

The Image of Woman in the Novel *Wa Nasitu Anni Imro'ah* by Ihsan Abdul Quddus and Novel *Kartini* by Abidah El Khaileqy A Comparative Literature Study

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Abstract

This study aims to describe the comparison of the image of women in the novel *Wa Nasitu Anni Imro'ah* by Ihsan Abdul Quddus and the novel *Kartini* by Abidah El Khaileqy through a comparative Literature Study. This type of research was qualitative with descriptive method. Qualitative research is research that intends to understand the phenomenon of what is experienced by research subjects such as actors, perceptions, motivations, and actions holistically and by way of description in the form of words and language, in a special natural context. The results of this study present some of the data obtained as research evidence, namely, the female image of the novel *Wa Nasitu Anni Imro'ah* by Ihsan Abdul Quddus and the novel *Kartini* by Abidah El Khaileqy, namely: 1) the personal image of women 2) the image of women in the family, and 3) the image of women in society. The two novels show that women are capable and can become highly educated, have a career and get the same rights as men, without having to be limited by customary rules.

Kata Kunci:

Perbandingan; novel;
citra perempuan

Abstrak

Citra Perempuan dalam Novel *Wa Nasitu Anni Imro'ah* Karya Ihsan Abdul Quddus dan Novel *Kartini* Karya Abidah El Khaileqy (Kajian Sastra Bandingan)

Penelitian ini bertujuan untuk mendeskripsikan perbandingan citra perempuan dalam novel *Wa Nasitu Anni Imro'ah* Karya Ihsan Abdul Quddus dan novel *Kartini* Karya Abidah El Khaileqy melalui kajian sastra bandingan. Tipe penelitian ini adalah kualitatif dengan metode deskriptif. Penelitian kualitatif adalah penelitian yang bermaksud untuk memahami fenomena tentang apa yang dialami oleh subjek penelitian misalnya pelaku, persepsi, motivasi, dan tindakan secara holistik dan dengan cara deskripsi dalam bentuk kata-kata dan bahasa, dalam suatu konteks khusus yang alamiah dengan memanfaatkan metode komparatif. Hasil penelitian ini akan dikemukakan beberapa data yang diperoleh sebagai bukti penelitian yaitu, Citra perempuan novel *Wa Nasitu Anni Imro'ah* karya Ihsan Abdul Quddus dan novel *Kartini* karya Abidah El Khaileqy yang terdapat dalam novel ini yaitu: 1) citra pribadi perempuan 2) citra perempuan dalam keluarga 3) citra perempuan dalam masyarakat. Kedua novel tersebut menunjukkan bahwa seorang perempuan mampu dan bisa menjadi seorang berpendidikan tinggi, berkarier dan mendapatkan hak yang sama seperti kaum laki-laki, tanpa harus dibatasi oleh aturan adat yang ada.

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1 Introduction

Literature has its own attachment to the hearts of people. With literature, many authors create a work by presenting stories as a picture that exists in society. Literary work is the result of a reflection of existing life in the midst of our society which shall be enjoyed again by the community (Akbar, 2020). Women are personal figures who are very tough and, strong in dealing with problems that occur in their daily lives. Not all women are weak and easily put down by men, but women are weak when it comes to feelings of being disappointed. Being a woman is very difficult because she has to take care of herself, maintain her own good name, and fight for the future to be an independent woman. In various fields, women have played a role in occupying important positions in government, ministers, directorate generals, and even as president.

Gender issues are closely related to feminism issues. Etymologically, feminist comes from the word *femme* (woman), which means women who try to fight for women's rights as a social class. In this case, it is necessary to distinguish between male and female (as aspects of biological differences and as the nature of nature), and masculine and feminism (as aspects of psychological and cultural differences). Salden expressed the notion of male and female referring to sex, while masculine-feminism refers to gender, such as "he" and "she" (Putrisari, 2010). Cultural shifts that occur in women occur in various aspects ranging from behavior, how to dress, and the language used. Martono emphasized that the relationship between language and gender needs to be studied because language is a social control, a mirror of social status, a reflection of culture, lifestyle, habits and other symbols, with language one can understand the ins and outs of life (Martono, 2012)

In the history of feminist thought, there have been complexities encountered in feminist qualitative research. Feminism research basically has to pay attention to the cultural construction of two living beings, namely men and women. This study attempts to examine the differences and similarities, experiences and interpretations of both in various contexts and types of social relationships. Gender balance is to equate masculine and feminine positions in the context of a particular culture. This is because, in a certain culture, the feminine is often considered inferior, not independent and only a subject. For this reason, feminism can also be said as a movement to fight for women to be independent (Astianti & SNR Jayanti, 2018).

The word "image" in this analysis refers to all forms of mental, spiritual and women's daily behavior that shows the "face" or characteristic of women (Sugihastuti & Itsna Hadi Saptiawan, 2007:7). Sofia also said that the image of women is the behavior and mental image of a woman shown in her daily life and as a characteristic of the attitude of a woman in general (Sofia, 1993). The attitude and nature of a woman is an image. In terms of the image of a woman in general, if she is a mother, she will really love and educate with love. If a woman is a wife, she will obey and take care of her household with responsibility. If someone hurts him, she will usually cry. These are some characteristics of the image of a woman.

According to Kartono (2006:11), women are very potential and integrated part of humans, especially at critical and dangerous times such as in a state of financial difficulty, in a state of war, in a state of general election, and so on. Brower (1978:14) said that family is a small natural picture that describes the big world. This statement means that children who are in the house will fully have the attitudes and traits described in the house which are then brought out in the wider community to maintain life in the social world that is out there. Women play a role not only for themselves, but also in the situations and conditions they live in.

