

A Study on the Transmission of the Sampek Engtay Story from China and Its Adaptation in Indonesia

Atalya Mikhal Christsetyo Wibowo

Yangzhou University, Jiangsu, Tiongkok

Email: atalyazhang@gmail.com

Correspondence: atalyazhang@gmail.com*

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ABSTRACT

The story of Sampek Engtay is one of the four famous Chinese folktales that have had a great influence in world literature. It spread to Indonesia and was successfully integrated into the local culture, where it became known as Sampek Engtay (山伯英台). The background of this research focuses on how Chinese immigrants played an important role in the spread and adaptation of this story in Indonesia, reflecting the longstanding cultural exchange between China and Indonesia. This research aims to explore the spread of Sampek Engtay in Indonesia by discussing the elements of the story's adaptation in Indonesia, using the novel *Sampek Engtay: A Feminine Liberation Romance by Oey Kim Tiang as an example. In addition, this paper also discusses the characteristics of OKT's adaptation of Sampek Engtay from the viewpoint of feminism and Chinese cultural imagery. The research method used is a qualitative method with a literature study approach, which involves analyzing cultural transmission and cultural adaptation. This analysis includes themes and narratives, characterizations, and differences and similarities in storytelling between the original and adapted versions. As such, this study provides an in-depth insight into how the Sampek Engtay story not only spread but also transformed in the Indonesian cultural context, highlighting the influence of Chinese immigrants and local cultural dynamics.

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1. Introduction

"梁祝" (梁山伯祝英台) or Sampek Engtay is one of the four Chinese folktales and also has a place in world literature. This can be seen from the influence of Chinese Sampek Engtay in Indonesia. In Indonesia, this story is known as "Sampek Engtay", which comes from the Minnan languages Nio Sampek and Ciok Engtai, which shows that the Chinese brought the early spread of this story in Indonesia, and the forms of adaptation involving the story of Sampek Engtay prove that this story has been circulating in Indonesia since ancient times and developed in harmony with Indonesia culture. This view is supported by Guo Qiu-shuang, who believes that Chinese immigrants played a key role

in the spread of the "Sampek Engtay" story in Indonesia and made a remarkable contribution to the Sino-Indonesia cultural exchange as well as the spread of the Sampek Engtay story in Indonesia, which is one of the earliest in Southeast Asia (Chénxiánchún, 2021, p. 176).

The entry of Chinese immigrants into Indonesia triggered cultural exchanges, which can be seen from the spread of the story of Sampek Engtay in Indonesia. In Indonesia, we can find traces of the story of Sampek Engtay in various genres, which are undoubtedly closely related to its spread. The Chinese community of Chinese descent has played an active role in spreading the story of Sampek Engtay in Indonesia. They passed on this legend to their descendants to preserve Chinese culture. However, with the mixing and cultural exchange between the indigenous and Chinese-Indonesian, this story began to spread widely in Indonesia and gradually became part of Indonesia's culture. Thus, the story of Sampek Engtay initially spread to Indonesia through word-of-mouth stories and then became increasingly popular and began to be integrated into all aspects of Indonesia's literature and culture.

Penelitian ini relevan dengan studi tentang transmisi budaya dan adaptasi cerita rakyat di berbagai konteks budaya. Studi sebelumnya oleh Guo Qiu-shuang menyoroti peran imigran Tionghoa dalam penyebaran cerita Sampek Engtay di Indonesia, yang menunjukkan bagaimana cerita ini telah menjadi bagian dari pertukaran budaya antara Tiongkok dan Indonesia. Selain itu, penelitian oleh Atalya Mikhal Christsetyo Wibowo mendalami adaptasi cerita ini dalam konteks Indonesia, dengan fokus pada karya Oey Kim Tiang yang menyoroti aspek feminisme dan citra budaya Tionghoa (Nabila, 2022).

The novelty of this study lies in the in-depth analysis of the adaptation of the story of Sampek Engtay from the perspective of feminism and Chinese cultural imagery, especially through the novel *Sampek Engtay: A Feminine Liberation Romance* by Oey Kim Tiang. This research not only explores how these stories are adapted in the context of Indonesia culture, but also highlights how feminist values and elements of Chinese culture are preserved and interpreted in those adaptations. This provides a new perspective in understanding the dynamics of cultural adaptation and the role of women in cultural narratives in Indonesia.

