

Deconstruction of Female Position and The Role of Myth in Oral Literation of Kayuagung Society

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Abstract. This research is aimed to describe the form of deconstruction of female position and the role of myth in oral literature of Kayuagung society. The method used in this research is descriptive qualitative method. Derrida's and Khmla Basin' theory of deconstruction and female position is applied. The approach used is literary anthropology which main sources of data is obtained from five folktales both written and online ones. They are "Putri Jari Sakti, Putri Rambut Putih, Putri Rambut Emas, Negeri Siloo and Serving Kuning". The research reveals that there are found deconstruction of female position and the role of myth in those folktales, namely deconstruction of female sexuality control, the limitation of female freedom, and the ownership of wealth which should be on men's hands. Then, the myth surroundings female is that Palembangnese men should not marry the native female of Kayuagung. That is an order as well as the oath from the ancestors for its succescors.

Keywords: Deconstruction, female position, Myth, Oral Literature, Kayuagung Society

1 Introduction

Oral literature is a regional asset that must be preserved and acknowledged for its existence. It doesn't matter how sophisticated technological developments are, or how modern the westernized human lifestyle is. However, oral literature must still have its own space in the hearts of the people without having to dichotomy. Reflecting on South Korea, which highly values culture and oral literature, it has always been the idea of screenwriters or television show producers to prioritize shows that contain cultural elements and contain the history of oral literature in the form of plays or theatrical performances.

The background for the formation of oral literature was born from among the people who did not know writing. Therefore, oral literature is also called folk literature. Folk literature is part of folk culture which includes all aspects of the life of a society [5]. In Ogan Komering Ilir district, there is a lot of oral literature that has not been 'touched' by the OIC community in particular and Indonesia in general. There is no collection of oral literature published in the form of printed books or e-books that can be enjoyed by all corners of the country.

Oral literature is often referred to as oral folklore. Oral folklore is purely oral folklore [15]. Oral folklore consists of traditional expressions (proverbs, mottos), folk songs (dialects, epithets, satire, secret languages, teenage languages, and so on), riddles (various forms of questions and answers in general to hone the mind), folklore (myths, legends, sagas)[12]. In this case, it is limited to studying folklore as part of oral literature.

The theme raised from folklore is matters relating to the daily habits of people who still use traditional equipment, ranging from cooking utensils, agricultural equipment, fishing tools, and so on. The story of the folklore also comes into contact with the story of the OKI district village girl who was favored by the Aristocracy or the Palembang Sultanate at that time. The story of a beautiful village girl has always been an interesting object in folklore. The beautiful girl here is not someone who is weak and easily persuaded by the sweet promises of men, but a girl who is tough, smart in martial arts, has supernatural powers, dares to fight evil, and is at the forefront of defending the truth.

The targets of resistance by female characters in folklore are men who perceive women as weak and easily persuaded by wealth or position. In the field of village administration and traditional elders, the position of women cannot be underestimated. This contradicts the myth that women are unreliable and only a burden for men. Many myths related to women can be found in oral literature, including the myth found in the folklore of The White Haired Princess. In this story, a text was found about the Palembang Sultan swearing an oath and urging his descendants, especially those of the male sex to be 'forbidden' to marry a Kayuagung girl. The oath was made when the White Haired Princess refused the marriage proposal of the Palembang Sultan [6].

Previously in the eighteenth and nineteenth centuries, as well as in the twentieth and twenty-first centuries, there had been debates among women, and between women and men, about the ideas of sexual equality and difference [15]. Furthermore, feminists argue that in a male-dominated patriarchal culture, generalized others describe a set of male-dominated community norms that force women to portray themselves as 'less than' or 'not equal to' men. [12]. Furthermore, the position of women who are 'lower' than men is called marginalization. Bhasin distinguishes marginalization in several areas of life, where women are controlled by men in a patriarchal society, namely limiting women's productive power or labor, controlling women's reproduction, controlling sexuality, women's movements are limited, and property and economic resources are controlled by men -male [2]

In oral literature, especially the folklore of the Kayuagung community, many depict the vital role of women in various aspects of life. Contrary to the paradigm, women are always underdeveloped. There is a story in every folklore, that women are 'privileged' and hold important positions in a government like men. This is what needs to be examined, that women have been considered equal to men since the Dutch colonial period. This is because the folklore of the Kayuagung community has a background in the Dutch colonial period.

