu Arya Jepara. While the information from the Secretary of the Tomb of Queen Kalinyamat is also known as Raden Ayu Wuryani (Said et al, 2005: A. Masya, 1991: 13-15).

#### *Leadership ethic of Queen Kalinyamat*

One of the greatness of Queen Kalinyamat so popularizing her image as a powerful and wealthy leader is her leadership achievement in Jepara in the XVI century. It is always campaigned by stakeholders especially by Jepara District Government to take the spirit of greatness and patriotism for the present context. In various "Lembaran Daerah Regency of Dati II Jepara" or official books of Jepara Government always bring up and accentuate achievement of power of Queen Kalinyamat systematically. His efforts can be through the official ceremony of Jepara Day, the media/Local Magazine Gelora Kartini, and ini *Open Luwur* ritual in the burial complex of Queen Kalinyamat and others (Said, 2013: 110).

Nevertheless the story of the crisis in Demak involving Queen Kalinyamat is also inevitable. The crisis began with the death of Sultan Trenggono (Sultan Demak II) on a military expedition in 1546 in Panarukan, East Java. Instead his son Sunan Prawoto as Sultan Demak IV, but his reign did not last long because Prince Prawoto became the victim of the murder of Duke Jipang Panolan, Aryo Penangsang.

Aryo Penangsang act is a form of revenge for the murder of Prince Sedo Lepen, Raden Mas Alit, by the envoy of Prince Prawoto. It also simultaneously fulfilled his ambition to seize the throne of the Sultanate Demak. The next assassination target is the son-in-law of Sultan Trenggono, Prince Hadiwijaya (Jaka Tingkir or Mas Karebet) from Pajang, although this evil intention can ultimately fail. To strengthen his ambition Aryo Penangsang also finish off Prince Hadliri, the husband of Queen Kalinyamat after he faces Sunan Kudus with his wife.

The murder of her brother and her husband is what caused Ratu Kalinyamat to do "*tapa*" in the hills of Danaraja near Keling, now known as Sonder, Tulakan, Keling, Jepara, Central Java. Her acts will not be ended before Duke Aryo Penangsang is killed. The story of the practice of Ratu Kalinyamat is popular in Jepara society with *tapa wuda sinjang rambut* which gives multi interpretation from various community from political elite, religious elite (*tharikat*) or in lay society which will be discussed specially in other part (Said, 2013: 116).

This assassination attempt by Aryo Penangsang proved to be a "support" from Sunan Kudus, although the dispute was finally won by the allies of Queen Kalinyamat and Prince Hadiwijaya of Pajang with the murder of Aryo Penangsang by the adopted son of Prince Hadiwijaya namely Danang Sutawijaya. Danang Sutawijaya is what eventually became the forerunner to the establishment of the Islamic Mataram Kingdom. The incident killed Aryo Penangsang this happened in 1549 and this opportunity is used by allies Queen Kalinyamat to crown Queen Kalinyamat as ruler of Jepara. This moment of coronation is marked by *candra sengkala "Trus Karya Tataning Bumi"* or on 10 April 1549.

In the reign of Queen Kalinyamat, Jepara known as a bustling commercial airport and is a prosperous region, *gemah ripah loh jinawi* (prosperous country). Queen Kalinyamat is known to have the soul of patriotism and contra to all forms of colonialism. This is evidenced by the sending of her war fleet to Malacca to attack the Portuguese in 1551 and 1574.

It is on this achievement that the official books published by the local government strengthen it with various supporting data including various statements of the Portuguese who imply her amazement. For example about the impression of the Portuguese for the courage of Queen Kalinyamat so they call the queen as "*De Krange Dame*" (a brave woman). Likewise the admiration of De Couto, a Portuguese writer in his book "Da Asia" was also raised by referring to Queen Kalinyamat as "*Rainha de Jepara senhora Poderosa e rice*" (Queen Jepara, a rich and powerful woman).

This is understandable because the war fleet sent by Queen Kalinyamat to Malacca involves nearly 40 boats with about 5,000 soldiers, despite the failure. On a ground attack aimed at attacking a Portuguese fortress, the Kalinyamat invasions also failed to break the Portuguese army. The more tragic leadership of the Kalinyamat warriors was also murdered so that "*es e cris cris guarnacido de ouro*" (sword stabbing and kris adorned with gold) fell into the hands of the Portuguese. With this fact eventually the soldiers returned to the boat and continued the battle at sea. In this event, nearly 2,000 Kalinyamat warriors died in this quite heroic battle.