The image of women is a picture of how the view of personal worth or fairness, on body posture, facial expressions, and tone of voice and behavior. In addition, the image of women can be seen from the attitude and speech of a woman who shows her personality. Novel is a fictional story



that has a fairly long plot by presenting characters and also presenting conflicts in each story and setting that has been arranged (Sudjiman, 1991:53). The novel *Wa Nasitu Anni Imro'ah* is a very interesting novel that shows the image of a woman who has ambitions in her career, but is dropped by love. Suad, a woman, has the ambitions to become a successful politician. The novel was written by an Egyptian writer named Ihsan Abdul Quddus. In the novel, the political background that is still conservative is a new phenomenon in the issue of gender awareness, but the emptiness surrounding his personal life almost threatens his life. In four years of study, she was betrothed by her mother to a man named Abdul Hamid. With her happiness she decided to get married. When she got married she was always busy with political affairs and did not take care of her husband. Suad is so concerned with her career in politics so that she forgets that she is a woman who also has the responsibility to take care of the family. Suad's description in the novel is the image of a woman who always has the ambition to improve her career and gets equal rights and positions with men, so it needs to be studied and explained in more detail using feminism studies. Women and the demand of the equal rights and roles of women and men are called feminism.

The author who participated in describing the story of women in various kinds of problems is Abidah El Khaileqy. One of this author's works is the novel *Kartini* which reminded of the past for R.A Kartini's struggle in fighting for rights. At that time Kartini wanted women and men to have equal rights in obtaining educational opportunities, careers and politics, because R.A. Kartini herself had become a victim of customary oppression as a daughter of the duke who did not have the freedom to move outside the duchy. Customary oppression did not allow women to get proper education and teaching. R.A. Kartini at that time was limited because of the status of a royal princess who was not allowed to leave the palace and was not allowed to socialize with people outside the palace. In addition, the culture of underage marriage and forced marriage also worsens women's opportunities for development. However, as time goes by, the struggle of R.A. Kartini can be seen at this time. It can be said that Indonesian women have almost the same rights as men, although this has not been fully carried out by some Indonesian women.

In studying comparative literature, literary studies can be done by taking two literary works that are from different countries. For example, Indonesian literary works are compared with Arabic literary works. However, if the literary works are taken from only one country or a region, it cannot be called comparative literature. Razali Kasim in his book *Comparative Literature: Scope and Method* says, "comparative literature can be said as a study that includes comparisons of different national literary works, the relationship between literary works and science, religion, and art, as well as discussing theory, history, and literary criticism" (Kasim, 1996:26). According to Wellek and Warren, "comparative literature includes the relationship between two or more literary works, but this only appears on the surface. Moreover "comparative literature" studies facts, sources, and influences." (Wallek, 1995:46)

In comparative literature, the differences and similarities in a literary work are the objects to be compared. Remark explains that in comparative literature historical events, literary relations, similarities and differences, themes, genres, styles, and tools of cultural evolution are compared. From the above statement it is clear that comparative literature has a major role in comparing every literary work around the world. Not only does it compare a literary work, but it also studies every social life and cultural elements in the society. For this reason, in this analysis, the researchers compare the image of women in the novel *Wa Nasitu Anni Imro'ah* by Ihsan Abdul Quddus and the novel *Kartini* by Abidah El Khaileqy. Both novels have the same motive related to feminism. Egypt and Indonesia have different cultures, traditions, and role of women in social society. Therefore, these two novels have different struggles of feminism.

Moreover, comparative literature does not only focus on assessing each difference. It focuses on the understanding, and looks at the way the human mind develops so that it can influence and has an impact on social life. According to Razali Kasim : “in a comparative literature study, not all elements of literature and culture in literary works show similarities. There are some elements that can be accepted and absorbed and some are unacceptable. Why is one element from the outside acceptable while the other is not? What are the factors behind discussing the similarities and differences in these literary works? All of which require answers in comparative literary studies.”(Kasim, 1996:27)

Research on the novel *Wa Nasitu Anni Imro'ah* has been carried out by Yusniar (2019) with the title “Feminism Aspect of Suad Character in *Wa Nasitu Anni Imro'ah* Novel by Ihsan Abdul Quddus (A Psychological Review)”. She found 4 forms of gender, namely subordination, double burden, violence and stereotype. In the subordination section, there are 6 data sections, 7 data for double burden, 11 data for bad image, 3 data for violence (both physical and non-physical violence), and 5 data for socio-cultural contraction. From the data found, it can be seen that the influence of feminism on Suad character is very impactful, because the novel *Wa Nasitu Anni Imro'ah* dominantly tells about the existence, ambition, oppression found in their country in the world of education and the struggle for gender equality shown by the main character. The struggle of feminism is very thick with the main character.

In addition, research related to the *Kartini* novel by Abidah El Khaileqy has also been done by M. Al Khadafi Yuli Wardani (2022) with the title *Struggle of the Main Character* in the *Kartini* Novel by Abidah El Khaileqy as an Alternative Teaching Material in High School Sociology of Literature. The type of research used is descriptive qualitative. The research was carried out from February to March 2019 on the novel *Kartini* by Abidah El Khaileqy. The data are in the form of the struggle of the main character in the novel as a teaching material in high school. The data source comes from the novel *Kartini* by Abidah El Khaileqy. The data collection technique was reading notes and literature. The research instruments consist of the researcher and card data. Milles and Huberman's data analysis methods used in this study consist of reducing data, presenting data and concluding data. The results of the study show that the main characters in the *Kartini* novel by Abidah EL Khaileqy include the struggle for education, the struggle for educational institutions for women, and the struggle to respect others.

Many studies using a comparative literature approach have been carried out. One of them has been done by Rahma Salbiah (2022) with the title “Comparison of Women's Struggles in the novel *Banat AL-Riyadh* by Raja Abd Allah As Sani and *Nayla* by Djenar Maesa Ayu (Comparative Literature Study)”. The difference between the two novels is that *Nayla's* has a dominant female role in fighting for her life both in the domestic and public spheres, while the *Banāt Al-Riyādh* describes a female character who struggles to actualize herself in the confines of patriarchy.

Based on the description above, this research focuses on the image of women depicted in the novel *Wa Nasitu Anni Imro'ah* by Ihsan Abdul Quddus and the novel *Kartini* by Abidah El Khaileqy analyzed using comparative literature approach.

2 Methods

The study used a qualitative descriptive method. A descriptive qualitative method produces descriptive data in the form of written words in the two novels. (Maleong, 2013:6) The researcher used primary data, namely those contained in the two novels to prove the depiction of the image of women with a comparative method that emphasizes differences in culture, nation, community system and relationships in the household.

