

## THE IMAGE OF FEMALE IN THE NOVEL *PEREMPUAN BAYANGAN* (WOMAN'S PORTRAYED) BY NETTY VIRGIANTINI: FEMINISM STUDIES

1<sup>st</sup> Dini Restiyanti Pratiwi<sup>1</sup>, 2<sup>nd</sup> Eko Purnomo<sup>2</sup>, 3<sup>rd</sup> Taufik Dermawan<sup>3</sup>, 4<sup>th</sup> Dwi Sulistyorini<sup>4</sup>

{[drp122@ums.ac.id](mailto:drp122@ums.ac.id)<sup>1</sup>, [a310170150@student.ums.ac.id](mailto:a310170150@student.ums.ac.id)<sup>2</sup>, [taufik.dermawan.fs@um.ac.id](mailto:taufik.dermawan.fs@um.ac.id)<sup>3</sup>,  
[dwi.sulistyorini.fs@um.ac.id](mailto:dwi.sulistyorini.fs@um.ac.id)<sup>4</sup>}

Faculty of Teacher Training and Education, Universitas Muhammadiyah Surakarta<sup>1,2</sup>  
Faculty of Literature, Universitas Negeri Malang<sup>3,4</sup>

**Abstract.** Females in literary works are always interesting to be studied. Women were considered low and weak constantly. Literature's female study is feminism. The research purpose is to describe the female portrayed in the novel *Perempuan Bayangan* (Women's Reflection). The data source used the novel *Perempuan Bayangan* (Women's Portrayed) by Netty Virgiantini. Data used are words, phrases, and sentences which described the female portrayed in the character of Utari and Ningrum. The technique of data collection used in the research is viewing technique, taking notes, and documentation. The data analysis technique used is an objective and pragmatic approach. The result of the research showed that the female image of Ningrum and Utari's characters had a distinction. Female image of Ningrum's character is (1) an unattractive woman, (2) lust gratification, (3) a weak woman, (4) cheerful, (5) a motherly woman, (6) a woman who loves parents, (7) simple woman, (8) hard worker, (9) obedient wife and (10) image of a highly educated woman. On the other hand, the female image of Utari's character is (1) a faithful woman, (2) a wife who loves her husband, and (3) a beautiful and soft-hearted woman. The writer narrated two different characters by portraying the different female characters as well. Ningrum's character had many oppressions as a wife who replaces Utari so it is not loved sincerely by Satria.

**Keywords:** female image, feminism, novel *Perempuan Bayangan* (Women's Reflection)

### INTRODUCTION

Literature creates because of the author's inner turbulence. The creation of literature's purpose is to entertain and give the reader's inner experience of the connoisseur's reader. Besides that, the creation of literature is also for aesthetic purposes. Literature work comes into the world especially in the middle of society as the result of the writer's imagination and the reflection of social phenomena surroundings. The literature describes societal mindset, changes in people's behavior, values and another form of culture. Commonly literature subject is the result of the author's reflection to represent world life. The characteristic of literature come from the real story or the writer's imagination. Moreover, literature can be also likened to miniature human life based on the human's impulse to express all that is felt by the human, such as problems, humanity, the universe, psychology, philosophy and things beyond human imagination. (Rofiki & Dermawan, 2021).

One of the interesting literature studies is novel. A novel is a long piece of literature which contains life's values to be imitated by readers. Indonesian novel goes through rapid development and are much enjoyed by readers. This is proven by several Indonesian novels published. Indonesian novel considerably discusses Indonesian social life involving woman's life. (Majid, 2019). Furthermore, Majid stated that the existence of women expected to live a life accordingly as a woman and do household chores such as taking care of children, serving husbands and cleaning the house. Even though a woman expects to upgrade her potency in several ways and

performs activity or work that does not violate its nature. Potency enhancement can be done from her sense aspect which leads to education and her skills.

Discussing women is always interesting to be enjoyed. Moreover, Kurniati (2014) Stated that women's discussion always is a complicated problem and topical to investigate around the world. The woman has considered having a lower position than the male. This causes woman's limited movement. In Islam, males and females have the same responsibilities there is no difference, however, there are different role plays in everyday life. Women in literature works have appeared in an equivalent relationship framework with a set of marginal values, subordinates, stereotypes, sentimentality, sense and spirituality (Hayati, 2012). On the other hand, all women have more advantages than male. This is based on the opinion of Arizona, et al., (2013) stated women would consciously look for the meaning of their presence in this world by searching the connection with other people. She was also strictly speaking of trying to lead her life by providing the content of her mature environment to make people independent and also able to control her better life and help herself.

