

BINARY OPPOSITION AND MULTICULTURALISM SHOWN IN THE STRUGGLE OF MATARAM KINGDOM POWER DURING REIGN OF AMANGKURAT I

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ABSTRACT

This research aims to learn a potential and a struggle of the Chinese in clash of power during Amangkurat I (1646-1677) reign. The Chinese role was represented by Rara Oyi and her parents, Ki and Nyi Mangun. Literature study is done by applying binary opposition which is part of Post Colonialism theory. Analysis is done by showing evidences related to Binary opposition, which are good versus bad, man versus woman, powerful versus powerless, majority versus minority, oppressor and oppressed, rich versus poor, and love versus hate. It can be concluded that all aspects of binary oppositios and multiculturalism are presented clearly in Rembulan Ungu novel written by Bondan Nusantara.

Keywords: *binary opposition, power struggle, Mataram kingdom, Amangkurat I*

ABSTRAK

Penelitian ini bertujuan untuk mendapatkan pembelajaran yang diperoleh dari perjuangan bangsa China selama pemerintahan Amangkurat I (1646-1677). Kelompok minoritas China diwakili oleh Rara Oyi, dan orangtuanya, yaitu Ki dan Nyi Mangun. Penelitian ini menggunakan studi pustaka dengan menerapkan post-kolonial teori, khususnya Binary opposition, meliputi kebaikan lawan keburukan, peran pria lawan wanita, kelompok kuat lawan kelompok lemah, kelompok mayoritas lawan minoritas, penindas lawan yang ditindas, kaya lawan miskin, dan cinta lawan benci. Simpulan yang dapat ditarik adalah bahwa semua aspek binary opposition dan multikultural dapat tergambar dengan jelas di novel Rembulan Ungu karya Bondan Nusantara.

Kata kunci: *binary opposition, perjuangan kekuasaan, kerajaan Mataram, Amangkurat I*

INTRODUCTION

Chinese people in Java Island have existed before the arrival of the Kubilai Khan troops which attacked Kartanegara of Singosari (1280-1367). Since then, they have become part of Java citizen. In the beginning of the settlement, they were merchants, farmers, and not involved in the regime that governed Java. Along with the time, some of them achieved good positions in the government.

The role of Chinese people in the regime in Java can also be seen during the reign of Amangkurat I (1646-1677) who involved the Chinese in the clash of his power. In *Rembulan Ungu* Bondan put the position of Oyi, the Chinese girl who was the coming mistress of the Sultan, as the important role in the clash of Amangkurat I and his own son Adipati Anom. The coming of Oyi actually was to replace the position of “Ratu Malang” the most beloved mistress of Amangkurat I who died.

Oyi is the daughter of Oei Ma Oen who made friend with Jaka Pekik, helping Sultan Agung to attack Dutch in Batavia. They won. Pekik was given the position in Surabaya and married with Ajeng Pandansari, the relative of Sultan, while Ma Oen, becoming Ki Mangun, got a position in Banyuwangi.

Oyi was brought to Mataram in order to replace the position as the beloved mistress. She was educated as a good mistress who was able to sing in Javanese and to please the Sultan in the proper Javanese tradition. However, before Oyi was seen by the Sultan, Adipati Anom, the son of Amangkurat I saw her first and they fell in love. Sultan knew this and tested the loyalty of his son by ordering him to kill Oyi. Oyi who knew that Adipati Anom hesitated to kill her, ran into him who was holding a “keris” (Javanese traditional weapon which is wavy double-bladed dagger), and sacrificed herself for her lover.

The characters in *Rembulan Ungu* are analyzed to find out how the Chinese took roles in clash of power in Mataram during Amangkurat I. Further, the study elaborates the binary opposition depicted through mainly the Chinese characters as a negotiating means to cope with the power problems.

The study only focuses on major characters in Bondan Nusantara’s *Rembulan Ungu*, they are Rara Oyi, Ki Mangun, Amangkurat I, Adipati Anom, and Pangeran Pekik who involved in the clash of the power during Amangkurat I.

The goal of this research is to learn a potential and struggle of the Chinese in clash of power during Amangkurat I (1646-1677). This study is also expected to contribute to the awareness of our national reality of multiculturalism, especially the Chinese role, which became undeniable realities in the progress of our national identity formation and strengths.