After the researcher finished reading and collecting the data, the researcher analyzed the data based on the facts that appeared in the two novels to make a comparison. First, the researcher reads again to make sure every data obtained is in accordance with the two novels. This step guided the researcher in revealing the image of women from the two novels. Next, the researcher examined each data and related it to various events that occur in the two novels. The researcher proceeded to the next stage of analysis by comparing the novel *Wa Nasitu Anni Imro'ah* by Ihsan Abdul Quddus and the novel *Kartini* by Abidah El Khaileqy. At this stage, the researcher analyzed the data by considering the culture, events, motives, ambitions, and various influences that exist in the story. Finally, the researcher pointed out the differences and similarities which are concluded at the end of the study.

3 Results and Discussion

3.1 The Image of Women in the Novel *Wa Nasitu Anni Imro'ah* by Ihsan Abdul Quddus

3.1.1 Woman's Personal Image

3.1.1.1 Strong girl

The most important thing is the strength in going through all the things that she goes through. At the point of failure, Suad always tries to be able to deal with all of it well. It can be seen in the following excerpt:

أعترف بأن في حياتي نقطة فشل تكررت أكثر من مرة .. وتحولت نقطة الفشل إلى مركز فشل دائم ، وقد كنت دائما أقوى من الفشل ..
أقوى في السيطرة عليه وتعطيته بحيث لم أترك له مجالاً ليؤثر على أو يعرقل طريقي أو يمس كياني أو يجرح الصورة التي أبدو بها أمام
الناس (Quddus, 1952)

"I admit that in my life there are points of failure that occur and are repeated more than once. Those points turn into lumps of failure, and I always have the strength to face them. I always have the power to from every time I fall and fail. I master failure and suppress it, so I don't give him the opportunity to influence me. Failure must not hinder me or erase my existence. I don't even allow failure to come to me, even if it just tarnishes the image that I've been showing in public." (Quddus, 2012:7)

3.1.1.2 Ambitious woman

Ambition is an attitude that arises from within a person who has a great desire to get and achieve something she wants. That sense of ambition is in Suad when it has many heart desires to achieve a success. It is this ambition that keeps Suad from wanting to look different from other women. On the other hand, Suad shows herself as a woman who is always ambitious to develop her career. It is found in the following excerpts:

وأنا ما زلت حريصة على كل ذلك .. حريصة على الظهور في كل نشاط مجلس النواب وحريصة على الاحتفاظ بمظهر نشاط جمعية النساء
العاملات وحريصة على الاتصالات التي يفرضها اتحاد المرأة العربية.. (Quddus, 1952)

"Until now I still have the ambition to do everything. Ambition to appear in the House of Representatives, ambition to keep career women, ambition to build relationships and ambition to be successful again" (Quddus, 2012:5)

Suad is very ambitious in getting something he wants. This can be seen in the following quote from the novel:

وإذا أقيم حفل رسمي أو شعبي ولم أَدع إليه ثرت بيني وبين نفسي وسعيت إلى أن توجه لي الدعوة .. وإذا مرت مناسبة لم تذكر فيها الصحف اسمي ولم تنشر صورتي ثرت أيضا بيني وبين نفسي كأني أدافع عن وجودي واستطعت أن أجرى اتصالات ينشر بعدها اسمي وصورتي
(Quddus, 1952)

"If on one occasion the media does not include my photo and does not mention my name, my soul will rebel again and I will try to build a network so that my name and photo will be displayed in the next edition."(Quddus, 2012)

The excerpt above shows that as a feminist, Suad really fights for a career and never wants to be left behind by others. Suad always wants to always be famous and to become a woman in the eyes of everyone so that Suad never thinks about anything. This struggle to achieve a brilliant career is what makes Suad look like a feminist woman. Suad wants to be a woman who develops strong ambitions. This can be seen in the following excerpt:

ربما كان هذا يعبر عن أنانيتي .. إنسانة لا تفكر إلا في نفسها وفيما تريده .. وربما مجرد عبط كما تعود عبد الحميد أن يصفني .. عبيطة ..
(Quddus, 1952) ... امرأة...

"Maybe this is a picture of my selfishness who thinks only for myself. Ambition has made me forget everything, until I forget that I am a woman" (Quddus, 2012:23)

3.1.2 The image of women in the family

3.1.2.1 Women who do not want to be limited by their nature

Basically, a woman has the nature to get married, to be a mother, to be a husband, even to do the responsibilities as a housewife. However, this is different from Suad who does not want to limit her nature as a woman. She does not want to be tested for marriage and limited to only being a mother. This can be seen in the following quote from the novel:

كل ذلك لم يكن يثيرني أو يحدد لي الطريق .. وليس معنى ذلك أنني كنت أنكر جمالي وذكائي كأنثى .. ولكني كنت أرفض أن أخصص هذا الجمال وهذا النوع من الذكاء لمجرد أن أحقق ما تطمع فيه أي فتاة عادية .. أي أن أتزوج وأكون أما .. الزواج والأمومة ليس كل ما تصلح له المرأة .. خادمة زوجها وخادمة أولادها (Quddus, 1952)

"I don't find that my existence as a woman has set any boundaries. This doesn't mean that I refuse to be beautiful or smart like most women are. I just reject the stigma about the beauty and intelligence of women which is only for this side and forbidden on the other side. The proof is that I do not refuse to marry and become a mother. But for me, women cannot be imprisoned in the bars of marriage and restricted to only being a mother. Women are not servants to their husbands, nor are they servants to their children. (Quddus, 2012:8)

Suad does not refuse to marry and become a mother, she just does not want a woman to be limited by marriage and being a mother instead of being a devotee. This can be seen in the following excerpt:

لست أنا ... لا أريد أن أكون خادمة ... أو إذا ارتفعنا بمعنى الخدمة فإني لا أريد أن أكون خادمة في هذا النطاق الضيق .. نطاق العائلة ..
أريد أن أكون خادمة في النطاق العام .. نطاق المجتمع .. أن أكون شخصية قيادية زعيمة .. أن أخدم كقائدة تفرض آراءها . لا كتابعة تتلقى الأوامر في صيغة أوامر ، أو تتلقى الأوامر في صيغة آراء (Quddus, 1952)

"I don't want to be a maid. When marriage and motherhood are considered as a narrow and imprisoning service. For me, service in my thinking is a broad context and the context of society in general. I must be the person who leads so that service is not based on orders, but on an argumentative attitude of commanding". (Quddus, 2012:8)

The novel excerpt above states that Suad is a woman who has a wise mind. It is a figure of a woman who does not want to be considered by men as a housemaid and uses a narrow concept of devotion as a mother. For her, the service that should be done is devotion in a broad context in society in general even becomes a leader. This is closely related to feminism, because Suad has wise thoughts and wants to change the conditions and paradigms of men. They only see and want women to devote themselves as housewives whereas, women also have the right to be able to serve the community and can become a leader.