Woman's image in the family aspect has roles as wife, mother and their respective family member. A Female's role brings consequences of social attitudes which relate one to another. As a wife, a woman who loves her husband also gives motivation and accompanied her (Juanda & Azis, 2018). Woman's image as real-life portrayed (Fitriani & Sumartini, 2018). Woman's image can be seen from how the activities or behavior done by woman in the literature work appeared by the writer. Research about woman's image in the novel had been done before by the write. For instance, (Warandi & Sudaryani, 2020) in the research entitled "Woman's Image on Novel *Kala* by Stefani Bella and Syahid Muhammad". The result of the research found that several images described by a character named Lara included physical's images, psychological images, social figure images in the family and social figure images in the society. Moreover, Majid (2019) in the research entitled, "Woman's Image in the Novel *Pudarnya Pesona Cleopatra* by Habiburrahman El Shirazy" showed that woman's image divided into two categories which are physical image and psychological image. Not only in the novel, study of woman's image but also found in other texts, such as advertisement text in the research (Iye et al., 2020) entitled "Woman's Image in the Shinzui Soap Advertisement". The result of Iye's research showed that Shinzui Advertisement as based on data research consisted of three advertisements which all have feminist characteristic. Personality and characteristics of feminism highlighted through biological properties to attract consumers. In the three ads discovered biological attraction and behavior. Furthermore, the research used Novel *Bayangan* as source of data has been done Intan (2021) objectification study and woman's resilience, Rumaf (2021) studied libido traumatic and Janah (2021) studied inner conflict of the main character. Based on the previous research about woman's image in novel *Perempuan Bayangan* has never been done before so this research has the novelty of woman's image studied with feminist approach.

Based on the above explanation researcher is interested to study about woman's image in Novel *Perempuan Bayangan* by Netty Virgiantini. This novel from the title aspect contained strong feminism. Sugihastuti (2016) stated there were five factors as feminist background that required study by the Indonesian researcher. The five aspects such as First, position and role of the woman's figure in Indonesian Literature Work still dominated by males. Second, the reception of Indonesian readers of literary works, briefly seen that woman's figure leave behind from male figures. Third, there were still reader's reception of Indonesian Literature showed that relationships between males and females are only based on biological consideration and social economy. Fourth, Indonesian Literature Research had been made a lot of analysis changes and its methodology. Fifth, many readers considered that role and woman's position lower than male like a real reception of Indonesian Literature Works. Feminism is a movement which demands equality and justice rights in politics, social and economic between females and males without any discrimination. Moreover, feminism is also women's emancipation movement, this movement loudly voiced about repairing women's position and rejecting different level between males and females. Hence, feminism purposes to elevate position and woman's level so in line with position and male level (Azwar et al., 2020).

The novel *Perempuan Bayangan* (Woman's Portrayed) narrated Satria who was civil servant and left dead by his wife. Until one day he married another woman as a result of an arranged

marriage by his cousin. Satria in building family relationships always imagined the figure of his previous wife who had died. Even in intercourse with his new wife what he has in mind was his previous wife. Therefore, the researcher is interested to do research on woman's image of the main character and shadow character of Novel *Perempuan Bayangan* by Netty Virgiantini.

