

Madurese Women's Attitudes in Madurese Proverbs in An Effort to Raise Awareness of Prophetic Feminism

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Abstract. The prophetic feminism approach combines elements of feminism and professionalism or more religious things. This research seeks to reveal prophetic feminism contained in Madurese rhymes. The method used in this research is qualitative, namely by examining the rhyming texts that contain prophetic feminist elements. The finding of this research is that there are three prophetic attitudes of Madurese women contained in Madurese rhymes, namely (1) the attitude of firmness towards their religion (2) firmness of principles (3) belief in (the value of) humanity. The three attitudes are the internalisation of prophetic ethics, namely humanisation, liberation, and transcendence.

Keywords: Feminism, Madurese, Pantun, Prophetic

1. Introduction

Cultural construction places differences between men and women into a matter that is often discussed, including in the field of literature. In literature, these differences are depicted in the form of literary works, the contents of which always cause various social events, including the issue of gender inequality. The role of women is considered suitable only in the domestic sphere, and less in the structural and prophetic spheres[1]. Prophetically, this role should not be questioned, because women, despite their role in the household, are still useful and have a role to convey values in goodness.

Kuntowijoyo's article Prophetic Literature: Rules, Ethics and Literary Structure published in Horison Magazine, May 2005 edition, is the beginning of the term prophetic literature in the development of Indonesian literature. Kuntowijoyo termed the three in one concept that includes the structuration of experience, the structuration of imagination, and the structuration of values. The existence of the prophetic literary building blocks is expected to fulfil the main function of literature, which is to entertain and be useful. It is undeniable that most published literary works do not provide a balance of these functions. Therefore, there needs to be a balanced discussion between the building blocks in the literary work[2].

One of the interesting literary studies to examine is prophetic feminism. On the one hand, the literary study of feminism itself is interesting to study because it departs from the life of modern society today where there are many demands or problems related to gender equality. Gender conversations have recently become increasingly heated in discussions about the progress of women's development with equality with men. The prophetic feminism approach combines elements of feminism and professionalism or something more religious [3].

This study uses the object of Madurese literature in the form of Madurese pantun as the starting point for finding the elements of prophetic feminism contained in it. Related to this, the Madurese pantun which has religious genre and prophetic feminism value is more suitable to be studied with this approach. The prophetic feminist ideas that are born in Madurese pantun (Madurese language called *pararèghan*), of course, are not necessarily born just like that without any reason behind it, of course there are values that apply in society, which are packaged in the form of a distinctive language style.

In general, in oral traditions that are not recorded in written form, there are meanings, patterns, patterns and functions[4]. In fact, in the oral tradition, such as in folk songs, there are basics to understand the main themes of a society's culture, therefore, to properly understand intellectuality in the social life of the community, it is necessary to carefully study the oral tradition of the community.

With pantun, Madurese people communicate with fellow members of Madurese society. Through pantun, Madurese people convey their love for the girl they love, their disappointment if their love is rejected, and their resentment if the girl they love is also favoured by another young man. Through rhyming, people outside Madura can learn about the ways in which Madurese people express their longing for the girl they love, their disappointment if their love is rejected, and their resentment if the girl they love turns out to be favoured by another young man.

The link with prophetic literature is in literature that is involved in the history of humanity. It cannot be literature that is isolated from reality. However, literature can only function fully if it is able to view reality from a distance[5]. Prophetic literature is literature that has a transcendental and Sufistic spirit because it departs from the values of piety, but after that it also has a prophetic spirit. [6] in his writing states that Prophetic literature is transedental literature that questions humans in the midst of modern life that is bureaucratic, industrialist, market and instrumental. Prophetic literature desires that humans do not become one-dimensional beings, but complete beings both physically and spiritually, rooted in the earth while reaching for the sky.

