

Jurnal Sosiologi Agama

Jurnal Ilmiah Sosiologi Agama dan Perubahan Sosial

Vol. 18. No. 1
January-June, 2024

p-ISSN: 1978-4457
e-ISSN: 2548-477X

Article History

Submitted:
12-06-2024

Accepted:
04-08-2024

Published:
07-08-2024

Raden Ayu Dewi Nawangsih's Feminist Values in Kudus' Oral Tradition Through Ethnomythology Study

Sofi Aulia Rahmania (1)

Eko Widiyanto (2)

State Islamic Institute of Kudus Indonesia (1)

University of Galway Ireland (2)

Correspondence Author

sofiaulia@iainkudus.ac.id (1)

DOI

<http://doi.org/10.14421/jsa.2024.181-02>

Pages

19-32

Abstract

The view of feminism is always related to the position and existence of women in various sectors that demand equality with men's position. Feminism seeks to break down the patriarchal culture which is deeply rooted in Indonesia. This view even existed long before Raden Ayu Dewi Nawangsih was born as the daughter of a Sunan. This study aims to analyse the values of feminism in the oral tradition of Raden Ayu Dewi Nawangsih, which developed in the Kudus community. The methodological approach used is descriptive qualitative, using literature and field studies. At the same time, the theoretical approach used is the Levis-Strauss structural analysis. The research data is in the form of myths that contain feminist values. The method used in this research is the proficient method, literature study, and documentation. At the same time, the data analysis method consists of four stages: data transcription, data reduction (using Levi-Strauss structural theory), data interpretation, and conclusions. Based on the results of the analysis, two types of feminist values were found in the character Raden Ayu Dewi Nawangsih: personal power and freedom to choose a partner. This significant finding can be used to interpret feminism values via ethno-mythology perspective combining with structuralism approach. This interdisciplinary study would be essential to see the feminism values from oral tradition which is commonly categorized as a literary product.

Keywords: value of feminism, feminism, oral tradition, Claude Levi-Strauss



© 2024. The Author

Creative Commons Attribution-NonCommercial-NoDerivatives BY-NC-ND: This work is licensed under a Jurnal Sosiologi Agama: Jurnal Ilmiah Sosiologi Agama dan Pemikiran Islam Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License (<https://creativecommons.org/licenses/by-nc-nd/4.0/>) which permits non-commercial use, reproduction, and distribution of the work without further permission provided the original work is attributed as specified on Jurnal Sosiologi Agama: Jurnal Ilmiah Sosiologi Agama dan Pemikiran Islam and Open Access pages

Abstrak

Pandangan feminisme selalu berkaitan dengan kedudukan dan eksistensi wanita di berbagai sektor yang menuntut kesetaraan dengan kedudukan laki-laki. Feminisme berusaha mendobrak budaya patriarki yang mengakar kuat di Indonesia. Pandangan tersebut bahkan telah hidup jauh sebelum Raden Ayu Dewi Nawangsih terlahir sebagai putri seorang Sunan. Penelitian ini bertujuan untuk menganalisis nilai-nilai feminisme pada tradisi lisan Raden Ayu Dewi Nawangsih yang berkembang di masyarakat Kudus. Pendekatan metodologis yang digunakan adalah deskriptif kualitatif melalui studi pustaka dan studi lapangan. Sementara pendekatan teoretis yang digunakan adalah analisis struktural Levis-Strauss. Data penelitian ini berupa miteme-miteme yang mengandung nilai feminisme. Metode yang digunakan dalam penelitian ini adalah metode cakap, studi pustaka, dan dokumentasi. Sementara metode analisis data terdiri dari empat tahap, yaitu transkripsi data, reduksi data (menggunakan teori struktural Levi-Strauss), penafsiran data, dan kesimpulan. Berdasarkan hasil analisis, ditemukan dua jenis nilai feminisme pada tokoh Raden Ayu Dewi Nawangsih, yaitu kekuasaan personal dan kebebasan memilih pasangan. Temuan signifikan dalam penelitian ini juga dapat menjadi pijakan penafsiran nilai feminisme melalui etnomitologi dengan pendekatan strukturalisme. Dengan kajian interdisipliner tersebut, nilai feminisme dapat ditemukan pada tradisi lisan yang selama ini selalu diletakkan pada domain kesusastraan.

