

GENDER STUDY: *MANGIR* DRAMA BY PRAMOEDYA ANANTA TOER

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Abstract

This research examines patriarchal culture and gender inequality in the text, specifically Pramoedya Ananta Toer's *Mangir* drama. The primary source for this research is Pramoedya Ananta Toer's drama *Mangir*, while secondary sources include some previous research on the sociological study of feminism. Additionally, feminism's sociological approach to patriarchal culture and forms of gender inequality presents a critique of patriarchal culture and forms of gender inequality. This is a descriptive qualitative study, and one of the study's findings indicated that the *Mangir* drama emphasized the archipelago's feudalism. Second, there is a patriarchal culture that contributes to female figures' gender inequality. For instance, female figures are regarded as inexpensive goods. Third, gender inequality affects the effects of differences in social status, which means that not only do women experience gender inequality in this text, but also men. Fourth, women's resistance to gender inequality often takes the form of hiding behind men's shields and daring to express their true feelings.

Keywords: sociology of gender, script, drama *Mangir*

Abstrak

Penelitian ini mengkaji budaya patriarki dan ketimpangan gender dalam teks, khususnya drama Mangir karya Pramoedya Ananta Toer. Sumber primer untuk penelitian ini adalah drama Mangir karya Pramoedya Ananta Toer, sedangkan sumber sekunder mencakup beberapa penelitian sebelumnya tentang studi sosiologis feminisme. Selain itu, pendekatan sosiologis feminisme terhadap budaya patriarki dan bentuk-bentuk ketidaksetaraan gender menghadirkan kritik terhadap budaya patriarki dan bentuk-bentuk ketidaksetaraan gender. Ini adalah studi kualitatif deskriptif, dan salah satu temuan penelitian menunjukkan bahwa drama Mangir menekankan feodalisme nusantara. Kedua, ada budaya patriarki yang berkontribusi pada ketimpangan gender tokoh perempuan. Misalnya, sosok wanita dianggap sebagai barang murah. Ketiga, ketimpangan gender mempengaruhi efek perbedaan status sosial, yang berarti bahwa tidak hanya perempuan yang mengalami ketimpangan gender dalam teks ini, tetapi juga laki-laki. Keempat, perlawanan perempuan terhadap ketimpangan gender sering kali berbentuk bersembunyi di balik perisai laki-laki dan berani mengungkapkan perasaan mereka yang sebenarnya.

Kata kunci: sosiologi gender, naskah, drama mangir

INTRODUCTION

In Javanese society, the story of Mangir is an oral tradition that is inextricably linked to the history of the people, earning it a place among the treasures of Javanese literature. Various Babad Mangir, including the Serat Babad Mangir dialect and the Babab Bendhaning Mangir dialect, are used to tell this story (Kandati, Juliardgi, 2006). Pramoedya Ananta Toer retold Mangir's story in a manner that differed from the community's traditional version. However, it does not rule out the possibility of the story's existence or its originality.

The Drama Mangir script became a famous and phenomenal manuscript as a result of Pramoedya's efforts. It is now known to almost everyone in the literary community and the general public as a result. For a long time, the story of Ki Ageng Mangir was frequently staged by the community through ketoprak performances (a traditional Javanese drama show), with rumors circulating that Mangir was a revolutionary. In Pram's hands, however, the situation was reversed. The narrative also makes more sense as a result of this change. It is because Java previously operated under the feudal system, which is a royal system in which a king reigns over a group of servants or commoners. During his reign as Drama Mangir, Pram elevated the feudal system. Due to the legacy of the invaders, feudalism and colonialism have developed into a cultural phenomenon within society. Because of this, a patriarchal culture developed, resulting in gender inequality among women and the general public.

The drama's script is one of its components. Apart from poetry and prose, the play is a literary work. The drama script contains constraints in the form of dialogue and monologues, which are staged expressions of character. Thus, it is consistent with Waluyo, which depicts or imitates life through drama. The conversation is heavily influenced by the dialogue that occurs in society. Drama is a staged recreation of a real-life scene.

