
**Srikandi life fragments transformation
in *Panah Asmara Srikandi* and *Kekasih Musim Gugur* novels**

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ABSTRACT

One of the wayang (traditional Javanese puppetry) stories that continues to be explored by local and national Indonesian writers for storytelling is the tale of Srikandi. This research aims to identify the forms of transformation of Srikandi's life fragments in two contemporary Indonesian novels titled *Panah Asmara Srikandi* and *Kekasih Musim Gugur* using Julia Kristeva's intertextuality theory. This research is a qualitative descriptive study with data in the form of verbal symbols. The data were analysed using suprasegmental analysis and intertextual analysis methods. The research results indicate that (1) there is homology between Srikandi's transgender identity in the novel *Panah Asmara Srikandi* and Srikandi's bisexuality in *Kekasih Musim Gugur* with the character Bambang Kandihawa in the wayang narrative; (2) there are differences in the forms of transformation of Srikandi's life fragments in *Panah Asmara Srikandi* and *Kekasih Musim Gugur* due to differences in the authors' motives; (3) in *Panah Asmara Srikandi* which is an amplification of the wayang narrative and an affirmation of the author towards the wayang story, there is a process of transposition of the wayang text through transformation while retaining the story's conventions. Meanwhile, in *Kekasih Musim Gugur* which is an adaptation of the wayang narrative and a restoration by the author, there is a process of transposition of the wayang text through transformation by altering the story's conventions.

Keywords: Transformation, Srikandi, Kristeva's intertextuality, *Kekasih Musim Gugur*, *Panah Asmara Srikandi*

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INTRODUCTION

Darma (1995) asserted that the more national and international a writer's authorial orientation, the more likely he or she will have archetypal longings. Archetypal longing in this context is a form of the writers' longing for their respective cultures as one of the socio-cultural elements that help shape their character and identity. According to Darma (1995), as a writer's writing career soars nationally and internationally, he or she will increasingly dive into his or her cultural roots. This phenomenon of archetypal longing, in the last decade can be traced to the emergence of various works of modern Indonesian fiction as a result of the transformation of a number of old and oral literatures in the archipelago.

In the last ten years, quite a few local and national Indonesian writers have utilised old literature and oral literature as references for storytelling. One of the old pieces of literature that still enlivens Indonesia's modern literary repertoire is wayang stories. Wayang stories, especially wayang purwa, have continued to be explored by Indonesian writers, both local and national, up to the last decade to serve as a source of inspiration for their respective works. A number of fiction works that show this tendency include (1) *Kitab Omong Kosong* (Ajidarma, 2004); (2) *Antareja dan Antasena: Jalan Kematian Para Ksatria* (Amrih, 2006); (3) *Kalimataya: Pesona Gelar Raja Yudhistira* (Kresna, 2010); (4) *Panah Asmara Srikandi* (Haes, 2011); (5) *Amba* (Pamuntjak, 2012); (6) *Pulang* (Chudori, 2012); (7) *Rahvayana: Aku Lala Padamu* (Tedjo, 2014); (8) *Rahvayana: Ada yang Tiada* (Tedjo, 2015); (9) *Drupadi* (Ajidarma, 2017); (10) *Lakon Asmaraloka: Kisah-Kisah Asmara Dunia Pewayangan* (Seta, 2020); dan (11) *Kekasih Musim Gugur* (Pamuntjak, 2020).

Basically, the existence of wayang stories in modern Indonesian literature can be traced back to the 1950s. Nurgiyantoro, in a study entitled "*Wayang dalam Karya Fiksi Indonesia*" (2003), explained his findings on the wayang elements in a number of Indonesian literary works from the 1950s to the 1990s. According to Nurgiyantoro (2003:1), wayang art was first mentioned in the short story "Jatayu" by NH. Dini in the 1950s. However, the puppet elements in the short story are not yet functional. The intensive emergence of wayang stories and their transformation in Indonesian fiction was only seen in the 1970s, marked by the publication of the short story "Nostalgia" by Danarto which was based on the story of Abimanyu Gugur and the short story "Sri Sumarah" by Umar Khayam. After the publication of "Sri Sumarah", in the following years other works of fiction appeared as a result of the wayang stories transformation, such as the lyrical prose *Pengakuan Pariyem* (Suryadi, 1980); the novel *Burung-Burung Manyar* (Mangunwijaya, 1980); the fantasy novel *Anak Bajang Menggiring Angin* (Sindhunata, 1983); the novel *Canting* (Atmowiloto, 1986); the novel *Durga Umayi* (Mangunwijaya, 1991); and the novel *Para Priyayi* (Kayam, 1991).