The concept of prophetic feminism is a concept that appreciates the role and position of women based on moral and Islamic values. The term prophetic was first formulated by Kuntowijoyo, a writer and cultural figure. Kuntowijoyo based the formulation of prophetic literature (and propheticity in general) on the Qur'an surah Ali Imran verse 110 which is manifested in three prophetic ethics, namely humanisation (*amar ma'ruf*), liberation (*nahi munkar*), and transcendence (*tu'minuna billah*), namely faith in Allah Subhanahu Wa Ta'ala [7].

Furthermore, there is the value of internalising these three prophetic ethics into the concept of feminism, so that it can be interpreted that as a creature of God, including a woman, she has the same duties and responsibilities as men in doing good, leaving bad, and has the right to freely choose to serve in the household, work, and be independent, by holding fast to divine values that are manifested through religious teachings[1]. These three prophetic ethics then become the concept underlying the values of prophetic feminism.

Value or ethics is a collection of knowledge about the judgement of human actions[2]. This means that a value can be used to know about a person's behaviour, whether it is good or otherwise. The value referred to in this study is the value or ethics of prophetic feminism, namely the value of humanisation and liberation. So, the existence of values in a female character can be studied through the roles of women, both their roles when they are in the domestic environment, as well as when they are in the public environment as workers or as social beings. When female characters undergo this role, it will create a value and emphasise the value of prophetic feminism in accordance with religious norms.

Liberation is the embodiment of 'nahi munkar' which means liberation from ignorance, poverty or oppression[8]. Liberation is interpreted as an effort to liberate human beings from oppressive and enslaving cultural systems. The meaning of liberation in this context can also be interpreted as a value that needs to be fought for and internalised in life, so as to bring the perpetrators not to commit crimes and participate in resistance to all forms of oppression aimed at women.

Transcendence is the awareness of divinity towards any meaning that exceeds the limits of humanity. [1]defines transcendence as awareness of divinity. Prophetic feminism initiated by [1], means that transcendence is indirectly related to the other two values, namely humanisation and liberation. After women try to do good (humanisation) and try to free themselves from the bad actions of themselves or others (liberation), then the next step is to process themselves closer to God (transcendence), by dhikr, tawakal, and so on.

Research on the value of prophetic feminism is still limited and is still little used in researching literary works. Later, only studies on feminism in general have been carried out, such as research on feminism studied by Heksa Biopsi with the title "Dramatis Laku Tiga Tokoh Perempuan dalam Cerpen Lelaki dengan Bibir Tersenyum (A Feminist Study)" The research, although both use the theory of feminism, focuses more on western feminism whose concept is not the same as prophetic feminism.

Although there are other studies that examine prophetic, they do not focus on feminism, such as the study by Septi Yulisetiani entitled "The Prophetic Dimension in Yanusa Nugroho's Short Stories as a Reinforcement of the National Generation's Selfhood". Therefore, it can be seen that research relevant to this study is still rare, especially research that focuses on the values of prophetic feminism. Based on the research findings, there are three values of prophetic feminism in Madurese rhymes as mentioned above. These prophetic feminism values are manifested in the roles played by the female characters and will then be analysed and interpreted based on prophetic feminism values based on Islamic values and morals. The following is the explanation.

2. Methods

This research uses a qualitative method, by describing, analysing, and deeply examining texts related to prophetic feminism contained in Madurese pantun. The data were collected by literature study, namely through careful and repeated reading techniques in the book which is a collection of Madurese pantun "Paparèghan Pantun Madura Timeless Poetry" as well as the research data source. The note-taking technique is used to find data in the form of words, phrases, sentences, paragraphs, and discourses related to prophetic feminist reading. Based on the data used, the approach used in this research is the study of feminism.

The next step is to note the presence of prophetic feminist elements contained in the collection of Madurese pantun "Paparèghan Pantun Madura Timeless Poetry". After obtaining the appropriate data, data grouping is done to facilitate analysis. Then, the research data was processed by interpreting, reading collectively, coding, presenting it in narrative form, and interpreting the data[9]. The findings in this study are presented informally, namely the presentation of the results of data analysis is done by pouring the results of the analysis into sentences or words.

