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The image of women in the novel Masyitoh by Ajip Rosidi

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Abstract

Novels as part of literary works always present various social realities. One of the presented social realities is the existence of quite complex gender relations and routines. This study aims to describe the image of women in the novel Masyitoh by Ajip Rosidi. The study of women's image is focused on four aspects, namely physical aspects, psychological aspects, aspects in the family environment, and aspects in the community environment. The research was conducted using a qualitative descriptive method. Research data in the form of sentence quotations were collected through the reading-note technique. After being collected, the data were processed and analyzed using interactive techniques. The results of the research show that the image of women in Masyitoh's novel is very complex and diverse. From a physical perspective, women are portrayed as beautiful and graceful. Viewed from the psychological aspect, the female antagonist is portrayed as a violent character, while the female protagonist is imaged as a woman who has concerns, is firm in her mind, is courageous, and is patient. Viewed from the family aspect, women are portrayed as responsible, caring and compassionate, loyal and open. Meanwhile, from the perspective of their relationship with society, women are portrayed as humanists, humble, and powerful.

Keywords: feminism; female image; novel

Introduction

Novels as part of literary works always present various social realities. One of the social realities depicted in the novel is the existence of gender relations and routines. The novel as a literary work can represent the culture of society in the form of relationships and various actions around gender (Sofia, 2009: 21) ^[29]. The term gender is different from the terms women and men which are biological as natures that are innate from birth. Gender refers to a set of rules, traditions, and socio-cultural relations that determine the feminine and masculine categories. These two types of categories are not inherent in nature, but rather socio-cultural formations that can change from time to time (Kuntowijoyo, 1993) ^[11].

Discussion about gender in a literary work is closely related to feminism. Geofe (1986) ^[6] revealed that feminism is a theory that discusses equality between men and women in various fields, ranging from politics, economics, and social. Strictly speaking, feminism is an approach that seeks to fight for the rights and interests of women in a society. This theory was born because many groups of people tend to look down on women. Because almost everything is regulated by men, women get a lower place in society (de Beauvoir, 1988) ^[4].

In addition to the objectives previously mentioned, feminism as a critical theory is also used by researchers to reveal the image of women represented in literary works (Marentek *et al.*, 2021; Robby *et al.*, 2021) ^[13, 22]. According to Djajanegara (Ariefa & Mutiawan, 2018: 152) ^[2], the study of the image of women represented through female figures in literary works cannot be separated from the life of the society that surrounds them. Strictly speaking, the study of women's image must be carried out objectively and taking into account existing social facts.

Masyitoh is a novel by Ajip Rosidi based on Islamic tradition. The story comes from the Hadith about the history of the Isra and Mi'raj of the Prophet Muhammad SAW. According to the author, Masyitoh's story is one of the stories in Islam that has inspired many Muslims.

Masyitoh is one of the symbols of monotheism. Masyitoh is a woman who firmly holds her faith in God Almighty (Rosidi, 2008: 5) ^[23]. He believed in God as the creator of the universe. God who is far different from Pharaoh the confessor of God. Even for the sake of protecting God's honor and rights, Masyitoh was willing to accept the torture from Pharaoh and his followers with great pleasure.

In relation to the disclosure of images in the study of feminism, Ajip Rosidi in his novel *Masyitoh* describes women as strong and tough figures. This depiction is very dominating, even from the beginning of the story. This shows that Ajip Rosidi is a writer who supports feminist values. Sofia (2009: 22) ^[29] explains that in literary works, male writers have two tendencies in describing the image of women. The first tendency is that women are portrayed as figures who are always pressured, intimidated, and underestimated by the dominating culture. As for the second tendency, women are portrayed as tough, strong, and able to fight the injustice that befalls them.

Research on the image of women, especially in literature has actually been carried out by other researchers and academics. Some of the studies referred to include the Image of Women in Regional Tales of NTT (Moon & Nesi, 2020) ^[15], the Image of Women in the Folklore of the Mursala Kingdom, the Legend of Putri Runduk (Husna & Nurelide, 2018) ^[9]. Both studies examine the image of women in old literature in the form of fairy tales and legends. In addition to this research, there were also several studies examining new literature, including research conducted by Iskandar (2012) ^[10], Wardani & Ratih (2020) ^[28], Wiluheng & Nurhasanah (2021) ^[29], Raman *et al.* (2019) ^[21], and Nurbaiti (2020) ^[17]. This research seeks to describe the image of women contained in new literature, such as novels, short stories, and even films.