## RESEARCH METHOD

This research was descriptive with feminist approach. Qualitative research was research with main sources like words, phrases or sentences (Mahsun, 2019; Moelong, 2017). The Feminist approach is used to understand woman's image in Novel *Perempuan Bayangan*. The data were text in the Novel *Perempuan Bayangan* by Netty Virgiantini related to the main woman's character portrayed which are Ningrum and shadow figure, Utari. The source of data research was Novel *Perempuan Bayangan* by Netty Virgiantini published by Gramedia Pustaka in 2020. Technique of research data collection used the viewing technique, taking notes, and documentation. Data collection was done by (1) researcher reading and viewed carefully Novel *Perempuan Bayangan* by Netty Viargiantini, (2) The result of the viewing that has been found then recorded based on the woman's image found in Novel *Perempuan Bayangan* by Netty Virgiantini, (3) From recorded data then data inventory was carried out based on woman's image of the main and shadow character and (4) Data clarification related to woman's image in the Novel *Perempuan Bayangan* by Netty Virgiantini. The data analysis technique in this research used objective approach and pragmatics approach done by (1) Described intrinsic elements contained in the novel (2) Grouped data related to woman's image (3) Interpreted data (4) Summarized the result obtained and (5) Wrote result of the research. This analysis must be able to express specifically everything that is needed by the reader in order to understand the findings obtained from the result of research.

## RESULT AND ANALYSIS

### 1.1. Novel Building Element of *Perempuan Bayangan* (Woman's Portrayed)

#### 1) Theme

The theme raised in this Novel *Perempuan Bayangan* is the loyalty of a person to his lover or eternal love. Rasanya tak pernah bosan beratus kali mememandangi *foto pengantinnya sendiri*, awalnya secara sengaja, namun sekarang menjadi semacam ritual dimana setiap pagi meluangkan waktu sekitar lima menit untuk berdiri bersama. (PB, 2020:9) (It never gets old looking at **his own bride's picture** a hundred times, at first intentionally, but now it has become a kind of ritual when every morning he spends about five minutes standing together. (PB, 2020:9))

The data above shows that Satria will take the time to look at his wedding photo with Utari, who has passed away. Even when Utari died, Satria swore in front of Utari's body that the love he had would never be given to another woman.

#### 2) Characters and Characterizations

**Table 1.** Character and Characterizations on Novel *Perempuan Bayangan*

Name of the Character	Role	Character
Ningrum	Main Character	Ningrum as the main character has a central role in this novel. The author portrays Ningrum as simple, outspoken, and accepting everything as it is.

Satria	Main Character	Satria as a character who is very loyal to his love, his determination is very strong, but has a negative side, which is difficult to forget the past.
Utari	Shadow Character	Loving toward her husband and ideal wife
Padmi	Supporting Character	Kindness such as not being able to see her friend saddened by her circumstances.

### 3) Plot

The plot of the novel is very progressive and fast-paced, starting with Ningrum's desperate condition, her arranged marriage to Satria, their marriage, and the desolate family life that elapses afterwards. However, some flash back sequences are clarifying parts of the situation being narrated, such as the time of Utari's death which left Satria devastated.

### 4) Setting

The setting in this story is Semarang City, but in this novel the setting that often occurs is Satria's house. This can be proven in the novel excerpt below.

Meskipun bisa bergerak bebas di *dalam rumah*, bahkan bisa keluar masuk lewat pintu-pintu, sosoknya yang serupa bayangan sama selalu memilih foto pengantin di dinding *ruang tamu itu ketika rumah* dalam keadaan sepi.

(Although she could move freely **in the house**, even going in and out through the doors, her shadow-like figure always chose the bride and groom's picture on **the living room wall when the house** was quiet.)

The setting in *Perempuan Bayangan* novel is a thrilling and emotionally loaded.

"Bisa nggak lebih hati-hati?"

"Kan gak sengaja, mas"

*Berapa kali aku bilang jangan mengubah atau memindahkan apapun di rumah ini. Kamu paham nggak sih omonganku?"* (PB, 2020:159)

("Can't you be more careful?"

"It wasn't on purpose."

**"How many times have I told you not to change or move anything in this house. Do you understand what I'm saying?"** (PB, 2020:159))

In the novel excerpt above, there was a conflict between Ningrum and Satria. This happened because Ningrum accidentally broke Satria's deceased wife Utari's belongings. Satria did not want the items in the house to change, especially if they were broken, which caused Satria to be very emotional until Ningrum finally chose to leave the house.

## 1.2. Woman's Image on Novel *Perempuan Bayangan*

The Novel *Perempuan Bayangan* presents two female characters who are the main characters. The two female characters are Ningrum who is the real wife and Utari who is the shadow character. The images of women contained within each character, Ningrum and Utari, are presented below.

### 1. Woman's Image on Ningrum Character

In theory, the image of women can be divided into two: the physical image of women and the psychological image of women.