3.1.2.2 A girl whose childhood was different from other girls

Suad habits since childhood are very different from other women that women always do in their daily activities. All the things that become a habit for women to help with household chores are the exact opposite of what her heart desires every day. This can be seen in the following excerpt:

أما أنا فكنت لا أطيق أعمال البيت .. لا أطيق المطبخ ولا الإشراف على الخدم ولا الاهتمام بالديكور .. ليس معنى ذلك أنني كنت مهملة أو متكاملة انكالا كاملاً على أهل البيت .. لا ، ولكن كنت فقط لا أتحمّل إلا مسئولية ما أحتاج إليه (Quddus, 1952)

"I'm different, since I was little I was not interested in doing homework. I don't care about the kitchen, supervising the maids or taking care of the decorations and layout of my house. But this doesn't mean I underestimate the jobs, or leave them entirely to the people at home. (Quddus, 2012:8-9)

That is a job Suad not interested in doing. However, she does not underestimate work like that. Every now and then Suad still make time to linger in the kitchen. Just do not want to get used to the time for homework. Suad has different thoughts from other women when Suad does not want to spend time in the kitchen as women did in their childhood. Besides, when Suad was a kid, she used to do things that boys do. This can be seen in the following excerpt:

ولكنني كنت أفضل الألعاب الأكثر انطلاقا .. كنت أتفوق في « نط الحبل ، وفي لعبة الحجلة ، ثم أصبحت متفوقة في السباحة .. ثم بدأت أتساءل بيني وبين نفسي لماذا يكون للأولاد ألعاب لا يلعبها البنات .. وكنت أراقب الأولاد الذين يلعبون الكرة في الأرض المجاورة وأنا أقاوم نفسي حتى لا أندفع والتي بنفسى بينهم وألعب معهم .. ولكنني لعبت ما هو أعجب من كرة القدم بالنسبة للفتاة .. فقد كان ابن عمي يلعب الملاكمة ومن المتفوقين فيها فأخذت ألح عليه أن يعلمني ويدربني على هذه اللعبة حتى رضى أخيراً وهو يضحك كأنه يمثل دوراً مضحكاً في أحد أفلام السينما ، ولكنه فوجئ بأني أمارس التدريب بجدية وأني أريد أن أدرس اللعبة فعلاً .. ولم يرحه مني إلا أنني اكتفيت بدرس أو ثلاثة ثم عدلت عن اللعبة ، وإن كنت بعد ذلك مارست رياضة أخرى كان الأولاد على أيامي يجترونها وهي رياضة المبارزة بالسيف أي والشيش (Quddus, 1952)

"I like some sports. I am good at playing rope and good at swimming. Au began to wonder, why do boys have an understanding that girls don't usually play with? I often watched the boys play ball and often couldn't stop myself from playing with them. I am good at playing football for my size as a woman. One of my uncle's sons was a boxer. I was always begging to be taught how to box until he finally wanted to train me. I also practiced the male game that was trending at the time, namely swordplay." (Quddus, 2012:9)

3.1.3 The image of women in society

3.1.3.1 Women with potential in education

Potential is a form of one's ability to realize something good. One must have the ability to achieve good grades and satisfy one's heart. Not everyone is able to carve out achievements from an early age or school age, not only academic achievement but also achievement in every test of life. This is what Suad feel as a woman who is good at science and good at socializing. This is the same as the two things that became the starting point in my life since childhood until now, namely

science and a wide social network. The achievements Suad has in the academic space that can be achieved since I entered school. This can be seen in the following except:

ومنذ دخلت المدرسة وأنا دائما « الأولى » في أي امتحان ، حتى في امتحان التوجيهية كنت الأولى ، فقط في امتحان ليسانس الحقوق تأخرت إلى الترتيب الرابع بين الخريجين .. ولم يكن إصراري على أن أكون الأولى دائما يعني أنني متفرغة تفرغا كاملاً للمذاكرة ، ولا شيء في حياتي إلا المذاكرة ، كما يتهم كثير من أوائل الطلبة ، وكما يقال بأن الطالب الذي يستطيع أن يكون الأول في امتحان المدرسة لا يستطيع أن يكون الأول في امتحان الحياة .. لا لم أكن من هذا النوع من الأوائل .. ربما كنت الأولى بحكم الموهبة ، فإن اهتمامي بالمذاكرة والمراجعة لم يكن يشغلني عن الحياة العامة خصوصا داخل المدرسة أو داخل الجامعة ... كان تفوقي في الدراسة يصحبه دائما تفوق في الحياة المدرسية .. كنت أساهم في كل النشاط المدرسي حتى في فرق التمثيل وفي احتفالات المناسبات ، وكنت رئيسة لكل تنظيم...

(Quddus, 1952)

“Since entering school, I have always ranked first in every exam. This doesn't mean that I specialize in learning the way smartest kids do at school. I reject the assumption that children who excel in academic exams cannot do well in life's exams. I'm not just a child who is good at studies and fails in relationships. For me, learning is not an obstacle to stay social and actively involved in social activities at school and campus. I always balance my achievements in studies with activities in the theater and various associations. I am also often the chairman of the committee for implementing activities at school.” (Quddus, 2012:10)

Suad is a woman who is able to make achievements not only in learning but also through the social process and how to socialize, so that she is able to build good relationships with other people through the interaction patterns and friendships that they build. This has enabled her to be a leader for her friends who organize various school activities in her capacity as homeroom teacher for the students. This can be seen in the following excerpt:

كان بيني وبين الناظرة والمدرسات نوع أقرب إلى الصداقة منه إلى علاقة المدرسة والتلميذة ، وكان هذا يسهل لي قيادة كل طالبات المدرسة والإشراف على تنظيم كل النشاط المدرسي .. وكنت في أغلب المناسبات أتولى إلقاء الخطاب باسم الطالبات .. تعلمت من صغري أن أكون خطيبة .. ولم أكن حتى في هذه السن أقرأ ما يكتب لي من خطب ، بل كنت أكتب بنفسني ما أقوله... (Quddus, 1952)

