



Educational Injustice in *Sampek Engtay* Drama by Nano Riantiarno

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Abstract

Education plays a very important and strategic role in shaping human resources that are productive, innovative, and have personalities under cultural values. In addition to providing cognitive, affective, and psychomotor values to every citizen, education is also used as a tool to transform values that are expected to be beneficial in the life of society, nation, and state [5]. Gender bias is favoring one gender in social life or public policy. Gender bias in education is an educational reality that favors one particular gender, which causes gender inequality. Various forms of gender inequality that occur in various fields of community life are also represented in the world of education. Educational processes and institutions are seen as playing a major role in socializing and preserving the values and perspectives that underlie the emergence of various gender inequalities in society. The concept of education often appears in literary works. One form of literature that contains about education is drama. Drama is a record of everyday events that are projected onto the stage. In line with that [1] mention that Learning in drama is process-oriented, a state of change that occurs in time and space, which happens within double frames of reality and fiction. Drama learning is process-oriented, with changes in time and space, which frame real and fantasy events. Drama is no different from other literary works, such as novels or short stories. It contains certain issues that the author wants to convey to the reader or audience. The object will be studied by the researchers is Nano Riantiarno's *Sampek Engtay*, a feminist drama or a drama that talks about women. This drama is very thick with the nuances of feminist criticism, namely the marginalization of education. This research is a qualitative descriptive study. In this research, qualitative information is described carefully and analytically. The description includes forms of criticism of the unfair treatment received by women in the field of education. The approach used in this research is feminism. This approach is used in order to interpret the deep meaning of the literary works studied in relation to people's lives. This is taken based on the assumption that basically literary works are the embodiment of people's lives. Thus the interpretation of the meaning in this literary work is a manifestation of that society.

Keywords: Drama; Feminism; Education

Introduction

Women's movement is not only noticed in a real life. It is also found on literary works. Considering that literature is the reflection of society, what happens to the society is most likely to be reflected in literary works. One of some literary works that is emerged due to that phenomenon is feminist literature. Feminist literature is basically a form of literature that pursues women's equality and existence, whether they are being the writers or the characters in the literary works. In accordance with the emergence of feminist literature, feminist literary criticism that has the same purpose appears. Wiyatmi states that feminist literary criticism is the one that combines various perspectives represented by Abrams, especially expressive criticism (female writer), mimetic criticism (how women are illustrated in literary works when it comes to their relationship with men and

society), and feminism theory [2]. In line, Sugihastuti and Suharto said that feminism fight for two issues that women do not have, equality and authority to determine what is good for them [3]. Women are marginalized. They have lower state than men. They are considered as the second sex. In many fields, decisions made by men are more respected than that of women. Women are only forced to follow the deal.

Culler (1983) in Sugihastuti and Suharto named feminist literary criticism as reading as a woman [3]. In the same book, Yoder claimed that feminist literary criticism does not mean to criticize women or criticize female writers; the straightforward meaning of feminist literary criticism is that the critics view literature with special awareness, the awareness that gender is closely related with culture, literature, and life [4]. Gender generates difference that will make writers, readers, characters, and external but influencing factors differ.

Sampek Engtay written by Nano Riantiarno is about the conflict between Engtay and education system as well as her spouse. Engtay conveys Nano's thought about education system, at that time, that is only designed for men. Therefore, with her cleverness, she changes herself into a man so that Engtay is able to attend school and get education in Batavia. However, a problem gradually appears because Engtay, as a teenager, falls in love with Sampek who is a male student there. The problem even becomes more complicated since Engtay parents' assistant decide to follow her and ask Engtay to stop attending school as she should get married with the one whom her parents choose.

Meanwhile, Engtay already promises to marry Sampek. In that kind of situation, Engtay has no authority to choose her spouse. Her future to determine her marriage is robbed by her own parents. He has no authority to live her life. For both men and women, having the same access to education becomes a common problem. At that time, it is believed that men should complete the highest level of education. Nevertheless, women only need to be able to read and write. When it comes to marriage, women who do not rush for marriage are labelled pointless. Hence, they are forced to marry someone soon without considering the way to get married and even the partner.