The purpose of this study is to explore the spread and adaptation of the Sampek Engtay story in Indonesia. Specifically, this study aims to: Analyze the elements of adaptation of the Sampek Engtay story in the context of Indonesia culture. Examining the characteristics of adaptation from the perspective of feminism and Chinese cultural image. Identifying the role of Chinese immigrants in the spread of this story in Indonesia.

This topic is important to research because the story of Sampek Engtay is not just a folklore, but also a symbol of the rich cultural exchange between China and Indonesia. Understanding how these stories are adapted and received in Indonesia can provide insight into the dynamics of cultural interactions and how foreign cultural elements can be integrated into local cultures. Additionally, by highlighting the feminist aspect of this story adaptation, this research can contribute to a broader discussion of the role of women in cultural narratives and how folklore can be used to promote gender equality values.

2. Materials and Methods

The method used in this study is a qualitative method with a literature study approach. This study aims to explore and analyze the transmission and adaptation of the story of Sampek Engtay from China to Indonesia. The main concepts used in this study include: First, Cultural Transmission which refers to the process of how the story of Sampek Engtay moved from one culture (China) to another (Indonesia). In this case, focus on transmission mediums such as literary texts, art performances, and mass media; second, Cultural Adaptation which examines how this story is adapted and interpreted in the context of Indonesia culture. It includes an analysis of differences and similarities in the delivery of the story, themes, characters, and values contained in the story.

The Analysis category used in this journal includes themes and narratives, where the main themes and storylines in the original version and the adapted version are studied, character characterization that analyzes the main characters and the roles they play in the Chinese and Indonesia versions, storylines in the OKT version of the story, forms of the script that examine the various media used to convey this story, such as literature, theater, film, and others, the values and characteristics contained in the version of OKT.

3. Result and Discussion

Dissemination of the story of Sampek Engtay in Indonesia

Starting from a story that was conveyed orally, the story of Sampek Engtay attracted the interest of several writers of Chinese descent. Many writers of Chinese descent began to write and publish works that included the story of Sampek Engtay or discussed the legend. As a result, the story of Sampek Engtay became more widespread in Indonesia, and many versions and adaptations of the story were produced.

The earliest translation of the story of Sampek Engtay in Indonesia can be traced back to "Sam Pik Eng Tae" published by Javaansche Almanac in 1873, which was translated into Javanese, and is the earliest version of the story of Sampek Engtay in that language, and has since spread in Indonesia literature (Salmon, 1981).

In 1875, two years later, an anonymous novel, *Serat Sampek Ing Tae*, was released. Three years after the book was published, another book, *Sampek and Engtay*, was released. Then, in 1880, another anonymous book, "Sampek Engtay" was published. The first appearance of the novel adaptation in Chinese began in 1885 with the title *Tjerita Dahoeloe kala di Negeri Tjina, Terpoengoet dari Tjerita'an Boekoe Promises Tjina ja-itoe Sam Pik Ing Tai*. The novel had a major impact on the spread of the Sampek Engtay story in Indonesia and was popular among Indonesians, Netherlands and ethnic Chinese at the time, so the novel underwent several reprints between 1885 and 1913. After that, many writers of Chinese descent began to use the story of Sampek Engtay in various literary works, with the novel form of the story of Sampek Engtay which is very popular in the literary world. Then, in 1902, Sastradiharja wrote a novel entitled *The Story of Eng Tae (The Legend of Yingtai)*. Then in 1928, K.M Sastrasoemarta published a novel entitled *Katresnan Donja-akerat (Love of the World-Afterlife)*, which tells the story of Sampek Engtay in Javanese. This novel made a significant contribution to the spread of the written story of Sampek Engtay in Indonesia. After the emergence of the Boen SingHoo adaptation, many adaptations of the story of Sampek Engtay published by Chinese Indonesia began