This theory which is able to dismantle literary texts is called the theory of deconstruction which was coined by Derrida. Through the activity of reading the text carefully so as to distinguish the paradoxes and inconsistencies of a piece of writing. The first step is to dismantle the text in order to raise opposition. Furthermore, conveying the failure of philosophical ambitions that try

to escape from writing so that the various deficiencies and weaknesses that exist in the text are visible [9]. In addition, Jacques Derrida in his book describes the definition of deconstruction as dismantling, canceling, searching for and displaying text assumptions. In particular, deconstruction involves dismantling hierarchical binary conceptual oppositions such as male/female, black/white, reality/appearance, nature/culture, reason/madness, and others [8].

Another research on deconstruction and the position of women was conducted by Budi Tri Santoso and Yesika Maya Ocktarani entitled "Deconstruction of Siti Walidah's Subaltern Narrative in Dyah Kalsitorini's Nyai Ahmad Dahlan Drama Manuscript: Gayatri Spivak's Subaltern Approach" [13]. In the research conducted by Budi and Yesika, it was found that in terms of colonialism, Javanese Muslim women as a whole became Siti Walidah's commodity to build her narrative.

Oral literature is indeed very interesting to study, one of which is explored from the perspective of oral literature anthropology. This term also needs to be introduced, because there are still many who do not understand it. Many have researched oral literature, but have not utilized the anthropology of oral literature [5]. According to Hutomo (in Endraswara) that oral literature is literature which includes expressions of citizen and cultural literature which are spread from and passed down orally or by word of mouth [5]. Furthermore, forms of oral folklore, in the form of fairy tales, legends, myths, will require a research model of oral literature [4].

Literary anthropology is the study of human beings. Research on oral literature or oral traditions in literary anthropology itself examines humans from a cultural perspective. Because culture is in society, social aspects often appear in oral literature [5]. Furthermore, Endraswara said that if someone thinks that oral literature or oral tradition has failed in making important documentation for history, that is normal. Lexically, deconstruction, from the word 'de' means reduction, reduction, and rejection. So, deconstruction is a way of reducing the intensity of construction (ideas, buildings, and arrangements), which are standard and even universal. Deconstruction needs to be a dismantling or destruction of the structure of oral literature or oral tradition in order to be able to pick up meaning [5].

Through deconstruction theory can dismantle the position of women in oral literature. Marginalization means placing or shifting to the margins. Marginalization means the process of ignoring the rights that should be obtained by marginalized parties. However, this right is neglected for various reasons for a purpose. Furthermore, Fakhri revealed that the process of marginalization is tantamount to the process of impoverishment [2]. Gender is not or provision of the creator. For example, the belief that men are strong and rational, while women are weak, gentle, and emotional, is not a natural provision of the creator, but the result of socialization through a long history [1].

2 Research Methods

This study uses a qualitative approach with descriptive analysis method. The analytical descriptive method is a method used to describe facts which are then followed by analysis [11]. This method provides an objective picture of the actual situation of the object under study to describe the deconstruction of women's positions and the vortex of myths in the oral literature of the Kayuagung community. In this case what is deconstructed is the form of marginalization

and domination of women, as well as the myths attached to these women. The theory used is the theory of deconstruction according to Derrida and the theory of marginalization according to Kamla Bhasin.

This research is included in the realm of Literary Anthropology research, namely studying humans from a cultural perspective. The results of this study reveal the patterns of past life experienced by women, as well as how they existed in various fields of life. Through deconstruction theory, it presents another side of the life of women in the past, as well as breaks the paradigm that women have received 'less special' treatment than men.

The source of data in this study is a collection of oral literature that has been recorded or is still in non-printed form. It consists of six folk stories that have been published by the Culture and Tourism Office totaling 91 pages [3], namely Putri Jari Sakti, Cinta Juliah Putri Ningrat, Si Seman Lempuing, Putri Gelam, Puyang Rasyid and Keris Saktinya, Justice for Prince Batun. Furthermore, four folk tales that have not been recorded in the book (non-printed) were obtained from the culturalist Kayuagung through a process of language adaptation without changing the story idea, namely Princess Hair Putih, Princess with Golden Hair, Negeri Silop, Seriang Kuning. However, the researcher only took five folktales according to research needs, namely Putri Jari Sakti, Princess of White Hair, Princess of Golden Hair, Negeri Silop, and Seriang Kuning.

3 Results and Discussion

The results of the research based on the deconstruction theory of women's position and the role of myths in the five OIC folklore are described below.

a) Folklore of Putri Jari Sakti

In this story, there are three quotations which are deconstructed in terms of marginalization (women's position). This form of marginalization is control over women's sexuality, which can be seen as follows.