In the meantime, men have the right to get married whenever they want regardless their age. The society commonly tolerable it even if they do not get married. Education turns out to be one of the most fundamental thing related to the movement. It influences the society's environmental and social conditions. Education fosters the change of society's attitude and mindset. It means that low education affects not only the society's physical but also non-physical development. Education surely nurtures individual's cognitive, affective, and psychomotor development.

Furthermore, it plays a pivotal and strategic role to shape productive, innovative, and well-behaved human resources. It becomes an instrument to reshape the values beneficial to for their social life [5]. Gender bias is a preference to take sides, in terms of gender, whether it is related to social life or public policy. When it deals with education, gender bias means that people prefer one gender over another. This generates gender inequality. Any form of gender inequality happens everywhere, including in education field.

It is even believed that education plays a big role in nurturing values and perspectives that underlie the gender inequality in the society. In line with the statement, Fitrianti and Habibullah emphasize that gender bias is not only nurtured through the learning process and system in schools but also through family education [6]. The ingrained gender stereotype classifies what roles are appropriate for women and what are for men. This is the cause of the attitude affected by the society's socio-cultural factors which differs the social roles. People tend to think that women are the victims of social

processes happening in the society. They assume that it is not women's priority to get higher education. Fakih portrays that the assumption that there is no need for women to get better education is that they will only take care of the household [7].

Correspondingly, according to the research conducted by Incing, Hardianto and Rusmiwari, it is deduced that education inequality towards women in Tugurejo happens indeed [8]. It is assumed that education is more critical for men rather than for women. There are some factors underlying the education inequality. They are economy, culture, environment, interaction, learning system, and the lack of educational infrastructure. Based on the background, the formulated problems are what and how feminist criticism on education found in *Sampek Engtay*?

Method

This was a qualitative study that involved descriptive method. Descriptive method was a scheme used to examine present-day group of people, entity, condition, system of thought, or phenomenon [9]. This method was used as it helped the researchers to construct a description of the analyzed drama that was systematic, factual, and accurate. Feminism was an approach used in this research. Feminism approach aimed to identify gender inequality towards women. This study concerned on the kind of gender inequality related to inequalities of women in education. In order to solve the first and the second problem that dealt with inequalities of women in education, the researchers studied a drama entitled *Sampek Engtay* by Nano Riantiarno. The analysis was done by reading the script. The researchers then collected the data that met the needs.

Results and Discussion

1. Feminist Criticism about Education

There are so many forms of women inequality in Nano's *Sampek Engtay* script, one of them is on educational level. Engtay as a woman cannot oppose her parents' decision over herself including the decision on education. This illustrates that Engtay has no power and chance to even express her own stand. Engtay has to surrender everything and willingly accept her parents' decision to marry her with a man chosen by her parents. A woman like this knows not how vast the world is and how interesting knowledge is.

JINSIM : *Heran, heran. Aneh bin ajaib. Dunia sudah kebalik-balik, langit bakal ambruk. Mana ada anak gadis minta sekolah? Jauh lagi. Di Betawi. Dan di sekolah campur sama sembarang lelaki. Heran, heran. Aneh bin ajaib*

Unbelievable, simply unbelievable. O the heavens above, how can a lassie want to go to school? And, to Batavia? She wants to meet random men there? Such a weirdo.

DALANG : *Tidak heran kalau zaman sekarang. Sekarang, di luar panggung, bukan sekarang, di dalam lakon ini. Jangan lupa, ini peristiwa terjadi 50 tahun sesudah zaman Daendels. Jadi memang patut heran.*

It's no surprising. Now, during the time when this play was created, it was 50 years after Daendels. So, it's a surprise for them knowing this.