It is possible to argue that drama is a reflection of everyday life. This is a realistic portrayal of human life, in line with Waluyo's (2001) assertion that drama is a portrait of human life, encompassing grief, bittersweetness, and the complexities of human existence. The bottom line is that every importer, whether consciously or unconsciously, has a message they want to communicate to the reader. Readers, on the other hand, will occasionally interpret the news differently. Because literary works can be interpreted in

several different ways, Playwrights incorporate storytelling elements into their literary works as a form of expression.

Socialization is the process by which individuals acquire gendered characteristics and qualities, as well as a sense of their own identities and selves. Individuals also learn what their society expects of them based on their gender due to socialization. However, even if these expectations are not fully realized, individuals discover that they will be held accountable for them on some level, which means that they will be evaluated in part based on their "appropriate" masculine or feminine characteristics.

Using a feminist assessment approach, you can advocate for women's rights and gender equality in various social, economic, political, and cultural settings (Nurhasanah, Maspuroh, Pratiwi, Nordin, 2021). Gender socialization is a process that takes place on both sides of the gender spectrum. First, there is the target of socialization (e.g., an infant or toddler who comes into contact with the social world through interactions with their parents or caregivers). Children not only come into contact with other people and the outside world through these encounters, but they also gain a deeper understanding of themselves. To understand and interact with a newborn, it is necessary to know their gender, which demonstrates how deeply gender is entwined in becoming human and developing a self. On the other hand, the agents of socialization are the individuals, groups, and organizations that spread cultural information to others.

As described by Ridgeway and Smith-Lovin (1999), I consider gender to be an "interconnected system of social practices," one that "creates and maintains gender distinctions" while also "organizing inequality relations around [these distinctions]." According to this viewpoint, gender is responsible for the creation of both differences and inequalities.

It is through socialization that individuals come to understand their own gender identity. What is expected of them based on their gender or sexual orientation is taught to them, and the proper way to exhibit these characteristics. The importance of understanding socialization is underscored by most sociologists' belief that gender differences are primarily social in origin rather than biological. When it comes to individualist conceptions of gender, gender socialization is crucial because these perspectives emphasize how people embody their gender identities. Attempts are made in each of the three major theories of socialization —social learning, cognitive

development, and identification — to explain how individuals acquire characteristics deemed appropriate for both males and females by their respective societies.

Three aspects of this definition must be remembered to be effective. Gender is both a process and a state that cannot be changed. In other words, gender is constantly being produced and reproduced in a continuous cycle of production and reproduction. For better or worse, gender is not simply expressed; it is enacted or "done." As a result, it is critical to understand the mechanisms by which this happens. Second, gender is not a personal characteristic; it can be found at all levels of the social structure, including the individual, and exemplified in the concept of gender, which is conceived of as a "system" of far-reaching, interconnected practices that exist independently of individuals. In this way, gender can be considered a multidimensional phenomenon (Risman, 1998). This insight allows for the investigation of how social processes, such as interaction and social institutions like work, embody and reproduce gender. Third, this definition of gender emphasizes its role in the organization of social inequalities. Whether gender differentiation inevitably leads to gender inequality is a question that will be addressed in greater depth in the following chapter. Gender is a critical dimension in the distribution of social resources, and as a principle of social organization, it is a crucial dimension for the time being.

While socialization is essential, many sociologists have expressed concern about research that relies solely on socialization to explain gender differences in the workplace. This type of explanation, according to critics, gives the false impression that women and men are homogeneous groups with internally consistent and unchanging motives, behavioral dispositions, and so on (Gerson 1985, 1993; see also Epstein 1988). As Gerson (1985, 1993) has demonstrated, early childhood experiences and socialization are ineffective predictors of the work and family decisions of adult women and men as they transition into adulthood. "An interaction between socially structured opportunities and constraints, and active efforts to make sense of and respond to these structures," she argues, is the most accurate way of viewing people's choices (Gerson, 1985).