The theoretical background begins with the history of Amangkurat I. When Sultan Agung, the well-known and powerful King of Mataram passed away, he appointed his son, Raden Mas Sayidin to be his successor. In 1645 he was promoted to be the Mataram King entitled Susuhunan Ing Alaga. Then, in 1646 he got his formal coronation and his name was changed to Kanjeng Susuhunan Prabu Amangkurat Agung, meaning a person who was able to manage the power and land. Finally, the writer could assume that the meaning of the King’s name was not in line with people’s expectations.

It was in contrary with his father, Sultan Agung, who had attacked VOC (Dutch Colonial Company) for two times. Amangkurat I was decided to join VOC for economy and political purposes. Not just having company with VOC, Amangkurat I also showed other decision that was totally

different with his Father, the late Sultan Agung. He murdered some people who did not seem agreed to his policy, for example his father in law, Pangeran Pekik, from Surabaya who had seized Rara Oyi for his son, Pangeran Adipati Anom. Amangkurat I also closed ports, destroyed ships in coastal cities. Amangkurat I decided to move the former capital of Mataram, Karta, a palace built from wood, to the new capital city in Plered which was built from the red-bricks layer. The moving to the new palace at Plered was rioted by the rebellion of Raden Mas Alit, his younger brother. Raden Mas Alit did not agree to his brother's policy in killing the senior persons in his palace, and his decision was supported by the moslem leaders at that time. Finally Raden Mas Alit died together with 5.000 people who were assassinated in the palace yard. Surely, Amangkurat I did not inherit his father's kindness, wisdom, and heroism, instead of indulging his personal emotion.

De Graaf, the writer of Babad Tanah Djawi commented that Amangkurat's wills were against the culture. He played his sadistic actions so that the rules of the country became ruined. The Mataram kingdom that had been developed by his father was ruined by the uncontrolled deeds of his son.

Barraclough and Stone (1989, p.176) stated that in 1671 Amangkurat I led the ruler by doing harsh policies. He sought Dutch assistance against the rebels that attacked his palace. In his sickness he ran away to Japara, but he was robbed by people who did not know him. Finally in 1677, he passed away in poor condition in Tegalwangi.

Amangkurat I also practiced polygamy. Apparently, the reason is only for the sake of his pleasure. Amangkurat I had fought with his own son, Raden Rahmat, or Adipati Anom who had a love affair with a girl who would be taken as his wife, Rara Oyi,. Finally, he asked his son to kill Rara Oyi, so that neither one of them would marry her.

Rara Oyi, a small village girl had become the victim of culture. Without her permission, her father easily gave her to a king to be married. It could be because Oyi's father was either afraid to the King or wanted to climb into higher society by being the King's father-in-law. Rara Oyi was loved by the man who was a son of the King who would promote her to be his wife. And, she did not think that there were too many victims that might be beyond her expectation.

Based on the story, it is indicated that the East people has long been marginalized and trivialized through the universalism of the Western norms and standards through Edward Said's *Orientalism* (1978), pointing critically to the dominating way practiced by the West within Eurocentric discourse. This is clearly seen in the following review by three postcolonial thinkers, Bill Ashcroft, Gareth Griffiths and Helen Tiffin:

“Edward Said's Orientalism examines the ways in which Eurocentrism not only influences and alters, but actually produces other cultures. Orientalism is 'a way of coming to terms with the orient that is based on the orient's special place in European western experience' (1978: 1) or 'the western style for dominating, restructuring and having authority over the orient' (3). This authority is, in Said's view, a product of a systematic 'discipline' by which European culture was able to construct and manage the Orient during the post-Enlightenment period” (Ashcroft, et al., 2007).

The underestimating way of representing the East as “the other” has been depicted obviously through the binary oppositions, especially through literary and art works where the East has been described as mostly negative: lazy, stupid, exotic, mystical, terrorizing, weak, irrational, and so on. On the other hand, the West is pictured as just the opposite. The following quotation shows biased representation of the East traits and qualities:

“Orientalism was an extended critique of Western representations of the Orient that had, Said argued, depicted the East as exhibiting cultural traits and qualities that were fundamentally different from, indeed opposite to, the West. Orientalists portrayed the East as the West's weak and irrational 'other', a shadowy reverse mirror image of a vigorous and reasonable occident. Far from offering a 'real'

image, Orientalist discourse, Said controversially claimed, was a construction, which placed the 'orient' in a discourse that repeatedly expressed and reinforced unequal power relations between the West and the East" (Chew and Richards, 2010).

