

## EDUCATIONAL LACK OF WOMEN IN OKKY MADASARI'S *ENTROK*

[<sup>1</sup>]Nurul Rahmawati, [<sup>2</sup>]Dian Nurrachman

[<sup>1</sup>][<sup>2</sup>] English Literature Department, Faculty of Adab and Humanity  
Sunan Gunung Djati Bandung State Islamic University  
Jl. A. H Nasution No.105, Cibiru, Bandung 40614  
E-mail: nurahma0805@gmail.com, diannurrachman@uinsgd.ac.id

### Abstract

This research aims to know how educational lack of women in the novel entitled *Entrok* by Okky Madasari. *Entrok* is a novel by Okky Madasari which contains various issues, one of which is the issue of feminism. This novel also shows life in old tradition in a village where everything is far from modern, where women are completely blocked by the tyranny of men and labeled as 'weak'. The theory used in this research is theory feminism by Mary Wollstonecraft. And the result showed that not everyone can get an education, like Sumarni and Simbok in this *Entrok* novel. And more than that, the position of a woman when she does not have an educational background, she will be increasingly under men and make her have a 'weak character'. This is in accordance with Mary Wollstonecraft, she expressed her view that the 'weakness' of women is due to the lack of education that women get and women's pleasure in reading or watching *picisan*. So that makes women put their feelings first.

**Keywords:** *Entrok Novel, Feminism, Mary Wollstonecraft.*

### INTRODUCTION

Literature is an human expression in the form of written or oral works, based on thoughts, experiences, to feelings in imaginative forms or as a reflection of facts (Thabroni, 2019). Literary works can be a reflection of the facts of human life by revealing history, giving lessons, conveying messages, entertaining, and so forth. Therefore, literary works have a close relationship with society. This is in accordance with Marx's opinion that literature is always related and cannot be separated from the phenomena of life that surround it (Anggraeni, 2021).

Literary works often discuss topics that are currently being discussed, such as the topic of women or better known as feminism. In literary studies, feminism is related to the concept of feminist literary criticism, namely the study of literature that directs the focus of analysis to women (Gora, n.d.). Feminism is a thought that views of women and men have equal opportunities in terms of work, education, and so on. Because apart from the nature-



conceiving, giving birth, breastfeeding and menstruating– women have the same opportunities like men.

*Entrok* is a novel by Okky Madasari which contains various issues, one of which is the issue of feminism. This novel also shows life in old tradition in a village where everything is far from modern, where women are completely blocked by the tyranny of men and labeled as 'weak'. Surmani or Marni is the main character in this novel, she is one of the victims in the New Order era where she feels injustice, inequality, and limitations as a woman.

To face this issue of feminism, Mary Wollstonecraft expresses her thoughts on feminism through her work entitled "*A Vindication Of The Rights of Women*". Wollstonecraft in her work argues that women should have equal opportunities for everything related to gender equality. Wollstonecraft also argues that women are not naturally weak; women are weak because they do not get an education and they are only read 'stupid novels' since childhood. Whereas if women get education, women will also be able to think critically and not only put forward feelings.

## **FINDING AND DISCUSSION**

Mary Wollstonecraft argues that "*The great advantages which naturally result from storing the mind with knowledge, are obvious from the following considerations. The association of our ideas is either habitual or instantaneous; and the latter mode seems rather to depend on the original temperature of the mind than on the will*" (in Nurrachman, 2017: 134). That Wollstonecraft's statement shows that there are different views of society in viewing women and men. These differences include the assumption that men are able to think critically, habitual, have the will and rational, therefore those make men have power. Meanwhile, women are more instantaneous, expressive so they don't think critically and those make women powerless. Therefore, this encourages people to have the view that women are weak while men are strong. The issue of this weak woman can be found in the novel *Entrok*, as follows:

*"Kamu mau ngangkat apa, Ni?"*



*"Bukan, Kang. Bukan minta dibantu ngangkat. Aku mau ditolong, aku mau ikut nguli kayak Kakang."*

*Teja terbahak-bahak mendengar permintaanku. Sungguh bukan jawaban seperti itu yang kuinginkan. Aku menungguagak lama untuk mendapatkan jawaban yang sebenarnya.*

*"Ni, kamu ada-ada saja. Nggak ada perempuan nguli. Nggak akan kuat. Sudah, perempuan itu kerja yang ringan-ringan aja. Ngupas singkong." (Madasari, 2010: 33-34)*

Based on the narration above, Teja represents the view or stereotype of the society which considers women to be 'weak', by not being able to do heavy work, as exemplified here, is *nguli*. Whereas, as mentioned earlier, as long as it is not the nature of women, then women and men still have the same opportunities. The understanding that women are weak can also be triggered by a lack of education for women, this is illustrated in the novel *Entrok* when the *simbok* prohibits Sumarni from working as a *kuli*.

