

Image of Women in The Novel of 'Kata And The Novel Trilogy Geez And Ann' by Nadhifa Allya Tsana

Yosi Zamzuardi^{1,*} Abdurahman¹

¹ Indonesian Language Education, Universitas Negeri Padang, Padang, Indonesia

*Corresponding author, Email: yosizamzuardi.11@gmail.com

ABSTRACT

This research is motivated by the phenomenon of depiction of female characters who always live in the midst of quite complicated problems. This study aims to explain the image of women in the novel *Kata* and the trilogy of novels *Geez and Ann* by Nadhifa Allya Tsana. This type of research is a qualitative research with descriptive method. The data of this research are in the form of sentences containing the image of women with the data sources being the novel *Kata* and the novel trilogy of *Geez and Ann* by Nadhifa Allya Tsana. The data collection technique of this research was done by reading and understanding and identifying data related to the image of women in the *Kata* novel and the *Geez and Ann* novel trilogy by Nadhifa Allya Tsana. The results of the research in the *Kata* novel and the *Geez and Ann* novel trilogy by Nadhifa Allya Tsana are the physical image of women, the psychological image of women with thinking, feeling, and aspirational sub-indicators, the image of women in the family with female sub-indicators as children and women as mothers, and the image of women in society with sub-indicators of interpersonal relations and relations between communities. The psychic image of women with sub-indicators of feeling is the most common image found in the novel.

Keywords: *Image, Woman, Novel*

1. INTRODUCTION

Novels often display various images or images of women in them. The appearance of the image of women in the novel is related to the positive and negative images of women, namely paying attention to the good or bad of the image or behavior of women (Purwahida, 2018). In its development, the image of women who follow their nature is perceived as traditional which is still based on tradition (Aziz and Juanda, 2018). The image of women often appears in novels as a focus of discussion to introduce women's lives to all the challenges and problems that exist in their environment (Herawati, 2013).

Rahima (2019), wherever you are, women are always attractive so that in a literary work, female characters are also often the object of imagery. Women become figures who take part in the development of the novel because women often display their own image. But unfortunately, Purwahida (2018) stated that the appearance of the character

Women will create an image of women as gentle, gentle, full of feelings, and emotional, thus bringing the understanding that female characters are not worthy to be a leader and are far below men (Ma'shimah, 2012).

Asri (2014) states that female characters are always placed in domestic roles such as taking care of their husbands and children, doing household chores, namely cooking, cleaning the house, and washing clothes. Various self-images displayed as female characters show that apart from being a person, she is also a social being who needs other people in her life (Dewi, Hanafi, and Yunus, 2020). The image of women is a form of mental, spiritual and daily behavior that is expressed by a woman from various aspects, namely physical and psychological aspects as women's self-image and family and community aspects as social images (Sugihastuti, 2000:33). Women always live in the midst of quite complicated problems (Nafsin and Miftah, 2005). It is this complicated issue that makes women lose their balance and causes them to experience anxiety within

themselves so that it affects their feminine image. Anxiety experienced by women in the end will have a negative effect on family life, the surrounding community, and on themselves (Arizona, Erizal, and Ermawati, 2013).

It is this awareness of the inequality of structures, systems and traditions in society that then encourages the image of women to be worthy of further exploration (Aziz and Juanda, 2018). Views about the image of women are manifested in various ways, either through attitudes, writing articles, poetry, novels or short stories as well as various other media that allow to convey ideas about the feminism movement (Mulyadi, 2018). Based on this, the researcher examines the image of women in the novel *Kata* and the trilogy of novels *Geez and Ann* by Nadhifa Allya Tsana which shows the image of women as individual characters fighting against norms that have become provisions in society so as to make themselves female characters who are confident and confident in their abilities. without any pressure from anywhere and purely comes from the will from within the character.