As previously explained, the production of works originating from wayang stories did not stop until the 1990s. In the 2000s, there were names of Indonesian writers who used wayang stories as a source of storytelling inspiration. Some of them are Heru Haes and Laksmi Pamuntjak, two contemporary writers who were quite consistent in using wayang purwa stories as repertoire for a number of their fiction works. Heru Haes in his wayang novel series, namely *Dewa Ruci* (2011); *Panah Asmara Srikandi* (2011); and *Bhagawad Gita* (2017), rewriting the stories of a number of wayang characters according to their personal interpretations. Meanwhile, Laksmi Pamuntjak in her two contemporary novels entitled *Amba* (2012) and *Kekasih Musim Gugur* (2020) names her fictional characters by referring to wayang characters, such as Amba Kinanti, Bhisma Rasyad, Salwa Munir, and Srikandi Eilers. Apart from the names, the life stories of a number of fictional characters in the novel set in the modern era also have similarities with their life plots in the wayang universe.

Heru Haes in *Panah Asmara Srikandi* (2011) and Laksmi Pamuntjak in *Kekasih Musim Gugur* (2020) narrate the life story of the similar wayang character, namely Dewi Wara Srikandi. Srikandi or better known as Dewi Wara Srikandi is one of the female characters in wayang purwa. This figure had a big role in helping the Pandavas win the Bharatayudha war. In the wayang story, Srikandi is told as the only female warlord from the Pandavas who succeeded in killing Bhisma Dewabrata as the main force of the Kauravas. In the Indian epic Mahabharata—a baboon text of wayang stories, Srikandi (Sanskrit: *Śikhandī*) is known as an androgynous character. Srikandi was born as a woman, raised like a man, then became transgender after performing asceticism (Rajagopalachari, 2017: 31). However, the Srikandi transgender narrative was later composed by poets when the Mahabharata text reached Java. In the Javanese version of the Mahabharata, which later developed into wayang plays, Srikandi is constructed as a king's daughter with a beautiful face, chatty voice, and has masculine qualities. Although the depiction of Srikandi in wayang is different from the baboon text, there is an exclusive play entitled *Bambang Kandihawa* which appears to be an attempt by Javanese poets to accommodate the Indian version of the Mahabharata text. In general, the play *Bambang Kandihawa* tells the story of (1) the disguise of Dewi Wara Srikandi as a male knight named Bambang Kandihawa; (2) the exchange of genital between Dewi Wara Srikandi and Begawan Mintuna; (3) the marriage of Bambang Kandihawa to Dewi Durniti, (4) the birth of Bambang Kandihawa's child from his wife's womb; and (5) the return of Bambang Kandihawa to become Dewi Wara Srikandi.

The novel *Panah Asmara Srikandi* (hereinafter referred to as PAS) tells the story of Dewi Wara Srikandi's inner struggle when she has to choose to live confined as Arjuna's wife or live freely as a man. Haes in PAS uses the *sanggit* writing technique, he tends to rewrite the life story of Srikandi without separating from the original wayang play both in terms of plot structure, characterization and setting of the story. In PAS, it is told that Srikandi, who wanted to follow his instincts to become a man and marry Dewi Durniti, was continuously hunted and wanted to be killed by Arjuna. This novel ends with Srikandi's decision to become a man and Arjuna's forgiveness for his wife's choice. In contrast to PAS which is set in the wayang universe, the novel *Kekasih Musim Gugur* (hereinafter referred to as KMG) is set in modern life. KMG narrates the story of the chaotic life of Srikandi Eilers, an Indonesian female painter, who has bisexual tendencies. Laksmi Pamuntjak in this novel uses the technique of adapting a wayang play, she only borrows the name and characteristics of the typical Dewi Wara Srikandi to be transformed into the character Srikandi Eilers in her novel.

Based on the researchers' initial reading of the PAS and KMG novels, in these two novels were

found the fragments of Dewi Wara Srikandi's life story when she transformed into a male knight and exchanged her genital with a giant Brahmin. The depiction of the Srikandi character in these two novels is in line with the play *Bambang Kandihawa*, an exclusive play contained in the *Kempalan Serat Pedhalangan KGPAA Mangkunegara VII volume XVII*. The researchers assume that the novels PAS and KMG are the creative struggle results of the two writers with wayang stories which are socio-historical texts of Indonesian society. Both Heru and Laksmi reinterpreted the narrative about Dewi Wara Srikandi's genital change and her marriage to another woman in a wayang text, then transformed this text into their respective works of fiction. In order to avoid the only speculation, further analysis of these two novels is needed using Julia Kristeva's concept of intertextuality.