Kata kunci: nilai feminisme, feminisme, tradisi lisan, Claude Levi-Strauss

INTRODUCTION

The concept of feminism has always revolved around the status and role of women in different spheres, advocating for equality with men. Feminist theories delve into gender inequality, power dynamics, and sexuality (Ollenburger et al. 1996; Lovenduski 2008). They explore significant themes such as discrimination, stereotypes, objectification, oppression, and patriarchy. Key concerns within feminism include ownership, justice, bodily integrity, autonomy, production-reproduction, and rights (Badcock 2014). Feminism aims to challenge marginalisation stemming from various sources. In Indonesia, one profoundly entrenched source of marginalisation is the hereditary tradition, which has created a socio-cultural perception of gender differences. Men traditionally hold a superior position in Indonesian society, with solid patriarchal structures prevailing in places like the Kudus Regency. Kudus, an area with active Islamic propagation, partly influence this. The presence of the tombs of two influential figures, Sunan Muria and Sunan Kudus, is evidence of the solid Islamic heritage in Kudus, which also influences the prevalence of Islamic boarding schools in the region.

The Kiai in Islamic boarding schools impart not only religious beliefs but also religious laws and practices covering various aspects of life and daily behaviour. This education draws from a variety of texts. One instance of gender bias found in the literature is the notion that “Men are in a position to control women” (men have a position to dominate women). These teachings have significantly shaped the perspective and behaviour of the Kudus community (Taufiq 2000).

The perspective is rooted in social feminism, which aims to raise awareness among women about their oppression within the patriarchal system. This viewpoint emphasises the dominant role of husbands as heads of the family while positioning wives and children

as subordinates, expected to comply with the authority of the family head. Aditama, Alif Saifuan; Rofik, 2018 conducted research analysing feminist values portrayed in R.A. Kartini's film. Another study by Rahmi, 2014 delved into the discussion of feminism within the context of the phenomenon of female corruptors in the pages of Noor Magazine.

Conducted a significant study on the use of Lévi-Strauss's structuralism analysis in "Three Plays by S Nalan (Study of Character Transformation in the Plays of Rajah Air, Kawin Bendil and Sobrat)" (Abdullah 2005). The play reveals a hidden structure that elucidates the characters' destinies, reflecting the societal beliefs of Javanese, Balinese, Cirebon, and Sundanese people. Another noteworthy mythological study was conducted by (Wirajaya 2010) in his research titled "Social Layering and Ideal Marriage in the Sangkuriang Myth: A Structural Study of Levi-Strauss Anthropology." This study delves into the prohibition of incest and the commonalities in the conception of ideal marriage between Javanese and Sundanese people. The Sangkuriang myth is depicted as a satire or social criticism of the habits of nobles' descendants who seek love outside their royal territory. This research is crucial for further exploration, particularly in ethno-mythology and feminism.

The concept of feminism was distant during the lifetime of Raden Ayu Nawangsih, who was born as the daughter of Sunan Muria, one of the Nine Guardians. As the daughter of a respected religious leader, she was expected to obey her father's every command. Despite his role as the head of the family and a spiritual teacher, when choosing a husband for his daughter, Sunan Muria planned to arrange a marriage between her and one of his students, Cebolek. However, Raden Ayu Nawangsih was in love with another of her father's students, Rinangku, and decided to defy her father's wishes to be with her chosen partner.

This study aims to explore the feminist values embodied by Raden Ayu Dewi Nawangsih in the oral traditions of the Kudus Regency community. Employing a qualitative descriptive methodology and drawing on Claude Lévi-Strauss's structuralism theory, the research identifies feminist values within the text quotes or mitemes. The study utilises interview transcripts and documents oral tradition texts relating to Raden Ayu Dewi Nawangsih. Methodologically, it employs proficiency, literature study, and documentation methods. Data analysis comprises four stages: data transcription, data reduction (applying Lévi-Strauss structural theory), data interpretation, and conclusion (Fahlen R 2006)

RESEARCH SETTINGS

This research focuses on text, starting with interviews with multiple sources regarding the oral tradition of Raden Ayu Dewi Nawangsih. Additionally, the study includes the text of literature related to the oral tradition of Raden Ayu Dewi Nawangsih. The data in this study comprises text quotes or mitemes that convey feminist values. In qualitative research, primary data sources are words, while other actions serve as supplementary data, such as documents. Echoing Lofland's view, Moleong also noted that the words and actions of individuals observed or interviewed are primary data sources in the form of notes or

recordings, videos, photos, or films (Moleong 2007; Sudaryanto 1993; Darmalaksana 2020). This study's data sources include interview transcripts featuring texts about Raden Ayu Dewi Nawangsih's story and the results of tracing the documentation of her oral traditions.