SUHIANG : *Kalau saya tidak heran. Itu pertanda pikiran nona kita jauh lebih maju dari nona-nona yang lainnya.*

Hey, it's not surprising at all. It means that our lady's thinking has surpassed the others' lady.

JINSIM : *Ya, boleh maju. Lalu kalau sudah sekolah, untuk apa? Mau apa? Apa gunanya? Sudah takdir, biar pintanya kayak Ken Dedes, tempat perempuan tetap di bawah. Boleh maju, tapi apa yakalau sudah maju perempuan boleh meminta laki-laki gantian bunting?.*

Yeah yeah. But then what? Schooling? What is the point? Even if she were as good as Ken Dedes, woman is always below man. It's a fate. You may say she has good thinking, but you can't change the fact that woman can't ask man to replace them to get pregnant and give birth.

SUHIANG: *Eh, ini lain, Jinsim. Sekolah ya sekolah, bunting ya tetep. Lagian, soa atas dan bawahitu 'kan tergantung emosi.*

Eck, it's different, Jinsim. Schooling and having offspring are different things. Besides, above or below, it depends on the people's mindset.

The inequality can be seen on the following dialogue from *Sampek Engtay* drama [10]. The above dialogue shows that women are always less prioritized to get good education and it is even considered as taboo. How good women's education might be, at the end they have to take care of children; so education is seen as pointless. If women are too busy in sharpening their education, they may forget their role to take care of the household, although actually these two roles can be done well altogether. In a clearer mind, women with high education, in fact, have the ability to nurture their children better. Another example of women inequality can be seen on the dialogue below.

JINSIM : *Allaa, lebih baik punya anak perempuan yang bodoh tapi menurut apa kata orang tua. Gadis pintar suka nekat. Lagian Nona Engtay kan sudah ditunangkan? Apa lagi yang dicari. Jodoh sudah jelas. Kan Lebih baik tenang-tenang di rumah? Menyulam, belajar masak dan lain-lain urusan rumah tangga. Biar begitu kawin, dia tidak kikuk lagi. Semua urusan dapur, perkara kamar tidur, sudah bisa.*

Grief! It's better to have a stupid daughter but obedient rather a smart but outlaw. Besides, lady Engtay is already proposed, right? What's more? It can't be better. Just hone the household skills, like knitting, cooking, and the others; so, once she is married, everything will run well.

SUHIANG : *Itu jalan pikiran. para babu. Kalau Nona Engtay punya pikiran begitu, nasibnya tidak lebih seperti kita: jadi babu suaminya.*

Such a slave thought. Lady Engtay deserves more than that, she's better not to be a slave to her husband like we have been.

The above dialogue shows that Jinsim as Engtay's nanny depicts how useless education is for women. Moreover, she said better having stupid yet obedient daughter rather than smart yet outlaw daughter. The inequality is further emphasized that since Engtay is going to be married, she should have nothing to do except how to taking care the household. Below is another example of women inequality in *Sampek Engtay* script.

LADY : *Lihat Engtay, lihat. Tega lihat ayahmu mati merana, jadi sengsara lantaran keinginanmu tidak bisa dicegah lagi? Sekolah. Untuk apa? Perempuan ibarat bangau, setinggi-tinggi terbang akhirnya jatuh ke pelukan suami juga. Mengemong anak, sibuk di dapur, mengurus perut dan syahwat suami. Akan percuma pelajaran sekolah yang dengan susah payah kamu tekuni bertahun-tahun.*

Look Engtay, look! Do you have the heart to see your father die languishing like that due to your insistence? Schooling, for what? Woman is like a swan, no matter how high she flies, at the end she will

fall to her mate. Taking care of the children, the household, filling husband's hunger and lust. Your many years of education will be in vain.