Nevertheless, his patriotic spirit never faded and remained smoldering the invaders. It is told that 24 years later in October 1574, Queen Kalinyamat sent a military fleet back to Malacca which was much larger, consisting of 300 ships with 15,000 troops. The second military fleet was led by "*Regedor Principal de Seu Reyno*" (the most important businessman in the kingdom) called "*Quilimo*" which is supposedly the nickname of "*Kyai Demak*". This second war - quoting historian De Couto - ended with political negotiations and negotiations. But the Portuguese claim was too heavy to find an agreement. As a result the Portuguese seized six ships filled with food ingredients, Kalinyamat troops finally decided to retreat back to Jepara.

The more tragic the leader of Kalinyamat's soldiers was killed so that the special sword and kris adorned with gold fell into the hands of the Portuguese. With this fact eventually the soldiers returned to the boat and continued the battle at sea. In this event, nearly 2,000 Kalinyamat warriors died in this quite heroic battle (Hayati, 1991: 50-53; Said et al., 2005: 58-59).

The history and story of Queen Kalinyamat has been communicated systemically by society of Jepara especially by local government. In this case the people of Jepara have succeeded in making a history that can amaze the public through communication strategies. Queen Kalinyamat in history and the story mentioned above is part of the way people communicate in finding and capturing the authenticity of her role. People use signs by choosing, combining and expressing these signs to generate a certain meaning (signifying practice) and expressing themselves for what happened to Queen Kalinyamat. So the Queen Kalinyamat which was originally "determined" as a historical event becomes determined in mythical system. Historical events such as these are no longer understood merely as historical but mythical.

At this point there has been a dehistoricization process of appointing a mythical power to uproot the historical status of concepts and forms about the Queen Kalinyamat. At the same time the process of naturalization also takes place because naturalization is a mythical machine (semiotic) to produce unlimited essences (Barthes, 1983: 142). So there is a tug and a free fight that goes on dialectically between the existing sign system and the freedom of people to choose and use it according to the personal or group needs of a certain community that clearly presupposes the existence of the effect (naturalizing effect). "Natural" is the ultimate experience in a myth in which it reflects ideology.

#### *Sufism of Queen Kalinyamat*

As mentioned earlier that, among the Queen Kalinyamat's most controversial issue is her ascetic behavior known as *tapa wuda sinjang rambut*. The insecurity of Queen Kalinyamat who decides "asceticism" is recorded in folklore through the following Pangkur tembang;

"Nimas Ratu Kalinyamat tilar temple,  
Mratapa aneng wukir,  
Tapa wuda sinjang hair,  
Aneng wukir Donorojo,  
Aprasapa nora tapih-tapihan ingsun,  
Yen tan antuk adiling Hyang,  
Patine sedulur mami "  
(Masya, 1991: 24; Prasetyo, tt: 11)

The song depicts the vow of Queen Kalinyamat, after Sunan Prawata her brother and Sultan Hadlirin, her husband, killed by Arya Penangsang from the Duchy of Jipang, under the territory of Demak Sultanate after the fall of Sultan Trenggana.

The mighty woman is then "*tillar wisma*" (leaving homestead), to meditate on *wukir* mount, Danaraja, Jepara. Before obtaining God's justice, i.e. the death of the "death-kill law" on Arya Penangsang, she will still "*tapa wuda sinjang rambut*" take off her clothes and cover on her body only with loose hair.

Observing the content of the text contained in the song Pangkur above seems to be part of the literary work because in it found the textual meaning that is the meaning resulting from the interaction of parts of the text with each other and put as far as possible the referential meaning, so it is possible the connotation and activation of ambivalence to Revives the symbolic character of literature (Kleden, 2004: 7-8).

The Pangkur song depicts the quest for Queen Kalinyamat's justice over the tyranny that befell her because her brother, Sunan Prawata and her beloved husband, Sultan Hadlirin died of the power-hungry Arya Penangsang greed. The phrase in the song Pangkur "*tapa wuda sinjang rambut*" has a denotative meaning of religion, connotative to the ambivalence.