3. Results And Discussion

There are three prophetic attitudes of Madurese women contained in Madurese rhymes, namely (1) firmness towards their religion (2) firmness of principles (3) belief in (the value of) humanity. These three attitudes are the internalisation of the prophetic ethics proposed by which includes three things, namely, humanisation, liberation, and transcendence[10]. Humanisation is understood as the awareness of human relationship with fellow human beings. The awareness of humanisation is intended to restore the nature of humans as social beings.

3.1 Firmness to Religion

The Madurese view of marriage and matchmaking, in this view a Madurese woman must be obedient to her parents, meaning that the match chosen by her parents must always be obeyed, because it is a form of religious commandment, namely filial piety, as referred to in the rhyme found in the following rhyme.

Paraona ampon mabbar,
Moa' pandhan gabay teker,
Lamon dika onggung nesor,
Maddha bula duli salabar.

Meaning: The boat has left,
carry pandanus to make a mat,
if you really pity (love),
let me be proposed to as soon as possible[4]

Although arranged marriages in this day and age are almost unpopular among the Madurese community, if there is a case of arranged marriages within the Madurese community then the woman must prioritise the interests of her parents over her own interests, because

parents will definitely choose the best way for their daughters. In the following rhyme, the male speaker explains that women should not be too rude in rejecting men. If the man ends up being hurt, he will return the favour. Therefore, no matter how the man is disliked by the woman, she should not mock him, let alone mock his physique. In the pantun, it is mentioned that the man can cast a spell on her so that the woman will end up thinking of the man.

Melleh konyik mak ngangguy canteng
Melleh nyoknyan beddheih tobung
Mon ben paraben jek ngennyekkan lanceng
Ecapok menyan tak ngeddah tedhung

Meaning: buying kunir using a dipper
buy cooking oil using a bowl
As a virgin, don't make fun of a virgin.
witchcraft will not be able to sleep[4]

Although the rhyme above is spoken in a humorous way, Madurese people believe that it can happen. People who initially dislike become very interested in the person being mocked. So, no matter how much a woman likes a man who approaches her, she must not insult him. This teaching is actually for mutual respect and mutual respect between these 2 different genders. Madurese culture, which is influenced by Islamic teachings, teaches that clearly identifying women and their characteristics is highly recommended. So in the following rhyme, it is clearly stated that the woman in question is a woman wearing a blue hood and when the speaker is on the spot, the woman is facing east. The speaker asks for help from others to ask if the woman has one or not.

3.2 Firmness of Principle

In the view of the Madurese, physical size is not a major measure in finding a partner. The size of love and affection becomes the main measure in finding a spouse, it is a form of confidence of a Madurese woman, on God's gift to her (what do you have) as shown in the following data.

Satena sate sasojjin,
Saratos arghana sapereng,
Dina maske ta' raddin,
Sakor patot se reng-ereng.

Meaning: Satay sate setusuk,
a hundred for the price of a plate,
let it be even though it is not beautiful,
as long as it is appropriate to be together[4].

Marriage in the Madurese tradition is the union of two large families starting from the union of a man and a woman. As explained earlier, marriage is an effort to get offspring so that the generation will continue. This marriage between a man and a woman is a symbol of maturity

that wants to be shown to the community. It is clear that the marriage that occurs in Madurese culture places men as leaders (priests). It is very odd in Madurese society that women are de' mangade' (in front). Men always position themselves in front and do not like women who position themselves similarly, especially in the public sphere.

Marriage in the Madurese tradition is something sacred that inevitably must be experienced by every human being, both men and women. Although women are favoured due to their limited productive and reproductive age (hence the need to get married quickly) and the patriarchal culture that makes women dependent on men for their livelihood, it is men who are often insinuated to get married. As in the following rhyme.