to emerge, such as "Stories from the Past in China -A Man's Mind About a Woman Until Her Death" written and published by the author of *The T(in) L(am)* ("Tjerita doeloe kala di Negeri Tjina sa-orang lelakie njang terindoe pada sa-orang perempoean till djadi matinja"), "Satoe Korban dari Battlejintaan" by Jo Tjim, "Katjintaan dari Hidup tiī tiś Die" by Oei Soei Tiong, "Satoe Katjintaan jang soetji dari hidoep sādī sānī mati" which is adapted from a novel, and a book, *A Pair of Pigeons that Never Djodo*. In 1956, Priyana, interested in these adaptations, listed one of them as "one of the four sorrows of love". However, in 1922, Oci Suci, an Indonesian-Chinese writer, released a Malay translation of the novel titled "Syair Sam Pak dan Ingтай". From these writers, the novels adapted by Sampek Engtay have a common characteristic, namely that they are written in low-level Malay (Malay plus many words from Minnan). Although not many Sampek Engtay story novels were published by the Chinese, these novels played an important role in spreading this story in Indonesia, reflecting the literary environment of the time and fully demonstrating the literary value of this story before Indonesia's independence.

In addition to Javanese and Malay, the story of Sampek Engtay is also written in Balinese, Manggasi, Indonesian Language, and Madura in Indonesia fiction. In Bali, the story of Sampek Engtay is often referred to as "Geguritan Sampik". The earliest adaptation of this story into the Balinese language was published by Ida Ketut Sari in 1915. "Geguritan Sampik" is a traditional form of poetry from Bali, Indonesia. This type of poetry is characterized by long lines and rhymes. In addition, in 1926, Sastra Soewignya published an adaptation of the novel Sampek Engtay in Mangasi. Furthermore, in the 1930s, Lim Keng Yong published an adaptation of Sampek Engtay in Bangkasi entitled *Sampek and Engtay* (Nio Sampek and Zhu Yingtai). The story of Sampek Engtay in Indonesia, on the other hand, was published after Indonesia's independence. Among them, Kok Ka Swee (Wee Khe Soei or Mosieur Kekasih) published a novelization of the story of Sampek Engtay in Indonesian entitled *Sam Pek Eng Tay*. Furthermore, in 1963, Wong Fook Keng published the first edition of the novel Sampek Engtay entitled *Shaer San Pei Eng Tai* (Syair Sam Pek Eng Tai). In July 1990, Oey Kim Tiang published the first version of the novel adapted from the story titled *San Pek Eng Tay "San Pek Eng Tay: The Romance of Emancipation of a Woman"*. In a period of 14 years between 1990 and 2004, he published six versions of the Sampek Engtay story novel with the same title as the first version. *Tjerita Sam Pek-Eng Tai* by Siloeman Mengok, written in 1945, also helped spread the story of Sampek Engtay in Indonesia. In addition, there is a manga from the story of Sampek Engtay published by Handaka Vijjananda in 2004 entitled *Sam Pek Engtay (The Story of Sam Pek Engtay)* (Giska, 2016, p. 11; Iswandari, 2017).

The Spread of the Story of Sampek Engtay in Indonesia's Performing Arts

In addition to literary works, the story of Sampek Engtay in Indonesia has also spread through performing arts. As we all know, the story of Sampek Engtay has been spread in Indonesia for a long time, so it has become an inseparable part of Indonesia's culture. The first performing art form of the story of Sampek Engtay in Indonesia was the first Indonesian film, "Sam Pek Eng Tay", produced by The Teng Chun, an Indonesian Chinese, and broadcast during the Netherlands East Indies period precisely in 1931. This film is the first film of the story of Sampek Engtay made by Indonesians and attracted much attention then.

In addition to film production, the story of Sampek Engtay is also spread through theater performances. In the 1990s, N. Riantiarno founded and promoted the famous "Koma Theater". The Koma Theater often used the story of Sampek Engtay as a script for theater performances, and because many audiences liked it, the Koma Theater promoted the story of Sampek Engtay. Koma Theater often staged plays based on the story of Sampek Engtay, and due to its popularity among audiences, Koma Theater has promoted the development of the story of Sampek Engtay in Indonesia. On the island of Java, the story of Sampek Engtay has been integrated into local social life and is often staged in Ludruk, a classical Javanese form of theater that uses Javanese dialogue. One of the famous performances is the Ludruk Jenaro Engaram (GN) Sam Sember Yingtai Stage. There is also a traditional form of performance in Java called Ketoprak which also tells the story of Sampek Engtay. Ketoprak is a popular form of traditional theater in the city of Yogyakarta which is performed in Javanese with a sense of humor and traditional gamelan music. The story of Sampek Engtay is also widely displayed in Indonesia in the form of a traditional theater of the Bertawi people, "Teater Lenon" (Lenong). In Bali, the story of Liang Zhu is often featured in the traditional Balinese Legong dance. There were also many theatrical performances that raised the story of Liang Zhu. These dramas combine traditional and modern elements including traditional costumes, Gamelan music and Balinese dance to create unique and entertaining performances (zhǐ, 2021).