The emergence of feminist theory aims to reevaluate society's attitudes toward women and other marginalized groups. According to Maggie (in Aryani and Maullina R., 2019), feminism is a women's equality movement based on a social transformation ideology aimed at creating a more inclusive world for women and girls. While feminism is primarily concerned with the plight of women, the movement also addresses the gender

injustices that affect men and women alike. Gender injustice, according to Fakhri (2013), is a system and structure that perpetuates the victimization of both men and women in society. It is revealed in the script of Pramoedya Ananta Toer's Drama Mangir that patriarchal culture and various forms of gender inequality are prevalent. The reader does not make a mistake when addressing the issue, and it is necessary to draw their attention to the fact that.

RESEARCH METHOD

This research employs a descriptive methodology, specifically qualitative research. According to Sugiyono (2020), qualitative research methods are naturalistic because they are conducted in natural settings (natural conditions), with the researcher serving as a critical instrument. According to Saryono (2013), qualitative research is used to investigate, make, describe, and explain the quality or privilege of social influences that cannot be defined, quantified, or described quantitatively. Research instruments are tools or facilities that researchers use to collect data, facilitating their work and producing high-quality results more carefully, ultimately, and systematically (Suharsimi, 2006).

The Drama Mangir script by Pramoedya Ananta Toer is the subject of the study. This drama is a retelling of the Yogyakarta folktale Ki Ageng Mangir. Pram wrote this work while imprisoned on Buru Island as part of his responsibility for rebelling against the government through his works.

This study addresses the issue of patriarchal power. Patriarchy is a social system in which men hold power in all spheres of their lives. More than that, the patriarchal system undoubtedly places women in a position of aggrievement. Women become the second sex after men, who are primarily responsible for domestic matters.

The study focused on the patriarchal power in the Drama Mangir script. This focus was chosen because, following the temporary reading of Mangir's drama, women were marginalized due to the patriarchal system's power. Men have complete control over all facets of life. Women are viewed through one eye only. Women are often portrayed as mere "tools" in this drama, used to help defeat the adversary.

Additionally, in Pramoedya's Drama Mangir script, there appears to be female resistance to the patriarchal system that harms them. Women fight for their right to be free of the marginalization that their people face.

The reading and taking notes techniques were used in this study. This technique involves reading repeatedly and then noting the details that contribute to achieving this research objective, highlighting the readings in Pramoedya's Drama Mangir script that are suspected of upholding patriarchal power.

To put it another way, the steps taken in this study are as follows: (1) reading Mangir drama with care, (2) noting specific passages that indicated the presence of patriarchal power, (3) comprehending and interpreting the reading's content that indicated patriarchal power, and (4) creating a text description. This activity is accomplished by interpreting the text to glean necessary information from the drama's elements.

This technique is complemented by one for recording. The recording technique involves structuring the results of the inscription, which are then processed for research purposes using a variety of instruments, including those employed by researchers and computers.

To fully comprehend a literary work, it is necessary to analyze the work to understand the message conveyed by the author. To ascertain the patriarchal power in the Drama Mangir script, researchers conducted a feminist literary criticism analysis. The analytical technique employed is interpretive, qualitative, and descriptive in nature.

FINDING AND DISCUSSION

Drama Mangir script is a story that has been passed down through generations in Javanese society by ancestors who are descended from the Javanese people. It was initially performed by the community using traditional theater, specifically ketoprak, to tell the story of Drama Mangir. A new version of the Pramoedya Drama Mangir script, which is always performed in ketoprak, was written to elevate it from a regional to a national level. The inclusion of voices that Pram heard added a layer of depth to the story. There will be a more exciting story update as a result of this.