- ENGTAY : *Tapi niatku bulat sudah, ibu. Bulat seratus persen dan tidak lonjong atau separo-separo.*
But my decision is final, Mom. No more thinking, no more wavering.
- CIOK : *Bikin niatmu jadi lonjong sekarang juga! Gepeng sekalian malah lebih bagus lagi! Kalau niat itu bisa aku sogok, aku rela menyogoknya dengan uang seribu keping emas.*
You have no rights over that, your decision is flawed in the first place. If I could bribe you with a thousand gold coins, I would have done that to scatter your dream of education into the four winds.
- ENGTAY : *Kalau ayah merelakan uang sebanyak itu, lebih baik berikan padaku untuk sugu keBetawi.*
If father has so much money, better give it to me for my education in Batavia.
- CIOK : *Aduh, pusing lagi. Makin pusing. Tadi tanganku yang tidak bisa aku gerakkan, sekarang kakiku. Kesemutan, kesemutan.*
Good heavens! My head, my body, it's all trembling; first hands, now comes my legs.
- LADY
CIOK : *Engtay, apa kamu lupa kalau kamu ini perempuan? Sekolah hanya untuk kaum lelaki. Mana kamu bisa tahan? Berapa lama? Pasti mereka akan tahu juga kalau kamu itu lelaki jadi- jadian, lalu mereka akan kurang ajar. Apa daya kamu?*
Oh my Engtay, what comes to your mind? School is only for men. You will not stand a chance there. How long can you endure? They will soon know that you are a woman and they will know lust. What can you do then?.

The dialogue above shows that women do not necessarily need high education as likened to a swan. Besides, women are to take care of children, household, and husband; so education does not make sense for women. School is only for men, while women are socially prohibited; though in fact, education is also beneficial for women, and one of them is to nurture their children in better ways. Another example of women inequality is shown on dialogue below.

- LADYCIOK : *Ayahmu benar. Coba pikir sekali lagi. Untuk apa sekolah? Sekolah hanya untuk kaum lelaki. Dunia wanita, sebatas pagar rumahnya. Jangan kamu coba-coba mengubah kebiasaan itu. Nanti bisa buruk akibatnya. Benar kamu pintar menyamar. Tapi kan bisa saja suatu saat kamu alpa. Sekarang kamu niat masuk sekolah. Dari rumah bawa banyak buku. Apa nanti pulangny kamu bawa buku lebih banyak lagi? Kalau nanti kamu pulangny membopong bayi, bagaimana? Di mana bakal ditaruh muka ayah dan ibumu?.*
Your father is right. Reconsider my daughter, for what end schooling is? School is man's world. Woman's is in the house. That's your baseborn. It's a norm, do not ever think to break it, or else something bad will happen. Yes, you are good in disguising, but someday, they will know. Now you may be so willing to educate yourself, bringing books so many. But, can you guarantee that you will bring books not a baby when you home? What will they talk about us? How can you save our faces?.

ENGTAY : *O, rupanya itu yang ayah ibu risaukan? Kekuatiran ibu sangat berlebihan. Aku bersungguh-sungguh ingin menuntut ilmu. Betul. Kalau ayah ibu tidak percaya, mari sama-sama kita buktikan.*
Oh, so that's what father and mother have worried so much? Your fear has enshoruded you, Mom...entirely. I swear, I'm serious about this, about my education. If father and mother still can't trust me, let's prove it.

Schooling seems so taboo for women since women's world is limited in the house as shown on the above dialogue. Women are depicted as weak, hence they are not allowed to do what men do. This is the example of women inequality in *Sampek Engtay*. Even in educational context, men are much prioritized than women-if it is not absolute for men. Those are the feminist criticism on the women inequality on educational context which is very obvious in this *Sampek Engtay* play. This inequality potentially becomes obstacle in gender equality matter in many contexts.

Conclusion

The script of *Sampek Engtay* by Nano Riantiarno is one of the scripts discussing gender inequality. This script criticize how women are marginalized in various matters, and one of them is in getting education. Women are labelled as those who have low social status. It is considered that there is no need for women to get better education in the same way as men. This phenomenon becomes very pathetic. Principally, either men or women must have the same right and responsibility in countless aspects of life.

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