Another dominant thinking from Said is related to the idea of cultural and civilization mixtures of different entities. This idea has much developed later by another post-colonial thinker Hommi K. Bhabha. Said's basic idea is outlined as followed, excerpted from his book *Culture and Imperialism*:

"This is preposterous, since one of the great advances in modern cultural theory is the realization, almost universally acknowledged, that cultures are hybrid and heterogeneous and, as I argued in Culture and Imperialism, that cultures and civilizations are so interrelated and interdependent as to beggar any unitary or simply delineated description of their individuality". (Said, 2003)

METHOD

This study is presented qualitatively based on library research. Media used is a novel entitled *Rembulan Ungu* by Bondan Nusantara. The theories of Post-colonialism especially Binary opposition is applied. Analysis is done by analysing the minor Chinese characters, which are Rara Oyi, her father Ma Oen, and her mother Yin Ma to the Binary Opposition theory. The history of the Chinese during Amangkurat I (1646-177) and the clash of the power is gathered in order to find out the role of the Chinese characters in the novel.

RESULTS AND DISCUSSION

The binary shown in this novel are good versus bad, man versus woman, powerful versus powerless, rich versus poor, as well as love versus hate.

Good versus Bad

Good versus bad in the novel was presented as follows. The good person was represented by Wirareja family, who took care of Oyi as their own daughter. When Oyi was ordered to come to Amangkurat I, Nyai Wirareja felt pity to Oyi that the girl became the mistress of the greedy king, (Nusantara, 2011: 355-356). Here, Nyai Wirareja shows her quality as a good person. She loved Oyi as her own daughter, and she did not let her go to Amangkurat I as his mistress, because she knew that Oyi would not become happy. She was afraid that Oyi would have miserable life with Amangkurat.

Nyai Wirareja knew that Amangkurat was a bad person and treated people whom he disliked very badly. Eventhough Wirareja and his wife did all good things to Amangkurat, he slapped Wirareja in the face when Amangkurat knew that Oyi was in love with Adipati Anom. (Nusantara, 2011: 424).

Amangkurat is not a grateful person. He did not know how to thank the people who were loyal and worked for him. Wirareja and his wife are loyal to Amangkurat, but he did not treat them well. He also humiliated Wirareja in front of many people.

Another binary of good and bad is shown through the existence of Panjalu and Sekar Pandan in one side versus Suragedug and his friends on the other side. Panjalu and Sekar Pandan were good people, while later were considered as bad people (Nusantara, 2011, 148).

Man versus Woman

The binary between man versus woman was presented in the following evidences. As a wife, Yin Ma does not agree with her husband's decision. But what makes her sad the most is her position as common person who cannot reject the King's will (Nusantara, 2011: 113).

The binary is shown here when Yin Ma as a common person had to let her daughter go as directed by Jaka Pekik. Her position as a wife is not the same as her husband. She does not dare to say no, although she does not agree with his husband to send their daughter to Mataram to serve Amangkurat I as his mistress.

Brought to Mataram, Oyi was projected to substitute Ratu Malang, the late beloved mistress of Amangkurat I. She told Adipati Anom when he asked her who she was and what she was actually doing in the house of Wirareja, that she would be the mistress of Amangkurat. (Nusantara, 2011: 247).

Here, as an ordinary woman during the era of Amangkurat I, Oyi was considered powerless than man. She was used as an amusement of the ruler. She is considered as one of the ruler's properties. She cannot say no when she disagrees with something.

Not only the ordinary women who are considered the powerless, but also the aristocrat woman, like Ratu Batang who is treated badly by the man (Amangkurat I). When Amangkurat I knew that Ratu Malang died, he suspected Ratu Batang and her parents collaborated to kill his beloved mistress. He threatened Ratu Batang to have a death penalty if she was proven to poison Ratu Malang. (Nusantara, 2011: 157).

Amangkurat I was so powerful and mean to women that she did not love. She only loved Ratu Malang, his beloved mistress, and he considered Ratu Batang as the killer of his beloved mistress because of her jealousy. That was the reason why he threatened Ratu Batang and her parents to have a death penalty.

The binary of man versus woman is also shown through Nyai Dubruk and her son Wirapatra. Wirapatra did not show his respect to Nyai Dubruk. He did not love her although she loved him so much. And, because of Nyai Dubruk's loyalty to Amangkurat I, Wirapatra got a good position in Mataram Kingdom (Nusantara, 2011: 350).