#### a) The Unattractive Image of Women

Bukan lagi wajah ayu utari, tapi wajah seseorang dengan *bentuk bulat telur* dan senyum lebar di bibirnya (PB, 2020:9). (It was no longer Utari's beautiful face, but the face of someone with **an oval shape** and a big smile on her lips (PB, 2020:9)).

From the quote above, Ningrum is described as a fat woman. This can be seen in the word oval shape. Ningrum has the size of the moon's body like an egg. This made Satria, Ningrum's husband, unwilling to give Ningrum a second glance. Satria compared Ningrum's body shape to that of his deceased wife Utari, who had a beautiful face. But despite not having an ideal body shape like Utari's, Ningrum had a big smile. It is natural for men to admire a woman's beauty (Moon, 2016), without seeing the other side of the woman, only her physical form is seen by men.

b) The Image of Women as Lustful Satisfiers

Entah kenapa, akhir-akhir ini, ia merasa kesal kalau Satria menyebut nama Utari. Apalagi saat memeluknya dalam tidur atau saat *mencapai puncak kenikmatan berbagi raga bersamanya*. (PB, 2020:59)

(For some reason, lately, she felt annoyed when Satria mentioned Utari's name. Especially when hugging her in her sleep or **when reaching the peak of the pleasure of sharing her body with him**. (PB, 2020:59))

Ia pun bisa mendapatkan kepuasan yang sempurna. *Saat-saat meleburkan gairah bersama di tempat tidur, dalam pikirannya ia tengah melakukannya bersama almarhumah istrinya* (PB, 2020:137)

(He can also get perfect satisfaction. **The moments of sharing passion in bed, in his mind he was doing it with his deceased wife** (PB, 2020: 137))

Selalu on *malam-malam di kamar, ia selalu bisa mendengar Satria memanggil namanya*. (PB, 2020:140)

(As always, **at night in her room, she could hear Satria calling her name**. (PB, 2020:140))

The data above shows that Ningrum is only used by Satria as an outlet for his sexual desires that have been suppressed for three years since the death of his wife Utari. Every time he had sex in the room, the one Satria thought he was having sex with was Utari, but in the reality it was Ningrum. Even when reaching the peak of pleasure, the name mentioned by Satria was Utari, not Ningrum. Thus, it can be concluded that Ningrum was just an object of Satria's lust without any bond of love underlying the love-making relationship that Satria had with Ningrum.

c) The Weak Woman

Ningrum mengerjapkan matanya yang mulai terasa panas. Walaupun tahu ia tak bisa menahan jatuhnya *butiran bening di pipinya* tetap saja ia tak sanggup mengalihkan pandangan. (PB, 2020:6)

(Ningrum blinked her eyes, which were beginning to burn. Even though she knew she could not stop **the tears from falling down her cheeks**, she still could not tear her eyes away. (PB, 2020:6))

C

d) Cheerful and Carefree Image of Women

*Seraut wajah ceria* yang hampir selama enam bulan ini sering dilihatnya (PB:9)

(**The cheerful face** that she had seen for almost six months (PB:9))

Perempuan itu justru tampak lebih parah guyonannya daripada Padmi. Pembawaannya *tetap riang and berulang kali melontarkan lawakan yang lucu* and membuat bukan hanya Padmi, tetapi dirinya juga ikutan tertawa bersama mereka. (PB, 2020:50)

She was even worse at jokes than Padmi. She was **still cheerful and repeatedly told funny jokes** that made not only Padmi, but also herself laugh with them. (PB, 2020:50))

The data above shows Ningrum's image as a cheerful and carefree woman. Ningrum is a woman who is never sad in front of others. Despite the many problems that confronted Ningrum, she handled them with laughter. During their time together, Satria always saw Ningrum as cheerful. He never saw Ningrum sad even though Satria's heart was still loyal to Utari.

e) The Image of a Motherly Woman

Begitulah setiap kali bertemu atau *melihat anak kecil, selalu memberikan sensasi yang berbeda di dadanya*. sensasi berwujud rasa sayang, putus asa, sekaligus nelangsa karena seumur hidup ia tidak akan bisa memiliki sosok mungil dari rahimnya. (PB, 2020:14-15)