RESULTS AND DISCUSSION

The residents of Kudus have preserved various versions of the oral tradition featuring the story of Raden Ayu Nawangsih alongside Raden Bagus Rinangku. Researchers have discovered elements of feminism in these oral traditions, as evidenced by mitemes containing feminist values. The following researcher will highlight the feminist values present in the oral tradition of Raden Ayu Dewi Nawangsih.

Feminism

Contemporary feminist discourse articulates three distinct schools of thought: Liberal Feminism, Relational Feminism, and Dominant Feminism. Liberal Feminism, the most conventional of the three, posits an essential equivalence between men and women, asserting that both genders possess the same inherent rights and capacities (Pateman and Grosz 2013; Ariesha, Mayasari, and Susiani 2007; Nina 2012). Contrarily, Relational feminism posits a dichotomy in the perception of autonomy between the genders. Within this framework, women are perceived—and perceive themselves—as less autonomous than men, who are viewed as inherently autonomous and sovereign entities capable of self-determination and shaping their destinies (D.R Ortiz 1995; Idrus 2006; Astuti 2008) The remarkable contribution of feminist theory lies in its emphasis on understanding and taking action (Agger 2003; Gaus and Kukathas 2019).

Feminists draw awareness from women's experiences, seeking truth, knowledge, and power. Over time, feminism has encountered responses from various Western ideologies such as capitalism, socialism, modernism, and post-modernism, but it has persisted and evolved. Despite pushback, the feminist movement continues to address oppression globally, challenging patriarchal norms and advocating for gender equality (Widiputranti et al., n.d.). This awareness has led to a more inclusive paradigm that promotes harmony between men and women and a more nuanced understanding of gender identity that transcends traditional notions of superiority and inferiority (Fakih 1996; Rohmah and Ilahi 2021; Hardinanto and Raharjo 2022).

Feminism in Indonesia gained traction following the publication of a compilation of Kartini's letters exchanged with her friends in the Netherlands (Mrs. Abendanon, Stella, Mrs. Ovink-Soer, etc.) entitled "Door Duisternis Tot Licht" (1911). This book gained widespread attention after being translated by Armin Pane, a poet from the Balai Pustaka generation, who titled it "Habis Gelap Terbitlah Terang." Kartini's writings served as a source of inspiration for Indonesian women, advocating for their equality alongside men. The history of Indonesian feminism acknowledges that the works of RA. Kartini established the

foundation for the emancipation of Indonesian women. Kartini's correspondence with her close friend in the Netherlands, Mrs. N. Van Kol, provided exceptional encouragement to Indonesian women. In her letters, Kartini conveyed her sorrow as the daughter of a Javanese *priyayi* (Regent). She was always regarded as a subordinate to her brother and viewed as having an inferior role compared to men. Kartini's father practised polygamy, leading her to believe that she would share the same fate of being married to a polygamous husband. Based on her experiences, Kartini concluded that women should rise against this oppression. To achieve this, "Kartini aspires to provide education for girls, particularly in ethics, to mould them into virtuous mothers who are capable of being self-sufficient and do not feel compelled to marry if they choose not to". Until this point, Kartini's feminist ideals are evident, although, in the end, she decided to relinquish these aspirations. Kartini ultimately chose to adhere to traditional destiny as a Javanese woman. She opted for marriage and motherhood and refrained from pursuing her earlier aspirations. Even her previous strong opposition to polygamous marriages, which she deemed discriminatory towards women, eventually gave way to acceptance.

The phrase "women's emancipation" has become widely recognised in Indonesia. Historically, feminism in the country has been championed through women's organisations. The feminist movement in Indonesia has evolved as a response to the challenges faced by women in different eras. During the colonial period, Indonesian women resisted colonialism and were inspired by Kartini's spirit to advocate for equal access to education and organisational rights. Women were in a subordinate position in both family and society, restricted by practices like polygamy and limited access to education. The feminist struggle emerged as a reaction to these societal conditions. It is essential to acknowledge that the Dewi Sartika and Kartini movements primarily focused on education to equip women for motherhood, as that was the prevailing societal norm then. On the other hand, Cut Nya' Dien, from a less patriarchal environment, demonstrated equality in physical resilience without regard to gender. These historical figures laid the foundation for the ongoing struggle for women's rights.

Ethnomythology

The term "myth" is derived from the Greek word "muthos," which translates to "a story" or "something that people say." In a broader sense, it can also refer to a statement. In English, "myth" is often associated with the word "mythology," which pertains to the study of myths or the content of myths. Mythology or myth comprises a collection of traditional stories passed down through generations within a nation or group of nations. These stories are structured to encompass all variations and are deeply intertwined with the culture and public responses associated with them. Prior to the emergence of philosophy, ancient Greek society was well-acquainted with myths. These myths explained enigmas and wonders about the universe and life that the Greek people directly encountered. Such enigmas included the origin of humanity.

