

Patriarchic Culture as One of the Repertoires in the Sampek and Engtay Scripts by Nano Riantiarno

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Abstract. This study aims to reveal the embodiment of patriarchal culture as a repertoire in the plays Sampek and Engtay, which is the background of the creation so that the foreground intended by the author can be revealed. This study uses Wolfgang Iser's repertoire theory as the formal object and the text of the Sampek and Engtay plays as the material object. After that, material objects that contain textual reality (reality in the text) are then connected with everything that is the background of creation, including social, cultural, and historical norms as extratextual reality (reality outside the text).

1 Introduction

Many modern Indonesian literary works show a connection with sociological, historical, and cultural facts (reality). Literary works display a picture of human life, and life itself is a reality. In this sense, life includes relationships between people, between people and people, between people, and between events that occur in a person's mind. After all, the events that occur in a person's mind, which often become literary materials, are reflections of life and facts that occur in society, be they social, cultural, or historical facts.

Patriarchal culture is one of the cultures that exist in the world; in particular, this culture is also developing in Indonesia. Patriarchal culture assumes that men have a very important role in life. Women become the second line in life that helps men in playing the roles that exist in life. In a patriarchal culture, we can see the shortcomings and advantages of the concept, but in practice, things may happen that are not desirable, especially the occurrence of an injustice experienced by a woman.

Nano Riantiarno is a playwright who was born in Cirebon on June 6, 1949. He has been pursuing the world of theater since 1965 in Cirebon. When he graduated from high school, he immediately moved to Jakarta to continue his studies at the Indonesian National Theater Academy (ATNI) in 1967. After that, he joined Teguh Karya and co-founded the Popular Theater in 1968. This playwright then founded Teater Koma in 1977. Until now, this group has performed more than 100 works of stage and television productions.

As part of a society, Nano Riantiarno has experienced social and cultural upheaval in Indonesia and is accustomed to living in a lower-middle-class society. The experience

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became very influential in the works he created. The works created are a form of "knowledge safe" owned by Nano Riantiarno as a writer. Therefore, it is not surprising that most of his works contain social criticism. Social criticism itself can be understood as criticism related to people's social life in the real world.

Sampek and Engtay are among the most popular plays by Nano Riantiarno [1]. Sampek and Engtay itself is actually a folk tale from China that tells the life of an intellectual young woman whose full name is Ciok Engtay and a young man Nio Sam Pek who lived in the 4th century AD. The story of Sampek Engtay was initially spread by word of mouth because it is oral literature, but nowadays, the story of Sampek Engtay has been reproduced in print and audio-visual with various versions. In addition to the drama script by Nano Riantiarno, in Indonesia, there are also stories of Sampek and Engtay that have existed before, namely the translation work of Boen Sing Hoo with the title "Tjerita dahoeloe when in Negri Tjina was inspired by Tjeritaan boekoe promised Tjina, Sam Pik-Ing Taij." The drama Sampek Engtay by Nano Riantiarno was banned from performing in Medan in 1989 because this drama was considered critical of social conditions and against the authorities.

What is realized in the play Sampek Engtay is a form of knowledge vault owned by Nano Riantiarno. This knowledge, safe when juxtaposed with Iser's concept, can be called a repertoire. In short, repertoire is something that the author uses as the basis for the creation of a work, as the background to create the foreground that the author aims at through his work. In the book *The Act of Reading: A Theory of Aesthetic Response*, Iser reveals that repertoire can be identified through references to previous literary works or to the norms that form the basis of creation, namely social norms, cultural norms, and historical norms that appear in a text [2]. In accordance with the above argument, the social, cultural, and experience conditions of Nano Riantiarno greatly influence the process of creating literary works. In addition, Nano Riantiarno's creative process can also be influenced by personal thoughts on reading references or previous works that become the background in creating a new literary work.