There is no good relation between Wirapatra and Nyai Dubruk. The mother tried hard to make his son happy and successful. She did everything to her son but her son did not love her. Wirapatra thought that Nyai Dubruk loved Amangkurat more than him.

In fact, there is a unique relation between Nyai Dubruk and Amangkurat. Although Amangkurat was not her own son. Since taking care of Amangkurat I since he was a baby, Nyai Dubruk loved him as her own son. When Amangkurat's mistress passed away, he did not let her be buried. He only wanted to be with the mistress. Finally, he let her go after Nyai Dubruk told Amangkurat that it was not good for him to act weird like that one. (Nusantara, 2011: 54-57).

Amangkurat loved his mistress so much that it makes him crazy. He did something illogically and uncontrolled. He did not want to do anything except accompanying the dead body of his mistress. He let his mistress go after Nyai Dubruk sadly told Amangkurat that as a Mataram ruler, it was not good to moan for a long time for his late mistress. Nyai Dubruk persuaded him to be a ruler who acted logically and had a dignity and did not do any fool things.

Powerful versus Powerless

The binary of powerful versus powerless can be divided into colonizer and colonized, Javanese and non Javanese, as well as the oppressor and oppressed, as follows.

The Binary of colonizer and colonized is illustrated as follows. Having less power than Jaka Pekik, Ma Oen and his family had to obey the order of the ruler, here represented by Jaka Pekik, in the name of Amangkurat I. Ma Oen told his wife that he actually knew his wife's sadness, but he felt that Oyi could deal with her new life more happily. He said sorry to his wife as sending Oyi to Mataram, but Oyi's joining Mataram ruler would be written in Javanese history of power (Nusantara, 2011: 115-6).

Here, it is clearly shown that Ma Oen is colonized by the ruler, Jaka Pekik. Jaka Pekik had an idea to substitute Ratu malang, the late mistress of Amangkurat I, with Oyi, the only child of Ma Oen. Ma Oen cannot say anything except obeying the order of Jaka Pekik. Ma Oen feels that Jaka Pekik has given them everything: position and power in Banyuwangi. So it is the time for Jaka Pekik to show his loyalty to Amangkurat I, although it sacrifices his own family.

As the daughter of Ma Oen, Rara Oyi is also colonized. When she was brought to Mataram to live in the house of Wirareja before becoming the mistress of Amangkurat I, she had to learn how to eat, write, and dance. In the training of dancing given by Nyai Wirareja, she could not concentrate because she always remembered about her hometown, Banyuwangi. Many times Nyai Wirareja asked her to repeat the dance taught by her, Oyi always looked sad. (Nusantara, 2011: 279).

Oyi felt that she was being used since she was powerless. She was brought to Mataram not because of her own willing. She was sent to Amangkurat as part of his father loyalty to the ruler, and she could not say no to his father's decision.

Becoming a powerless person forces Oyi not to speak frankly about herself. Moreover she was trained as a Javanese aristocrat woman. She expressed her condition through her song lyrics sent to Adipati Anom. Reading that lyric, Adipati Anom realized how hard to become Oyi who was forced to become his father's mistress. She was brought from Banyuwangi, far away from Mataram, separated from her parents, alienated from environment, then her right was limited. All of these reasons were only for Amangkurat's amusement (Nusantara, 2011: 305).

Oyi did not dare to speak or write frankly. What she could do was writing what she feels through lyrics. If she spoke the truth, she would be assassinated by Amangkurat because she was considered disloyal to the ruler.

Javanese as majority versus non Javanese as minority is illustrated as follows. The majority here is represented by the Javanese, as the ruler and as common people. On the contrary, the minority is represented by Ma Oen and his family. Before living in Banyuwangi with his family, Ma Oen had come to Surabaya twice a week when he had been a sailor. He had many friends, from common people to officer. Those people (the native/Javanese) always called him as Ki Mangun; maybe because of their tongue which was difficult to pronounce a Chinese name (Nusantara, 2011: 57).

The first binary of the majority and the minority is shown through the relation between the Javanese—from common people to officer—and Ma Oen as a Chinese. Both of them have a good relation although Ma Oen is the minority. Moreover Ma Oen is considered as part of the Javanese. Then, he is given the Javanese name, Ki Mangun.

