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Social Criticism in the Drama "Maling" and "Eksekusi" by Ilham Zoebazary

Hana Mumtazia Nurhaq¹ & Rudi Adi Nugroho²

^{1,2} Universitas Pendidikan Indonesia, Jl. Dr. Setiabudi No.229, Isola, Kec. Sukasari, Kota Bandung, Jawa Barat 40154

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Abstract

Literary works are often considered separate from the life of society. Literary works can reflect the life of society in a certain period and respond to the life that occurred when the literary work was created. This research describes the social criticism in the Drama Manuscripts titled "Maling" and "Eksekusi" in the Collection of the Drama Manuscripts titled Gandrung by Ilham Zoebazary. The social criticism in these manuscripts is analyzed using a Sociology of Literature approach. The research method used is a qualitative descriptive method. The data collection techniques used in this research were library study and note-taking. The data was then analyzed using three stages proposed by Miles & Huberman (1994), namely 1) data reduction, 2) data display, and 3) conclusion drawing. The research results show that the two texts analyzed contain five types of social criticism: criticism of legal, economic, violent, political, and gender issues. These criticisms relate to the situation when these texts were born and the current situation. The various problems the author presents through the texts can make the reader reflect on the events and use them as valuable lessons for facing life today.

*E-mail:

¹ hana_mumtazia97@student.upi.edu

² rudiadinugroho@upi.edu

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INTRODUCTION

The relationship between literature and society in Indonesia is often considered ambiguous, even denied (Ratna, 2015). Furthermore, he stated that literary works are often considered to have no role in improving the quality of society. Literary works are ultimately only considered imaginary and separated from social life. This is also evident in everyday life. In social life, literary works have not fully realized their benefits. This is also related to the low interest in reading by the Indonesian people. Further afield, Saleh & Mustafa (2007) stated that one of the factors causing the low reading habits and craze of Indonesian people is that speech culture dominates more than reading culture. On the other hand, literary works are more widely used as value-free reading and only function as entertainment material. When viewed from its function, literature has the function of *dulce et utile* (Wellek & Warren, 2016). This means that a literary work not only has beauty but also has benefits for society.

Environmental situations and conditions can be a source for an author to create literary works through his imagination (Roesmiati, 2016a). Literary works are then seen as a form of laboratory life regarding various human problems with all the complexity of the problem (Sugiarti & Andalas, 2018). This means that the situation and conditions when a literary work is born or created cannot be separated from a literary work created. As the fruit of the author's work, literary works do not exist from a void separated from the dimension of life (Riani et al., 2022; Sugiarti & Andalas, 2018). In this regard, the author can accumulate social symptoms and become a place to express the author's reaction to the reality seen (Ratna, 2015; Roesmiati, 2016a). The reaction can be negation, innovation, or affirmation (Ratna, 2015).

The picture of social phenomena in literary works can be observed in various literary works born by authors from time to time. The great theme of any literary work in each period has its characteristics. For example, in the Japanese colonial period, literary works can be divided into published and stored literary works (Sarwadi, 2004). Literary works spread at that time could not be separated from tendencies and even propaganda to help the Japanese war. However, there are also those whose content is symbolic or an escape from real life. Examples of literary works written then are *Cinta Tanah Air (Love of the Motherland)* written by Nur Sutan Iskandar and short stories by Bakri Siregar. Meanwhile, stored literary works are generally in the form of criticism, criticism, and satire of societal injustice (Sarwadi, 2004).

In addition to the Japanese colonial period, the problems presented by the author in his literary works were also seen in other periods. From the time before independence to after independence, many literary works tell the story of things that happened in society according to their era. These things can be related to various economic, political, and community issues at that time. On the other hand, literary works are also born as a form of response to all problems that occur in society, so it often looks like a form of resistance or opposition. Both signify that literary works act as the spirit of the times and mouthpieces or spokespersons for society (Slamet, 2018).

To explore matters related to the situation and conditions when literary works are born, an approach is needed, one of which is the literary sociology approach. This is in line with the theories of Swingewood and Laurenson (Ariani & Qur'ani, 2018) which states the principle of putting forward three perspectives related to the sociology of literature. *In the first perspective*, literary works are seen as social documents. This means that literary works can be a way for someone to uncover phenomena that exist in society. *The second perspective*, the literary sociology approach, reveals that literary works reflect the social circumstances of their authors. *In the third perspective*, researchers track people's acceptance of a work in a certain period. These three principles can be the initial bridge to reading further all the problems presented by the author in the manuscript, both expressed and implied.

The connection between the literary work and the social situation that surrounds it is also seen in the manuscripts "Maling" and "Eksekusi" contained in the collection of *Gandrung* plays by Ilham Zoebazary (Zoebazary, 2009). Quote a statement Roesmiati (2016a), Ilham Zoebazary admitted that he wanted to create a socio-political mirror that exists through his work. This reinforces that the script of his play has a relationship with the place and time when the work was done. Explicitly, it is stated that the collection of manuscripts was born against the background of the limited procurement of scripts that can be performed by the community, including students, students, teenagers, and drama teachers (Zoebazary, 2009). However, it seems that the purpose of writing the collection of manuscripts is not limited to that. This can be seen from the various problems that the author presents in the drama script he wrote. All scripts in this collection of plays were written from 1986 to 1997. In connection with the year of publication of these manuscripts, many social gaps occur in public life and political and economic problems. The peak is the problem of the monetary

crisis. Roesmiati (2016a) Revealed that there are two ways a person can exercise control over the government in response to the situation. The first way is to do a straightforward critique with certain risks that come with it. In addition, the second way is to criticize wittily. Ilham Zoebazary seems to have chosen the second way of delivering his criticism because matters related to these issues appear implicitly in the humor of this collection of plays. A study used a literary sociology approach to reveal it all. The main point of this study is social criticism because various social problems in people's lives can trigger criticism from the community. Further afield, Jaiyudin and Marwati (2016) convey that social criticism is an expression of criticism of social problems from certain parties that aim to improve the social order in trouble. He also added that the social criticism presented by the author in his work can be aimed at responding to the inequalities that occur in society.