The novel *Kata* by Nadhifa Allya Tsana published in 2018 tells the story of a woman named Binta who experiences mental problems because she is disappointed by a man who is none other than her father and lover who betrayed her. Binta's disappointment shows the image of a woman in herself that she is a woman who thinks and feels when viewed from her psychic image, more impressed by using feelings in all the problems she faces (Majid, 2019). He became cold and indifferent to all the men who approached him. This causes the character of Binta to portray a social image in the form of an unfavorable relationship with the people around him. The disappointments and problems of Binta's complicated life began when she was five years old. His father left him and his mother who later suffered from Schizophrenia (a mental illness) making Binta strong enough to hit the storm in her life. He acts as a child to protect and love his mother and has a strong personality not to be weak in front of men.

Novel *Kata* is one of the works of author Nadhifa Allya Tsana in 2018. From 2017 to 2020 he has managed to write ten novels and the novel *Kata* appears as one of the best-selling books by Nadhifa Alyya Tsana. Because of his success in writing novels, he has been able to collaborate with a reliable writer, namely Sapardi Djoko Damono, who has no doubts about his writing skills. The author with the pen name Rintik Sedu is a student of the Jakarta Health Department

Polytechnic, majoring in Electrical Engineering. Although contrary to his education, it did not make him neglect his ability to write novels.

Furthermore, the *Geez and Ann* trilogy of novels is also a novel by Nadhifa Allya Tsana. This novel which consists of three parts is a novel that reveals the figure of a fragile woman named Ann. His love story with Geez which is quite complicated makes him unhappy because he is always separated from the lover he loves so much. The relationship that was built for more than 10 years with Geez failed because she was too female she never got a place to be loved by Geez. Geez, who chooses to continue his education to Berlin, makes Geez and Ann's relationship separate and makes Ann often get satire with her friend named Raka until Ann can no longer accept reality and lie to her feelings and establish a relationship with Bayu.

This story is interesting because Ann is a woman who has been in a relationship with Geez since she was a teenager, who is still waiting for Geez to come home. Ann as a woman can only accept all decisions that Geez gives unilaterally. This shows Ann's powerlessness as a strong woman. Ann felt herself weak because she always lost against Geez's emotions. The love story of teenagers until today deserves to be investigated how the image of Ann's woman when viewed from the psychological aspect, whether a teenager is also worth exploring how her role is between individuals, even between communities. Ann, who doesn't really like crowds, makes her days always lonely even though she has friends.

2. METHOD

2.1 Type of Research

This type of research is qualitative research and uses content analysis method. Qualitative research is research that intends to understand phenomena about what is experienced by research subjects such as behavior, perceptions, motivations, actions, etc., holistically and by means of descriptions in the form of words and language, in a special natural context. and by utilizing various natural methods (Moleong, 2010). Sugiyono (2009) states that qualitative research methods are also referred to as artistic methods, because the research process is more artistic (less patterned), and is referred to as interpretive methods because research data is more related to the interpretation of data found in the field.

In qualitative research, the process of research and science is not as simple as what happens in quantitative research, because before the results of qualitative research contribute to science, the stages of qualitative research go beyond the various stages of critical-

scientific thinking, where a researcher begins to think inductively. , namely capturing various facts or social phenomena, through field observations, then trying to do theorizing based on what he observed (Bungin, 2011).

Morgan and Taylor (in Moleong, 2010), qualitative method as a research procedure that produces descriptive data in the form of written or spoken words from people or observable behavior. This approach is directed holistically. The study of the content analysis method was conducted to reach conclusions through an attempt to identify specific characteristics in a text objectively and descriptively. Thus, in this study the content analysis method is used to describe and understand the image of women in the Kata and novel trilogy novels Geez and Ann by Nadhifa Allya Tsana, which in the end will produce data in the form of sentences originating from the narrator's exposition sentences, the character's speech, and the actions of the characters in the novel.

2.2 Data and Data Sources

Qualitative research data in literary works is the text of the work. The data collected to describe the image of women in this study are in the form of words, sentences, and discourses that are presented in descriptive form (Ratna, 2012).

The data sources for this research are the word novel by Nadhifa Alyya Tsana published in 2018 and the novel trilogy Geez and Ann Part 1, Geez and Ann Part 2, and Geez and Ann Part 3, published in 2017, 2017, and 2020 with the provisions as follows: (1) the novel is a story about women's lives written by well-known Indonesian writers, (2) there is a significant difference in the year of publication but is there still an image of women in the two novels, (3) the main character is a woman named Binta in the novel Kata by Nadhifa Allya Tsana and Ann in the trilogy of novels Geez and Ann by Nadhifa allya Tsana which has a picture of a woman who struggles to live her life (4) there is an image of a woman in the novel.