During ancient times, accounts of the universe's origins and components existed, but these accounts were mainly based on belief. Feeling dissatisfied with these explanations, scholars sought to uncover knowledge rooted in their cultural backgrounds. They questioned and sought answers. They pondered the true nature of existence and its essence. For instance, tales depicted water as the essence of nature; its proponents argued that water was the fundamental principle of the universe—the beginning and end of all things. According to this view, life is inseparable from water, as every living being contains this essential element. Anaximandrus, on the other hand, believed that air formed the basis of nature. For him, truth transcended the realm of the five senses; it lay in the invisible—the infinite. In these contexts, myths often served as vehicles for recounting stories from the past, which frequently contained interpretations of the universe and the creatures within it. Myths may have originated as historical records or as explanations for rituals. One influential mythologist, Claude Lévi-Strauss, put forth his theory of myths, contributing to our understanding of these ancient narratives.

According to the theoretical perspectives mentioned above, ethnometrics is an interdisciplinary theory that merges ethnology and mythology, leading to the development of a new field known as ethnomatology. This interdisciplinary study focuses on myths intricately linked to philosophy, paradigm, and culture within a specific context or location (Idrus 2006). As a result, ethnometrics is closely intertwined with culture-based myths.

Myth is a type of oral tradition that continually evolves through the development of stories. It serves as a means to resolve empirical contradictions that are beyond human understanding. Myths convey cultural messages to members of society and, according to Lévi-Strauss, follow a particular grammar. They consistently aim to explain the complexities of human existence, reflecting the creativity of the human psyche (Lévi-Strauss 1955; Dobrowolsky 2017). In his analysis of each myth, Lévi-Strauss seeks to identify the fundamental components, which he refers to as gross constituent units. These essential elements are not located at the morpheme, phoneme, or semantic level but rather at a higher level - precisely, the sentence level. Furthermore, Lévi-Strauss's structural analysis heavily relies on ethnographic data.

Saussure's five views, which later formed the basis of Lévi-Strauss's structuralism thought, focused on 1) signified and signifier, 2) form and content, 3) langue and parole, 4) synchronic and diachronic, and 5) syntagmatic and associative. Lévi-Strauss then integrated these views into his conceptualisation of the nature and characteristics of cultural phenomena. Additionally, Jakobson's phoneme theory provided Lévi-Strauss with insights into capturing the underlying order behind diverse cultural phenomena, which are often challenging for humans to comprehend (Putra 2001).

In another significant study, (Abdullah 2005) analysed Lévi-Strauss' structuralism in "Three Plays by S Nalan (Study of Character Transformation in the Plays of Rajah Air, Kawin Bendil and Sobrat)". This study revealed a hidden structure within the play that sheds light on the characters' destinies. The narrative structure reflects behavioural norms within

Javanese, Balinese, Cirebon, and Sundanese belief systems. Both studies focus on mythology and use Lévi-Strauss' theory for analysis, with the primary distinction in the specific research subject. Additionally, this research presents a novel exploration of ethnomythology.

In Levi Strauss's structuralism, structure and transformation are fundamental concepts. According to Levi Strauss, the structure is a model anthropologists use to comprehend and elucidate the cultural phenomena they study, which are not directly related to the empirical phenomenon of culture itself. This model represents interrelated or interconnected relationships. In essence, structure comprises relations of relations or a system of relations. On the other hand, transformation, referred to as "malih" in Javanese, entails surface-level changes without more profound transformation. Therefore, transformation can be described as a consistent pattern with altered appearances (Putra 2001).

A Structural Analysis of the Oral Tradition of *Raden Ayu Dewi Nawangsih*

Before revealing the values of feminism in the character of Raden Ayu Dewi Nawangsih in the mythology of the tomb of Kramat Punden Masin, the researcher analysed the oral tradition with Levi-Strauss' structural theory. According to the Levi-Strauss paradigm, mythical grammar has its peculiarities. To uncover the grammar, the following steps are needed (Putra 2001; Edi-Subroto 1992). (1) Search for Miteme (Mytheme). Miteme is the smallest element in mystical discourse, which can be oppositional, relative, and hostile units. Furthermore, Levi-Straus explained that the meaning of miteme should not be sought from just one story but from a combination of existing stories. (2) Compiling Miteme: Syntagmatic and Paradigmatic. After discovering various miteme, sentences that show certain relationships contained in one or several myths, the miteme is arranged in such a way. The mitemes found must be arranged synchronously and diachronically, paradigmatic and syntagmatic.