Fiction is not reality, but in fiction, there is a reality. Fiction is only a means to convey reality. The two are neither contradictory nor in opposition but form the building blocks of communication. The focus is on the recipient of the message, namely the reader who wants to establish communication [2]. Based on the explanation above, the conventions and allusions (figurations) that appear in the Sampek Engtay play are interesting things to study. This study discusses the embodiment of patriarchal culture as a repertoire in the play Sampek Engtay which is used as the background for creation so that the foreground aimed at by Nano Riantiarno can be expressed. This study will reveal the repertoire used by Nano Riantiarno in the play Sampek Engtay. This is also to reveal how far Nano Riantiarno played a repertoire or knowledge vault in the creation of the Sampek Engtay play script.

2 Theoretical Framework

2.1 Repertoire

Simply put, Iser reveals that literary works have two poles, namely the artistic pole and the aesthetic pole [2]. The artistic pole is related to the author's text, and the aesthetic pole is related to concretization (the realization of the meaning of the text achieved by the reader). The meaning produced, according to Iser, should be the result of the signs contained in the text and combined with the reader's understanding ability. The meaning between a subject (reader) and object (text) is the result of a knowledge vault (repertoire). This is in line with what Junus said, that Iser pays attention to the role of the reader in understanding/concreting

a work [3]. The reader may be able to reconstruct something that was not mentioned. This makes it possible to relate the work to reality.

The repertoire consists of all areas that can be recognized in the text. This area can be in the form of references to previous works or to social and historical norms, or it can also take the whole culture that appears in the text. In short, what prague structuralism (*Strukturalisme Praha*) calls extratextual reality. Repertoire has two implications, namely (1) the reality that appears in the text is not limited to the printed page; (2) the elements or elements selected as references are not intended as mere replicas. The presence of these elements in the text usually means that they undergo some transformation. The way conventions, norms, and traditions take place in the literary repertoire varies, but in some cases, conventions, norms, and traditions are always reduced or modified.

Repertoire requires a form or structure to organize its presence in various ways. In this case, Iser uses the term strategy to refer to that function. The strategy includes the immanent structure of the text and the actions of understanding that exist in the reader [2]. The strategy of organizing the text material and the conditions under which the material is communicated. Furthermore, the strategy serves to direct his attention to the concretization technique. The relationship of a text with the outside world can only be seen through the schemes contained in the text itself, namely in the form of a repertoire of social norms and literary conventions that condition certain images that are made by the work produced. Concerned [2]. This strategy acts as a barrier to the movement of imagination gathered by the reader. The most important function of strategy is to defamiliarize anything that looks familiar.

The basic structure of strategy emerges from the selective composition of the repertoire. Although social norms may have been selected and condensed in the text, they will automatically form a frame of reference in the form of thought or the social system from which they are selected. This selection process creates a relationship between the background and the foreground, with the selected element in the foreground and its original context in the background. Without such a relationship, the selected element would have no meaning [2].

The position of the reader in a text lies in the meeting between the memory they have and their expectations of the work. Through the reading process, there is a continuous interplay between the modified expectations and the transformed memory. Iser pays attention to the role of the reader in understanding or concretizing a work. Thus, the reader can reconstruct something that was not mentioned. So, the reader will be more impressed if he finds a schematic "view" to build an imagination that gives the reader space to move. This is in line with what was conveyed by Baihaqi that insight and repertoire can open one's views [4].

Approximation of norms is an innovative characteristic of repertoire [2]. But this approximation leads to a different consequence: the reader will see what he has not or never seen in everyday life. The researcher will catch something that until now had never been real to him. In short, literary texts allow readers to transcend (break through) the boundaries of their own real-life situations. Literary texts are not a reflection of any reality but are an extension (continuation) or expansion of their own reality. This does not mean merely a replica between the elements and *intratextual* reality with *extratextual* elements and reality. Extratextual elements and reality in fiction will undergo a transformation when processed by the author through repertoire into textual elements that have been reduced and modified, not just an attempt to copy. His extratextual reality or repertoire is used as the background to bring up the foreground, namely what he wants to convey in his work.