Written in a play, Drama Mangir Pramoedya addresses contemporary peer issues, specifically the government, which will undoubtedly be relevant in the future. As a representation of a kingdom, the patriarchal feudal system is used. As a result of its colonization by the Dutch and the Japanese, Indonesia cannot deny that colonialism and feudalism have become deeply ingrained in its culture and society. The Indonesian government has maintained its vigilance in this regard. Therefore, the Mangir story

remains accepted by the community because it continues to address the community's concerns.

Princess Pambayun is the only female resistance fighter in the Drama Mangir script, and she is the only one who succeeds. A woman fought alone against gender injustice, expressing her opinions to show solidarity with other women fighting for equality. Given its subordinate position, this is the most that can be accomplished.

The script for the Drama Mangir makes it abundantly clear that gender inequality is naturalized through the representation of female figures and acts of injustice directed at people who are considered to be of low social status.

It is said that the story of the Drama Mangir script has been passed down through generations of Javanese society by their ancestors. Initially, the Drama Mangir script typically takes the form of traditional theater, specifically Ketoprak, and is performed in front of the community audience. To elevate the Pramoedya Drama Mangir script story from regional to national history, the story of the ketoprak, which has always been a source of inspiration, has been rewritten. When Pramoedya told this story, he included the voices he heard in his head. As a result, the story has received a more exciting update.

Drama Mangir Pramoedya highlights current peer problems, specifically the government's discussion, which applies all the time, without exception. The feudal, patriarchal system is based on the concept of a kingdom. It is impossible to ignore the fact that the Netherlands and Japan colonized Indonesia and that colonialism and feudalism are still a part of Indonesian society today. Despite this, the Indonesian government continues to enforce it. The community still accepts the Mangir story because it continues to address the community's issues.

The only thing Princess Pambayun achieves is women's resistance to Mangir. As a woman fighting for sexual injustice on her own, she wages a campaign to express her opinions as a form of resistance. This is primarily due to its desire to maintain as much of a subordinate position as possible.

Gender inequality is naturalized in the Drama Mangir script by women and forms of injustice against individuals regarded as being in disadvantaged positions.

Baru klinting : The more spears you forge, the more you talk. Call here the new spear stalker.

Suriwang : (turns away and waves). Here you are, new!

Kimong : (go on stage, bow, then pray): This is me, Kimong.

(page 9)

A lower part is demonstrated in the appendix for those who do not hold a position (ordinary people). Increasing social inequality has the potential to worsen the situation in a society. For high-ranking individuals to be able to dispatch lower-ranking individuals at their discretion,

Demang Panjang : What is it like to be a man if not to get women?

Demang Pandak : Cannot. For now, I cannot.

(Page 17)

The quotation is upsetting to female readers. Where a woman appears to be an object, she is almost certainly the property of a man. It is also a reasonably priced and straightforward item to obtain. As a result, there is a female gender in the government era.

The emergence of feminist theory aims to reshape society to treat women's habits, Following Maggie (Aryani & Maullina, 2019). Feminism is an equal rights movement for women, with an ideology of social change designed to create a world for women. Although women are the primary focus of feminist studies, the movement is also concerned with the gender injustices affecting all individuals. Gender injustice is a system and a structure, according to Fakhri (2013), in which men and women are victims.

Dalang Patalan: I get it. You disagree with that. However, Ki Wanabaya is playing lust, unfinished.

Baru klinting : To revel in just no pants. He is entitled as commander-in-chief and has saved all of you, the democracy, and his people.

(Page 37)

The quote demonstrates that a commander-in-chief can obtain whatever they require, given the circumstances. That is, it was as if ordinary people did not have the right to enjoy themselves and their surroundings. Gender issues are incredibly diverse, which makes multicultural feminism an excellent theory to use. Women from the Third World are included in the feminist movement known as multiculturalism. Following Gandhi (Aryani & Maullina, 2019), feminist theory in the Third World is a framework that attempts to address the existing hierarchy of sex and race, which stems from patriarchal or colonial systems embedded within society.