Episode 1: Raden Ayu Dewi Nawangsih is matched with Cebolek

Sunan Muria likes Cebolek and wants Cebolek to be his son-in-law because Cebolek is an intelligent student, even though he is not handsome. Cebolek put his heart in Sunan Muria's daughter. Cebolek tried to find an opportunity to get close to Dewi Nawangsih. However, every time he met Dewi Nawangsih, he could never face and talk directly. Dewi Nawangsih always avoids meeting Cebolek. Dewi Nawangsih does not like Cebolek. He wanted to avoid being matched with Cebolek. She does not like and does not love Cebolek.

Episode 2: Raden Ayu Nawangsih falls in love with Rinangku

The pesantren recently admitted a novel student, identified as Raden Bagus Rinangku. Rinangku is recognised as the progeny of Ki Pandanaran, who governed over Semarang. His intelligence, charisma, and attractiveness are notable characteristics.

Raden Ayu Nawangsih developed romantic feelings for Raden Bagus Rinangku in a relatively brief period.

Episode 3: Cebolek is jealous of Rinangku and intends to harm Rinangku

Because of Cebolek's hatred for Rinangku, Cebolek went to Sunan Muria to send Rinangku on the task of defeating the robbers in the western region of Mount Muria in the hope that Rinangku would die at the hands of the robbers. However, Rinangku managed to return to the pesantren with victory. Rinangku's success in defeating the robbers in the western region of Mount Muria made Cebolek hate him even more.

Episode 4: Cebolek Libelous Rinangku

Cebolek spread the issue to all students by saying that Bagus Rinangku had secretly entered Dewi Nawangsih's room. Sunan Muria was angry and immediately called Dewi Nawangsih to ask the truth. Dewi Nawangsih denied the news. However, Dewi Nawangsih's confession was unacceptable to Sunan Muria, as was Bagus Rinangku's confession. As a result of the slander Rinangku received, Sunan Muria sent Rinangku to Masin Village to wait for the birds that ate rice in the rice fields. order Sunan Muria to Bagus Rinangku.

Episode 5: A misunderstanding occurs between Rinangku and Sunan Muria

Sunan Muria Dewi Nawangsih and her entourage from the Gunung Muria Islamic boarding school were about to call Bagus Rinangku to be invited back to the Gunung Muria Islamic boarding school. How surprised Sunan Muria was after arriving at the rice field guarded by Bagus Rinangku. Birds eat rice that has turned yellow and is ready to be harvested. Seeing Sunan Muria's anger, Rinangku tried to restore the damaged rice to its original state with magic. However, Sunan Muria was even more angry. He thinks that Bagus Rinangku has shown off his magic before him.

Episode 6: Rinangku and Nawangsih die

The misunderstanding between Rinangku and Sunan Muria caused Sunan Muria to be angry. Sunan Muria's magic keris killed my sister. The magic kris held by Sunan Muria suddenly missed itself, quickly penetrating Bagus Rinangku's chest. Immediately, Bagus Rinangku fell helpless. Swiftly, Sunan Muria helped Bagus Rinangku.

Nevertheless, fate requires that Bagus Rinangku die at his teacher's hands. Seeing that Rinangku was killed, Nawangsih rushed to hug Rinangku tightly so that without realising it, Dewi Nawangsih's stomach was also pierced by a dagger. The couple died at the same time.

The following are the mitemes found in the oral tradition of Raden Ayu Dewi Nawangsih and Raden Bagus Rinangku version 1.

Table 1. Analysis of the Structure of the Oral Tradition of Raden Ayu Dewi Nawangsih

I	II	III	IV
Valuing Blood Relations	Underestimating Blood Relations	Enemies are Knocked Back	Clarification
Raden Ayu Dewi Nawangsih was betrothed by Sunan Muria with his student named Cebolek		Raden Bagus Rinangku killed the robbers in the Western region of Muria.	
	Raden Ayu Dewi Nawangsih refused to be betrothed by her father with Cebolek		Raden Ayu Dewi Nawangsih fell in love with Raden Bagus Rinangku
	Cebolek slandered Raden Bagus Rinangku		Rinangku was given the task of waiting for the birds that ate the rice in the rice fields
		Sunan Muria is angry with Rinangku because the rice is eaten by birds	
Raden Ayu Dewi Nawangsih maintains her honor as a woman by not committing adultery with Rinangku in order to maintain the dignity of her parents	Sunan Muria pulled out the dagger on his waist.		Raden Bagus Rinangku and Raden Ayu Dewi Nawangsih were killed by Sunan Muria's keris
		Denial of the magic of Raden Bagus Rinangku	Raden Ayu Dewi Nawangsih's confession of love to Raden Bagus Rinangku