Previous research that examines social criticism in drama scripts using a literary sociology approach includes the following. *First*, the study of social criticism conducted by Anggraini and Dewi (2022) on the play script "Cipoa" by Putu Wijaya. The study found that the author focused on delivering social and materialistic criticism of the problem of human habits in running his life. Social criticism includes corruption, religious, ethical, and moral issues, greed, injustice, problematic mindsets, and violence. The materialistic form found in this text is twofold: orientation towards money and orientation towards heirlooms. *Second*, the study of social criticism conducted by Aliyah et al. (2023) on the monologue play script "Tolong" by Nano Riantiarno. From the results of his study, it was found that four forms of social criticism were revealed from the work, namely criticism of poverty problems, crime, family disorganization issues, and bureaucratic problems. Social criticism in the work reflects the phenomena in people's lives. The text also shows social criticism given to high-ranking and power owners who are often arrogant towards the bottom people. *Third*, the study of social criticism was conducted by Ayu and Nugroho (2024). From the results of the study, it was found that the script of the drama "Mamas" by Bode Riswandi contains seven forms of social criticism, including problems of professional actors, problems of delinquency, crimes in the image of the government, problems with the use of office facilities, traffic problems, differences in living standards, and problems with protests.

The three studies have similarities with this study, namely discussing social criticism in drama scripts with a literary sociology approach. From these three studies, it can be concluded that drama

scripts often allow authors to exercise social control by presenting criticism. This is also true of Ilham Zoebazary. The name Ilham Zoebazary may still be unfamiliar to some. However, its existence in the theater world has been ongoing for a long time. He has been active in Kentrung Djos Group Theatre for over ten years and has been a regular performer of TVRI Surabaya's Rural Broadcast. He is also prolific in writing dramas, soap opera screenplays, and films. He has won various awards. The screenplay he wrote was chosen as the best film of FFII 2001, and he won various Best Director and Actress awards. Even Roesmiati (2016a) mentioned that Ilham Zoebazary deserves to be counted as a local East Javanese writer who can be compared with Rendra and Nano Riantiarno. Unfortunately, it turns out that not many have reviewed his works. So far, his work has been studied in the drama *Cuma Soal Cabe* and the novel *Titik Balik Kesunyian*. Both works were studied by the same person, namely Dian Roesmiati. From these two studies, it can be concluded that Ilham Zoebazary is an author who is persistent in creating his works, which include a picture of the reality of people's social lives. A study of manuscripts *Cuma Soal Cabe* by Ilham Zoebazary performed by Roesmiati (2016a) discusses the condition of Indonesian society in 1990--2000 during the New Order and Reformasi. From the results of his study, it was found that as an author, Ilham Zoebazary protested the existence of development jargon within the New Order power. Such jargon legitimizes all the policies and actions the country's rulers took. Meanwhile, novel studies by Titik Balik Kesunyian and Ilham Zoebazary include socio-political and historical events, namely the PKI 30 September Movement events. The novel contains functions related to the social reality of society at the time the novel was born. The social situation of Indonesian society after independence, the old order, and the new order displayed are not only about the problem of people's suffering and economic instability but also discusses the value of family life. The novel also represents social life, that is, the social class created in society. Social gaps between communities cause conflicts between characters in the story.

Drama script group *Gandrung* by Ilham Zoebazary includes a script, "Maling" and "Eksekusi," which become a work that has never been touched to be studied. The previous discussion was in the form of a book review by Saputra (2009). Therefore, this study differs from previous studies in presenting different study objects. Based on previous research, no research has examined the drama scripts "Maling" and "Eksekusi" by Ilham Zoebazary. This research can

answer the formulation of the problem of how social criticism is contained in the drama scripts "Maling" and "Eksekusi" by Ilham Zoebazary. This study aimed to obtain an overview of social criticism in the drama scripts "Maling" and "Eksekusi" by Ilham Zoebazary. The presence of this study is expected to be a novelty and can also fill the existing gaps.

METHODS

The method used in this study is a qualitative approach with a descriptive method. Researchers use a literary sociology approach to uncover social criticism in "Maling" and "Eksekusi" manuscripts. Both scripts are contained in the collection of plays *Gandrung* by Ilham Zoebazary, published by Visart Global Media in 2009. The collection of drama scripts contains nine drama scripts with titles including: "Maling," "Jimat," "Eksekusi," "Semanggi Suroboyo," "Gandrung," "Tuan Direktur," "Tertangkap Basah," "Awat, Isyu!", and "Antri Dulu Dong." The drama scripts "Maling" and "Eksekusi" were chosen for further study because they outline the main issues related to social criticism.

Data collection techniques carried out in this study are literature techniques and recording

techniques. In literature techniques, data collection is based on literature in the form of books or other sources, such as literary magazines related to the research object (Arikunto in Ningtyas, 2023). In this study, literature techniques were carried out by searching and reading various literary works that allowed it to be studied. In searching for literary works, several considerations are carried out, including 1) the importance of the study to be carried out; 2) the presence or absence of previous research that has examined the same object with the same approach; 3) the attractiveness or uniqueness of the literary work studied; and 4) novelty displayed through the study to be carried out. From these four considerations, a collection of *Gandrung* drama scripts was chosen as the study object. The collection of manuscripts is then read thoroughly and carefully.

The next step after determining and reading the object of study is to use recording techniques. This technique is done by re-reading and recording information in the manuscript related to the study to be carried out. Recording information about social criticism in the nine manuscripts can be done by filling in data cards, as in the following example.

Field	Overview of Social Criticism	Manuscript Title	Quotation
Law	Weak law enforcement	Maling	NIMROD <i>Hanya sebuah sarung di jemuran, dan saya harus remuk seperti ini? (hlm. 6)</i>
			ABAH <i>Kalau tidak ingin remuk ya jangan mencuri jemuran. Korupsi saja. Cuma dipenjara. Tidak sampai remuk. (hlm. 6)</i>
		Eksekusi	NIMROD It is just a holster on the clothesline, and I have to crumble like this? (p. 6)
			ABAH If you do not want to crumble, do not steal clotheslines. Corruption alone. Just imprisoned. Not to the point of crushing. (p. 6)
Economy	The practice of bribery; Cases that are considered games	Eksekusi	MENIK <i>...mengapa demikian, YM? Coba jawab. Mengapa? Apakah karena saya tidak pakai suap, apa begitu?</i>
			HAKIM <i>(Bimbang) Bisa jadi. Eh ... ya tentu saja tidak. (hlm. 51)</i>
		Maling	MENIK ... why is that, YM? Try answering. Why? Is it because I do not use bribes?
			HAKIM <i>(Indecisive) It could be. Eh... Yes, of course not. (p. 51)</i>
Economy	Limited access to health services due to economic factors	Maling	ABAH <i>Eh, mau kemana? Lihat memar-memarmu itu. Kau tidak ke rumah sakit?</i>
			NIMROD <i>(Berbalik) Ke rumah sakit ...? Oh ... Sampeyan tidak mengerti juga rupanya. Berapa harga sebuah sarung bekas? Saya mencurinya sekadar mengganjal rasa lapar. Kalau saya harus berobat ke rumah sakit, apa saya harus mencuri mobil dulu?</i>
			ABAH

Tentu saja tidak. Tapi siapa tahu rumah sakit tidak menarik biaya bagi orang miskin.