“I also pay a lot of attention to the pattern of interactions with other people. With teachers and principals, I developed a pattern of friendly relations rather than formal relationships between teachers and students. This good relationship with the teacher finally made it easier for me to organize my friends and organize the implementation of school activities, I gave a speech in the capacity of representing the students. I have trained to be a good orator and I always write my own speeches.” (Quddus, 2012:10)

Suad is a woman can show herself as someone who can do anything even do it herself. However, achievement is not everything in the days that she lived when she was in high school, because Suad always tries to establish its existence in various fields of involvement as a vehicle to show herself. In addition, Suad often gather her friends to start a nationalist movement through strikes and demonstrations until everyone supports her. This can be seen in the following excerpt:

اليوم الأول وقبل أن تتحرك كثير من المدارس بما فيها مدارس الأولاد ، ذهبت إلى المدرسة في الصباح واستطعت أن أجمع الطالبات وأعلن بمن الإضراب ، وحاولت الناظرة والمدرسات أن يقنعاني بوقف هذا الإضراب .. لم يحاولن معي القسوة فكلهن يجبنوني ويقدرن أنني طالبة جادة في كل شيء... (Quddus, 1952)

“In childhood when I was a boy's school not yet started the movement, I gathered students to gather strikes and rallies. The principal and teachers support me.” (Quddus, 2012:11)

Girls like Suad are girls who assume that Suad never mess with everything they do. Suad is a woman who continues to want to appear and show that as women are also capable of leading the movement, even as men started it, she is a person who starts with a strong desire. Her success in completing her studies and all the achievements made her father so proud of Suad and always supported my choice to be involved in social activities, while her mother always criticized her logic. However, Suad was persistently able to resist her mother's wish her to marry.

3.2 The Image of Women in the Novel *Kartini* by Abidah El Khaileqy

3.2.1 Woman's Personal Image

3.2.1.1 Kartini's struggle is opposed to continuing school

Based on her personal image, Kartini is a woman who is willing to fight to continue her education in the Netherlands like her friends. However, because of the custom that forbids girls after graduating from elementary school, they cannot be like boys who can continue their education as high as possible. Therefore in the end all Kartini's wishes were not achieved. It can be seen from the following excerpt:

"Ini bukan soal percaya atau tidak percaya. Ini soal kita! Trah keluarga Pangeran Condronegoro IV! Apa yang ayah kita lakukan dulu diikuti para bupati. Karena ayah kita tidak pernah merendahkan tradisi leluhurnya sendiri. Jika masalah Kartini ini dibiarkan, tidak ada alasan mereka tidak mengikuti. Akibatnya, seluruh tatanan perempuan Jawa akan rusak!" (Khaeliqy, 2017:318)

"Apapun itu, Dimas. Tindakan sampean memberi izin Kartini itu ngawur!" bogem pertama Purboningrat. "Kenapa? Karena dia perempuan?" bogem balik Raden Sosroningrat. Hadiningrat menghentak-hentakkan jarinya dengan kasar ke tumpukan majalah yang memuat artiket Het Klaverblad di meja. Dia berkata dengan nada begitu sengit. "Karena putri-putri sampean menghina tradisi!" (Khaeliqy, 2017:316).

"Kartini telah memutuskan untuk tak lagi mengganggu ayahnya dengan keinginan dan cita-citanya yang ditentang seantero bupati jawa itu. Sekarang dia berpikir bahwa membuka jalan untuk memperjuangkan pendidikan bagi rakyat banyak adalah lebih penting daripada sekolah tinggi hanya untuk prestise dirinya sendiri" (Khaeliqy, 2017:346)

From the excerpt above, it can be seen that Kartini's desire to continue her education in the Netherlands was strictly prohibited by her father's extended family resulting in a debate between her father and her brothers. However, in the end. Kartini stopped trying not to be selfish and more concerned with education for her people.

3.2.1.2 Kartini's struggle to defend women's rights

Based on the personal aspect of Kartini as a woman who wanted to defend her rights and to never give up in finding a way out of oppression, especially for women at that time, she wanted women to have an education. This can be proven from the excerpt:

"Kartini tak putus harapan. Bahkan setelah tiga artikelnya dimuat di majalah, semangatnya untuk menyuarakan kebenaran dan kesetaraan, mengungkapkan penindasan yang dialami perempuan, kian menyala berkobar-kobar" (Khaeliqy, 2017:173).

“Dia terus mencari dan mencari. Kerinduannya untuk menemukan kebenaran, kedamaian, tak bisa dibendung oleh retorika dan apologi. Kartini terus berjalan dengan cara berpikir dan berkarya, berkreasi untuk memaknai hidup. Beraktivitas apa pun untuk menjalani kehidupan yang normal dan sehat. Tidak bisa hanya diam menyerah. Hidup adalah gerak. Seperti tarian semesta” (Khaeliqy, 2017:178).

Based on the excerpt above, it can be seen that Kartini always tried to get out of the oppression of herself and women at that time. The rules of Javanese customs and culture that place women in a position that are colonized and backward when compared to men make Kartini always try to get out of these problems. With these problems, Kartini wanted to continue her schooling so that she could advance like European women. However, she did not get permission from his father. So, the only way he can do is to not give up in expressing her heart and continue to seek truth and peace in her own way, namely by author.

3.2.1.3 Kartini's struggle against injustice

Based on her personal image, Kartini is described as a rebellious child but in a positive way, because she dares to challenge her brothers just because she doesn't want to be separated from sleeping with her mother. This can be proven from the following quote:

“begitu menyadari pintu telah ditutup, serta-merta naluri pertahanan Kartini tumbuh lebih dahsyat. Refleks jari-jari mungilnya berjuang melawan kesewenangan. Dia mencakar leher Slamet dengan marah dan berupaya turun dari punggungnya” (Khaliqy. 2017:34).