Intertextuality is a post-structuralist literary theory that pays attention to the intertwining of texts. The term intertextuality was first introduced by Julia Kristeva, then over time other thinkers emerged who developed the concept of this theory, such as Roland Barthes, Jonathan Culler, and Michael Riffaterre (Hariyono, 2020: 18). Roudiez stated that thus far, Kristeva's concept of intertextuality is often misunderstood (Kristeva, 1980: 15). Not a few researchers, especially from Indonesia, apply Kristeva's intertextuality to look for similarities and differences between two works created in different time periods (Nasri, 2017: 207-208). Works created earlier will be considered hypograms of later works. In other words, there is a tendency to look for influences between works. However, basically the intertextuality that Kristeva initiated in *Desire in Language: A Semiotic Approach to Literature and Art* (1980) does not talk about the influence of one author on another author or the influence of one literary work on another.

Kristeva's intertextuality views that in a text space there are several expressions taken from other texts, where these expressions intersect and neutralise each other (Kristeva, 1980: 36). Generally, there are two main concepts in Kristeva's intertextuality, namely (1) intertextuality is not juxtaposing two different works to then consider the earlier work as a hypogram of the later work and (2) intertextuality as a movement from one sign to another accompanied by new denotative articulation (pronunciation). According to Kristeva, every text is formed as a mosaic of quotations, absorption, and transformation from other texts (Culler, 1975: 163). Thus, the main focus of Kristeva's intertextuality is on the existence of other texts in a text space and their changes in form (transformation).

According to Kristeva (1980), the meaning of a text cannot be seen from itself, but can also be seen from other texts that surround it. To emphasise the double meaning of this text, Kristeva views the text or each component part as an ideologeme (Allen, 2003: 37). The concept of text as an ideologeme is determined through semiotic procedures. Kristeva's semiotic approach attempts to study texts as a composition of speech that has a double meaning, namely the meaning in the text itself and the meaning of the historical and social text (Allen, 2003:37).

Julia Kristeva considers a word to be the smallest or a minimal textual unit of a text. Kristeva (1980: 65-66) defines words as signifiers which have the status of mediators and regulators. As a mediator, the word connects the structural model to the cultural (historical) environment. As a regulator, words control mutations from diachronic to synchronic, such as the structure of literary texts. Therefore, the meaning of words in literary works is not fixed. In a literary text space (literary work) there will always be a continuous dialogue between the writer, reader, and the exterior text in the form of the previous cultural context. One word and another word intertwine to form a meaning. Kristeva calls interweaving or series of words utterances. Next, these utterances synthesise to form a certain pattern to become a text.

In the book *Desire in Language* in the chapter 'The Bounded Text', Kristeva also provides a special definition of text. According to Kristeva, text is a semiotic practice and a productivity (Allen, 2000: 36). As a semiotic practice, text is a synthesis of several utterances or speech patterns (Kristeva, 1980: 37). As a productivity, this means that (1) text in relation to language is redistributive (deconstructive-constructive); and (2) the text is a permutation of several texts or an intertextuality: in a text space several utterances are taken from other texts, intersect and neutralise one another (Kristeva, 1980: 36).

The production of text meaning occurs through intertextuality with the processes of opposition, transformation, and transposition (Kristeva in Nasri, 2015: 26). Opposition is defined as absolute opposition between two competitive groups that never get along, never complement each other, and can never be reconciled (Kristeva 1980: 47). Transposition is the transfer of one or more sign systems' position to another, followed by a new pronunciation and a new denotative position (Kristeva, 1980:

15). Meanwhile, transformation refers to the change from diachronic text to synchronic text through dialogue between words (Kristeva, 1980: 299). In this study, researchers only focused on the transformation domain.

Transposition is always closely related to the transformation process. Kristeva (1984: 59-60) states that intertextuality or transposition is understood as "the transition of one sign system to another" which involves "a change in thetic position - the destruction of the old position and the formation of a new one". A new text that is built is not necessarily built exactly the same as the textual unit of the previous text, but there is always a process of changing (transformation) and giving a new position which Kristeva calls a new thetic position (Allen, 2000: 53).