NIMROD

(Melengos) Tai kucing! (hlm. 6-7)

ABAH

Uh, where are you going? Look at those bruises of yours. Didn't you go to the hospital?

NIMROD

(Turning around) To the hospital...? Oh... You do not understand it either. How much does a used holster cost? I stole it to block hunger. If I have to go to the hospital, do I have to steal the car first?

ABAH

Of course not. Nevertheless, who knows, hospitals do not charge for people with low incomes.

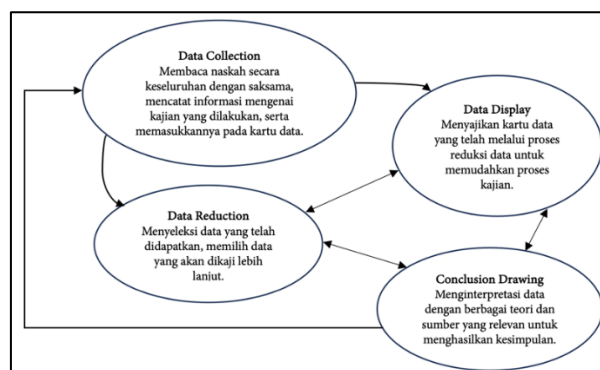
NIMROD

(Melengos) Tai kucing! (hlm. 6-7)

After the data card is filled with information about social criticism in all nine manuscripts, the next step is to perform data analysis. The data analysis process is carried out through three stages, namely 1) data *reduction*, 2) data presentation (*data display*), and 3) *conclusion drawing* with interactive models (Miles & Huberman, 1994). This interactive model in data analysis means that the three types of analysis activities and data collection activities form an interactive and cyclical process. In this study, the interactive model was carried out by conducting an analysis process while collecting, reducing, presenting, and drawing conclusions.

After the data is collected from the process that has been described, the data then goes through the data reduction stage. This stage is carried out by choosing a drama script that will be studied further. In this case, the selection can be based on the content of the dominant social criticism. This stage produces two selected drama scripts: "Maling" and "Eksekusi." In addition, the stages of data reduction are also carried out by determining the areas of social criticism to be discussed. In this case, social criticism will be discussed more profoundly in law, economics, violence, politics, and gender.

Data presentation is done by creating a new data card that has gone through a reduction process. This is done to facilitate the assessment process to be more focused. The last step taken is to draw conclusions based on the process that has been carried out before. The process of concluding is carried out by interpreting the reduced data presented by theory and relevant sources. In this case, the discussion is focused on various theories regarding social criticism in literary works with a literary sociology approach.



Picture 1. Components and Stages of Data Analysis with Interactive Models (Miles & Huberman, 1994)

RESULTS AND DISCUSSION

Result

Drama Script Synopsis

Script "Maling" tells the story of Nimrod, a thief who is chased and beaten until battered because he was caught stealing a scabbard. He then ran and sprawled in a city park one afternoon. In the park, he was found by a man named Abah. Abah used to spend the afternoon in the garden. At first, Abah thought that Nimrod was dead. However, just as he was about to leave Nimrod, Abah saw his fingers move. Nimrod then wakes up, and they end up engaging in a chat. In the chat, it is learned that Nimrod was forced to steal because he felt starving. He was in the city because he migrated from his original place to try his luck. She admitted that her economic situation was complicated and could not pay her two children's school fees. Because of this, his wife asked him for a divorce. In the city where he wandered, it turned out that his fate was the same. At the end of the story, it is discovered that the house where Nimrod stole the holster is Abah's house. However, Abah was not angry at all and instead shared food with Nimrod. He said that hungry people should be given food, not beaten. He also said that the holster had not been stolen but had paid handsomely for Nimrod's injuries. Abah

did not want to call Nimrod a thief at all. He referred to Nimrod as a man. This is known when there are other thieves whom residents are chasing. Abah said that there are people whom humans are pursuing.

The drama script "Eksekusi" tells the story of the course of a court with the suspect of a shaman named Mbah Darmo Gandul. He stumbled upon a case of immoral acts committed at his practice and caused a patient named Menik to become pregnant. The trial went hard because Mbah Darmo Gandul did not want to admit his actions. Mbah Darmo Gandul's defenders also gave false testimonies so that Mbah Darmo Gandul would not be executed. The judge in the trial also acted indecisively, so Menik felt that the trial was just a funny thing. She felt thrown around, felt played with, and felt forced to surrender to the decision that would result because she was a woman and did not give bribes. The judge was confused when, in the end, the trial went chaotic. Amid the confusion, the judge still had time to pose or put the action in front of the reporter's camera. He said that precisely because many mass media covered the trial, it would be okay for the trial to get more exciting.

From the two plays, it was found that there were types of social criticism, namely criticism of problems: 1) law, two economics, 3) hardness, 4) politics, and 5) gender. The social critique is explained as follows.

Criticism of Legal Issues

In Gandrung's collection of plays, criticism of legal issues is one of the prominent criticisms. Criticism of legal issues begins with criticism of corrupt practices and weak law enforcement in Indonesia, as shown in the following dialogue.

NIMROD

Hanya sebuah sarung di jemuran, dan saya harus remuk seperti ini?

ABAH

Kalau tidak ingin remuk ya jangan mencuri jemuran. Korupsi saja. Cuma dipenjara. Tidak sampai remuk. (Zoebazary, 2009, hlm. 6)

NIMROD

It is just a holster on the clothesline, and I have to crumble like this?

ABAH

If you do not want to crumble, do not steal clotheslines. Corruption alone. Just imprisoned. Not to the point of crushing. (Zoebazary, 2009, p. 6)

The dialogue takes place between the characters Nimrod and Abah in the play "Maling." The dialogue of Abah's character indicates that there are often thieves; the "middle class" bears a heavier burden than the thieves of the "big class," such as the corruptors. In getting justice, there is often a gap between the two. Criticism of weak law enforcement is also evident in the following dialogue.

NIMROD

(Memandang Abah dengan heran setengah jengkel) Ke pengadilan ...? Tadi sampeyan menyuruh saya ke rumah sakit. Sekarang ke pengadilan. Akrobat macam apa yang harus saya lakukan, agar pengadilan mau berpihak pada orang tidak berduit? Ahh ... jangan muluk-muluk, Pak Tua, badanku jadi bertambah nyeri saja. (Zoebazary, 2009, hlm. 7)

NIMROD

(Looking at Abah in surprise, half annoyed) To court...? Just now, you sent me to the hospital. Now to the court. What kind of acrobatics should I do so the court will side with the moneyless? Ahh... do not be grandiose, Old Man, my body gets more painful. (Zoebazary, 2009, p. 7)

In the dialogue, the character Abah advises Nimrod to go to court to claim compensation. However, Nimrod would not follow Abah's advice. Nimrod's answer to Abah's suggestion illustrates that often the courts favor people who have power marked by wealth.