Pangkur traditional song in its position as a literature will have at least 3 (three) functions; (1) Giving knowledge of reality is called a function of *mathesis* or a new area of knowledge, (2) Presenting something that can not be presented is called a function of *memesis*, (3) Turning the sign (to act sign) or called Function of semiosis (Sunardi, 1992: 242-243).

Thus through the song Pangkur above the reader will be able to: (1) Capture the reality *tapa brata* Queen Kalinyamat as a new territory that can be known even with heterogeneous interpretation, (2) Presenting and re-realizing spirit and patriotism Queen Kalinyamat though its presence will not be exactly In the context of Queen Kalinyamat present in history or story space, (3) Placing *tapa brata* phenomena as sign phenomenon inseparable from existence of signifier and signified.

Not yet known who is actually the original author of the song Pangkur. The absence of authors in the pangkur text is not a fundamental issue. This is precisely according to Barthes will be born "critical readers" who demand the death of the author or the death of the authority of the meaning of the text that is considered as a source of final meaning. Even if there is the author, the author's voice is lost ("dead") at the same time the appearance of the text (Barthes 1975: 27).

Among some Sufi communities of the *Naqsyabandiyah Thariqat*, *Khalidiyah* and *Mujaddidiyah* groups in Jepara regard Queen Kalinyamat as *bojo njero* (inner/shadow wife). *Bojo njero* usually involves women as a representation to boost the spirituality of the Wali Sanga or the most common male toward to God. This is as Ibn Al Arabi when experiencing the "spiritual ecstasy" of his

incarnation as if to look at the beautiful woman in front of the Ka'aba so as to encourage the lust of his spirituality to meet God (Said, 2013: 117).

It is meant as a vehicle (*wasilah*) to deliver the *salik* to meet the Lord. According to Sufis the word "Kalinyamat" comes from the Arabic, which means "the sentence *shahadah*". The statement of the *shahada* is the first of the five pillars of Islam. Thus the *shahada* is the most important pillar in Islam. For this reason, the term "Kalinyamat" among Sufis is the symbol of the core of Islam so that among them the Queen Kalinyamat is the "spiritual teacher" of some Sufi communities in Jepara who will lead her to God (Said et al., 2005: 79).

Therefore, the interpretation of Sufi groups, as recognized by KH Nur al-Din Amin, "*tapa wuda*" in the sense of "naked" as a sign of abandoning everything (all world affairs) and then only towards one purpose that is towards Allah Almighty. "*Tapa wuda*" is understood to be the spiritual escape of Queen Kalinyamat after being confronted with worldly anxiety in the form of royal affairs, the murder of her beloved brother and husband, greed and so on (Said et al., 2005: 79-80).

This in turn has placed the Queen Kalinyamat as the "spiritual teacher" or at least the admiration of the Jepara society towards Queen Kalinyamat, and they have made it a *da'wah* strategy by incorporating the flow of *thariqat* in Javanese perspective, so it is no longer pure Naqsyabandiyah, Khalidiyah and Mujaddidiyah. The trick is to include elements of local culture (the popularity of Ratu Kalinyamat), then wrapped with Islamic values through the teachings of *tharikat* (Said, 2013: 117)

Putting Queen Kalinyamat as a "spiritual teacher" in Sufi life in Jepara becomes a unique phenomenon even though it is still in a very limited community. It can only be caught for those who are able to understand and contemplate with cleanliness and clean mind. Moreover, the teachings of Sufi Ratu Kalinyamat in most existing books have never been revealed.

Queen Kalinyamat has actually provided a philosophy of life known as the secret letters of "Alif" as the teachings of high level *Tawheed*. The secret teachings of the Alif-oriented also be reflected in monumental in Arabic writing at the entrance gate of Mantingan and Ratu Kalinyamat mosque complex. This *gupura* became the "identity monument" which is proud of Jepara people. It reads "*ashhadu an lâ ilâha illâh*" (I testify that there is no god but Allah).