Regarding research on the transformation of wayang stories in modern literary works, this has previously been carried out by a number of academics. Several academics from Indonesia who have conducted studies in this field include, (1) Mashuri (2013) studying the deconstruction of wayang in the novel *Durga Umayi*; (2) Nurgiyantoro (2016) researched the transformation of wayang stories in the novels *Amba* by Laksmi Pamuntjak and *Pulang* by Leila S. Chudori; (3) Wibisono and Widowati (2018) studied the elements of wayang in the novel *Wisanggeni Sang Buronan* by Seno Gumira Ajidarma; and (4) Rokhmansyah and Nugroho (2019) examine the transformation model of the Sinta Obong chapter in Indonesian poetry.

Based on the researchers' exploration, so far the research on the KMG novel has also been carried out by a number of academics. From 2021 to 2023, there have been at least 3 studies on the KMG novel with different focuses, namely (1) research by Istiqamah and Anwari (2021) entitled "*Penokohan dan Citra Perempuan Pada Novel Kekasih Musim Gugur Karya Laksmi Pamuntjak*"; (2) research by Nafia et al. (2021) entitled "*Prinsip Idealistik pada Superego Tokoh Utama Novel Kekasih Musim Gugur Karya Laksmi Pamuntjak sebagai Wanita Kontemporer berdasarkan Teori Sigmund Freud*"; and (3) Nastikaputri's (2023) research entitled "*Ideologeme dalam Novel Kekasih Musim Gugur Karya Laksmi Pamuntjak*". Meanwhile, to date no research has been found on the novel *Panah Asmara Srikandi* by Heru Haes.

Referring to the literature review that has been carried out by the researchers, thus far no research has been found regarding the elements of puppetry in either the novel *Kekasih Musim Gugur* by Laksmi Pamuntjak or the novel *Panah Asmara Srikandi* by Heru Haes. Therefore, research on the transformation of fragments of the life of the wayang character Srikandi in the novels *Panah Asmara Srikandi* and *Kekasih Musim Gugur* is expected to add to the richness of previous research on Indonesian modern novels that originate from wayang stories.

The aim of this research is to examine the differences in the transformation of the Srikandi life fragment in the novel PAS and the novel KMG. Furthermore, the goal of this research is to reveal the meaning of the unification of masculine and feminine aspects presented by Heru Haes and Laksmi Pamuntjak through the character Srikandi in their respective novels. Nowadays, the unification of feminine and masculine aspects in an individual is often understood as a form of LGBTQ (lesbian, gay, bisexual, and queer). However, in the past, the unification of feminine and masculine aspects was related to spirituality, marked by the presence of the lingam-yoni symbol as a symbol of fertility. This research provides an alternative understanding of Heru Haes' novel PAS and Laksmi Pamuntjak's novel KMG that is not merely a discussion of bisexuality but also an archetype of the Srikandi story that is connected to spirituality.

METHOD

This research is a qualitative descriptive study with data in the form of verbal symbols. The primary data sources for this research are the novel *Panah Asmara Srikandi* (Haes, 2011) and the novel *Kekasih Musim Gugur* (Pamuntjak, 2020). Meanwhile, the secondary data sources for this research are journal articles, books and videos of wayang performances which contain narratives about the depiction of the Srikandi figure in Javanese wayang. The data was collected by using listening, reading and note-taking techniques. The researchers first read the PAS and KMG novels carefully. Next, researchers analysed data in the form of words, phrases, sentences, and paragraphs in primary data which were intertextual with secondary data.

The data were analysed using suprasegmental analysis and intertextual analysis methods. In intertextual studies, Kristeva (1980) offers two methods of analysis, namely (1) suprasegmental analysis which moves from within the text and (2) intertextual analysis which moves from outside the text.

RESULTS AND DISCUSSION

Based on an analysis of the transformation of Srikandi's life fragments in the PAS and KMG novels using Julia Kristeva's concept of intertextuality, differences in transformation were found between the two novels. Furthermore, researchers found a homology or similarity in origin between the PAS and KMG stories and the exclusive play entitled *Bambang Kandihawa*. This discussion begins with an analysis of the depiction of Srikandi in Javanese puppet plays, the depiction of Srikandi in the PAS novel, and the depiction of Srikandi Eilers in the KMG novel.

Bambang Kandihawa Play in Wayang Purwa

In the wayang purwa story, Srikandi is depicted as the second daughter of King Drupada and Dewi Gandawati from the Pancalaradya Kingdom (Suwandono et.al, 1991: 495). Srikandi was born as a woman, has a beautiful face, a chatty voice, but on the other hand also has male qualities. Srikandi's masculine nature is shown by her love of archery and *kaprawiran* exercises like most men.