2.3 Techniques of Data Analysis

The data of this research are the physical image of women, the psychological image of women, the image of women in the family, the image of women in society obtained from the object of research or data sources, namely the Kata novel and the Geez and Ann novel trilogy by Nadhifa Allya Tsana.

3. RESULT AND DISCUSSION

3.1 Result

Research findings that discuss the image of women in the novel Kata and the trilogy of novels Geez and Ann by Nadhifa Allya Tsana. The image of women in the novel Kata and the novel trilogy of Geez and Ann is 276 data. Each novel consists of Kata with 95 data, Geez and Ann Part 1 with 81 data, Geez and Ann Part 2 with 48 data, and Geez and Ann Part 3 with 51 data. The data on the image of women in Kata and the trilogy of Geez and Ann's novels are divided into four indicators, namely: (a) the physical image of women, (b) the psychological image of women, (c) the image of women in the family, and (4) the image of women in society. The following is the number of data found in the novel Kata and the trilogy of novels Geez and Ann by Nadhifa Allya Tsana.

Table.1
Number of Data Findings for Kata Novels and Geez and Ann Novels Trilogy by Nadhifa Allya Tsana

No.	Character Education Value	Novel Kata	Novel Geez dan Ann 1	Novel Geez dan Ann 2	Novel Geez dan Ann 3
1	Female physical image	1	-	-	1
2	Psychic Image of Woman	34	34	16	19
3	The Image of Women in the Family	33	20	12	14
4	Image of Women in Quantity	27	27	20	18
		95	81	48	52

3.2 Discussion

The ideals of women can be known through the positions and activities delegated to the characters in terms of the character's speech, the narrator's speech, and the character's actions. Based on this description, the psychological image of women is the most dominant in the data findings. Then, very few aspects of women's physical image are found. In fact, in the novels of Geez

and Ann, chapters 1 and 2, there is no physical image of women. Furthermore, the image of women in families with a sub-indicator of women as wives is also not found because there are no characters who act as wives in the four novels. For more details, the findings of this study will be described as follows.

3.2.1. Female Physical Image

The study of women's bodies/physics is based on the importance of the body which is determined by structures that are beyond the reach of the individual. This means that body image in society is related to the ideology in that society, the image of women from a physical point of view is a picture of women seen based on physical or outward characteristics, such as age, gender, body condition or facial features. There are only two data on the physical image of women, namely one data on the novel *Kata* and one data on the novel *Geez* and Ann chapter 3. The findings of the data showing the physical image of women are as follows.

Binta Dineschara. An ordinary woman who is studying communications in the third semester. Living alone with his mother who suffers from schizophrenia. That's why his father left, leaving them a fragile family. (1/Word, 2018:2)

In the data excerpt above, it can be seen that the female character named Binta Dineschara in the novel *Kata* is an ordinary woman. It is emphasized in the word "ordinary" that it can be described as most women according to women's standards. However, the data citation does not show any physical characteristics that are too detailed and specific, only describing women in general.

3.2.2 Psychic Image of Women

Women are psychological beings, beings who think, feel, and have aspirations. This means that women also have an image that is able to think, have feelings, that is, have a heart that is able to feel the situation and has an image that is able to inspire or have the desire to express their opinions. Things that describe the psychological image of women with this thinking indicator can be seen in the following data excerpt.

His mind is blank. While walking. He asked his own conscience. Binta, what are you doing? What do you want to do? What do you want? Where are you walking? What is your purpose? (71/*Kata*, 2018:253)

In the data excerpt above, it can be seen that the character Binta has a female psychic image with thinking sub-indicators. It can be seen that when he is

alone, he thinks about what he should do for himself, and thinks about what he wants, and where he wants to go. It can be seen that Binta's character is lost and doesn't know what he wants to do for himself. The figure of Binta is depicted who is confused by his own will.