Criticism of weak law enforcement is also evident in the script "Eksekusi." The script tells the story of a shaman named Mbah Darmo Gandul, who was proven to have committed immoral acts in his practice. He sexually abused his patients under the pretext of making diagnoses. One of his patients, Menik, eventually became pregnant, but Mbah Dukun did not want to take responsibility. The case is then brought to trial, as shown in the following dialogue.

HAKIM

(Mengetuk-ngetukkan palu minta perhatian) Saudara-saudara ... kalau biasanya yang anda lihat di TV atau anda baca di koran adalah pengadilan sandiwara, artinya pengadilan sungguhan yang kegedean unsur sandiwaranya, maka pengadilan kita ini sebaliknya digedegedein keadilannya, karena

keadilan yang gede memang cuma ada dalam sandiwara... (Zoebazary, 2009, hlm. 41)

JUDGE

(Tapping the hammer for attention) Brethren... if it is usually what you see on TV or you Read in the newspaper is a theatrical court, meaning a real court with a significant element of theatricality. On the contrary, our court is hyped about justice because great justice is only in theatrics... (Zoebazary, 2009, p. 41)

In the dialogue, there is a picture that the courts often do not uphold justice. The character of the Judge frankly mentions that a genuinely fair trial only exists in the play. This indicates that the courts running so far are often dominated by specific interests that override the value of justice. In addition, the position of the Judge, who should be at the forefront of upholding justice, often does not meet the code of ethics that should be. The judges in this text are portrayed as someone who does not understand the task they should do and often feels confused about the situation. The confusion is marked implicitly by shrugging and shaking heads and explicitly through cramps and character dialogue. In addition, the character of Hakim is portrayed as someone who always seeks popularity through the cases he handles by constantly posting actions in front of journalists' cameras. This can be seen in the following dialogue.

Hakim hanya kebingungan tanpa bisa mencegah apa yang sedang terjadi. Muncul Wartawan mengabadikan keributan itu. Setelah semua exit. Wartawan memotret Hakim yang pasang aksi. (Zoebazary, 2009, hlm. 53)

HAKIM

(Pada orang-orang yang bertengkar) Saudara-saudara ... persidangan belum selesai ... oh, bagaimana kok bisa jadi begini? Pak Polisi, tolong ... Mas Wartawan, tolong ... (Dipotret, pasang aksi) Pak Polisi, tolong ... tolong ... (Zoebazary, 2009, hlm. 53)

The judge was just confused and could not prevent what was going on. Emerging Reporters captured the commotion after all exits. Reporters photographed the judge who had put on the action. (Zoebazary, 2009, p. 53)

JUDGE

(On the quarreling people) Brethren ... The trial is not over yet... Oh, how did it become like this? Mr. Police, please... Mas Reporter,

please... (Photographed, put into action) Mr. Police, please... help... (Zoebazary, 2009, p. 53)

Criticism of legal issues is also evident in the presence of the defender. He was the figure who defended Mbah Darmo Gandul in the trial. Although Mbah Darmo Gandul has been found guilty through preliminary examinations, witness and victim statements, and reconstruction, the defense figure still denies all charges given to Mbah Darmo Gandul. The defense also gave false information that Mbah Darmo Gandul was forced and tortured into confessing to his actions. He did everything he could to get his client to win the case despite being found guilty. This can be seen in the following dialogue.

PEMBELA

...Tapi lihat, Yang Mulia ... klien saya ini ... (Menunjukkan) dia dipukuli para petugas pemeriksa ... ini, ini, dan ini ... memar-memar dan bengkak-bengkak! Kalau hal seperti ini dibiarkan, mana yang namanya keadilan? Mana?! (Zoebazary, 2009, hlm. 44)

DEFENDERS

... But look, Your Majesty... This client of mine... (Shows) the examining officers beat him... this, this, and this... bruises and swellings! If something like this is allowed, where is justice? Where? (Zoebazary, 2009, p. 44)

The defenders also forced Mbah Darmo Gandul to shake his head when questioned about his immoral acts. He also forced Mbah Darmo to say he did not commit immoral acts. He even said that Menik, his client's victim, only defamed Mbah Darmo Gandul. This can be seen in the following dialogue.

PEMBELA

Justru menurut saya, klien saya ini tidak bersalah apa-apa. Saudara Menik hanya mencemarkan nama baik klien, saya karena itu saya minta Mbah Dukun dibebaskan dari segenap tuduhan, serta diberi uang ganti rugi. (Zoebazary, 2009, hlm. 48)

DEFENDERS

In my opinion, this client of mine is innocent of nothing. Brother Menik only defamed the client, so I asked Mbah Dukun to be acquitted of all charges and given compensation money. (Zoebazary, 2009, p. 48)

Judges' lack of seriousness in handling court cases ultimately causes victims not to get justice. Menik admitted that he was tired of all the processes, but there was no decision yet against Mbah Darmo Gandul. He felt his case was complicated because he did not use bribes to solve the case. This can be seen in the following dialogue.

MENIK

(Bangkit dengan geram) YM, mengapa YM jadi begini? Saya sudah menderita lahir batin, baik oleh perbuatan dukun cabul itu, oleh publikasi koran yang semena-mena, maupun oleh jalannya pengadilan yang bertele-tele! Penderitaan saya semakin berlipat-lipat, dan YM tidak juga berbuat apa-apa untuk saya, untuk tegaknya keadilan. YM tidak peduli pada penderitaan saya, karena saya cuma perempuan yang konon katanya tidak berdaya ... mengapa demikian, YM? Coba jawab. Mengapa? Apakah karena saya tidak pakai suap, apa begitu?

HAKIM

(Bimbang) Bisa jadi. Eh ... ya tentu saja tidak. (Zoebazary, 2009, hlm. 51)

MENIK

(Rise furiously) YM, why did YM become like this? I have suffered inwardly, both by the deeds of the pervert quack, by arbitrary newspaper publications, and by the rambling course of trial!

My suffering multiplied, and YM did nothing for me, for justice. YM does not care about my suffering because I am just a woman who is said to be helpless... why is that, YM? Try answering. Why? Is it because I do not use bribes?

JUDGE

(Indecisive) It can be. Eh... Yes, of course not. (Zoebazary, 2009, p. 51)

Menik also felt that the court was just a joke. He felt that he was being played with, so in the end, he felt mentally exhausted and forced to surrender to all court decisions. This he roared during the trial. Here is an excerpt of the dialogue.