Ka alas ngala'ah burneh
Nyampat delkok mak gegger poter
Check mellasah reng tak andik binih
Tedhung malekkok asapok teker

Meaning: to the forest looking for fruit
Aiming for the seagull that fell on the turtle
What a pity for a man without a wife
sleeping on a mat[4]

From the rhyme above, it is very clear that the insinuation is that a man without a wife will live a miserable life. He will sleep alone, cold, and covered in mats. A mat means a hard blanket, not soft. This means that a man who does not have a wife will not sleep comfortably, feels hard and cold because there is no companion to accompany him. Next, men are invited to find a wife. In Madurese jokes, the important requirement to find a wife is a woman. It is not important whether she is a virgin or a widow. Madurese people really appreciate women. Choosing a virgin to be a wife is the first choice, especially if the person looking for a wife is a virgin. Choosing a widow as a wife -although not recommended- is also not a wrong choice. What is wrong is if a man chooses a wife who is still married to another man.

The following pantun illustrates that women in Madura must have good manners. It is not advisable to choose a woman whose work is sleeping or often lying down. Sleeping or lying down indicates a lazy woman. If the woman has a complete physique, she will not like to lie down. People who like to lie down are those who have physical difficulties in standing upright, such as having no legs.

Entar ka pasar melleah plotan
Entar saba nyambiah lontong
Uncomfortable established boyfriend
Ngabas from baba sokonah potong

Meaning: going to the market to buy sticky rice
go to the rice field to bring lontong
it's uncomfortable to have a boyfriend who likes to sleep
seen from below has no legs[4].

In Madura, the relationship between the child and the mother must be close, especially if the child is still a toddler. The child can cry but it is the mother's job to be quiet. It would be very strange for Madurese people if a toddler could not be quiet with his mother. Therefore, in the pantun above, the man who was interested in the woman immediately concluded that she was married because the way she held the child could be concluded that it was her biological child. And only a married woman can carry a child well.

Physical perfection in this woman is not only a requirement for the external physique (meaning the physique that is visible to the naked eye). The imperative of perfection is even for the invisible physique. As in the following rhyme, a man who sees a woman with a white veil is not very interested in choosing her because he is worried that she has a history of accidents. The definition of accident here has two meanings. The first meaning is that the woman doesn't 'behave'. She did not behave as a gentle woman should, walking slowly and behaving subtly. Subtle behaviour shows caution. A woman who is not careful can harm herself. That is, she cannot take care of herself.

There are those who have here not only married or not but also whether someone has proposed or not. If a woman has already been proposed to, then it is taboo for another man to 'cross the road' by proposing to a woman who has already been proposed to by someone else.

Nya tanya reng jual bang biru
Belendenah match nyambibik
Atanyaah se kodung biru
Se adhep de' temor pola tade' andik

Meaning: ask the seller of leeks
the Dutch colonisers died with their tongues hanging out
the intention was to ask the blue-veiled one
The one facing east may not have one[4].

Furthermore, a man who is sure of the woman he will approach or even propose to, will show his determination by stating it directly or indirectly to the woman. But the majority of Madurese men will declare the determination to the person who is the contact person. It is a formal way to get an immediate answer from the woman. If the man says it directly while they are not very close, the woman will think that it is just a joke and does not need to be responded to. If the male speaker really meant what he said then he would challenge the female to bring his family to propose to her.

The sentence Pola se kodung biru se ngakan mi ayam elamarah ebbis is a challenge sentence that he means it. In addition, in Madurese tradition, it is an honour if the suitor brings a large group of his family. The more people who come to propose, the more serious the man is, so in the pantun he will bring a busload of people. This means that he is really putting the woman in a place of honour because all of her family have come to approve of their relationship. Not just bringing a large entourage. This solemnity is also shown by bringing various cakes and offerings. The more they bring, the more honourable the man is and the higher the woman's place.