(That's how every time he meets or **sees a small child, it always gives a different sensation in her chest**. Sensations in the form of affection, despair, as well as devastation because she will not be able to have a tiny figure from her uterus in her entire life. (PB, 2020:14-15))

setiap ngaca aku melihat wajah perempuan yang penuh kasih sayang. *Memancarkan aura welas asih yang penuh luapan cinta untuk anak-anak*". (PB, 2020:16)

(Every time I look in the mirror, I see a woman's face full of affection. **Radiating an aura of compassion full of overflowing love for children**". (PB, 2020:16))

The data above shows the motherly characteristics of Ningrum. Ningrum has been unable to be pregnant since she was in high school because her uterus was removed. Although Ningrum is unable to have children, she loves children. This is evidenced by the fact that when she sees children she feels a different sensation in her chest. Ningrum has a highly affectionate attitude towards children. This is natural because Ningrum is a woman whose nature is to be able to have children, but because she has a disease, her uterus is removed or operated on. Every time she sees a child, she is extremely compassionate. In social life, a woman is still a woman without abandoning her function as a mother. (Yanda, 2015).

f) Image of Women Loving Their Parents

Bukan, ia menangis karena *menyaksikan kebahagiaan orang tuanya*. Tidak ada yang lebih diinginkannya dalam hidup ini selama bisa membahagiakan mereka berdua. (PB, 2020:62-63).

(No, she cried because she **witnessed her parents' happiness**. There was nothing she wanted more in life as long as she could make them both happy. (PB, 2020:62-63)).

The data above shows Ningrum's love for her parents. In order to make her parents happy, Ningrum married Satria, whom she initially did not love at all. Because her parents wanted her to marry even a widower, Ningrum's parents were happy. To make her parents happy, Ningrum agreed to marry Satria, who had been introduced to her by her close friend Padmi.

g) Image of Simple Woman

Ia bukan jenis perempuan yang suka menuntut ini itu atau meributkan hal-hal yang menurutnya bisa diterima secara *sederhana* saja. kalau bisa dipikir dengan mudah ngapain harus rumit (PB, 2020:80).

(She is not the kind of woman who likes to insist on this or that or complain about things that she thinks can be accepted **simply**. If it can be thought of easily, why should it be complicated (PB, 2020: 80)).

The data above shows Ningrum's image as a simple woman. Ningrum has never had any problems in her life. As woman, usually has an attitude that is always luxurious and considered not simple and complicated, but in the novel *Perempuan Bayangan*, the author describes a woman who is different from most women out there.

h) Image of Hard-Worker woman

"Ciee... pengantin baru nggak pakai cuti *langsung kerja* nih? sapa Pratiwi begitu ningrum masuk ruangan Accounting.

Yah. aku kan *karyawan yang sangat berdedikasi* pada perusahaan Wii. Lagian kalau aku nggak masuk, semua urusan keuangan bisa kacau". Ujar ningrum segera duduk di belakang mejanya dan langsung menyalakan komputer.

("Wow newlyweds don't use the time of but **work directly**?" greeted Pratiwi as soon as Ningrum entered the accounting room.

Well, I am **a very dedicated employee** of Wii Company. Besides, if I don't come in, all the financial matters will get chaotic". Ningrum said as she sat behind her desk and immediately turned on the computer.)

In the data above, the image of a hardworking woman. Ningrum did not take time off after she got married. She continued to work as usual. Ningrum was only off for two days. This is evidenced by the comment made by Pratiwi to Ningrum after learning that Ningrum went straight to work the day after marriage. The quote above shows that Ningrum is a woman who is dedicated to her work. She thought that if she did not come to work then all her financial affairs would be in chaos. This shows that Ningrum is very responsible in her work.

i) The Image of the Obedient Wife to Her Husband

*Maaf Mas, lupa ngabarin*, tadi lebur sampai isya terus lanjut nongkrong sama Padmi di roti bakar simpang lima Ini naruh piringnya sudah sesuai dengan *cara mbak utari belum?* (PB, 2020:119)

(**Sorry Mas, forgot to tell you**, I worked until Isha and then continued to meet Padmi at the toast café on intersection five.