MENIK

Nah, kalau demikian mengapa YM tidak segera mengambil keputusan yang jelas? (Semua melongo. Hakim mengkeret. Menik merebut palu dan memukul-mukul meja) Jelas ini cuma dagelan! Hakim, Jaksa, Pembela, semuanya hanya badut-badut! Hanya membanyol!

HAKIM

Tenang, Saudari Menik. Maksud saya ...

MENIK

(Memotong) Apa maksudmu? Main ping-pong? Pukul ke sana pukul ke mari, agar mental saya jatuh dan saya pasrah pada segala keputusan pengadilan? Begitu maksudmu? (Zoebazary, 2009, hlm. 51)

MENIK

Well, then, why didn't YM immediately make a clear decision? (All gawked. The judge dragged. Menik grabbed the hammer and banged on the table) This is just a funny thing! Judges, Prosecutors, Defenders, all of them are just clowns! Just banyol!

HAKIM

Relax, sister Menik. I mean...

MENIK

(Cut) What do you mean? Play ping-pong? Hi there. I hit here, so I fall mentally and surrender to all court decisions. So, you mean? (Zoebazary, 2009, p. 51)

Criticism of Economic Problems

In addition to criticism of legal issues, the script of *Gandrung's play* also contains criticism in the economic field. Criticism of economic problems is illustrated in the scripted dialogue "Maling" below.

NIMROD

(Berbalik) Ke rumah sakit ...? Oh ... Sampeyan tidak mengerti juga rupanya. Berapa harga sebuah sarung bekas? Saya mencurinya sekedar mengganjal rasa lapar. Kalau saya harus berobat ke rumah sakit, apa saya harus mencuri mobil dulu?

ABAH

Tentu saja tidak. Tapi siapa tahu rumah sakit tidak menarik biaya bagi orang miskin.

NIMROD

(Melengos) Tai kucing! (Zoebazary, 2009, hlm. 6-7)

NIMROD

(Turning around) To the hospital...? Oh... You do not understand it either. How much does a used holster cost? I stole it to block hunger. If I have to go to the hospital, do I have to steal the car first?

ABAH

Of course not. However, who knows, hospitals do not charge for people with low incomes.

NIMROD

(Warm) Tai Kucing! (Zoebazary, 2009, hlm. 6-7)

In the dialogue, it is depicted that Abah felt sorry to see Nimrod, who was battered because the citizens beat him. Abah then advised Nimrod to go to the hospital. However, Nimrod replied that he could not possibly go to the hospital because he had no money. He stole the scabbard to buy a small amount of food. Meanwhile, the medical expenses certainly far exceeded the cost he needed to eat. He then felt that the price of a sarong was not worth the price he had to spend for treatment at the hospital. This implies that access to health services is often limited due to economic factors. Furthermore, the phrase "tai kucing!" implicitly illustrates that the promised health costs to be accessible for the poor are, in fact, inappropriate. Poor people often still have to pay if they go to the hospital.

Criticism of the economic situation is also found in the dialogue between Nimrod and Abah when Nimrod confesses that he stole because he was forced to. Nimrod told Abah that he was so starving that he decided to steal a scabbard to sell it. This can be seen in the following dialogue.

NIMROD

Demi Tuhan, sebelumnya saya tidak pernah mencuri. Sewaktu kecil saya selalu mengaji di surau setiap sore. Saya diajari betapa berdosa mencuri. Tapi sudah sejak kemaren lusa saya belum makan. Saya benar-benar kelaparan. Itulah sebabnya saya nekad mencuri. (Zoebazary, 2009, hlm. 8)

NIMROD

By God, I have never stolen before. As a child, I used to recite in Surau every afternoon. I was taught how sinful it is to steal. However, since the day before yesterday, I have not eaten. I was starving. That is why I was desperate to steal. (Zoebazary, 2009, p. 8)

From the dialogue, it is illustrated that Nimrod stole not because he wanted abundant wealth. He stole because his weak economic situation pressed him, so he could not meet his basic food needs. However, because Nimrod did not have a job, he ended up not having the income to make ends meet. Nimrod eventually found a

shortcut by stealing a scabbard. In addition, at first, Nimrod left only to try his luck to pay for the school fees of his two children, not to steal. However, life overseas is no better than the previous life. This is contained in the following dialogue.

ABAH

Ya, ya, minta cerai dan SPP. Kau tinggalkan mereka hanya untuk kelaparan dan mencuri?

NIMROD

Tentu saja tidak.

ABAH

O, adu nasib?

NIMROD

Begitulah. (Zoebazary, 2009, hlm. 12)

ABAH

Yes, yes, ask for a divorce and SPP. You leave them to starve and steal?

NIMROD

Of course not.

ABAH

Oh, adu nasib?

NIMROD

That is how it is. (Zoebazary, 2009, p. 12)

The dialogue also illustrates that high divorce rates often start with economic factors. This is illustrated through the character of Nimrod and his wife. In this squeezed economic situation, Nimrod was asked to divorce his wife as well.

Criticism of economic problems is also illustrated through the following dialogue:

ABAH

O, bagus. Bagus kalau bisa kenyang. Sebab betapa bahayanya lapar itu. Di dunia ini mana ada yang bisa menandingi energi lapar? Seribu bedil, seribu kitab, seribu pasal undang-undang, seribu khotbah dan pidato, mampukah menghentikan energi lapar? (Zoebazary, 2009, hlm. 11)

ABAH

Oh, good. Please be full. For how dangerous hunger is. In which world can anyone match hunger energy? Can a thousand pistols, a thousand books, a thousand articles of law, and a thousand sermons and speeches stop hunger energy? (Zoebazary, 2009, p. 11)

Dialog tersebut menandakan bahwa kesulitan ekonomi sering kali menjadi penyebab utama bagi adanya other problems. Nimrod, a man who used to be a frequent reciter, must have known that stealing was forbidden, both legally and religiously. However, he still did it in the end because of urgent need. This was also true of Nimrod's wife. It is common in society that divorce is something that should be avoided. However, she still asked Nimrod to divorce her because he felt that his needs were not being met.

Abah's dialogue also illustrates that hunger can be the most critical energy in making someone do various things. However, the phrase *rasa lapar* can also be interpreted outside the context, such as hunger for power. This can be seen from the use of the phrases *seribu pasal undang-undang*, which means that the legal regulations contained in the law are often misused to satisfy the hunger for power.

Criticism of the Problem of Violence

In the scripts "Maling" and "Eksekusi," there is criticism of the problem of violence. In both scripts, violence is shown when residents beat certain case suspects. The script of "Maling" is seen in the following dialogue.