3.3 Belief in Humanity

For a Madurese woman who has divorced her husband, all forms of communication will usually be cut off, plus if the man has another wife, then usually out of respect for his new wife, the divorced woman will never communicate and reconnect, as the following data shows.

Arena ampon ngabara'
Ta' kera ngatemor pole
Lakena ampon ta' endha'
Ta' kera katemmo pole.

Meaning: The sun has gone West,
it's impossible to go East again,
her husband has no affection,
impossible to meet again[4].

Furthermore, Madurese women will remain highly valued as long as she remains obedient to her religion, it is proven that Madurese men will still marry her no matter if she is a virgin or a widow, as quoted in the rhyme below.

Paleng nyaman jukok ajam
Gangann tarnyak du comfort kiyah
Paleng nyaman abinuh paraban
Tekkah andik anak tak rapah kiyah

Meaning: the most delicious side dish is chicken
spinach vegetables are also delicious
it's best to have a virgin wife
even though having children is also okay[4].

Men are invited to find a wife. In Madurese jokes, the important condition for finding a wife is a woman. It does not matter whether she is a virgin or a widow. Madurese people value women very much. Choosing a virgin to be a wife is the first choice, especially if the one looking for a wife is a virgin. Choosing a widow as a wife -although not recommended- is also not a wrong choice. What is wrong is if a man chooses a wife who is still married to another man.

Thus, the choice to marry a virgin or a widow is not a problem as long as the marital status is clear. So, the term having children in the last line of the following rhyme is a widow, because in Madurese culture there is no person who does not have the status of a widow who has children. If a woman has biological children outside of marriage, it means that the men around her - including her family - are unable to protect her honour. In the conventional Madurese tradition, this condition is not an honourable woman.

Next, men are invited to be patient if when choosing a wife and finally the wife is unable to give him children. The following rhyme explains that looking for a wife is not because you want to have children. Build a good household, the matter of children is the power of the Most Giver.

Namen bilis tombu tarnyak
Namen tarnya du eanyiah
Abinuh jek mandheng anak

About the child badha nyainah

Meaning: planting ants to grow spinach
planting spinach when it's harvested
Look for a wife not only because of the child
because the child is the mother[4].

Actually, the content of this rhyme can also have other meanings, especially in the last line. The statement about children having a mother could mean that if the man is married to someone who cannot give him offspring, then he has the right to remarry. It should be understood that in Madurese culture, polygamy is a natural thing. This is because it is reinforced by their belief in the religious proposition in the Qur'an. It is a common belief that the native Madurese are all Muslims.

Madurese who are non-Muslims are migrants. Having offspring is mandatory for Madurese households. They believe that they should pass on what they have to their offspring. They also believe that it is the offspring who will pray for them when they die. Therefore, although nowadays, polygamy is a shame for Madurese families - especially the first wife and her children - but if the first wife is unable to have offspring, then the surrounding community can understand if the man remarries.

4. Conclusion

Based on the results and discussion conducted on Madurese pantun. It can be concluded that the expression of Madurese pantun is used as a principle in living their lives, especially in social and community life, such as neighbouring, interacting, and establishing relationships with one another. It is represented in the form of their attitudes and behaviour, especially in conveying life messages, especially those related to women, Madurese women's prophetism through Madurese pantun. The Madurese pantun contains many values, especially religious (prophetic) values, which reflect the obedience of Madurese people (women) to religion. and can be used as a guide for Madurese people in living life, both as a social function, and as a spiritual function.

There are three aspects or prophetic attitudes of Madurese women contained in Madurese rhymes, namely (1) the attitude of firmness towards their religion (2) firmness of principles (3) belief in (the value of) humanity. The three aspects of the Madurese women's prophetic attitude reflect the Madurese women's attitude towards their religion, namely Islam. Madurese people make social expressions as an easy way to convey religious messages and religious moral messages, so that the value of these religious messages can be conveyed well, in accordance with the culture and culture in their daily lives.

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