The story of Srikandi life is written in *Kempalan Serat Padhalangan Ringgit Purwa K.G.P.A.A. Mangkunegara VII*. In this document, the story of Srikandi can be found in chapter XVI (16), XVII (17), and XXXI (31). In chapter XVI (16), the life story of Srikandi can be found in the plays of *Taman Maerakaca* and *Srikandi Maguru Manah* which narrate the story of Srikandi birth until her marriage to Arjuna. In chapter XVII (17), there are plays of *Kandihawa* dan *Nirbita* which contains fragments of Srikandi's life when he was practising as a man named Bambang Kandihawa. Meanwhile, in chapter XXXI (31) there is a play of *Bisma Lena* which contains the story of Srikandi's success in killing Bhisma when she was the Senopati or Pandawa warlord in the Bharatayuda War.

Srikandi is one of Arjuna's official wives who lives in Kasatriyan Madukara. In almost all wayang plays, apart from Srikandi being told to have male qualities, she is also told to be the only wife of Arjuna who has no children. In fact, in an exclusive play entitled *Bambang Kandihawa*, it is narrated that Srikandi underwent male behaviour and exchanged her genital with a giant brahmin to find Arjuna who was *murca* (disappeared) from Kasatriyan Madukara

The play of *Kandihawa* is contained in *Kempalan Serat Padhalangan Ringgit Purwa K.G.P.A.A. Mangkunegara VII chapter XVII* (1927). This *carangan* (wayang play that depart from the standard of Mahabarata or Ramayana stories) is classified as an exclusive play because it is quite rarely performed by puppeteers (Nastikaputri, 2023: 111). Based on the exploration, one of the legendary puppeteers performed the play *Kandihawa* was Ki Sudarman Ganda Darsana in the 1980s. Furthermore, in 2010 this play was re-performed by Ki Suroño Wiratmoko in the Cross Generation Puppeteer Gebyar event organised by RRI Surakarta with a variation of the play titled *Banjaran Niwata Kawaca*. In general, this play narrates the story of the incarnation of Dewi Wara Srikandi as a male knight after exchanging her genital with a giant Brahmin named Begawan Amintuna and his marriage to a daughter of King Dike resulting in the son Raden Nirbita (Niwata Kawaca).

Ulbricht (1972: 76) in his book entitled *Wayang Purwa Shadows of The Past* briefly writes the story of the *Kandihawa* play. After Srikandi met a male brahmin named Resi Mintuna and exchanged genitals with him, Srikandi then turned into a real man. She then assumed the name Bambang Kandihawa and helped King Dike to repel the enemies who attacked their country. As a reward, King Dike presented his daughter, Dewi Durniti, to Kandihawa. The two of them then got married and had *saresmi* (having husband-and-wife activities) until Dewi Durniti gave birth to a son named Nirbita (Niwatakawaca). Nevertheless, Durniti died after giving birth

Nirbita, who was bathed in magic water, immediately grew up and became an adult and advised her father to remarry. Kandihawa agreed, then sent Nirbita to Dwarawati to propose to Dewi Wara Sembadra. Dewi Wara Sembadra answered that before considering the proposal, she wanted the sacred Dewandaru tree. Nirbita was able to arrange it and Kandihawa went to Dwarawati to give the gift to Dewi Wara Sembadra personally. During the trip, Kandihawa met Resi Mintuna, who wanted to regain his virility at that time. After exchanging genitals with Resi Mintuna, Kandihawa turned into Dewi Wara Srikandi and returned to Ngamarta to become Arjuna's wife.

Transgendericity of Srikandi in the Novel Panah Asmara Srikandi

The novel entitled *Panah Asmara Srikandi* (PAS) by Haes transform *Bambang Kandihawa* play in the form of stories in Indonesian language. The PAS novel focuses on Srikandi's genital change (transgender) as a woman to become a man. A novel that simply retells the story of Srikandi's gender

change in the wayang purwa performance in a written form that is more concise and easier for the general public to digest.

Haes places wayang plays as they are, without changing the plot, social setting and story setting. Haes' addition only occurred in conveying expressive elements to add dramatic power to the writing. Thus, PAS can be seen as an amplification of wayang plays which have different expressive conventions compared to stories in performances.

Comparing the title PAS with the contents of Haes' novel, readers are likely to suspect Srikandi as a character who has a deviant sexual orientation. Because the sentence *Panah Asmara Srikandi* (Cupid's darts of Srikandi) contained in the title will give rise to the imagination of a female character named Srikandi who falls in love with a woman named Durniti. However, the PAS novel quite clearly limits the reader's imagination with the keyword on the book cover which reads "Spiritual Wayang Novel".