ABAH

Itulah. Mengapa mereka memukulimu?

NIMROD

Saya ... saya lapar.

ABAH

Orang lapar diberi makan. Bukan dipukuli. Pasti mereka punya alasan.

NIMROD

(Tertunduk) Saya ... saya mencuri sarung di jemuran. (Zoebazary, 2009, hlm. 5-6)

ABAH

That. Why did they beat you?

NIMROD

I... I am hungry.

ABAH

Hungry people are fed and not beaten. Indeed, they have their reasons.

NIMROD

(Bowed down) I... I stole the holster on the clothesline. (Zoebazary, 2009, pp. 5-6)

From the dialogue, it appears that Nimrod received a beating from residents because he was

caught stealing a sarong. The act of beating is also seen in Abah's following dialogue.

ABAH

Ah, lupakan saja. Harga sebuah sarung tidaklah seberapa dibanding pukulan dan tendangan di sekujur tubuhmu. Kamu tidak mencuri. Sarung itu telah kau beli dengan amat mahal. (Mengeluarkan sarung dari tas plastiknya, dan meletakkannya di pangkuan Nimrod) Nih, sarung ini sudah menjadi hakmu. (Zoebazary, 2009, hlm. 17)

ABAH

Ah, forget it. The price of a scabbard is nothing compared to punches and kicks all over your body. You did not steal. You have bought the sarong very expensively. *(Take out the holster from the plastic bag, and put it on Nimrod's lap)* Here, this sarong is already your right. (Zoebazary, 2009, p. 17)

The existence of the beating indicates that there is violence that is considered normal. In people's lives, the term is known as *main hakim sendiri*, when someone is caught committing an unlawful act. The violence in the "Maling" script happened not only to Nimrod but to another thief told at the end of the story. The following dialogue evidences this:

NIMROD

Abah ...

ABAH

Ya?

NIMROD

Itu ... ada maling dikejar orang-orang kampung.

ABAH

(Mengangkat wajahnya) Nimrod, ada manusia dikejar manusia-manusia. (Zoebazary, 2009, hlm. 19-20)

NIMROD

Abah ...

ABAH

Ya?

NIMROD

That... The villagers chase thieves.

ABAH

(Lifting his face) Nimrod, people are being pursued by men. (Zoebazary, 2009, pp. 19-20)

The process of pursuit in such dialogue is not in the true sense. In people's lives, the chase often ends with a beating to make thieves feel a deterrent.

Acts of violence are also depicted in the text "Eksekusi" as follows.

Di ruang hampa udara, cakrawala kosong. Suara gegap gempita orang-orang marah. Seorang lelaki (MBAH DUKUN DARMO GANDUL) Berlari dikejar ORANG-ORANG BERTOPENG. Dipojok langit lelaki tersebut tertangkap dan dipukuli beramai-ramai oleh orang-orang bertopeng, sambil terbahak-bahak seperti layaknya sebuah pesta kemenangan.. (Zoebazary, 2009, hlm. 41)

In the vacuum of space, the horizon is empty. People's booming voices were angry. A man (MBAH DUKUN DARMO GANDUL) Running after MASKED PEOPLE. In the corner of the sky, the man was caught and beaten by masked men, laughing like a victory party. (Zoebazary, 2009, p. 41)

The text illustrates that Mbah Darmo Gandul, nicknamed the obscene shaman, has received judgment from the citizens by receiving blows. He was beaten because he was caught committing immoral acts at his shaman's practice.

Criticism of Political Issues

Criticism of political issues is found only in the play "Maling" script. This is evident in the following dialogue between Nimrod and Abah.

ABAH

Atau siapa tahu

The dialogue took place when Abah advised Nimrod to go to the hospital so that his injuries could be adequately treated. Abah gave this advice because he assumed doctors would be merciful to people experiencing poverty. Instead of following Abah's advice, Nimrod mistook Abah as a campaigner. This indicates that during the campaign, someone can give sweet promises, especially to people experiencing poverty, such as free health costs. However, when someone is elected, he seems to forget the promises he made during the campaign season.

Criticism of Gender Issues

Criticism of gender issues is found only in the script of the play "Eksekusi." This can be seen in the following dialogue.

HAKIM

O ... begitu. Saudari Menik, bagi seorang mahasiswi seperti Saudari ini, jimat yang paling ampuh adalah buku, serta keyakinan para diri sendiri. Sebenarnya hanya itu. Tapi akan jadi lebih yahud lagi kalau ditambah dengan bersikap sedikit genit terhadap bapak-bapak dosen dan sedikit memberi peluang untuk dilecehkan secara seksual ... Coba sekarang, jimat apa yang telah anda peroleh dari Mbah Dukun? (Zoebazary, 2009, hlm. 49)

HAKIM

O ... like that. Sister Menik, the most potent talisman for a female college student like this Sister, is books and self-belief. It is just that. However, it would be even more Jewish if you add to that by being flirtatious with the lecturers and giving them a little opportunity to be sexually harassed... Try now; what talisman have you obtained from Mbah Dukun? (Zoebazary, 2009, p. 49)

The dialogue occurred when the judge asked Menik why he went to the shaman. Menik replied that he went to the shaman to ask for an amulet to pass the test. The judge then replied, as indicated in the previous citation. Criticism of gender issues is also evident in the following dialogue:

MENIK

...YM tidak peduli pada penderitaan saya, karena saya cuma perempuan yang konon katanya tidak berdaya ... mengapa demikian, YM? Coba jawab. Mengapa? Apakah karena saya tidak pakai suap, apa begitu? (Zoebazary, 2009, hlm. 51)

Dari dialog tersebut, Menik menyayangkan tindakan Hakim yang tidak tegas dalam menangani kasusnya. Ia merasa diperlakukan seperti itu karena ia merupakan perempuan yang sering kali dianggap lemah dan tidak berdaya. Dialog Menik menggambarkan bahwa sering kali adanya perbedaan perlakuan hanya karena perbedaan gender.

MENIK

... YM does not care about my suffering because I am just a woman who is said to be helpless... why is that, YM? Try answering. Why? Is it

because I do not use bribes? (Zoebazary, 2009, p. 51)

From the dialogue, Menik regretted the Judge's indecisive handling of his case. She felt treated that way because she was a woman who was often considered weak and helpless. Menik's dialogue illustrates that there are often differences in treatment simply because of gender differences.

Discussion

In the collection of Gandrung plays, Ilham Zoebazary presents problems that also occur in the real world. These problems arise in the year of manuscript making and the present. Various problems in law, economics, violence, politics, and gender are still relevant today.