OKT's adaptation to the story of Sampek Engtay

Oey Kim Tiang (OKT) is a Chinese Indonesia writer and translator. He was born in 1903 in Tangerang, Central Java. Oey Kim Tiang has a great influence in the world of Indonesia literature and is considered to have played an important role in the dissemination and popularization of Low Malay literature. He published 73 works distributed in 134 publications and 282 library collections (Mashuri, 2014).

In the last years of Oey Kim Tiang's life, the story of Sampek Engtay from China became the focus of his attention. According to Oey Kim Tiang, many stories of Sampek Engtay in Indonesia misunderstand feminist values and the characterization of Ciok Engtay who has lost his identity and noble values. OKT's version of Sampek Engtay's novel directly refers to the Chinese version to correctly interpret Zhu Yingtai's feminist and noble values. Using Chen Xianchun's Chinese version of "梁山伯与祝英台" to understand the adaptation factors of Kim Tung's Oey version (Fauziah et al., 2021).

1. Characterization and Depiction of Characters

The notable difference in OKT's version of Sampek Engtay's story compared to Chen Xianchun's version is the careful characterization of some of the characters. In the OKT version, these characters are well understood and developed, increasing their roles and complexity in the story, highlighting their importance in the story, adding layers to the story, and showing their careful adaptation of the story (Tham et al., 2019; Warsari, 2020).

The portrayal of Zhu Yingtai in OKT's novel is extensively developed and incorporates OKT's own ideas. Ciok Engtay (the name for Zhu Yingtai in this novel) comes from a well-off family. He is the second child in the family and has an older brother named Ciok Engtai (Zhu Yingda). Her love for learning began when her father sent her to school with her older brother

and grew over time, influenced by her. In addition to her courage, the trait that makes this character different from the Chinese version of the character is that Zhu Yingtai in this novel is described as someone who has a sense of humor and likes to joke. "In the room, he then sat down, facing the brass mirror. Suddenly he laughed." Well, speak!" he said later. "There is no one else here, just the four of us" Gin Sim: Gin Sim was surprised to the point of being dumbfounded, he also affirmed: "Four, Non? We are just the two of us! Who are the other two people?" Ciok Eng Tay: The employer girl laughs. "You don't know?" he asked. He pointed to a mirror made of brass." (Misnawati & Rahmawati, 2021; Oey, 2004, p. 23).

Nio Sampek in this novel by OKT called Nio San Peka, not much has been changed by OKT about the character of Nio Sampek. Nio Sampek is described as an intelligent, kind and hardworking figure. In addition, OKT also described him as a man with good manners.

The depiction of Engtay's parents in these two versions has some differences. The character of Ciok Kongwan, OKT added several scenes that showed Zhu's gentle and attentive side. His novel describes it this way: "Have you swung already? The father asked while turning his head towards his daughter. Look at the red hue on your face! Are you tired?" (Oey, 2004, p. 23). This shows that OKT describes this character as a father who can express his deep love for his children. This is different from the Chinese version, where Zhu is portrayed as a firm and authoritative figure who does not show his gentle side and care to Zhu Yingtai, as portrayed by Ciok Kongwan in the OKT version. The depiction of the mother's character also reflects the adaptive aspect. In the OKT version, the mother, Tengsi, who is Ciok Engtay's mother, is described as a patient and caring figure, but at the same time, she also has the right to have a voice in making important decisions. This is reflected in a scene where Ciok Kongwan tells the matchmaker that he should first discuss Zhu Yingtai's marriage to Ma Wencai with his wife. Meanwhile, in the Chinese version, mothers do not have much role in the household. She is described as someone who obeys her husband and has little role in making decisions in all household matters, which can indicate that Chenxianchun's version of Mandarin reflects the Chinese partisan system of the past.