Researchers have identified two types of feminist values in the oral tradition of Raden Ayu Dewi Nawangsih based on the mitemes discovered. The following study presents various versions of mitemes found in the oral tradition of Raden Ayu Dewi Nawangsih. This oral tradition is as follows:

1. Raden Ayu Dewi Nawangsih was matched with Cebolek (formulating criteria for a prospective husband)
2. Raden Ayu Nawangsih fell in love with Rinangku (choosing a partner, personal power)
3. Cebolek is jealous of Rinangku and intends to harm Rinangku
4. Cebolek slandered Rinangku
5. There was a misunderstanding between Rinangku and Sunan Muria

6. Rinangku and Nawangsih died (personal power)

Sosio-Historical Contexts

The story of Raden Ayu Dewi Nawangsih, emerging from the oral traditions of her time, reflects a notable departure from the societal and cultural norms prevalent within her patriarchal society. Living in an era where obedience to paternal authority and arranged marriages were the norm, she boldly chose to defy these expectations by selecting her own partner, Rinangku, based on love. This act not only challenged the traditional gender roles but also stood as a defiance against the patriarchal structure dominating her society.

The narrative underscores the importance of women's autonomy in choosing their partners, highlighting a shift towards individual freedom in personal decisions. By prioritising autonomy and agency in such choices, the story contrasts with the conventional view that saw women as passive participants in the process of mate selection. This shift signifies a move towards more empowered roles for women within relationships.

Thus, the socio-historical backdrop of Raden Ayu Dewi Nawangsih's story sheds light on a time where, despite the dominance of patriarchal norms, individuals like her asserted their independence and made personal decisions that went against societal expectations, especially in matters of love and marriage. This context not only underlines the feminist values inherent in her story but also bridges them with the broader cultural and societal dynamics of her era.

Personal Power

Results and discussions are combined in a single section and should be presented seamlessly, covering the principal results and any supporting findings. The perspective of the scientific framework of the Sociology of Religion should guide the discussions. Additionally, figures and tables, if available, can be included in this section and should be actively managed by the author or editor. The primary aim of the results and discussions is to effectively present and analyse the data from the viewpoint of the Sociology of Religion's theory and concepts.

Women have the full right to control their bodies, thoughts, and ideas. Within the oral tradition of Raden Ayu Dewi Nawangsih, a story illustrates the significance of Nawangsih's power. Below is a tale from Raden Ayu Dewi Nawangsih's oral tradition that exemplifies women's power.

- (1) Merasa mendapatkan restu dari Sunan Muria, Cebolek berusaha mencari kesempatan untuk mendekati Dewi Nawangsih. Namun, setiap ia ketemu dengan Dewi Nawangsih, ia tidak pernah bisa berhadapan dan berbicara langsung. Dewi Nawangsih selalu menghindari jika bertemu dengan Cebolek. Meskipun Sunan Muria suka dengan Cebolek, tetapi Dewi Nawangsih tidak suka terhadap Cebolek. Ia tidak mau dijodohkan dengan Cebolek. Ia tidak menyukai dan tidak mencintai Cebolek.

[Feeling that he had the blessing of Sunan Muria, Cebolek tried to find an opportunity to approach Dewi Nawangsih. However, every time he met Dewi Nawangsih, he could never face and talk directly. Dewi Nawangsih always avoids meeting Cebolek. Although Sunan Muria likes Cebolek, Dewi Nawangsih likes something other than Cebolek. He wanted to avoid being matched with Cebolek. She does not like and does not love Cebolek]

The passage delineates the authoritative presence of Raden Ayu Dewi Nawangsih, asserting her absolute autonomy over her person and spirit. She harboured a conviction in her right not to foster affection for Cebolek. This sentiment culminated in Nawangsih's consistent endeavours to eschew any interaction with Cebolek, notwithstanding her awareness of her father's intentions to arrange a union with him.

(2) Raden Ayu Nawangsih jatuh cinta pada Rinangku

[Raden Ayu Nawangsih falls in love with Rinangku]

The quotation pertains to the manifestation of Raden Ayu Dewi Nawangsih's dominion over her emotional and spiritual faculties. Nawangsih asserts her autonomy in affection, electing Rinangku as the recipient of her love over Cebolek.

(3) Dewi Nawangsih tidak dapat bertemu kekasihnya (Rinangku) untuk beberapa saat. Dia tidak kuasa menahan rindu. Dewi Nawangsih nekat menyusul Rinangku ke dusun Masin.