“Kini perlawanan Kartini kian seru. Dia mengigit tangan Slamet dan Busono bergantian. Mereka berteriak kesakitan dan tak bisa membalas, karena Kartini segera berlari ke arah sang ibu yang secara refleks siap memeluknya. Namun saat kian dekat, Sulastri membekap mulut dan badan Kartini dari belakang” (Khaeliqy, 2017:25).

“Romo. Ini yang terakhir, Romo Ni mau sama ibu. Tolong, Romo. Tolong!” Rontok pertahanan Raden Sosroningrat. Serentak dia menghentikan langkahnya dan menurunkan putrinya. Dia berjongkok hingga tinggi tubuhnya sejajar dengan Kartini yang menangis penuh iba. Raden Sosroningrat menyeka air mata Kartini. Dia belai rambut Kartini penuh sayang dan menatap mata putrinya yang sembab lalu berujur singkat. “Ya sudah. Yang terakhir” (Khaeliqy, 2017:37).

From the excerpt above, it can be seen that Kartini rebelled against her older brother who wanted to separate her from sleeping with her mother in the maid's ward because her mother was only a child of a *kiai*, not of noble descent, so that her mother had to receive the same treatment as a maid. However Kartini still forced her father to allow her to sleep with his mother.

3.2.2 Social Image of Kartini's Figure in the Family

3.2.2.1 Kartini's resistance in undergoing seclusion

Based on the social image in the family, Kartini as a descendant of nobility must follow the Javanese traditional tradition that a young woman after graduating from elementary school just stays at home and in seclusion until a man will marry her. This can be proven from the following excerpt:

“Saat usia Kartini mencapai 14 tahun, masa yang tak dinanti itu pun datang. Sulastri membuka pintu hitam yang gelap dan mempersilahkan Kartini memasukinya. Jika tak suka dipersilahkan masuk secara baik-baik, pintu itu akan memaksanya masuk, menyedotnya ke dalam lorong waktu jelaga yang membuat jiwa tersiksa” (Khaeliqy, 2017:67).

“Lihatlah, kangmas. Masa pingitan ini menegaskan bahwa gerak kami sudah dijajah sejak dalam berpakaian. Apa sebenarnya yang diingkan dari aturan jahat ini? Jika payudara perempuan tidak boleh terlihat menonjol, bukankah kami sudah menuti dengan pakaian dua lapis? Bagaimana memaksa yang menonjol menjadi rata? Mengapa tidak dipotong saja? Karena nafasnya kian sesak oleh bebatan yang terlalu kencang, Kartini mencari cara untuk berontak. Mendorong Sulastris kesamping sembari mengendorkan stagen yang membalut dadanya” (Khaeliqy, 2017:67-68).

Based on the excerpt above, it is illustrated that Kartini did not like the seclusion period. According to her, the period of undergoing seclusion was a dark period in his life journey. In this case, seclusion is a very tormenting thing for noble women, they cannot feel freedom and even to continue their education they have to stop because of the customs that apply in their family.

3.2.2.2 Kartini's Resistance in Matchmaking and Polygamy

Based on the social image in the family Kartini had to accept the fact that she had to marry a man who was already betrothed to her and already had a wife. This can be proven from the following excerpt:

“Raden Ajeng Wuryan membuka surat itu dan membacanya. Lalu secepatnya menyerahkan kepada Kartini. Nadi Kartini mendenyar-denyar saat membukanya. Surat dengan kop resmi dari Rembang. Setelah membacanya, tangannya gemetar seolah akan menjatuhkan surat itu. Namun, dia mencoba sekuatnya untuk menguasai diri. “kamu harus bersyukur calon suamimu seorang bupati,” kata Raden Ajeng Wuryan tanpa ditanya. “Apa yang harus saya syukuri dari seorang laki-laki yang sudah punya tiga istri?” jawab Kartini kritis” (Khaeliqy, 2017:333).

“Kamu serius dengan keputusanmu, Mbak?” tanya Rukmini. Kartini mengangguk. “Tapi ada syaratnya,” Senyum Wuryan dan Slamet meredup seketika. “Apalagi, Ni? Kamu jangan,” ancam Raden Ajeng Wuryan yang segera dipotong suaminya. “Diam, Diajeng!” Wuryan terdiam. Suasana semakin kikuk dan mencekam. Raden Sosroningrat tampak cemas dan beberapa kali menarik napas, Ngasirah juga deg-degan. Rukmini penuh semangat ingin tahu, apa yang akan dikatakan Kartini sebagai syarat penerimaannya. “Lanjutkan Ni,” kata ayahnya penuh kasih. Kartini berusaha tetap tenang menghadapi semua mata yang sedang terpaku kearahnya. “Syarat pertama. Ni tidak mau membasuh kaki kangmas Joyo Adiningrat pada saat acara pernikahan digelar.” Mata Wuryan mebelalak. Begitu pun Slamet. Keduanya ingin menyanggah, tetapi tangan Raden Sosroningrat menghentikannya. melihat yang dilakukan ayahnya, Kartini segera meneruskan bicara. Syarat kedua, Ni ingin dibebaskan dari dari ikatan sopan santun yang rumit dan diperlakukan sebagai orang biasa aja. Ketiga ...” (Khaeliqy, 2017:352).

Based on the excerpt above, it can be seen that Kartini is saddened by the fact that her parents have prepared a man as her future husband and all of them already have wives. Kartini believes that polygamy like this is a form of male arbitrariness against women. Kartini hopes that prospective husbands should be introduced to the girl who will be married. It is not just thrown away. According to her, matchmaking was a tragedy that crushed her hopes as a modern girl to againts Javanese cultural traditions. Kartini saw and felt how great the suffering and sacrifice of a woman's life was for her husband. This is also done by parents, brothers, and other raden mas in Jepara Regency. The important thing that became Kartini's attention to this was the encouragement from parents so that their children got husbands from the nobility with the aim of obtaining honor and luxury. They dream that being married to a noble is a gift that opens the way for them to a prosperous life. Although in the end Kartini accepted the marriage, she dared to speak out her wish in the form of conditions that she did not want to do after becoming a wife.