The second binary is shown through Javanese versus the people from Madura. Mataram Kingdom was helped by people from many ethnics, for example people from Madura. However, Amangkurat with his stupidity asked the Dutch to maintain his power. (Nusantara, 2011: 256).

Before Amangkurat was crowned as the ruler of Mataram Kingdom, the kingdom was supported by people from many ethnics, but Amangkurat did not treat them well. Moreover he always came to the Dutch to help him to rule the kingdom. Then the people from Madura such as Trunajaya rebelled against Amangkurat.

The third binary is shown through the relation of the Javanese with people from Makassar, Karaeng Galengsong. Karaeng Galengsong, who was an ex-commander in war of Sultan Hasanuddin, hid from the Dutch. (Nusantara, 2011: 257). Karaeng Galengsong was accepted well by the Javanese. They had a good relation, When Karaeng Galengsong robbed the ship of the Dutch, then he distributed to Javanese people and some became the supply for war.

Oppressor and Oppressed binary opposition is shown by the following evidences. Oyi cried and felt frightened when she was brought to the house of Wirareja as ordered by Amangkurat I. Many times she shouted to call the name of Panjalu, someone who was considered as her adopted brother. (Nusantara, 2011: 156). Oyi's frightened feeling and her cried show Oyi's being oppressed. First, she is forced to bring to Amangkurat I is not based on her willing, but as part of her family sacrifice to the ruler. Oyi, who is still very young, shouts to show that she is actually depressed with her condition.

On the other hand, when Amangkurat I looked at the face of Oyi, who was very similar to Ratu Malang, he realized that both looked the same, and Amangkurat I could not hide his passion and love to Oyi. In fact, Oyi was brought to Mataram because of the idea of Ratu Wandan and Jaka Pekik, the parents-in-law of Amangkurat and the parents of Ratu Batang. They were afraid if the position of Ratu Batang was taken by Ratu Malang, the late mistress of Amangkurat I who was considered being poisoned. (Nusantara, 2011: 156-7).

Amangkurat I as the oppressor here was very mean and powerful. He could do everything he wanted to the common people. He suspected Ratu Wandan and Jaka Pekik as people who poisoned Ratu Malang, her beloved mistress. He thought so because he felt that the parents of Ratu Batang were afraid if their daughter did not have a position as the first lady, and substituted by Ratu Malang. It also means that the position of Adipati Anom, the son of Ratu Batang, is being threatened. Moreover, Amangkurat said that he would kill anybody who killed his late mistress.

Actually Amangkurat I did not want to meet Ratu Wandan and Jaka Pekik, those who were considered as the killer of his late mistress. After Nyi Dubruk, his nanny, spoke to him, he allowed them to meet him in *Imogiri* graveyard, a cemetery for the family of Mataram ruler. Amangkurat I wanted them to swear that they were loyal to him and he ordered them to kiss his feet (Nusantara, 2011: 158).

As a powerful person, the ruler of Mataram, Amangkurat I can do anything he wants, including asking his parents-in-law to kiss his feet to show their loyalty. When they did as what he wanted, his anger to them vanished. Moreover, when he knew that there was a girl from Banyuwangi who was similar to his late mistress, Ratu Malang, he was very happy.

Oyi, who was projected to be the beloved mistress of Amangkurat felt that she was being alienated. In Wirareja's house she had a beautiful clean room, but she felt that she was like the bird in a cage. The room was the cage which limited her freedom. As a human being, Oyi had right to whom she loved, but she questioned how her parents and her adopted brother sent her to an old man, Amangkurat I, the ruler of Mataram (Nusantara, 2011: 168-9).

Oyi felt depressed when she thought about her parents and adopted brother, Panjalu, who let her be taken as the coming mistress of Amangkurat I. She is oppressed here, and it can be shown through the metaphor which compares her room in Wirareja's house with the cage of a bird. Although she is given a beautiful and clean room, she feels that she is alienated from the environment. She does not have freedom.

Rich versus Poor

The richness of Amangkurat I was shown when he built a new palace. People wondered why he had to build a new palace, because the palace where he lived in was still in good condition. In fact, some of the buildings were wrecked because of the earthquake. Amangkurat I asked Ki Reksawana to find out wood of good quality for his palace (Nusantara, 2011: 85). This condition shows that Amangkurat is rich. Although the condition of his palace is not bad, he wants to build a new palace, with good quality material, such as wood. He wants the person who knows about wood, choose the best and the oldest wood to build his new palace.