Is not this **the way Utari put the plate?** (PB, 2020:119))

meski pernikahan ini didasari dengan kesepakatan and kepentingan yang berbeda dari kedua belah pihak. *Ningrum tetap melakukan tugas-tugas rumah tangga* sebagaimana umunya peran seorang isteri. Semacam rutinitas beres-beres, membuatkan minun di pagi dan sore hari. (PB, 2020:125)

(Although this marriage was based on an agreement and the different interests of the two partners. **Ningrum continues to perform household duties** as a wife should. A routine of cleaning up, making drinks in the morning and evening. (PB, 2020:125))

Selama hampir enam bulan di sini, aku enggak pernah *mengubah atau memindahkan benda apapun*. Aku tahu posisiku di rumah ini. Aku ngerti, aku paham semua omongan mas satria. (PB, 2020:159)

(For almost six months here, I've never **changed or moved anything**. I know my position in this house. I get it, I understand everything Satria's says. (PB, 2020:159))

The data above shows that Ningrum is a wife who is obedient to her husband. When Ningrum was about to leave, she took the time to say goodbye to her husband Satria. A wife who is obedient to her husband is a wife who always gives news to her husband wherever she is. Although Ningrum is a subordinate wife to Satria, she always puts herself in the role of a wife in general, like cleaning the house. Ningrum also never moved any of Satria's ex-wife's belongings because Satria had instructed her not to change or move Utari's belongings.

j) Image of a Highly Educated Woman

masak kambing yang nggak sekolah saja bisa, *masak aku yang sarjana kalah* (PB, 2020:129).

(Even a goat that doesn't go to school can do it, **so I'm the one who lost my degree** (PB, 2020:129)).

The data above indicates that Ningrum is highly educated. This can be proof that a woman is not only at home but a woman can get a higher education up to university. The novel quote above illustrates that Ningrum, who is highly educated, does not want to be compared to a goat who does not go to school, but can have sex with her partner. Even without being taught, Ningrum knew how to serve her husband in the bedroom.

## 2. Woman Image of Utari

In this novel, apart from the main characters, there are also shadow characters. This shadow character is Utari who is the first wife of Satria. Below are presented some quotations that show the image of the female character Utari.

a) Loyal Woman Image

Di situlah *ia selalu menunggu Satria pulang*. Betapa inginnya ia bisa melakukan rutinitas seperti dahulu ketika dirinya masih berada di alam yang sama dengan suaminya. (PB, 2020:11)

(That's where **she always waited for him to come home**. How she wished she could do the same routines as before when she was still in the same world as her husband. (PB, 2020:11))

The data above presents Utari's image as a wife who is loyal to her husband Satria. Utari always waits for Satria to come home from work while looking at their wedding photos. But Utari can no longer do this waiting activity because she can only imagine it. After all, her body can no longer be seen by humans, only memories that can be remembered. In the past, every time Satria had not returned home from work, Utari would faithfully wait for Satria's arrival in the living room chair until late at night. This proves that Utari is portrayed as a wife who is loyal to her husband.

b) A Wife Who Loves Her Husband Deeply

*Tak tega rasanya terus melihat laki-laki yang sangat dicintainya* itu terus larut dalam kesedihan. Di saat-saat seperti ini, dalam rasa sakit yang terus menderanya utari selalu mengucapkan kata-kata penghiburan sekaligus permohonannya. (PB, 2020:13)

(**It was unbearable to see the man she loved so much** continue to dissolve in sadness. At times like this, in the pain that continued to strike her, Utari always spoke words of comfort as well as her wishes. (PB, 2020:13))

The data above shows Utari's love and affection for her husband, Satria. Satria is always sad to remember Utari, whom he loves very much. Until death had separated them but Utari's soul still remained faithful together with Satria accompanying him every day. This shows that Utari is portrayed as a woman who loves her husband very much.

c) Beautiful and Gentle Woman

Ah siapa yang bisa mengeluarkan suara keras on perempuan *ayu dan lembut* yang mengerjakan semua perannya sebagai ratu di rumah dengan sempurna. (PB, 2020:27)

Mbak Utari memang *ayu dan lembut*. Tetapi bukan keturunan keraton. (PB, 2020:52)

Ah, who can make a loud noise at a beautiful and gentle woman who does all her roles as queen of the house perfectly. (PB, 2020:27)

Utari is indeed beautiful and gentle. However, she is not a descendant of the palace. (PB, 2020:52)

The data above indicates Utari's image as a physically beautiful woman with a gentle character. Even when she came to Satria's house, Ningrum only saw a photo of Utari and guessed that Utari was beautiful and gentle, like a descendant of the palace. In addition, Utari is portrayed as a wife who is never angry with her husband. In fact, Utari never spoke in a high tone. Thus, it can be concluded that Utari is portrayed as a beautiful and gentle woman. The nature of women is to have a gentle attitude. Women have the common traits of beauty, gentleness, and humbleness, and maintain their beauty. (Marit, 2016).