Changing gender identity or expression based on gender at birth, which is commonly called transgender in the Srikandi story, also has a spiritual motive. The turmoil of changing Srikandi's sexual orientation within PAS arose when Srikandi met Durniti.

*At the same time, she also perceived Dewi Durniti's spoiled attitude towards her as more than mere admiration. The teenage girl who had just bloomed was clearly in love with her. And Srikandi seemed to enjoy this. There was a strange feeling that made her heart flutter with joy, a feeling she had known before. Pink clouds and sunny afternoons, ... falling in love?
"Ah...I like Durniti? Do you like another woman?" Srikandi muttered to herself, scrutinising what she was feeling (Haes, 2011: 30–31).*

The turbulent feelings of Srikandi are what causes Srikandi to be upset about her gender identity. Her strange feeling of love for Dewi Durniti led her to walk until she arrived at Bharasdawhu, where Begawan Stuna lived.

In Begawan Stuna's hut, Srikandi expressed the strange feelings that she was experiencing. Srikandi argued by questioning the existence of God.

"Uncle Begawan, ... at first I doubted God's care. I think after creating us all according to God's own will. God then just leaves us in the care of natural law, and lets us grow wild there. But now I even doubt God's existence. Is it true that God really exists?" (Haes, 2011: 41).

Srikandi's question was responded to by Begawan Stuna as a process of rapid change in identity physically and mentally that Srikandi experienced (Haes, 2011: 43).

As told by Haes, Srikandi actually wanted to become a complete woman again. However, fate said otherwise. With her physical and mental conditions changing, all she has to do is wait for perfection, forcing Srikandi to accept what is happening within her. Therefore, Srikandi asked Begawan Stuna to perfect the destiny given to him by God. Begawan Stuna agreed to Srikandi's request. However, with the condition of asking permission from her parents, family and husband, namely Arjuna.

This condition was felt to be burdensome for Srikandi. Srikandi debated Begawan Stuna's requirements as in the following dialogue:

"Uncle, look at me. My thoughts, men's thoughts. My consciousness, male consciousness. My lust is the lust of men who want to make out with women. My chest too, is now a man's chest. My arms are also now male arms. My face is no longer the face it was yesterday. It was only this indistinct form of flesh beneath my stomach that prevented me from becoming truly a man" (Haes, 2011: 45–46).

Srikandi's objection to the conditions given by Begawan Stuna still does not change anything. The conditions given by Begawan Stuna must still be fulfilled.

"I cannot! Ask your husband for permission first. The husband is God's representative on earth. That's what religion says, right?" Stuna said (Haes, 2011: 46).

The dialogue between Srikandi and Begawan Stuna made Srikandi believe more in the existence of God, as in the following dialogue:

“Uncle, I'm a mess right now. I don't know for sure about religion and God. But what I believe is that this is the best, fair step that I have to take for my husband Arjuna and I. But at least let me have the chance to feel like a man even for a moment, because I feel like that's who I really am. How about it, Uncle?” (ibid)

In the end, Srikandi carried out the conditions given by Begawan Stuna to ask Arjuna's permission so that Srikandi could complete her gender change and fulfil her strange desire to fall in love with Dewi Durniti.

Bisexuality of Srikandi Eilers in the Novel Kekasih Musim Gugur

Kekasih Musim Gugur (KMG) appears to be Laksmi Pamuntjak's reflection on the life story of the Srikandi character in Wayang Purwa. This contemporary novel, set in modern life in Berlin and Jakarta, tells the story of the controversial life of Srikandi Eilers (Siri), a fine arts artist from Indonesia, whose work was rejected in her home country because it was considered to violate morals.

The main conflict in KMG's novel is the push and pull of Srikandi Eilers' solo exhibition of the work *Man and Woman: Reconfigured* in the form of a statue of a woman with a penis and a man with a vagina. The exhibition, which was scheduled to be held in Jakarta, was indicated by a number of mass organisations and certain political parties as a form of support for the existence of LGBTQ (Lesbian, Gay, Bisexual, Transgender and Queer) people in Indonesia.

Basically, the statue *Man and Woman: Reconfigured* was made by Siri because of her awareness that in a human body there is a male figure as well as a female figure. This statue is purely an expression of Siri's soul, the result of her interpretation of the various forms of *linga* and *yoni* that she observed in the Suku Temple area. However, several conservative groups have misinterpreted Siri's statue as supporting the LGBTQ movement in Indonesia. Driven by political interests, a number of parties attempted to thwart the exhibition of the double-sex statue.