3 Research Findings

3.1 Patriarchal Culture as a Repertoire

At first, the word "patriarchy" had a narrow sense, referring to a system historically derived from Greek and Roman law in which the male household head had absolute legal and economic power over the male and female family members who were his dependents and enslaved people, both male and female. It is sometimes stated that patriarchy in this sense of the word ended in most of Western Europe in the 19th century with the guarantee of citizenship rights for women, especially married women. The most recent term for "patriarchy" began to be used around the world to describe the dominance of men over women and children in the family, and this continued to the dominance of men in all other spheres of society. "Patriarchy" is the concept that men hold power over all important roles in society in government, military, education, industry, business, health care, advertising, and religion and that women are essentially deprived of access to that power. This does not necessarily mean that women are completely without power or completely deprived of rights, influence, and resources; it seems that the balance of power favors men [5]. Patriarchy is a system in which there is an unequal relationship between the dominating and the dominated, where the domineering controls the dominated. Usually, this relates to gender expression in which masculine (superior) people dominate while feminine (inferior) people dominate.

The script for Sampek and Engtay tells the story of a girl named Engtay who was born in a society that still has a very strong patriarchal culture. Engtay is the daughter of a man named Ciok, who was born and lived in Serang, Banten. The Ciok family is a family that still strongly adheres to the patriarchal tradition. The Ciok family has the notion that women should stay at home, not need to go to school, be secluded children, and only wait for proposals from their future husbands. This can be seen in the quote below.

(Engtay is complaining, accompanied by Suhiang)

Suhiang: don't be so sad, miss. A mighty woman always tries with her mind so that everything she plans is done.

Engtay: My power is finished, Suhiang. It was no longer possible for me to persuade my father and mother. Their ban can no longer be changed.

Suhiang: really?

Engtay: I will be a seclusion girl, waiting for the proposal of a future husband. I'll be a stupid girl who doesn't know how big the world is.

Suhiang: really?

Engtay: our people will always have this fate. Since then until now, there has never been a change. The intention to advance women will always be considered the source of disaster [6]

From the quote above, Engtay has a desire to go to school and study more. He has the opinion that if women do not go to school, then women will become stupid humans and not know the outside world. The fate of women has always been like that. She just became a secluded girl and waited for a proposal from the male side. However, the maid (Suhiang), who is also his best friend, tries to strengthen Engtay.

The reality of patriarchal culture and injustice against women that is raised in the Sampek and Engtay Sandiwara Manuscripts illustrates that in this world, not a few women are facing injustice even though times are increasingly modern. This fact has relevance to the reality that exists in the real world that women in patriarchal cultures (everywhere) are not a few who get unfair treatment. The patriarchal culture still seems to be sided with men as the holders of power and policyholders who sometimes harm women because of injustice. This results in the position of women being increasingly squeezed into a patriarchal culture that is rooted and institutionalized in society.

When drawn into a wider life, the appearance of Engtay's attitude in determining his life path that appears in the Sampek and Engtay Sandiwara Manuscripts has a certain function. This function is to fight the notion that all policies related to women must be determined by men. Engtay's decision, in the end, ended in happiness. This can be seen when Engtay enters Sampek's grave, and Macun tries to find him by digging the grave. However, what was found in the grave were two blue stones and a pair of yellow wasps. This indicates that Engtay has succeeded in uniting with Sampek in another world and life. In addition, a pair of very beautiful butterflies appeared from inside Sampek's grave, which indicated that the butterfly was the embodiment of Engtay's efforts so far. He succeeded in making his own life choices, and he was happy with his life choices. This indicates that there are certain intentions that are built through the appearance of a repertoire of a patriarchal culture that causes injustice to women, namely, not always the resistance carried out by women against the patriarchal culture that causes injustice to women ends in failure and sadness. Sampek and Engtay's Sandiwara manuscripts wanted to show that the fight could be successful and have a happy ending as Engtay did. This is raised in the text as an effort to fight for issues of gender justice in society.

4 Conclusion

Sampek and Engtay's play as fiction has a correlation with facts/reality that exist in the real world in the form of cultural norms, namely the patriarchal culture that exists in society. The emergence of cultural norms is used to express disagreement with the patriarchal culture that causes injustice to women. The repertoire in the Sampek and Engtay Sandiwara Manuscripts is used as a socio-cultural critique in the context of a critique of the patriarchal culture that exists in life as one of the efforts made to fight for gender justice.

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