Criticism of legal issues, such as criticism of the weak enforcement of law in Indonesia, still occurs today. Corruption, collusion, and nepotism, known as KKN, have become familiar phenomena since the New Order era until now. The New Order period was the same time as the year the two manuscripts were made. In the script, it is said that the punishment for "middle-class" thieves is, in fact, often more severe than the punishment for "high-class" thieves. Corruptors often do not get the punishment they deserve. It also indicates that the law is often felt sharp for the lower people and blunt for the upper people. "Small" thieves, such as scabard thieves like Nimrod, must be battered before they are reported to the authorities.

The New Order period was also the longest reign in Indonesia, reaching 32 years. Sanusi (2009) states that there is a relationship between power and corruption. A postulate states that if power is centralistic, corruption follows it with a centralistic character. The more centralized the power, the greater the corruption at the center of power (Sanusi, 2009). The postulate was found during the New Order period when this manuscript was born. At this time, corruption touched the joints of power to the judicial system, law enforcement officials, and the DPR (Roesmiati, 2016b).

Amien Rais (dalam Sanusi, 2009) Divides corruption into four types or terms—first, extortive corruption. Corruption with an executive type relates to situations when someone is forced to bribe to get something or obtain protection for his rights and needs. *Second*, manipulative corruption. This type of corruption relates to a person's dirty attempt to influence government policy-making or decisions. This is done to obtain the highest possible profit. *Third*, nepotistic corruption. This type of corruption relates to the preferential treatment given to children, nieces, nephews, or close relatives of officials in each echelon. *Fourth*,

subversive corruption. This corruption takes the form of theft of state wealth committed by state officials.

In the text "Maling," corrupt practices are not only associated with the insinuation of Abah's character to corruptors who often get undeserved punishment. The author also alludes to corrupt practices in the dialogue of Abah characters who say that hunger energy is the most considerable dangerous energy. The Abah figure likens that a thousand pistols, books, articles of the Law, and sermons and speeches cannot match hunger energy. The word *hungry* in the dialogue can be interpreted literally or figuratively. Hunger energy or the need to eat can make a person do things contrary to the law. The law in question can be religious, state, or law that applies locally. Figuratively, the word *hungry* can be interpreted by the existence of hunger for power, meaning wanting power and wealth. From this desire, a shortcut is made by giving money to certain parties to change the applicable law or law. This is certainly done in order to benefit him, which indicates the existence of corrupt practices with manipulative and nepotistic types. During the New Order era, this practice was found in a Presidential Decree that benefited those closest to the President who served at that time. Suharto issued at least eight presidential decrees. The eight verdicts allegedly benefited his family and those closest to him. In addition, these rulings are known to have beneficial implications for the family and President Suharto, starting from the opening of KKN taps for import taxes and tax exemptions for the Suharto family to granting monopoly rights to the Cendana family (Adryamarthanino & Ningsih, 2022). Descriptions of corrupt practices of this type are also found today. Later, controversy arose regarding the decision to change the age limit for Presidential and Vice Presidential candidates by the Constitutional Court (MK). The controversy arose because the Chief Justice and the Vice Presidential candidate who passed after the decision still have a kinship with the current President. This led to accusations related to political dynasties and nepotism and made the public question the independence and credibility of the Constitutional Court (Aziz, 2024; A. et al. et al., 2024)

Corrupt practices also appear in the "Eksekusi" script. The author alludes to the practice of bribery in the dialogue between Menik and Hakim. Menik was disappointed with the trial. He suspected that this happened because he did not give bribes. Often, law enforcers in Indonesia have used to buy and sell articles to thicken their pockets (Rohayu, 2018). This practice can be an example of corrupt practices with manipulative types of

corruption. In this case, a defendant or suspect from high society can give money on the trial device so that, in the end, he is found not guilty. If the verdict gives losses to the other party, it is certainly not the business of these corruptors. In this case, Menik becomes a representation of the bottom people who cannot carry out the practice, thus getting weak legal treatment or discrimination to the detriment. Criticism of the practice of continuity of trials surrounded by certain interests is also found in the dialogue of the Judge's figures, namely *"...kalau biasanya yang anda lihat di TV atau anda baca di koran adalah pengadilan sandiwara, artinya pengadilan sungguhan yang kegedean unsur sandiwaranya, maka pengadilan kita ini sebaliknya digedegedein keadilannya, karena keadilan yang gede memang cuma ada dalam sandiwara."* The dialogue became a satire of the judicial process in Indonesia, that there is no truly fair trial.

The criticism of legal problems raised by the author is still relevant today. The gap in legal treatment between *the rich* and *the poor* is still evident today. The corrupt, for example, are given preferential treatment, such as having special cells that contain luxuries. In addition, corruptors can still travel abroad without strict regulations from the responsible party. The existence of a defense that tried everything possible to free his client is also still visible today. The truth ultimately becomes something opaque, sitting between interests and conscience.

The existence of legal problems, namely corruption, also raises other problems. The existence of corruption can prevent many people from being able to meet basic needs (Roesmiati, 2016b). Another problem arising from corrupt practices is economic problems. The leading cause of the emergence of poverty in Indonesia is the malpractice of wrong economic (social and political) policies (Udiyana et al., 2008). This is based on Sahrasad's (2016) statement that during the New Order era, the term Soehartonomics was known, which referred to economic policies in the Suharto era. He added that development that initially relied on foreign capital began to shift during that period. The government at that time said that the growth model carried out adhered to the concept of trickle-down effect, namely growth that would be expected; the capital would not only rotate within the scope of large entrepreneurs but the absorption would also be enjoyed by the community (Sahrasad, 2016; Sanusi, 2009). However, the opposite is true. Implementing the development strategy is precisely a *trickle-up* and strengthens centralization by the Center. The economic process is then characterized by the strong and the weak getting weaker (Sahrasad,

2016). Sanusi (2009) then stated that at that time, most Indonesians (about 30 million at that time) lived below the poverty line.

The author presents criticism of this condition through the manuscript "Maling." The presence of the figure of Nimrod can represent the state of most of the people at that time who lived in deprivation. Nimrod's inability to provide for his family's basic needs triggered him to steal. From this, it can be concluded that poverty can be the beginning of other problems, such as theft. Poverty is often one of the main factors in crime (Rusnani, 2015; Sugiarti, 2014). In the script, it is said that Nimrod never once intended to be a thief. Since childhood, he diligently recited in Surau. This indicates that Nimrod knew very well about the law of stealing. However, in the end, he is forced to steal to fill his hungry stomach. The figure of Nimrod also represents the condition of Indonesian people who are unemployed and have no income. Amid this situation, the price of goods and services increased due to inflation. Because of this, another problem arises, namely, the problem of divorce. In the script "Maling," the household of Nimrod and his wife became a representation of the condition of the family, who ultimately chose to divorce due to economic conditions. Domestic conflicts, financial problems, and financial stress are the main factors in divorce in Indonesia (Januari, 2023; Suhaimi & Rozihan, 2020).