*Waktu kuceritakan rencanaku pada Simbok, dia langsung menolaknya. "Nduk, semua itu sudah ada jatahnya. Orang kayak kita bagiannya ngoncek telo. Nguli itu berat. Sudah jatah orang lain."*

*"Aku kuat, Mbok. Lha wong kita tiap pulang dari pasar juga nggendong goni. Malah jaraknya jauh, naik-turun." "Bukan masalah kuat-nggak kuat, Nduk. Ini masalah ilok-railok —pantas-nggak pantas. Nggak ada perempuan ngul" (Madasari, 2010: 34-35)*

Based on the narrative above, we can see that having an open mind is very necessary. Wollstonecraft said that "*Were women more rationally educated, could they take a more comprehensive view of things*" (in Nurrachman, 2017: 138). *Simbok's* behavior, which prohibited Sumarni from working as a *kuli*, was based on her amiss knowledge of the nature of women. This happened because *Simbok* did not receive any education regarding this matter, thus making her unable to think thoroughly and instead being confined by the stereotype that women are 'weak'.

Then, the next issue of feminism is described through the marriage between Teja and Sumarni. Where the marriage was held not because of the will of Sumarni, but the will of Teja, and herso mother, *Simbok*.

*“Ternyata tanpa sepengetahuanku, Mbah Noto menyampaikan keinginan Teja untuk mengawiniku pada Simbok. Malam itu, di belakang rumah, saat kuulangi permintaanku pada Mbah Ibu Bumi Bapa Kuasa, Simbok berbisik pelan, “Nduk, anak perempuan itu harus punya suami, punya anak. Kalau sudah ada yang melamar tidak boleh ditolak, bisa kwalat, jadi perawan tua.”*

*Aku tak membantah omongan Simbok. Tak mengiakannya. Tapi hanya tiga hari setelah itu, kami telah berada di rumah Kamituwo. Kamituwo menyuruh Teja menirukan ucapannya. Paklik berada di samping Kamituwo. Aku sendiri duduk di dapur, bersama Simbok, Bulik, dan istri Kamituwo” (Madasari, 2010: 48)*

Based on the narrative above, Sumarni is not happy with her marriage. However, she couldn't tell her feelings because she couldn't refuse her mother's request. This shows that women do not have the freedom to express what they feel. This case is also in accordance with what was stated by Wollstonecraft that women have to learn in choose of their husband by themselves and do not be fool on their partner (in Nurrachman, 2017: 138).

Wollstonecraft put forward a concept of feminism, namely the concept of women as rakes. In this theory she states that women become slaves to love and often dishonest. This is reflected in what Sumarni stated, which stated that she did not feel the same way as Teja felt on her first night.

*“Malam ini, tidur tak lagi sekadar rutinitas penutup hari, melainkan saat pelepasan seluruh keinginan dan kepemilikan. Tidur kini menjadi simbol bagaimana pencapaian manusia dalam mendapatkan apa yang diinginkan. Aku kesakitan, dia kegirangan. Aku mengerang, dia senang. Aku menangis, dia tertawa penuh kemenangan. Aku menera- wang, dia telah puas”. (Madasari, 2010: 48-49)*

This actually will not happen if women get education, because when women get education, they will be able to express what they want to convey and this is in accordance with what Wollstonecraft stated that when women are educated, they will be able to know and see everything with comprehensive, then with that they can choose their love and feel satisfied with that choice (in Nurrachman, 2017: 138).

In addition, from the quote above, we can also see that women are used as 'objects' to 'entertain' men. We can also find this issue in this novel through the story of Ndari who is used as an 'object' to satisfy her own uncle's desires.

*"Bocah itu tak menjawab. Mukanya terus menunduk. Dia tetap berdiri di depanku. Di sekolahnya dulu, Ndari sudah kelas enam. Seperti bocah perempuan yang baru beranjak menjadi perawan, badannya merekah, semok, dan montok. Dadanya yang membesar menggantung-gantung. Dia tak me- makai BH. Tingginya melebihi anak laki-laki seusianya. Ram- butnya yang sebauh bercabang dan kemerah-merahan. Kulit- nya cokelat gosong. Meski begitu, siapa pun akan setuju dia berwajah manis.*

*Kuraih bahunya lalu kuelus-elus. "Ada apa, Ri? Kalau ada yang mau dikatakan, ayo tidak usah takut-takut." Ndari tak menjawab apa-apa. Yang terdengar malah isakan tangisnya. Kudikap bocah itu. Kuelus-elus rambut dan pung- gungnya. "Lho, kok malah nangis. Ayo cerita. Ndak apa-apa. Ndak usah takut."*

*"Itu saya sakit, Bu Guru." "Apanya, Nduk? Apa yang sakit?" tanyaku sambil menenteramkan pikiranku sendiri. Itunya sakit. Apakah itunya adalah itu? Gusti Allah, masalah apa lagi ini?*

*"Itu saya... itu saya... dirogoh jari..." Itunya memang itu. Ndari menangis semakin terisak-isak. Tubuhnya kudikap semakin erat. "Siapa, Nduk? Siapa yang merogoh itumu?"*

*"Paklik..." (Madasari, 2010: 237).*

Okky Madasari clearly describes that Ndari, a little woman, is used as an 'object' by men because her body does not match her age. However, regardless of how it looks, women have complete power over their bodies and have the right not to be made as 'objects' by men, especially if they are used as 'objects of sexuality'. Again, this emphasizes that the lack of education received by women can cause things like this to happen and make women have a 'weak character'.