In the adaptation by Oey Kim Tiang (OKT), the character Ma Wencai is transformed into Mabunca. OKT focuses on portraying Mabunca as a diligent and obedient 20-year-old, highlighting his intelligence and accomplishments. This contrasts sharply with the Chinese version, where Ma Wencai is depicted as arrogant, mischievous, and uninterested in learning. By reshaping Ma Wencai's character, OKT provides a fresh perspective that emphasizes positive traits, diverging from the original portrayal.

Pak Ciu, is a new character in this story added by OKT. Pak Ciu is a teacher of Ciok Engtay at Nisan (school). In addition to the addition of this character, OKT also added the character of Pak Ciu's wife called Subo. Their role is small but very important because they help Zhu Yingtai express herself as a woman and instruct Nio Sampek to go to Zhu Yingtai. OKT describes Guru Cui as a very wise figure who is able to be a role model for his students, and Subo, or the teacher's mother, is described as a graceful and attentive figure who can be described as a mother figure to Pak Ciu's students.

2. Adaptation to the plot of the story

In addition to adapting some of the characters, OKT also not only translated this storyline literally but also added a touch of probation to create a work that is more suitable for its audience by inserting and replacing several plots in this story. The inspiration that he did in his version of the Sampek Engtay story involves his own creativity in order to maintain the essence of the story that he wants to convey to the audience, this includes:

a. Story Introduction Stage

In the storytelling stage, OKT made some changes to the scene where in the Chinese version, Ciok Engtay was allowed to go to school because his father didn't feel like seeing him lying in bed in pain because of his desire to learn while in the Chinese version, his father allowed him after he could comply with the three conditions of his father, one of which is that the teacher directly accepted Zhuyingtai as his own student. In addition, in this version, Ciok Engtay rides a horse to the Wansong Academy and is accompanied by his servant, Ginsim, while in the Chinese version of this scene is taken on foot. The alterations and additions of these scenes effectively show the differences between Chen Xianchun's version and the OKT version, that is, it is possible to highlight the elements of OKT's adaptation made in this scene.

b. Stages of Conflict Emergence

The adaptation aspect carried out by OKT is also reflected in the time it takes for Ciok Engtay to arrive at Wansong School. Here it is described that it took him five days to get to the school. This novel also describes Ciok Engtay's situation and familiarity with Nio Sampek during his study period. The novel depicts it in this way they live together, go to school together, take care of each other when sick.

In addition, in the scene Ciok Engtay revealed his identity. In the OKT version, he adapted this scene by placing it in the climax and because he was in a hurry to go home due to the news of his mother's illness, he immediately said goodbye to Teacher Cui (the owner of Wansong Academy) and revealed his identity to him. In addition, OKT also adapted a wedding scene where he added details of Ciok Engtay and Ma Wencai's engagement. The adaptation aspect added by OKT is that Li Yusheng came to Ciok Kongwan's place as an intermediary to propose and arrange the marriage between Ciok Engtay and MaBunca. Here he also added a scene where both families give an engagement gift.

c. Stage of Climax

At the climax stage, OKT did not make many adaptations. He only added an additional scene where shortly after Nio Sampek arrived at Ciok Engtay's house, he met Tengsi (Ciok Engtay's mother) who gave him a warm welcome. Ciok Engtay then met Sampek. However, shortly after Ciok Engtay told Nio Sampek that he was engaged to another man, Sampek was very shocked and heartbroken, and when he heard that the woman he loved was engaged to someone else, he immediately returned home feeling very sad and depressed. OKT's adaptation of this scene highlights Samek's side, as well as his misfortunes. He also added several scenes such as Sampek vomiting blood which further enriched OKT's adaptation of this story.

d. Closing stage

In the closing stages, OKT makes two important changes to the story. First, OKT added a chapter called "A Letter" where OKT added details about Sampek and Zhu Yingtai writing letters to each other and expressing their feelings of heartbreak. In my opinion, the addition made by OKT is very effective in emphasizing the tragedy of their love and the couple's heartbreak. In addition, the details described in detail in the story are able to make the reader feel that this couple loves each other very much, but at the same time, they also show the sadness that Nio Sampek feels because he is engaged to his lover, Ciok Engtay.