Criticism of economic problems was also illustrated when Nimrod did not want to check his condition at the hospital after being battered by residents. This gives an idea of criticism of the high cost of health so that it can only be reached by people in the upper middle class. The right to health is fundamental for every individual, as straightforwardly stated in the 1945 Constitution. In addition, health is indispensable for fulfilling other rights (Ardinata, 2020). The government's promise regarding free health costs for people with low incomes is, in fact, just a promise because, in reality, there are still many people who are charged when seeking treatment. In addition, although there is free tuition for low-income people, it is often hindered by the difficulty of meeting the requirements. In addition, the public has not fully reached digital access to health services. In various health services, there is treatment for people who pay for health costs independently or get government subsidies. Therefore, society often hears the phrase, *"The poor must not be sick,"* because if they get sick, their problems will increase.

This is related to the criticism of political problems presented by the author in the manuscript "Maling." In the text, when Abah tells

Nimrod about his allegations about free medical expenses for poor people like Nimrod. Nimrod thought that Abah was a campaigner. This implies that campaigns are often a place to promise things that people expect. The campaign is carried out to gain sympathy or public votes. This is indeed by the function of the campaign. Rice and Paisley (dalam Fatimah, 2018) Mention that a campaign is a desire to influence the beliefs and behavior of others with a communicative appeal. Unfortunately, in reality, the campaign is often just a place to accommodate the sweet promises of candidates. When the candidate is elected, the promises often do not match the reality carried out.

In the manuscripts "Maling" and "Eksekusi," the author also presents criticism about the problem of violence. The criticisms expressed in both texts are about the existence of violence against someone who is considered unlawful. In the script "Maling," violence occurs through the depiction of a battered Nimrod being beaten because he was caught red-handed while stealing a scabbard. Meanwhile, in the script "Eksekusi," violence is depicted when Mbah Darmo Gandul is beaten for immoral acts at his practice. Both of these, in society, are known as *vigilantism*. In the legal world, the term is known as *eigenrichting* (Hendrawati & Krisnan, 2019). The term is a reaction arising from society, both as individuals and in the form of the masses, due to conditions of deprivation of their rights and security due to adverse criminal acts (Hendrawati & Krisnan, 2019). In practice, such acts often manifest as violence in response to revenge. Hendrawati & Krisnan (2019) mentioned several factors that caused the action: low public education, low legal awareness, weakening of legal authority, high intensity of crime, provocation, and anomic state in society. The violent events in both texts provide an implied picture of the state of education and legal awareness in society at that time. Kuswara et al. (2021) added that the community's economic and emotional weakness, coupled with low knowledge of the law, can trigger anger in the community. This is because society considers the punishment more effective. Of course, this action is an emotional vent and indicates a picture of public trust in law enforcement officials. This phenomenon is still relevant today. These actions are classified as acts that violate Human Rights (HAM). In the script "Maling," at the end of the story, when the character Nimrod says that the villagers chase thieves, the character Abah chimes in with, "*Nimrod, there are humans chased by humans,*" which implies that the character Abah views thieves as humans who also have their human rights, including the right to fulfill their basic needs.

The author also presents criticism of gender issues. This criticism is contained in the text "Eksekusi." In addition to the big theme raised about sexual harassment committed by Mbah Darmo Gandul to Menik, the script tells about the existence of stereotypes against certain genders, in this case, women. Stereotyping is the labeling or marking a particular group (Fakih, 2014). However, these stereotypes are detrimental and lead to injustice. There were problems regarding gender and stereotypes when Menik complained to Mbah Darmo Gandul about his actions. Instead of defending Menik as a victim, the judge never decided on the sentence for Mbah Darmo Gandul. The course of the trial was convoluted. The existence of stereotypes is also illustrated through Menik's dialogue, "*I have suffered inwardly, both by the actions of the pervert shaman, by arbitrary newspaper publications, and by the long-winded course of trial! My suffering multiplied, and YM did nothing for me, for justice. YM does not care about my suffering because I am just a woman who is said to be helpless....*" The dialogue indicates a stereotype of women as weak and helpless, so their voices do not need to be taken seriously. This view also indicates the subordination of women, namely placing the position of women who are weaker or lower than men in position, function, and role (Syafe'i, 2015).

Gender issues and stereotypes are also present through the dialogue between the characters Hakim and Menik, "*... But it would be even more Jewish if you add to that by being flirtatious with the lecturers and giving a little opportunity to be sexually harassed ...*" The dialogue indicates that the character of the Judge labels women as objects willing to give up anything, including their honor, to achieve the desired goal. The Judge also seems to think that sexual harassment is a natural thing for women to accept, even considering it a profitable opportunity. In public life, there is often victim-blaming behavior (Ihsani, 2021; Munandar & Ardiansyah, 2023). Such behavior occurs when the victim of a crime is blamed, in part or in whole, and responsible for the crime they have committed (Johnson et al., 2021). This behavior often occurs in the context of sexual violence (Wulandari & Krisnani, 2021). Often, this behavior is carried out by parties who should be trusted, such as police, prosecutors, judges, and medical personnel (Campbell & Raja, 1999). Views on stereotypes against women also still prevail today. Victim-blaming behavior often also occurs in cyberspace and the digital world, such as news in print, electronic, and social media. In press practice, writers are sometimes unaware that the language used in reporting is demeaning to women (Ihsani,

2021). Not infrequently, in some instances, if sexual harassment occurs, the blame is often on the victim, who is generally female. In addition to legal sanctions, victims also get social sanctions. Meanwhile, perpetrators, who are generally male, often get a defense.

CONCLUSION

Ilham Zoebazary explicitly explained that the writing of scripts in the *Gandrung* Drama Script Collection was motivated by the limited procurement of scripts that could be performed by the community (students, students, teenagers, and drama teachers). However, in reality, it is not limited to that. Although presented in humor, this collection of manuscripts has a function and relationship with social reality in the year the texts were born, namely during the New Order period, as well as today's social reality. This proves that literary works cannot be separated from people's lives. The two texts analyzed, namely the manuscript "Maling" and "Eksekusi," contain social criticism of various problems, including legal, economic, violent, political, and gender issues. The characters and situations presented represent the profile of society and the situation at that time. Furthermore, these figures and situations still have attachments to the current social situation of Indonesian society. Therefore, the various problems presented by the author through the manuscript can make readers reflect on the events that have occurred and make it a valuable lesson to face in life today.

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