The importance of getting education for women is also related to the concept that was suggested by Wollstonecraft regarding marriage. Wollstonecraft said that when a woman gets an education she will be able to produce better offspring, and this indicates that there will be more educated members of society. The issue of the lack of education for women can also be found in this novel, where Simbok, who never received an education, had an impact on her daughter Sumarni. Sumarni also feels what Simbok feels, which is

that she has never felt given an education in school, which makes her unable to read or illiterate.

*“simbok memang terlalu mewah untuk aku dan Simbok. Apa yang masih dipikirkan seorang perempuan kere buta huruf dengan tanggungan seorang anak selain hanya makan? Suaminya, yang konon adalah bapakku, minggat entah ke mana. Sejak kapan dia pergi aku juga tak ingat. Samar-samar aku hanya ingat Bapak meninggalkan kami waktu aku pertama kali bisa mengangkat panci yang airnya mendidih dari pawon” (Madasari, 2010: 18).*

In addition to the lack of education that women could get, based on the narrative above, we can see that at that time, the patriarchal culture was still embraced by the community – maybe even today. In this novel, Okky Madasari more clearly describes the patriarchal culture when Yu Parti and Yu Yem fight over Yu Parti's husband. Because it was found that Yu Yem had an illicit relationship with Yu Parti's husband.

*“Di tengah kepanikan, tiba-tiba seorang laki-laki tua muncul dari kerumunan penonton, mendekati dua perempuan yang sedang pada puncak amarah. Tubuh laki-laki itu kurus, dengan tinggi di atas kebanyakan laki-laki di pasar ini. Seluruh rambutnya putih, begitu juga kumis tipis yang melekat di wajahnya. Ketika berjalan, punggung laki-laki itu melengkung, entah karena usia atau karena badannya yang terlalu tinggi.*

*Laki-laki itu Pak Suyat. Suami Yu Parti sekaligus Yu Yem. Laki-laki yang menjadi sumber perkelahian dua pedagang Pasar Ngranget. “Ti, sudah, Ti. Sudah!” Pak Suyat meraih tangan kiri Yu Parti yang sedang menjambak rambut Yu Yem. “Sudah, ayo pulang!” Pak Suyat menarik tangan istrinya. Yu Parti yang sebelumnya kelihatan penuh semangat, kini lemas tanpa tenaga. Ditariknya tangan kanannya yang tengah mencakar muka Yu Yem. Tanpa bantahan, Yu Parti mengikuti tarikan suaminya. Mereka pulang”*

Based on the narrative above, we can see what Yu Parti did when she was pulled and brought by her husband, who was caught having an affair with another woman. She still obeyed her husband's words, and chose to remain silent in the next day. This is evidence of patriarchy where women are 'obedient' to men's orders, this can also be caused by the old tradition of a society regarding the position of women in the family which requires women to be submissive and obedient to their husbands. The position of women like this, makes them weak characters because of the circumstances that bring them down

(Wollstonecraft, 1792: 45). Then Wollstonecraft argues that if women get education, the concept of patriarchy can be suppressed by generating critical thinking.

## CONCLUSION

Based on the analysis above, we can see that education is a very important background for both men and women. But unfortunately, not everyone can get an education, like Sumarni and Simbok in this *Entrok* novel. We need to remember that education is intended for everyone, regardless of gender or wealth. Because everyone has the same rights and opportunity to education. And more than that, the position of a woman when she does not have an educational background, she will be increasingly under men and make her have a 'weak character'. This be accordance with Mary Wollstonecraft, she expressed her view that the 'weakness' of women is due to the lack of education that women get and women's pleasure in reading or watching *picisan*. So that makes women put their feelings first. Therefore, the best method of correcting this is to remember that those are fiction. Wollstonecraft argues that she does not expect women to have the power to dominate men, but she does hope that women have the power to overcome themselves. As is the case with Sumarni in the novel *Entrok*, who tries to hold power over herself and become independent.

## REFERENCES

- Anggraeni, L. L. (2021). *Konstruksi Identitas Feminin Dalam Novel Aroma Karsa Karya Dee Lestari*. 4(1), 6.
- Gora, R. (n.d.). *Representasi Feminisme Dalam Karya Sastra*.
- Madasari, O. (2010). *Entrok* (1st ed.). PT. Gramedia Pustaka Utama.
- Nurrachman, D. (2017). *Introduction to Criticism* (M. D. Purwanto & P. Priyawan (eds.)). Pustaka Aura Semesta.
- Thabroni, G. (2019). *Sastra-Pengertian, Sejarah, Jenis & Fungsi*. serupa.id/sastra-pengertian-sejarah-jenis-fungsi/
- Wollstonecraft, M. (1792). *A Vindication Of The Rights Of Women*. J. Johnson Publishing.