3.2.3 The Image of Women in the Family

The image of women in the family means the image of women towards their family members. the role to form an individual and the mother is very dominant for the formation of character in her children. This dominant role is caused by the mother's emotional closeness to her children. In her role as a child, not a few women are not lucky because they were born in a poor, stupid and messy family. However, in the novel *Kata*, the character of Binta as a child is very caring and loving and all his thoughts will be devoted to his mother. This is because her mother is schizophrenic so that Binta does not get her right to receive love from her mother. However, Binta still loves her mother and wants to take care of all her mother's needs. This can be seen in the following data quote.

Bi Suti came out with a bowl filled with chicken porridge. Binta hastily stole the porridge from Bi Suti's hands. "Let it be Binta, Bi." Binta said. "Oh yes. Mama's angry today, isn't it, Bi?" (18/ *Kata*, 2018:10)

In the data excerpt above, it can be seen that Binta's character shows his concern for his mother. Binta always monitors her mother's condition from Bi Suti because she is worried that her mother's illness will relapse and could endanger her mother's condition. Binta always wanted to act as a polite child towards her mother, because she only had one mother as a parent. It can be seen in the quote that Binta took a bowl from Bi Suti which was about to be fed to Binta's mother. Binta took the role of giving directly to her mother. This can be seen in the figure of Binta as a child in the family.

3.2.4 . Image of Women in Society

The image of women in society belongs to other human relationships that are specific or general, depending on the nature of the relationship. Human relations in society start from interpersonal relationships and personal relationships with society. Interpersonal relationships or commonly referred to as interpersonal relationships are seen in the relationship between people in communicating by inviting very deep psychological elements. Interpersonal relationships can be seen from the relationship of female characters who represent interpersonal relationships, namely women and other

women and relationships between women and other men. The image of women in society with sub-indicators of interpersonal relationships can be seen in the following data excerpt.

"Morning, Buck!" said Binta while hugging Bu Indah—the rice seller—from behind.(7/Kata, 2018:3)

"Thanks, Mom!" Replied Binta excitedly. Indeed, only the Nasi Uduk mother could make a sound of joy from within her come out. Because only in this place Binta could laugh out loud, the rest didn't. He daydreamed a lot thinking about his mother who could either return to normal or not. (9/Kata, 2018:3)

In the data quote above, it can be seen that Binta is able to have a good relationship with someone and treats her like her own mother. This can be seen when Binta, who has a character who doesn't care and is too indifferent to the surrounding community, is inversely proportional to his treatment of Mrs. Indah, who is only a seller of nasi uduk on campus. Even Binta did not hesitate to hug Bu Indah. This closeness can be seen because of the figure of Mrs. Indah who is like her own mother. Binta, who doesn't receive much love from her mother, because her mother is schizophrenic, causes her to share her childish nature with Mrs. Indah, who sells nasi uduk on campus. The data shows that Binta is able to show a cheerful and spoiled attitude to Mrs. Indah. In the data quote it is said that only with Mrs. Indah can he laugh out loud at his campus. This indicates that Mrs. Indah is a good influence for Binta, who usually only says a few words to her interlocutor because she daydreams a lot about her mother's health, whether or not she can recover normally.

4. CONCLUSION

The image of women in the novel Kata and the trilogy of novels Geez and Ann by Nadhifa Allya Tsana is in the form of a woman's physical image. It's just that the disclosure of physical images tends to be minimally disclosed in the novel so that it does not look so specific.

The image of women in the novel Kata and the trilogy of novels Geez and Ann by Nadhifa Allya Tsana is a psychic image of women. The psychic image of women consists of women who think, women who feel, and women who have aspirations. The psychological image of women is the dominant indicator aspect in this study.

The image of women in the novel Kata and the trilogy of novels Geez and Ann by Nadhifa Allya Tsana

is in the form of the image of women in the family. The image of women in the family consists of the image of women as children and the image of women as mothers. In the novel there is no finding of the image of women as wives.

The image of women in the novel Kata and the novel trilogy of Geez and Ann by Nadhifa Allya Tsana is in the form of the image of women in society. The image of women in society consists of the image of women in interpersonal relationships and the image of women in relations with society.

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