Research on the image of women is one of the most interesting aspects of feminist studies. There are many studies related to this topic that focus on female characters in various texts. One of the texts that are often found as a study of women's image is a novel. The outstanding female characters in a novel are interesting to be studied in terms of feminism, both their physical image and psychological image.

In Novel *Perempuan Bayangan*, two women are the main characters in this novel, Ningrum and Utari. Ningrum is Satria's second wife after the death of Utari, who then always remains a shadow in Satria's mind. When Satria married Ningrum out of forced marriage, Ningrum's mind was extremely tortured. This was because there was only Utari in Satria's mind. However, Ningrum, as a strong woman, continued to try and convince him to stay. Women have strong personalities, strong to face of problems that exist in their daily lives. Not all women are weak and are easily taken down by men, but women are weak when it comes to feeling disappointed.



(Pattipeiluhu, 2021). Based on the research done by Robby, et al., (2021) in this case, women who struggle and can maintain their position positively will get happiness in the meantime. This means that women must be wise in making decisions so as not to harm themselves.

Women in the patriarchal concept are always looked down upon and have no position at all. The status of women in society is always considered low compared to the position of men, because they assume that women can only do housework. (Setiawan, 2022). Ningrum in Satria's eyes is an old maid who has no use for her life. Ningrum's image in front of Satria is always considered low, because she is an old maid who has married late so she is matched with Satria, who is a widower. The figure of women in literary works is often used as an object of imagery because women have two sides, on the other side women are beautiful and on the contrary, they are considered weak (Agustin et al., 2022). In feminist terms, it can be explained below that men have rights over women, especially if the woman is his wife (Ningsih et al., 2021), so a wife is considered weak in front of men.

In the novel *Perempuan Bayangan*, Ningrum and Utari are portrayed as wives who are obedient to their husbands. The image of women displayed in these two female characters is that of a woman who always fulfills the needs of her husband. Islam teaches that a wife should obey her husband's orders. In the family environment, there is a wife who has the role of a child who follows her mother's advice from a teenage to an adult (wife), a wife who is obedient and obedient to her husband, and a person who takes good care of the household. (Wilujeng et al., 2021).

Women are always seen as simply satisfying a man's lust. In this novel, Ningrum, who is Satria's legal wife, is only used as a slave to satisfy his lust and ask for love. In Satria's mind, when he has a sexual relationship with Ningrum, it is his first wife or Utari. Ningrum is only used as an object for Satria to unleash his lust in bed. Men assume that women's weak positions and graceful bodies are used by men to commit crimes, be harassed and discriminated against (Fadhil Hakim & Wulandari, 2022). In the society, woman always described often being harassed (Eni & Pujiati, 2021). Women have always been the oppressed in society and the object of men's lust (Darwis & Ismail, 2018).

## CONCLUSION

Based on the results and discussion above, it can be concluded that Ningrum is a female character who often receives injustice. This is because Ningrum is Satria's replacement wife who is not sincerely loved. The depiction of female characters between Ningrum and Utari is different. Ningrum's image of women includes (1) unattractive women, (2) lustful women, (3) weak women, (4) cheerful and carefree, (5) motherly women, (6) women who are loving parents, (7) simple women, (8) hard workers, (9) wives who obey their husbands, and (10) the image of highly educated women. The image of female character Utari includes (1) a loyal woman, (2) a wife who loves her husband, and (3) a beautiful and gentle woman. The female character Ningrum in the novel *Perempuan Bayangan* is only a fulfillment of Satria's lust. Every time he has sexual relations with Ningrum, only Utari is on his mind. As a husband, Satria does not treat Ningrum like a wife who should be loved by her husband.

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