One day when the princess was drying the rice by the river, a young man with an ugly face teased her. The young man is also a resident of the village. He also has supernatural powers, namely his fists can be done from a distance. The young man teased him with the language of ridicule. Once or twice the princess just let it be. However, after repeatedly he felt hurt by the young man's words. The princess faced him with an angry face while pointing her right finger at the sky while exclaiming "O Great One, ruler of nature, curse the young man in front of me by burning his body". Instantly a roar of lightning struck the young man's body until he floundered to the ground with his face burnt. This incident was seen by several villagers and also traders who came from outside the area. No one dared to help the young man. Instead, they ran while hiding, afraid that the Princess Sakti would see them (PJR, 2007:2 3)

Feeling himself threatened by the signs of the five thugs. The Princess began to show supernatural powers. With a loud voice accompanied by vibrations like the sound of

thunder. The Princess called out, "O ruler of the universe, destroy this person from the face of this earth, because they are bad people." Instantly the four thugs were thrown from the boat with their bodies burned...(PJR, 2007:7)

Because of his grudge and hatred for the evil intentions of the young thug. The princess finally shouted in a loud voice, "O ruler of the universe of the universe...I hate evil...I hate wrath...as witness to my hatred for evil. I hope to make this bamboo that I hold so that it grows roots, as a symbol of my hatred. Make our hamlet a place for people to hunt bamboo for good intentions. (PJR, 2007:8)

In the first quote there is a deconstruction that women are not weak human beings who are easy to be humiliated and seduced. This is according to the data "However, after repeatedly he felt hurt by the young man's words. The princess faced him with a furious face while pointing her right finger at the sky. In this case, usually identical men have strength both physically and ability. However, in the excerpts printed in black it is found that women at that time were women who were physically strong and had higher knowledge than men. This is where the demolition lies in finding that women cannot be seen as weak so that they are easy to harass, both verbally and non-verbally. Furthermore, the second and third quotes also emphasize that a woman named Putri Jari Sakti is indeed a woman who cannot be underestimated. From the name alone shows that this figure is not an ordinary woman. That is, the woman in question is a powerful woman who is endowed with power by the rulers of nature contained in the quote "feeling herself threatened by the traits of the five thugs. The Princess began to show her supernatural powers..." and in the quote "because of her grudge and hatred for the evil intentions of this thug. The princess finally shouted in a loud voice, "O ruler of the universe of the universe ... I hate evil ... I hate wrath ...".

b) White Haired Princess

In this story, there are two quotes which are deconstructed in terms of marginalization (women's position). This form of marginalization is control over women's sexuality, which can be seen as follows.

...Behind all that, she also has a character or temperament that is firm and firm in dealing with various problems in life and life, especially her life as the nature of a woman. She has a soul that is always against the behavior or attitude of others that will disturb her or disturb the nature of women in general. This attitude of opposition does not only apply to humans who are equal to them as the poor. However, the status of a king or servitude at that time was treated the same as ordinary people as long as the disturbance would harm the nature of a woman, especially if it happened to herself. (PRP____:1)

One day, when the princess was busy finishing ceramics with some female friends from her village. They had an uninvited guest who was a messenger from Palembang's master who pretended to bid on his ceramics. Gradually, the conversation between the head of the baling balikan leads to a message of application. He was sent by Palembang's master to propose to the princess. Then what is received by the order temperature. Because the temperature was so rude to the princess, what she received was cursing while spitting on the head of the propeller until she felt hot and suddenly her hair turned white. (PRP,____:2)

In the first and second quotations there is a deconstruction that women can be assertive and have a violent temperament, in contrast to the nature of women who are physically weak, not assertive and not as tough as men. That is, in the folklore of The White-Haired Princess, women are not distinguished from men in terms of supernatural powers. Even women are described as never afraid of threats or the many people who want to do evil. It can be seen when the White Hair Princess immediately acted to spit on the ward of the master who had been abusive and insulted her as a woman. In this case, men cannot easily act arbitrarily even though they have power or position. It is told in this folk tale, the Palembang Suhunan Envoy was rude when conveying the Palembang Suhunan application order. This harsh treatment led to the harassment of women, namely the White Hair Princess.

c) Golden Hair Princess

In this story, there are three quotations which are deconstructed in terms of marginalization (women's position). This form of marginalization is women's limited movement and control over women's sexuality, which can be seen as follows.