[Dewi Nawangsih could not see her lover (Rinangku) for a while. He could not hold back his longing. Dewi Nawangsih was desperate to follow Rinangku to the hamlet of Masin].

(4) Pada suatu hari, Raden Ayu memberanikan diri pergi ke sawah guna menghantarkan makanan dan minuman kepada Raden Bagus.

[One day, Raden Ayu ventured to the rice fields to deliver food and drink to Raden Bagus].

The quotes (3) and (4) are a form of Raden Ayu Dewi Nawangsih's power in making decisions about herself and her feelings. His desire to see my Rinangku overcame his fear of Sunan Muria.

(5) Mbah Sunan Muria pun memaksa Raden Ayu untuk pulang, tetapi Raden Ayu menolak dan tetap bersikukuh ingin pulang bersama Raden Bagus.

[Mbah Sunan Muria also forced Raden Ayu to go home, but Raden Ayu refused and still insisted on going home with Raden Bagus].

Raden Ayu Dewi Nawangsih demonstrated a significant exhibition of personal agency when she deliberately chose not to return with Sunan Muria, opting instead to accompany Raden Bagus Rinangku. This decision underscores the considerable strength of Nawangsih's determination and autonomy, illustrating her commitment to remaining alongside Rinangku.

- (6) Kemudian Raden Ayu pun bunuh diri dengan menancapkan tubuhnya ke anak panah yang telah menacap ditubuh Raden Bagus. Mereka berdua akhirnya meninggal bersama.

[Then Raden Ayu committed suicide by sticking her body into an arrow that had pierced Raden Bagus's body. They both eventually died together].

The quotation elucidates that Raden Ayu Dewi Nawangsih possesses unequivocal autonomy over her life decisions, extending to the prerogative of concluding her life alongside Rinangku.

Autonomy in the Selection of a Companion

In the process of selecting a partner, women assert their agency by positioning themselves as sexual subjects rather than being perceived as objects. This concept is vividly articulated in a quotation derived from Raden Ayu Dewi Nawangsih's oral tradition. The passage underscores the importance of autonomy in mate selection, advocating for individual freedom in these personal decisions.

- (7) Raden Ayu Nawangsih jatuh cinta pada Rinangku

[Raden Ayu Nawangsih falls in love with Rinangku]

Data citation can also be seen as a form of autonomy in choosing a partner. Raden Ayu Dewi Nawangsih asserts her agency in matters of intimacy, believing she can select Rinangku as her future partner or husband.

- (8) Dia pintar, gagah, dan tampan. Tanpa waktu lama, Raden Ayu Nawangsih jatuh cinta pada Raden Bagus Rinangku.

[He is intelligent, dashing, and handsome. Without a long time, Raden Ayu Nawangsih fell in love with Raden Bagus Rinangku].

- (9) Ketampanan dan kepandaian Rinangku membuat putri Sunan Muria yang bernama Nawangsih (Raden Ayu Dewi Nawangsih) jatuh hati.

[Rinangku's good looks and intelligence make Sunan Muria's daughter Nawangsih (Raden Ayu Dewi Nawangsih), fall in love].

The quotation elucidates the principles of feminism, particularly emphasising the autonomy in choosing a partner. Nawangsih asserts her agency as a sexual subject, thereby asserting her entitlement to select a partner. Furthermore, she reserves the right to delineate the criteria for a potential spouse, exemplifying the exercise of personal autonomy and choice as fundamental feminist values.

CONCLUSION

Following the discussion, it can be concluded that there are two critical aspects of feminism evident in the oral tradition of Raden Ayu Dewi Nawangsih. Firstly, there is an emphasis on personal agency, encompassing full autonomy over one's body, mind, and ideas.

Raden Ayu Dewi Nawangsih has the right to make choices regarding her own body and mind. Secondly, there is an emphasis on the freedom to choose a partner. This perspective rejects the notion of women being treated as mere sexual objects and instead emphasises their agency as sexual subjects. In this light, Raden Ayu Dewi Nawangsih, as a sexual subject, has the right to select a potential partner and establish her criteria for a prospective spouse.