Compared to other people, Amangkurat I was rich but he could not control his money. His son, Puger, knew about it. Actually he did not agree when his father borrowed some money from the foreign traders, because he had to pay the interest. That was not charity (Nusantara, 2011: 338). Puger, the son of Amangkurat I knows that his father likes to borrow some money from the foreign traders. The money given is not for free. He is afraid that the money becomes the trouble for his father, because Amangkurat has to pay the interest.

Another rich condition is represented by the noble, and poor is represented by common people. It can be seen when Danupaya and Panjalu passed the street in their way to do the order of Adipati Anom to go to the palace where Adipati Anom lived. A long the way to go to the palace, they saw the children and the farmers who looked unhealthy. They could not eat because of the famine. Crying, the children asked for food for the mother. When they saw a carriage coming, they approached it and asked for charity. They looked disappointed when the passengers of the carriage did not give them anything (Nusantara, 2011: 465)

Here, the binary of rich and poor is shown through the condition of the noble and the poor. The poor cannot eat because of the famine. They have to work hard in order to be able to eat. Even the poor beg for the noble. The poor assumes that the passengers of the carriage are the noble, but they do not give them money. The poor asks money to buy food.

The second binary is proven through the dialog of the soldiers who talk about the condition of their family. One of the soldiers said that they did not have to involve with the problem of the noble. They were lucky if they could eat rice in the town, not like their relatives in the village who ate sweet potatoes (Nusantara, 2011: 467).

It can be seen how miserable the condition of common people during the reign of Amangkurat I. Even they cannot eat rice. Rice is the representation of good economy. When there is no rice, it means that the condition of economy is not good. Eating sweet potatoes is an alternative because the people do not have rice since it is very expensive.

It is different from the condition of the noble. They could always get the rice by corrupting the rice given to the ruler. It happened because there was no supervision from the ruler. The corrupted rice is then given to the foreign trader to be sold. The seller, on the other hand, because they had to pay some incentive to the officer, they had to increase the price of the rice. Eventually, only the rich could buy the rice. (Nusantara, 2011: 467).

The noble does not care about the condition of the people. Without being supervised, they can corrupt the rice which is actually given to the ruler as the tax. The sellers also take part in the bad condition of economy. They cannot do anything except increasing the price of the rice because of the bribery. When the price of the rice is high only those who have money can buy it. In this condition only the rich or the noble who can buy the money. The common people, who do not have money, have to eat alternative food such as sweet potato or cassava.

Love versus Hate

Lover opposite to hate indicates some evidences in the novel. The first love shown in the novel is the love of Amangkurat I to his beloved mistress Ratu Malang. He loved her so much, even when she died, he accompanied her dead body for days. Amangkurat I tried to find out the cause of his mistress' death. He suspected everybody, included his parents-in-law, Ratu Wandan and Jaka Pekik, and his wife, Ratu Batang (Nusantara, 2011: 54-55). Amangkurat I could not face the reality that his beloved mistress already died. He hugged the dead body of his mistress and did not let her go to be buried. He also swore that he would kill whoever poisoned his mistress and made her die.

Nyai Dubruk, the nanny of Amangkurat I since he was a baby, told him to let the mistress go. She said it was not good for the ruler as Amangkurat I to moan for days, and not good for his health. Nyai Dubruk loved Amangkurat I so much and took care of him just as her own son. (Nusantara, 2011: 55). The love of Nyai Dubruk makes Amangkurat I realize that he must not be sad forever. He, as the ruler, cannot be seen weak in front of his people. Amangkurat I respects Nyai Dubruk and only Nyai Dubruk who can convince her to let he mistress be buried. He loves Nyai Dubruk as his own mother.

On the other hand, the only son of Nyai Dubruk, Wirapatra, did not love her. Wirapatra thought that Nyai Dubruk did not love him, and only loved her husband. Her husband, Wiguna, was the father of Wirapatra, but he did not know it. (Nusantara, 2011: 350). Without knowing that Wiguna was his own father, he thought that Nyai Dubruk only loved her husband not him. Nyai Dubruk always thought about Wirapatra, tried to get the position for her son in the palace, but basically Wirapatra still hated his mother.