Second, he added that the mourning ceremony was held at Sampek's house. This scene is depicted in great detail so that the reader can feel the sadness and misfortune of this loving couple, especially considering that their love is opposed by their parents. Second, when Ciok Engtay traveled to Ma Wencai's house to get engaged, on the way to the boat, Ciok Engtay asked to stop for a moment on a small island where Nio Sampek's grave was located, and then he knocked on Nio Sampek's grave and entered it. Zhu Yingtai's clothes left on the island were then blown by the wind into a pair of butterflies that flew around the ship. The final scene is somewhat different from the Chinese version where in OKT many scenes are added according to his personal inspiration "Upon arrival in the inside, outside and inside the room as well as on the floor, many white candles lit instead of street lamps. On the floor, San Bek's body collapsed stiffly, he was wearing a blue shirt. Around it are spread banana leaves, even the bed sheets and head pillows also wear a similar layer of leaves. Only the skullcap, still the skullcap of the students. His face looked like a living person and his eyes were still open. The fingers of both of his hands were protruding, grasping a pair of butterfly kemala. Immediately Eng Tay ran towards the body that was no longer able to move. He even screamed. "Brother San Pek, I came to see you! You know what...?" his voice was hoarse. After that his tears flowed. He knelt beside the body of the 'brother', he nodded four times." (Oey, 2004, p. 207)

3. Characteristics of the adaptation of the story Sampek Engtay by OKT

In the story of Sampek Engtay, in addition to depicting the tragic end of love, it also conveys strong feminist values. The popularity of the story of Sampek Engtay in the community has transformed from a narrative about women's liberation to a romantic story between two lovers, even though this story not only emphasizes the love between Nio Sampek and Ciok Engtai, but also feminist values. OKT argues that the image of women's liberation in the field of education and marriage is transformed into the main focus of this love story, OKT's main concern in adapting the story and as a result, feminist values are highlighted and emphasized in his novel (Oey, 2004, p. 55).

In the OKT version of Sampek Engtay's story, feminist values are embodied and emphasized in two main areas: first, the struggle for equality and rights in education and to realize a woman's ambitions and aspirations; and second, the struggle to get equality in choosing a partner. ; and Chinese elements that are still maintained by OKT.

a. The struggle for equality and rights in schools

In OKT's adaptation of the story of Sampek Engtay, the feminist perspective is highlighted, emphasizing women's struggle for equal rights with men and the right to education. Especially

at that time, Zhu's struggle for rights and equality was contrary to the social norms and patriarchal systems that dominated society. As can be seen from some excerpts from Chinese and Indonesian texts, the traditions of the time did not allow women to be educated and pursue their ambitions. This reflects the rejection of many women's rights by patriarchy and traditional values. Here's a quote from the novel "Why do you talk as if you're dreaming during the day? You know, Prophet Khong had more than three thousand disciples, were there any female disciples? Pak Ciu will definitely not deviate from our prophet by accepting female disciples! Oh, my son, even if your father allows, you will definitely build a barrier there, you will go home in vain! Therefore, son, I consider your words to be an illusion!" (Oey, 2004, p. 24)

Through Zhu's critique of the norms that restrict women, we can see a strong feminist spirit within her, even when her father questioned her ability to take care of herself. "At school, you live a mixed life, can you constantly take care of yourself?" This quote suggests that Zhu showed a dismissive attitude towards his daughter; He doubted his abilities and tried to maintain his dignity.

Despite facing resistance and humiliation from her environment, Zhu Yingtai remained steadfast in defending her rights. In the OKT's adaptation, equality in education and other rights is highlighted through Zhu Yingtai's efforts to fight for it, as she seeks to prove that the stereotypes and restrictions imposed on women at the time are wrong. Through Zhu Yingtai's strong determination and courage, she managed to realize her dream of getting an education, raising the banner of feminism, and proving that women are also capable of acting according to her will and reason. In my opinion, OKT skillfully highlights these values so that readers can feel the strong feminist elements that stand out in Sampek Engtay's version of the story, especially in the scenes that highlight this message.

b. The search for equality and the right to choose a partner and love freely

The quest for equality and the right to choose a partner, as well as the right to love freely, are prominently featured in OKT's version of Zhu Yingtai (梁祝). OKT clearly emphasizes Zhu Yingtai's struggle to express feminist values as she rejects the arranged marriage between her parents and Ma Wencai. As can be seen from the references in Indonesian literature, Zhu Yingtai's parents viewed arranged marriage as an attempt to improve the status of the family, especially because of the wealth and high status of the Ma Wencai family, thus harming the welfare of their children. This reflects the authoritarianism of parents at the time and the importance of social status (Cho, 2018).