BIBLIOGRAPHY

- Abdullah, T. 2005. "Analisis Struktural Levi-Strauss Terhadap Tiga Lakon Karya Arthur S." *Nalan (Kajian Transformasi Tokoh Dalam Lakon Rajah Air, Kawin Bedil, Dan Sobrat). Program Pasca Sarjana Universitas Gadjah Mada.*
- Agger, Ben. 2003. *Teori Sosial Kritis: Kritik, Penerapan Dan Implikasinya.* Kreasi wacana.
- Ariesha, Ritmha Candra, Nina Mayasari, and Susiani. 2007. "KEKERASAN TERHADAP PEREMPUAN DALAM SASTRA ANALISIS DESKRIPTIF NOVEL GADIS PANTAI KARYA PRAMOEDYA ANANTA TOER." In *Universitas Muhammadiyah Malang.*
- Astuti, Tri Marhaeni Pudji. 2008. "Konstruksi Gender Dalam Realitas Sosial." (*No Title*).
- Badcock, Christopher R. 2014. *Levi-Strauss (Rle Social Theory): Structuralism and Sociological Theory.* Routledge.
- D.R Oritz. 1995. "Feminisms and the Family." *Harvard Journal of Law & Public Policy* 18, no. 2: 523–30.
- Darmalaksana, Wahyudin. 2020. *Cara Menulis Proposal Penelitian.* Fakultas Ushuluddin UIN Sunan Gunung Djati Bandung.
- Dobrowolsky, Alexandra. 2017. "Gender versus Culture Debates and Débâcles: Feminisms, Interculturalism and the Quebec Charter of Values." *Canadian Journal of Political Science/Revue Canadienne de Science Politique* 50, no. 2: 515–33.
- Edi-Subroto, D Pengantar. 1992. "Metode Penelitian Linguistik Struktural." Sebelas Maret University. Surakarta.
- Fahlen R. 2006. "Bujang Jibun Dan Gadih Basanai: Dalam Analisa Strukturalisme Levi-Strauss." Universitas Andalas.
- Fakih, Masour. 1996. "Membincang Feminisme: Diskursus Gender Perspektif Islam." (*No Title*).
- Gaus, Gerald F, and Chandran Kukathas. 2019. *Handbook Teori Politik.* Nusamedia.

- Hardinanto, Eko, and Resdianto Permata Raharjo. 2022. "Perlawanan Tokoh Perempuan Terhadap Budaya Patriarki Dalam Novel Tarian Bumi Karya Oka Rusmini (Kajian Feminisme)." *Jurnal Basataka (JBT)* 5, no. 2: 349–59.
- Idrus, Nurul Ilmi. 2006. "Antropologi Feminis: Etnografi, Relasi Gender Dan Relativisme Budaya Di Indonesia." *Antropologi Indonesia* 30, no. 3.
- Lévi-Strauss, Claude. 1955. "The Structural Study of Myth." *The Journal of American Folklore* 68, no. 270: 428–44.
- Lovenduski, Joni. 2008. *Politik Berparas Perempuan*. Kanisius.
- Moleong, Lexy J. 2007. "Metodologi Penelitian Kualitatif Edisi Revisi."
- Nina, Johan. 2012. *Perempuan Nuaulu: Tradisionalisme Dan Kultur Patriarki*. Yayasan Pustaka Obor Indonesia.
- Ollenburger, Jane C, Helen A Moore, Budi Sucahyono, and Yan Sumaryana. 1996. *Sosiologi Wanita*. PT Rineka Cipta.
- Pateman, Carole, and Elizabeth Grosz. 2013. *Feminist Challenges: Social and Political Theory*. Routledge.
- Putra, Heddy Shri Ahimsa. 2001. *Strukturalisme Levi-Strauss: Mitos Dan Karya Sastra*. Diterbitkan atas kerjasama Yayasan Adikarya IKAPI dan the Ford Foundation.
- Rohmah, Siti, and Restu Prana Ilahi. 2021. "Problem Gender Dalam Feminisme Eksistensialis Simone de Beauvoir." *Jaqfi: Jurnal Aqidah Dan Filsafat Islam* 6, no. 2: 193–206.
- Sudaryanto. 1993. *Metode Dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan Secara Linguistik*. Vol. 64. Duta Wacana University Press.
- Taufiq, Ahmad. 2000. *Profil Wanita Islam Dalam Pondok Pesantren: Kajian Tekstual Dan Kontekstual: Laporan Hasil Penelitian Studi Kajian Wanita*. Fakultas Sastra, Universitas Sebelas Maret.
- Widiputranti, Christine Sri, Hardjono, Hartono, Hastowiyono, Muhammad Barori, Ruswahyuningsih, Nelly Tiurmida, et al. n.d. "Pemberdayaan Kaum Marginal." In , edited by Sutoro Eko. Yogyakarta: APMD Press.
- Wirajaya, Asep Yudha. 2010. "Pelapisan Sosial Dan Pernikahan Ideal Dalam Mitos Sangkuriang: Telaah Struktural Antropologi Lévi-Strauss." *ATAVISM* 13, no. 1: 59–73.