3.2.3 Social Image of Kartini's Figure in Society

3.2.3.1 Kartini's Struggle in the Field of Education

Based on the social image of the community, Kartini also has aspirations to establish schools and improve the natives, especially women who have been oppressed. This can be proven from the following excerpt:

"Sepanjang masa kehamilannya, Kartini tetap melakukan aktivitas intelektualnya. mengajar di sekolah yang di dirikan dan menulis buku" (Khaeliqy, 2017:5)

"Dia hanya ingin fokus membahas urusan cita-cita dan perjuangannya untuk memperbaiki kondisi bumiputra, terutama kaum perempuannya" (Khaeliqy, 2017:289).

Based on the excerpt above, Kartini was of the opinion that the only way to change the condition of women at that time was through education. When she got married she founded a school for women just behind the Rembang Regency Hall. Being the only teacher who taught there, Kartini wanted to make women have the same opportunity to get an education. Kartini already has anxiety over this injustice. Kartini who was in direct correspondence with the Dutch feminist figure, Stella Zeehandelaar has been indirectly influenced by the concepts of liberal feminism.

3.2.3.2 Kartini's Struggle in the Field of Crafts

Based on the social image of the people, Kartini, as a noble child who really cares about her community, together with her father, raised the dignity of the Jepara carving craftsmen and for the future of the *Bumiputera* economy. She felt that apart from them as Jepara nobles who else could boast of blood resources? This can be proven from the following excerpt:

"Setelah selesai prosesi tumpengan, Kartini, Kardinah, dan Rukmini mulai mengkoordinasi para pengrajin, memberikan masukan-masukan penting, arahan, dan segala sesuatu untuk kelancaran proses pembuatan karya ukir dan batik. Para pengrajin terlihat senang dan mereka cepat memahami keterangan Kartini yang lugas" (Khaeliqy, 2017:214)

"Ketiga putri Bupati Jepara itu terlihat sangat antusias dan energik, terus bergerak tak ada lelahnya. Memberi masukan-masukan untuk pengrajin, mengawasi, dan selalu memberi semangat untuk bekerja dengan tekun dan teliti. Hingga siang hari baru mereka pulang ke Pendopo" (Khaeliqy, 2017:255)

"Kartini yang sedang menulis sebuah iklan korespondensi, langsung menatap adiknya. Namun tak memberinya komentar pikiran Kartini tengah suntuk dengan iklannya. "Lihatlah apa yang sudah kita kerjakan. Kita sudah bisa membantu orang banyak sebelum kita menikah. "Hmm...., guman Rukmini. "Kalau kita menikah, apa bisa kita mengelola pesanan ukir-ukiran? Rukmini mengangguk-angguk, mencerna pendapat adik tirinya. Sementara Kartini telah selesai dengan tulisan iklannya. Dia tersenyum senang. "Lihatlah ini! Aku nulis iklan. Mencari kawan korespondensi di Belanda. Coba baca!" (Khaeliqy, 2017:227-228).

Based on the excerpt above, it can be seen that Kartini was very enthusiastic in initiating a better life for the artists in Jepara, giving input to the craftsman community, assisted by her two sisters. Not only that, he made correspondence advertisements published in Dutch weekly magazines. He hopes that there will be customers who read them and are interested in collaborating. In this case Kartini really wants the welfare of the people, she uses various ways to be able to introduce the work of craftsmen in her area. Thanks to him too, Jepara is known for its carvings by the Dutch.

3.2.3.3 Kartini's Struggle in the Field of Religion

Based on the image of Kartini in society, Kartini is the only woman who is very critical in terms of religion. It can be seen from *Kartini* that she wanted to know the verses of the Koran and wanted to pray but did not know what they meant. In the past Islamic clerics (*kiai*) were not allowed to teach the meaning of the holy verses because they were forbidden by the Dutch. However, after Kartini met *Kiai Sholeh*, she began to understand the meaning contained in the holy verses of the Koran. This can be proven by the following excerpt:

"Kukira belum ada setahun. Kita mesti bertobat," ingatan Rukmini masih jernih. "Bertobat dari apa. Kita telah melakukan sesuatu yang sia-sia," Kartini bersikukuh. "Tapi kita orang Islam. Semua orang Islam harus sembahyang. Kau lihat lah Romo.Ibu. Yu Ngasirah.Semuanya sembahyang." "Tapi aku ndak ngerti makna sembahyang. Ndak tahu makna yang kubaca saat sembahyang. Guru ngaji kita juga ndak tahu. Makanya dia marah saat kita tanya (Khaeliqy, 2017:129)

"Terus terang saya belum pernah tahu makna ayat-ayat Al-Quran. Kalau saja dulu guru ngaji saya mengajarkan arti ayat-ayat itu, saya pasti bahagia sekali." "Kiai Sholeh Darat tersenyum paham. Bahkan sangat paham. Tak ada orang yang berani mengajarkan makna ayat-ayat suci secara terbuka saat itu, karena Belanda melarangnya. Dan mereka mengawasi dengan ketat aktivitas itu, terutama para ulama yang baru pulang dari mekkah" (Khaeliqy, 2017:129-130)

"Kenapa kiai tidak menerjemahkan Al-Quran dan menjadikannya sebuah buku?" Kartini melontarkan ide brilian. "Satu gagasan yang tidak masuk akal saat itu. Kiai Sholeh Darat terkesiap. Dia berpikir sejenak, manggut-manggut dan menjawab. "Saya akan melakukannya, insya Allah." "Apa itu benar, Kiai? Apa Kiai berani melakukannya?" "Lebih baik saya masuk penjara daripada tidak menyampaikan ilmu yang saya tahu." (Khaeliqy, 2017:261)

From the excerpt above, it can be seen that since childhood, Kartini learned the Koran from her Koran teacher. Kartini really wanted to understand the meanings of the holy verses of the Koran, but she did not get it because her Koran teacher said that if she wanted to understand the meaning of the holy verses of the Koran she had to go to Saudi Arabia. She really did not understand why there were people who hid knowledge from her. However when she attended the recitation at the pavilion she was amazed to hear the meaning of the verse explained by *Kiai Sholeh*. Then she asked *kiai Sholeh* about the surah *Al-Mujadilah*, and asked *kiai Sholeh* to translate the Koran and then make a book.

3.3 Comparison between the Novel *Wa Nasitu Anni Imro'ah* by Ihsan Abdul Quddus and the Novel *Kartini* by Abidah El Khaileqy

The novel *Wa Nasitu Anni Imro'ah* by Ihsan Abdul Quddus depicts the image of a career woman who is ambitious in showing the emancipation of Egyptian women in the world of politics, while in the novel *Kartini* it is a form of a woman's struggle against the rules of customs for the rights of women.