In KMG, Srikandi Eilers is shown as a modern woman who is beautiful, intelligent, independent, firm, determined, cosmopolitan and somewhat egocentric. She is also a mother figure who really loves her stepdaughter. Even though Siri is firm in her stance, when it comes to her stepdaughter's affairs, Siri will immediately soften. Like when he chose to cancel the *Man and Woman: Reconfigured* exhibition in order to protect the good name of his stepdaughter who was pregnant out of wedlock.

An interesting fact from the KMG novel that deserves attention is the presentation of the main character of this novel as someone who has a sexual orientation disorder. Srikandi Eilers known as Siri—the main character and driving force of the story in KMG—is described by Laksmi Pamuntjak as a woman with bisexual tendencies. In the social construction of Indonesian society which adheres to heteronormativity, sexual orientation disorders like what Srikandi Eilers experienced are often considered taboo and abnormal.

Srikandi Eilers is known as an intelligent artist with a prominent family background. However, there is another side to Srikandi Eilers that is not known to the general public, that she is a bisexual. Bisexual is a term referring to people who experience attraction to people with genders or bodies that are like their own and different from their own to varying degrees over the life course (Nowakowski et.al, 2019: 2)

Laksmi described that Srikandi Eilers was emotionally and sexually attracted to a number of male and female characters in the KMG novel. Siri's sexual interest in more than one gender is proven by scenes of skinship, kissing and sexual relations that she can have with men and women.

Srikandi Eilers has had an interest in women since elementary school. When she was in elementary school, Siri felt the urge to always be close to Mrs. Kenny, one of the language and art teachers who really loved and cared about her. This encouragement within the framework of Sternberg's love triangle concept (1986: 119) is referred to as intimacy, namely the component of love which refers to feelings of closeness, attachment and connectedness in a relationship. In addition to feeling close, sometimes Siri wants to kiss Mrs. Kenny on the lips when she sees the language and art teacher's face.

After Mrs. Kenny "disappeared", Siri's object of intimacy shifted to the figure of Dara, who had been her best friend since elementary school. Her emotional attachment to Dara lasted for years, even when they were both adults, they both dared to express their feelings through kissing and skinship. This

indicates that Srikandi Eilers' love for women has become stronger because the passion component has emerged, which means the component that encourages being physically close, enjoying physical touch, or having sexual relations with the person she loves (Sternberg, 1986:119).

Later, after the Suharto regime fell, I sometimes wished we had never fought. After we succeeded in achieving the freedom that once seemed impossible, I often felt lonely. Sometimes I don't understand why I have to reject her so much, even when I miss her. But perhaps that was the only way I knew how to love the women in my life. Because at the same time, part of me needs to be with a man and another part needs to leave. I wanted to witness with my own eyes the excitement of what is known as the international fine arts world. The claws, the paws, the fry, basically everything. I want to fly (Pamuntjak, 2020: 141-142).

Apart from Dara, Srikandi Eilers is also emotionally and sexually attracted to Felia. Her romantic relationship with Felia was revealed by Dara's character when she catches Siri having sex with Felia.

Suddenly there was a sting in the corner of my eyes that was forever in love. A number of scenes from the past just came back to mind: Siri and Felia—that arrogant woman with a British accent, naked, embracing, and not looking guilty when I caught them in Siri's bedroom one afternoon; Siri who one night, at a bar, suddenly stole a kiss on my cheek, and slipped her lips to the corner of my lips as if she wanted me to kiss her back (Pamuntjak, 2020: 207).

Like women in general, Srikandi Eilers is also married to a man. She married Riaz, a handsome young widower, while she was still in a relationship with Dara. In her relationship with Riaz, Srikandi also feels intimacy and passion. In fact, unlike his lesbian girlfriend, Srikandi Eilers dared to make a commitment with Riaz, which was the decision to love him in the long term (Sternberg, 1986: 119). Even though Srikandi and Riaz eventually divorced due to incompatibility, their commitment was realised in their marriage relationship. After divorcing her husband, Srikandi Eilers travelled abroad and had a relationship with two European men, namely Javier and Mathias. With Javier and Mathias, Srikandi Eilers also has a sexual and emotional attachment like the one she feels for Riaz.

For Indonesian society in general, what happened to Srikandi Eilers is considered a "defect" in a woman. However, Srikandi Eilers does not consider this orientation disorder as a deficiency in herself. This is because she believes that in a person's body, there are female and male figures. Her belief in human hybridity is expressed through the work of art she created in the form of the statue *Man and Woman: Reconfigured* (a man with a vagina and a woman with a penis).