Only the limited community of certain people is able to discover and conclude that Queen Kalinyamat has a high level of Sufism. It is as described by KH. Masrukhan, the guard of the complex of the Hermitage of the Queen Kalinyamat, Sonder where she approached her sage in Sonder, she sought a place that was completely silent and could support her contemplation toward the Holy One. Until one day Queen Kalinyamat *Aso* (from Javanese meaning "rest") and *Semende* (from Javanese meaning "lean"), then the famous area of Sonder located in Tulakan Keling Jepara (Said et al, 2005: 82). In this Sonder Ratu Kalinyamat feel fit with the environment and its mythic atmosphere until finally do hermitage or among Sufi known as *kholwat*.

Before seclusion to God in Sonder the Queen Kalinyamat washed herself both insider and outsider by taking water from the sacred River in the area for a wash and doing a "big bath". In taking this water Queen Kalinyamat said a certain kind of mantra (Said et al, 2005: 82):

*"Sakdurungi Allah Ta'ala gawe earth pitu, Allah Ta'ala gawe heaven pitu Allah nurunake Letter Alif. Wujute Alif Nurullah ya Nur Muhamad kang ngebai jogat royo manjing ono ing jiwo rogo Lailaha illallah Muhamadurrasulullah "*

(Before Allah created the seven earths, Allah created the seven heavens, then lowered the Alif Letters. His Being is the Light of Allah and the Light of Muhammad (Messenger of Allah) that fills the universe possess in my soul, There is no God but only Allah, Prophet Muhammad is messenger of Allah)

The quote above shows there is a very deep secret of the letters *Alif*. The *alif* letters when it is sounded "A" if it sounds like "I" if it sounds "U" so it reads "A, I, U" which becomes a kind of acronym that means "*aku iki urip*" (I am alive). Since human has a life, as a consequence will return to the one who gives life (*inna lillâhi wa inna ilaihi rajiûn*), in fact man belongs to God and only to Him will return (Said et al., 2005: 83).

The secret of the letter "*Alif*" has also been used by RMP Sosrokartono, brother of RA Kartini who is known to have spiritual depth so that it becomes a medium of treatment against various diseases with additional water content. For Sosrokartono the letters "Alif" is the symbol "Allah" which to get to Him through *caturmurti*, ie the union of the four physiologies of the human soul: thoughts, feelings, words and deeds. The unity of the four human souls is also referred to as the "reality" (Java: *kasunyatan*) which is later infused with the letter "Alif" (1) in the form of a natural line without any addition (Ciptoprawiro, 1991: 13; Ali, 1966: Said, 2013: 119).

Further, Ciptoprawiro (1991: 13) explains that in the world of Western philosophy, the "reality" which involves the union of the four human souls is called "*waarheid*", which a human being describes as standing naked. So if the Queen Kalinyamat in pleading justice to the Creator by way of *tapa wuda sinjang rambut* in this perspective also finds its relevance as an effort to find the way of *caturmurti* to arrive at "*kasunyatan*" which is none other than Allah, the Most Just.

## Conclusions

The above discussion finds some conclusions that Javanese traditionalism which tends to patriarchy is to place men as the ultimate authority figure which in social system tends to demand female subordination cannot be generalized as the appearance of figure of Queen Kalinyamat in coastal Java that show strength and heroism both in family and power As queen in Sultane

Jepara. The heroic ethos of Queen Kalinyamat is shown her contra-colonial attitude as in sending her war fleet to Malacca to attack the Portuguese in 1551 and 1574 so that he was known to the Portuguese as *Rainha de Jepara senhora Poderosa e rice* (Ratu Jepara, a rich and powerful woman).

The Sufis interpret the Queen Kalinyamat as "*bojo njero*" (inner or shadow wife) to boost the spirituality of the most common male *tharikat* to reach God. Therefore, *tapa wuda* (naked asceticism) is more defined as the process of seclusion in silence to find the true justice of the Just Allah. So the spiritual process of Queen Kalinyamat is also known as "Alif" without any addition as God's symbol. To get to Him is achieved through *caturmurti*, ie the union of the four human soul physiology that is: thoughts, feelings, words and deeds. This requires a vacuum of the soul (naked) which then only filled the *mahabbah* (love) and *taqarrub* (closer) to Allah.

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Nur Said

*The State College on Islamic Studies;*

*Sekolah Tinggi Agama Islam Negeri (STAIN) Kudus, Jawa Tengah, Indonesia*

*Email: nursaid@stainkudus.ac.id*