Table 1. Comparison of Women's Personal Image

No	Novel	The Explanation
1	<i>Wa Nasitu Anni Imro'ah</i>	In this novel, there are two visible traits of the main character, namely a strong woman and a woman with ambition. This can be seen from the excerpt from the novel which shows that the main character Suad is very strong in facing all the failures in her life and has a very big ambition to show that she is different from other women.
2	<i>Kartini</i>	This novel finds several forms of personal image of Kartini, including her struggle to continue her education, her struggle to defend women's rights, and her struggle against injustice.
Similarities		Both novels have similarities about the image of women who want to fight for the existence of a woman. The main character in both novels have strength, ambition, and courage in showing their imaged and existence to society and her family.
Differences		The different in the novel related to personal image is seen in Kartini's struggle in continuing education. In <i>Kartini</i> novel, the main character fights for the education of a woman who is opposed by customs while in <i>Wa Nasitu Anni Imro'ah</i> the rights and opportunities to continue education are still well received by community and family.

Tabel 2. Comparison of the Image of Women in the Family

No	Novel	The Explanation
1	<i>Wa Nasitu Anni Imro'ah</i>	The depiction of the main character in this novel illustrates the form of resistance or selfishness of the main character Suad to become a female figure who does not want to be limited by her nature and shows that her childhood was different from other girls. In the above quotations it is explained that "I" is a woman who has a wise mind. "i" a woman who does not want to be considered by men as a housemaid and uses a narrow concept of devotion as a mother.
2	<i>Kartini</i>	The image of women in the family in this novel depicts the figure of Kartini against seclusion, matchmaking and polygamy. According to Kartini, seclusion was a very painful thing for noble women. They could not feel freedom and even had to stop going to school because of the customs that prevailed in their family. Meanwhile, matchmaking and polygamy are forms of male domination arbitrariness against women.
Similarities		The two novels have something in common regarding the image of women in the family, which is related to the forms of resistance of

No	Novel	The Explanation
		the main characters to be free from the restrictions made by their customs and families. This shows that they have the courage to go against all these rules.
	Differences	The difference between the two novels is that in <i>Kartini's</i> novel, the form of resistance she does is resistance to the rules for noble daughters which are still specific to certain circles. Whereas in the novel <i>Wa Nasitu Anni Imro'ah</i> the form of resistance carried out is a form of rule or is common to all women.

Tabel 3. Comparison of the Image of Women in Society

No	Novel	The Explanation
1	<i>Wa Nasitu Anni Imro'ah</i>	In this case, the main character Suad wants to show the image of women as educated, having achievements and brilliant careers and even becoming the spotlight of the mass media everywhere. She wants to show that a woman can become a leader in politics or even in national organizations.
2	<i>Kartini</i>	In <i>Kartini</i> , the main character has a good image in the eyes of the public. She struggles for education, crafts and religion. He has aspirations to establish schools and improve her people, especially women who have been oppressed.
	Similarities	From the statements and excerpts in the two novels, it is clear that the two main characters really fight for and pursue higher education for women.
	Differences	The two novels have different points of view. Differences in culture and country are what make the customs and rules of a woman to be educated look different. In the <i>Kartini</i> novel, society still places restrictions on schools for women, while in <i>Wa Nasitu Anni Imro'ah</i> , education for women in Egypt is not limited by the rules or customs of the people.

4 Conclusion

The female character in the novel *Wa Nasitu Anni Imro'ah* is I (Suad) who is very ambitious in her career to become a famous woman in politics. To her career is more important than family even though her failure is a divorce. However, behind the failure he never stopped carving her career as a politician. This shows that Suad is a woman who has carved out success in her career as a tough and strong woman despite various problems in her life.

Feminism is also an ideology that focuses heavily on equal rights between women and men. This is what appears in the novel *Wa Nasitu Anni Imro'ah*, namely fight for the rights and obligations of men and women, the side of injustice experienced by women and against violence against women. The images of women contained in this novel are: 1) the personal image of women: strong and ambitious women; 2) the image of women in the family: women who do not want to be limited in terms of opportunity and women whose childhood was different from other women; 3)



the image of women in society: women who have potentials in education; and 4) the image of another female character.

The main character in *Kartini* novel is Kartini, who is the daughter of the Regent of Jepara, namely Raden Sosroningrat and Ngasirah. Kartini's parents loved her very much even though not all of Kartini's wishes were fulfilled because of the customary rules that required girls not to become like boys. Kartini inherited her father's intelligence, her grandfather Prince Ario Condronogoro IV's rebellious spirit and her mother's strong attitude and artistic talent including literature, but could not continue school because she was bound by the prevailing customs in the family.

Kartini as the main character in the novel *Kartini* by Abidah El Khaileqy really shows as a feminist figure both from what she does and what she says. Kartini as one of the elite women of her era who benefited from the Javanese cultural system tended to be in the perspective of attachment to structures, which on average were women who were not very demanding. Under these circumstances, Kartini was able and brave to express her struggles both in the form of actions and words so that she could realize all the ideologies she was fighting for the sake of women who shared the same fate as her, as well as Indonesian women in general. What Kartini fought for became a milestone for the emancipation of women in Indonesia so that now Indonesian women can be freer and free to express themselves, appearing as equal in all aspects of life with men.

The two novels show that women are capable and can become highly educated, have a career and get the same rights as men without having to be limited by customary rules. Based on the results of the analysis, a valuable lesson can be learned, that is woman must have a strong, optimistic, and confident personal character in expressing her ideas without leaving their feminism side. Women must be able to place themselves appropriately in various aspects of their lives, both in the family, community, and work. They must try to get respect and recognition from the community properly. In addition, women as dynamic individuals must be critical of all social events and changes that occur in their lives, and with these changes women must express themselves with full motivation, goals, abilities, and obligations to build their self-image. Lastly, women must be able to cultivate the courage to end all acts of marginalization, subordination, stereotypes, acts of violence, and disproportionate workloads. Women must always seriously fight for their rights in every aspect of their lives without leaving their obligations as "a woman".

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