Another love and hate relation is shown through Adipati Anom and Oyi versus Amangkurat I. Although knowing that Oyi was the prepared to be the next mistress of his father, Adipati Anom dared to make affair with her. When Amangkurat I knew it, he was very angry. He yelled and called the name of Adipati Anom. (Nusantara, 2011: 488). Oyi and Adipati Anom loves each other. They know that they break the rule. The son of Amangkurat I supposes not to have love affair with the mistress of his father. When knowing about their love affair, Amangkurat I is very angry and asked them to come to him.

In the palace, Oyi was humiliated because she was put in the cage, similar to the cage for wild animal. Previously no one knew who was inside it. When the cage was opened, Adipati Anom was shocked because Oyi was in it. (Nusantara, 2011: 489).

Here, Oyi sacrifices herself in the name of love to Adipati Anom. Amangkurat I wants to prove his son's loyalty to him in front of the people. He puts Adipati Anom in dilemma whether to prove his loyalty to his father or to love Oyi. Amangkurat I asked Adipati Anom to show his loyalty to him by killing Oyi at that time. Adipati Anom was panicked. He cried and asked for mercy many times because he could not do what was ordered by his father, killing his lover, Oyi (Nusantara, 2011: 489).

Adipati Anom is not an independent person as well self-confident person. He is a coward, he cannot accept the consequence of his action. When he is asked to show his loyalty by killing Oyi or being sent to a forest called Lipuro, he can only cry and cannot choose one of the two options. Because of her love to Adipati Anom, Oyi did not want him to be humiliated. She pitied him because he could not choose one of the two options. Without waiting too long, Oyi committed suicide by stabbing herself to the 'keris' (Javanese weapon) held by Adipati Anom. (Nusantara, 2011: 497).

Actually Adipati Anom is given two choices, and he can choose to be sent to Lipura if he loves Oyi, but he does not choose one of them. Oyi, on the other hand, to prove her love to Adipati Anom, cannot stand anymore. She killed herself by coming to the weapon held by Adipati Anom.

CONCLUSION

Rembulan Ungu, a novel By Bondan Nusantara, tells a lot about post colonialism especially binary oppositions. Binaries shown in this novel are about good versus bad; man versus woman; powerful versus powerless which is explained more to colonizer and colonized, Javanese as majority versus non Javanese as minority, oppressor and oppressed; rich versus poor as well as love versus hate

Good versus bad is when Nyai Wirareja shows her quality as a good person versus her son Wirapatra who is a bad guy; Oyi as a good person versus Amangkurat who is not a grateful person; the existence of Panjalu, Sekar Pandan in the good side and Suragedug and his friends on the bad side.

Man versus woman can be seen when Yin Ma did not dare to say no, although she did not agree with her husband to send Oyi to become the mistress of Amangkurat. The hate of Amangkurat to his wife Ratu Batang and the hate of Wirapatra to his mother Nyai Dubruk also shows the bad relation of man and woman.

Binary of powerful versus powerless can be categorized into colonizer and colonized, Javanese as majority versus non Javanese as minority, oppress versus oppressed as well as rich versus poor. Firstly, in colonizer and colonized is shown in Ma Oen as being less powerful than Jaka Pekik. Secondly, Javanese as majority versus non Javanese as minority is represented to the existence of Javanese as majority and Chinese, people from Madura as well as Makassar as the minority. Thirdly, oppressor and oppressed is shown in Amangkurat versus Oyi, Ratu Wandan and Jaka Pekik on the other side. The last is rich versus poor that can be seen in the condition of Amangkurat and the noble versus the common Javanese people. Although the condition of his palace is not bad, he wanted to build a new palace, with good quality material, such as wood. The condition of the noble is the same as Amangkurat that they liked to corrupt and collect the money. The common people on the other hand were in poor condition that they had difficulty to eat proper food.

In love versus hate, it is shown that Amangkurat loved her late beloved mistress, Ratu Malang. As the opposite, he hated Oyi and Adipati Anom because of their love affair. In fact, Oyi was prepared to be the mistress of Amangkurat to substitute Ratu Malang. Amangkurat also hated his wife, Ratu Batang, his parents in law Ratu Wandan and Jaka Pekik as their conspiracy to poison Ratu Malang and to make Oyi met Adipati Anom. Another love and hate relation is between Nyai Dubruk and Wirapatra, his son. Wirapatra thought that Nyai Dubruk did not love him, and only loved her husband, but actually she loved her son very much.

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