He is also able to treat sick people, and it is said that he is resistant to repelling bullets and also one day changes his form into a wild animal as he wishes. The goal is to change its form into a wild animal, none other than to trick people who are not responsible for people who will cause trouble in their territory. (PBE, _____:1)

From the excerpt above, there is a deconstruction of women's movements that are not restricted. This can be seen from the storyteller who describes that Princess Golden Hair has many skills so that she can help other people or the surrounding community. Based on the narrative "he (PRE) can also treat sick people,...". that means, even though PRE is a woman, she is allowed to study medicine and martial arts, as well as gain inner knowledge. Strengthened by the quote below which shows that the princess fought the robbers by trying to change her form into a white tiger. Previously, the Golden Hair Princess fought the hordes of criminals using ordinary martial arts, but she will change her form into a white tiger that has strength beyond that of ordinary humans. This white tiger also symbolizes truth or white magic in quelling evil.

Once upon a time the princess fought with some gangs or robbers who wanted to harass treasures in the Negeri Silop area which also became a legend in the Kayuagung area. When the mob was almost invincible he was forced to change his form into that of a white tiger. because of that the gangs never again came to try to seize the treasures that were hidden in the territory of the Silop Country. Until now, no one has been able to interact with the people of Negeri Silop, one of whom is Puteri Buwok Omas (Princess with Golden Hair) and several descendants from Langkuse and descendants of Seriang Kuning. (PBE, _____:1)

"Nakanda Putri, what do you think about Negeri Silop, I heard that the robbers were often stalked by robbers to take away the treasures that were there," said the gentleman. Then the other guests shouted too, he was Puyang Bucit who was known as a character who was good at running around. When he faced an enemy, he didn't rely on valor. However, he relied on his wits to cross his tongue, so his enemy admitted defeat unconditionally. During their conversation, Puyang Bucit

opened the conversation. : Sister, because you are in the opposite area, you must guard the wealth in Silop Country. If you really can't face them, the crowd, just invite us over there. But in Putri, don't be afraid, use your ability to become a white tiger to drive them away." (PBE,_____:3)

From the excerpt above, there is a dialogue fragment that deconstructs that women cannot be relied upon. In this story, the Golden Hair Princess receives a mandate from her elders and all of them are male, asking help from PBE who are physically weaker and have limited strength and abilities. However, in this story, the figure of a woman is highly relied upon to guard the area where they live from attacks by robbers or interference from the Dutch army. This proves the paradigm of today's society, especially in the Kayuagung area, that women are only responsible for managing the household and are limited in their movements to show existence in society. It is still difficult for women to become leaders at the sub-district and district levels. Power and position are still entrusted to men, and women are only representatives and this is also rare for people who live in Kayuagung in particular and Ogan Komering Ilir in general.

Upon returning from the kendurian princess, she was challenged by the Dutch soldiers who deliberately wanted to harass her. The Dutch considered the Kayuagung woman to be a cheap woman who was easily tricked. When the daughter came home alone one of the Dutch approached while making fun of her. At first the princess accepted the ridicule, but over time she became more impudent and seemed barbaric. So the princess immediately issued her magic. Instantly he transformed into a white tiger and pounced on the Dutchman who was teasing him...(PBE, ____:4)

The excerpt above shows the unpleasant treatment experienced by Princess Golden Hair. However, there is a deconstruction that women cannot be underestimated. In this case, the princess was not afraid of facing the Dutch Army, which was superior in power because at that time it was colonizing Indonesia. Furthermore, physically their bodies were well-built and tall in stark contrast to the stature of the princess who had a smaller body and was much shorter than the Dutch Army. However, all was disputed when the Golden Hair Princess was able to defeat the Dutch Army by changing her form into a white tiger. This means, the indigenous people, even though women can get supernatural powers beyond reason, and that is not owned by just anyone, let alone the Dutch Army. Many mystical things surround this story, supernatural things that make the Golden Hair Princess' opponents dare not disturb the territory that is entrusted to her.

d) Silop Country (Disappearing Land)

In this story there is one quote that is deconstructed in terms of marginalization (women's position). This form of marginalization is restricted movement of women which can be seen as follows.