Zhu Yingtai's rejection of blind dating also revealed the idea of the ideal woman of the time, related to family roles and control over women. Zhu Yingtai sees this concept as a restriction and control of individual rights. By rejecting and criticizing this, Zhu Yingtai showed her courage in fighting for her partner's choice and gaining freedom as a woman (Atalya, 2023).

This rejection also reflected Zhu Yingtai's efforts in her quest to gain equality with men and freedom from the patriarchal system that bound women at the time. Her critical nature and courage against parental authority showed a strong feminist spirit and awareness of the importance of women's rights in determining their fate and life. This is the strength of the OKT

version, because it is able to accurately describe Zhu Yingtai's struggle so that readers can feel the meaning and value that they want to highlight.

c. Chinese Culture

In the novel OKT, he adds a lot of Chinese elements. These Chinese elements are one of the strengths of this novel because it is able to highlight the image of Sampek Engtay, a story that originated in China. The Chinese cultural aspect of the novel can be seen throughout the story, as OKT often uses titles, names, terms, vocabulary, and rituals from the Minnan language, such as "Nio SanPek", "Ciok EngTay", "Ciok KongWan", "TengSi" (Mrs. Zhu), "GinSim", "Pan Ciao", "Ow-kio-tin", "ting", and so on. In addition, in this novel, OKT adds many elements of Chinese culture, such as Confucianism and performances of Chinese poetry, one of which is the Han Dynasty's poem "Horses Drinking from the Great Wall Caves", which was added to this story by OKT, and this novel describes it like this: "After speaking, the young man surnamed Nio immediately recited the verse Coa Yong — the verse 'Giving horses to drink in the streets of the Great Wall'. This is the sound of the poem that is recited: The grass is green on the riverbank, Never stop thinking about the long journey, The road is far away, The inn is seen in a dream..." (Oey, 2004, p. 58; Tempo, 2016)

From the above explanation, it can be seen that the OKT version in this story maintains the integrity of the original story while showing the diversity of Chinese culture. This adds depth and uniqueness to his version of the story. By retaining elements of Chinese culture, OKT has managed to create a unique and engaging version of the story that brings a different twist to the story and enriches the reader's or viewer's experience. It also helps to pass on the rich traditional Chinese culture through the medium of adapted stories.

4. Conclusion

The story of Sampek Engtay from China is one of the most recognizable legends in the world. With the important contribution of Chinese immigrants, this story spread to Indonesia. Due to its long history of spread, the story of Sampek Engtay has become integrated with Indonesia's culture and has become an inseparable part of Indonesia's cultural treasures. This makes the story of Sampek Engtay have an important role in the development of Indonesia literature. From the discussion above, it can be concluded that the process of spreading the story of Sampek Engtay in Indonesia can be divided into three stages, namely oral transmission, literary works and performing arts. Through literary works, including Malay, Indonesian, Balinese, Manggasi, and Madurese, the story of Sampek Engtay is widespread throughout Indonesia. Meanwhile, in the performing arts, Indonesia's first film about Sampek Engtay produced by The Tengcun, also made a significant contribution to the spread of this story. This is also reflected in various forms of traditional performing arts such as katopurak, ludluk, koma theater, and Balinese legon dance. By analyzing the literary adaptation of the story of Sampek Engtay in Indonesia, especially the novels by OKT, it can be seen that there are several changes in the characterization and storyline. These changes reflect OKT's creativity as a writer. For example, Zhu Yingtai is described as a strong yet optimistic woman, while Nio Sampek is a polite, charming, and loyal man. The adaptation also emphasizes the relationship between Zhu Yingtai and her parents, Ma Wencai, Zhu Wenwai, and other characters. OKT's detailed adaptation of the storyline leaves a deep

and dramatic impression on readers, especially the episodes that highlight the tragic nature of the story. At the same time, OKT's novels reflect feminist attitudes of struggle, such as Zhu Yingtai's struggle for education and free love.

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