Transformation and Homology of Bambang Kandihawa's Plays with Panah Asmara Srikandi Novel and Kekasih Musim Gugur Novel

Based on the study results regarding the characteristics of the main characters in the PAS and KMG novels, both of whom are named Srikandi, it can be said that both novels are in line with *Bambang Kandihawa's play* in wayang purwa. The utterances about Srikandi in the interior text of the PAS and KMG novels are intertextual with the wayang purwa story as the socio-historical text that surrounds them. In other words, what is found in the interior text of the PAS and KMG novels has parallels with the exterior text.

The depiction of Srikandi transgenderism in PAS and Srikandi Eilers' bisexuality in the KMG novel has homology with the wayang play entitled *Bambang Kandihawa*. As explained previously, this exclusive play tells the story of the exchange of sex between Dewi Wara Srikandi and a giant hermit and her love story with a fellow woman named Dewi Durniti.

The PAS story does not change the major plot of *Bambang Kandihawa*, because basically this novel is an adaptation of the play. The sex exchange between Srikandi and Begawan Amintuna which occurred magically and spiritually in *Bambang Kandihawa's play* is still maintained in the novel PAS by Haes. The narrative of the love story between Srikandi and Durniti in *Bambang Kandihawa* was also transposed by Haes in the novel PAS. However, if in the wayang play it is told that Srikandi returned to being a woman after meeting Arjuna, in PAS Srikandi chose to remain completely male and refused to return as Arjuna's wife. Additionally, the character Srikandi by Haes in PAS shows a "claim" and an attitude of disapproval of Arjuna's attitude of considering his wives as objects and symbols of his authority.

Up to this point, it appears that there is a transposition of the wayang text (exterior text) into the interior speech text of the PAS novel through a transformation process - the destruction of the old position and the formation of a new position (new thetic position) - while maintaining the conventions of the story. The researchers assume that the reason Haes destroyed the old archetype by presenting "Srikandi who is troubled by her gender identity" and "Srikandi who sued Arjuna" was because as a writer he wanted to emphasise the spiritual aspect of his novel. Meanwhile, Haes still adheres to the convention of wayang stories because he wants to confirm that wayang plays can be a requirement for humans in living their lives.

Unlike PAS, in KMG, Laksmi Pamuntjak is not bound by the conventions of wayang plays. Laksmi constructs the life story of Srikandi Eilers very differently from the life story of Srikandi in the wayang purwa story. However, Laksmi also appears to have adopted several of the characters of Srikandi in wayang by presenting Srikandi Eilers as (1) a beautiful, intelligent, firm, determined woman; (2) the biological child of Amba Kinanti and Bhisma Rasyad, and (3) a stepmother who takes care of her stepdaughters, and (4) a bisexual woman.

Based on the description above, it can be said that there is a process of transposition of the wayang text (exterior text) into the interior speech text of the KMG novel through a transformation process - the destruction of the old position and the formation of a new position (new thetic position) - by changing the conventions of the story.

The researchers assumed that the reason Lakshmi destroyed old archetypes and changed story conventions was because she wanted to emphasise the logic of the story so that it would be easily accepted by readers.

CONCLUSION

Based on the analysis that has been carried out, researchers found that there are differences in the form of transformation of Srikandi's life fragments in the wayang stories in the PAS and KMG novels. In the PAS novel, which is an amplification of wayang plays, there is a process of transposition of wayang texts through a transformation process - the destruction of old positions and the formation of new positions - while maintaining the conventions of the story. Meanwhile, in the KMG novel, which is an adaptation of a wayang play, there is a process of transposition of the wayang text through a transformation process - the destruction of the old position and the formation of a new position - by changing the conventions of the story.

This difference in transformation is caused by the different motives of each author. Haes in PAS prefers to adhere to old conventions by adhering to wayang plays because he wants to confirm or reaffirm the philosophical values of wayang as a guide to human life. Therefore, the PAS novel can be said to be a form of affirmation by the author of wayang stories. On the other hand, Lakshmi in KMG prefers to move away from old conventions and places the reader's social context in the story because she wants to maintain logic so that the story is easily accepted by readers. KMG appears to be a restoration or expression of the writer's longing for wayang stories in modern times.

Bambang Kandihawa's wayang plays are both used in PAS and KMG as exterior text to frame the delivery of each writer's particular message to the reader. The destruction of positions carried out by the two authors is considered a change in media or an adjustment to the times executed by the authors. This is accomplished so that readers can more easily digest what the author conveys in his or her work.

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