Wanabaya and Princess Pembayun: (entering the stage, clutching pliers, cute Demonstrative forward for all to see)

Wanabaya: This is Ki Ageng Mangir Muda Wanabaya; come with a matchless sign. (Looking at them one by one). No one welcomed Ki Wanabaya? Good Adisaroh, who is victorious, gives respect to the elders of the bath.

Princess Pembayun: (remained in the gang with Wanabaya). This is the paid Adisaroh Waranggana, wandering from village to village looking for a living. (Salute with gestures). In the back followed the wiyaga group.

(page 25)

A commoner named Adisaroh is required to show respect to elders who hold positions of authority because of the elders' control and strength, as depicted in the quotation. The patriarchal system is unmistakably defined.

Demang Pandak : bringing women belonging to all men.

Tumenggung Mandaraka: My son is not just any sign of waranggana, a good learner who knows manners, limping to know all the time, politely, all the time.

(Page 31)

Demonstrating that a woman is treated as a commodity, she is regarded as being weak and inexpensive. That is the type of gender inequality that can be found in Adisaroh's characters. This inequality exists as a result of the patriarchal system that has been accepted by society.

The Patriarchal System is a cultural legacy of colonialism that has persisted to this day. As a result, it is incredibly intertwined with the fabric of society. Women's experiences of gender inequality are intimately linked to the patriarchal society in which they are raised. Women are regarded as the second most important group. Men are in charge of various affairs, holding positions of authority and responsibility.

In the Drama Mangir script, patriarchal power manifests itself in the form of subordination to women, marginalization of women, stereotypes of women, increased burdens placed on women, and violence against women. This is due to sex differences, which result in gender injustice on the part of the perpetrator. Throughout Drama Mangir, the female lead is in a subordinate position. Women are oppressed and regarded as unimportant in society. Women are subordinate to men. Among the most common characteristics of women's marginalization is control over their movements. Control over sexuality and reproductive power is also common.

Feminism is defined as an awareness of the gender injustice women face in their families and communities (Maspuroh & Een, 2020). Gender inequalities that result in gender injustice serve as the foundation for developing a patriarchal culture in a society. Women are subordinate to men in a patriarchal culture that is growing and developing in the community. Women are becoming increasingly marginalized as a result of the role of men in society.

Gender is a powerful social principle that has much influence. A multilevel system of social practices creates distinctions between men and women and then organizes

inequality based on those distinctions, as described above. Gender operates on three levels: the individual, the interpersonal, and the institutional.

The forces of institutionalization and legitimation are responsible for the reproduction of gender. Inequalities based on gender, race, and social class are deeply entrenched and institutionalized practices. Because of this, they are challenging to eliminate because they are accepted as "just the way things are." All inequalities must be justified, and ideologies assist in providing this justification by offering accounts that make inequality appear fair and reasonable to the public. Gender inequalities are warranted by the ideologies of paternalism and deference, which are mutually exclusive. These ideologies cause men and women to see each other as fundamentally different in important ways. Still, they do not necessarily see the other group as adversaries in the traditional sense. Women's differences are praised, whereas men's inequalities are downplayed in this culture.

CONCLUSION

Ultimately, the findings revealed that the Mangir Drama raised the issue of feudalism in the archipelago during the era of the royal court. Second, a patriarchal culture contributes to gender inequality in female figures, as previously stated. Female figures, for example, are regarded as low-priced merchandise. Third, gender inequality is due to differences in social status in society, which means that women and men experience gender inequality in this text, even though this text is written for women. Fourth, women's resistance to gender inequality takes the form of hiding behind the shield of men while still daring to express their hearts and minds.

Even the most entrenched relationships can be re-established. These shifts are often prompted by societal changes that affect various aspects of the gender order in diverse ways. Uneven social change contributes to the destabilization of the gender system, which in turn opens the door to further social and cultural transformations.

It is making gender a less influential factor in shaping social life than it currently is, the key to achieving gender equality in today's society. Gender inequality will be reduced as a result of a decrease in the emphasis on traditional gender roles. Gender inequality will be diminished, which will aid in the removal of gender distinctions.

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