According to the story of Mr. Nursiah or Kemale Gudek, who is still of the Puyang Seriang Kuning and Putri Buwok Omas lineages, that at the time Kyai Harun left a message for Putri Buwok Omas to look after her hometown when she was about to leave for the pilgrimage. In his message, don't let foreigners or people or people enter their territory with the aim of persecuting or incorporating other religious

teachings besides Islam. If there were such people Kyai Harun asked for help so that the princess would frighten these people by transforming into a ferocious white tiger (NS, ____:4)

Based on the excerpt above, there is a deconstruction of restricted women's movements. In the narration it can be found that a female figure, namely Putri Hair Emas received a mandate directly from Kyai Harun who opened the Negeri Silop village. In fact, there were many powerful people around Kyai Harun, but Kyai Harun trusted Princess Golden Hair even more, even though the person in question was a woman. This means that there is no difference between men and women, the difference is only the skills and abilities possessed. If a woman has more qualified and reliable abilities, then she is the one who is trusted.

e) Yellow Seriang

In this story, there are three quotations which are deconstructed in terms of marginalization (women's position). This form of marginalization is that women's movements are restricted and property and other economic resources are controlled by men, which can be seen as follows.

1) Deconstruction of Restricted Women's Movement

Since she bears that name, she is visited by various revelations that transform her into a woman who has various powers, she is good at disappearing, she is good at traveling in space with the rainbow scarf she wears, she can kill wild animals, and she has never been injured by objects. sharp and bullets. Because he couldn't be injured, the result was an impact on his strands of hair which continued to grow long because they couldn't be cut. In addition, because the hair does not grow like normal hair...(SK, ____:2)

From the quote above, there is a deconstruction that there is no restricted movement of women. This can be seen from the fragments of the narration which reveal that the Yellow Seriang has many abilities and skills, namely being able to disappear, being good at walking on the wind with just the shawl you have, being able to kill wild animals, and possessing invulnerability. That means, women are not prohibited from learning martial arts or mysticism from their ancestors and from the creator. The female figure is superior and becomes a hero character who is able to quell crime by using her abilities and skills.

2) Deconstruction of Property and Other Economic Resources Controlled by Men

Year after year, Ayu's daughter began to grow up. She was crowned the first resident woman in the area as the conqueror's daughter. Because of that he had to be given a new name as the successor to the throne of the palace. The first mother will give the name Siti Meriam Egypt because her mother will remember the area where she was born, who came from Arabia. But the name was not accepted by her husband's friends. In the end, it was agreed that Putri the Ayu's new name would be Seriang Kuning. Because she is known as a cheerful woman who has yellowish hair. (SK, ____:2)

The public recognized Putri Seriang Kuning's fame after she met Puyang Yusuf and Puyang Ismail, who were said to be the rulers of Negeri Silop. Seriang Kuning

was entrusted with guarding the land ruled by Puyang Yusuf when he made the pilgrimage to Mecca...(SK, ____:2)

The data above shows that property and economic resources are not always controlled by men. This can be seen from the sentence in bold that Seriang Kuning was entrusted with protecting the Silop Country from the threat of robbers or the Dutch Army. In this case the Silop Country is known for having abundant treasures, such as gold and other crops. In addition, Seriang Kuning was also entrusted with holding power as the successor to his father's throne. The decision to entrust power was not solely due to Seriang Kuning's lineage from his father, but because Seriang Kuning was considered to have the ability to bring benefit to the people of the region.

4 Conclusion

The conclusion of this study is that there is a deconstruction of women's position in the characters of Putri Jari Sakti, Princess of White Hair, Princess of Golden Hair, and Seriang Kuning. These four girls are warriors and mainstays in the Kayuagung area. Their existence was taken into account by the traditional elders, respected by their opponents, and feared by the Dutch Army. There is a deconstruction of control over women's sexuality in the figures of Putri Jari Sakti, Princess of Golden Hair, and Princess of Golden Hair. Furthermore, the deconstruction of women's movement which is restricted to the figures of Putri Rambut Emas and Seriang Kuning, and the deconstruction of other property controlled by men is in the figures of Putri Rambut Emas and Seriang Kuning.

The myth that surrounds this story is that Kayuagung women are not allowed to marry Palembang people, if this happens the household will not last long. Furthermore, the myth is that Kayuagung girls don't marry and become old maids until they die. Myths can have magical powers or knowledge from the creator and from the spells passed down by the Kyai. In addition, the myth of women having supernatural powers can change shape, have magic fingers, poisonous saliva, and hairpins that can turn land into water and vice versa. These myths can be disproved by the current situation that everything is just a myth and has not been proven true. However, there is also no need to debate because ancient times were very thick with mystical things and beyond reason.

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