Based on exposure, this research is directed to interpret the image of women in the novel *Masyitoh* by Ajip Rosidi. The study of women's image is focused on *Masyitoh* as the main character who at the same time gets the most portion of the storytelling. In addition, focusing on the main female character in this study is intended to obtain a complete and in-depth description of the image of women. In particular, the study of women's image in the novel *Masyitoh* by Ajip Rosidi is focused on women's self-image and women's social image. Women's self-image includes physical image and psychological image, while women's social image includes the image of women in the family and the image of women in a society.

Feminism

In literature, feminism is closely related to feminist literary criticism, namely literary studies that focus their research on women (Sugihastuti & Suharto, 2016: 18) ^[26]. Ratna (Ariyanti, 2014: 135) ^[3] reveals that feminist literary criticism generally talks about all traditions by women. This includes those related to experience, characteristics, and character inherent in women. Strictly speaking, feminist literary criticism in this case aims to equalize gender through a study of literary texts.

In the beginning, feminism existed as a movement based on the assumption of women's oppression in society. In relation to the oppression of women, Madsen (2000: 2) ^[12] reveals that women are always described as physically weak, have limited knowledge, and are always belittled by the dominating group. In addition, the role of women is limited to the domestic environment, namely those related to household matters, such

as cooking, serving their husbands and taking care of children. Because of these views, women are considered as lower class. Under these conditions, feminism exists as a movement that seeks to build gender equality. Although, in its journey, the feminist movement is often seen by some groups of men as an attempt to rebel and fight against all existing social institutions (Herawati, 2017: 123) ^[8].

Female Image

Image is defined as a picture of sensory experience expressed through words or language. In the context of literary works, imagery can be displayed literally and figuratively (Nurgiyantoro, 2015: 304; Abrams, 1981) ^[18, 1]. The image of women themselves is defined as all forms of spiritual mental images and daily behavior of women that show women's faces and characteristics (Sofia, 2009: 190) ^[29]. In line with Sofia's opinion, reveals that the image of women is a picture of women as a whole which encompasses the domestic and public spheres. The depiction of women in literary works serves as a way of understanding women as God's glorious creation (Marentek *et al.*, 2021: 2) ^[13]. Women have characters and important roles in life that cannot be underestimated (Dewi *et al.*, 2017; Nurlian *et al.*, 2021) ^[5, 19]. Women as complete individuals are built on various aspects, namely physical aspects, psychological aspects, family aspects, and community aspects (Sugihastuti, 2009) ^[25]. The physical image of women describes the physical appearance of women physically. In the physical aspect, the image of women has its own advantages and disadvantages when compared to men. On the psychological aspect, women are known for their feminine nature. Furthermore, on the family aspect, the image of a woman is associated with her duties as a wife for her husband and mother for her children. As for the social aspect, the image of women is associated with their role in society which tends to see them as weak people whose position is lower than men.

In general, studies on the image of women always cover the four aspects previously mentioned, namely physical aspects, psychological aspects, family aspects, and community aspects. However, in fact the study of women's image does not only focus on these four things. The study of the image of women does not only discuss women as subjects, but in relation to the wider outside world (Sugihastuti, 2009: 24) ^[25]. Strictly speaking, the study of the image of women can cover everything that surrounds women themselves as objects of narrative in literary texts.

Novel

Novel is one of the most recognized types of literary works throughout the world. Literally, the novel comes from Italian that is novella which means a new and small item which is then interpreted as a short story in prose form. The term novella itself has the same meaning as the term used in Indonesian. Novella means a prose work of fiction that is quite long, not too long and not too short (Nurgiyantoro, 2015:9) ^[18].

The novel as a literary work always talks about society and all its problems. Various social problems recorded in the novel are presented by the author through the characters. Through these stories, readers can learn as well as live up to the various problems presented in the novel. This is because the various problems recorded in the novel are the author's appreciation of various problems that occur in real life.

Methodology

This research was conducted using a qualitative descriptive method (Moleong, 2014) ^[14]. This method is used to describe and interpret the image of women in Ajip's novel Masyitoh Rosyidi. The interpretation process is done using a feminist approach (Sugihastuti & Suharto, 2016) ^[25]. In this case, there are two female figures who are the center of the study, namely Masyitoh as the main character and Taia who is the daughter of Pharaoh.

Research data in the form of sentence excerpts were collected through a read-note technique. The process of reading and recording data is carried out jointly and continuously. Once collected, the data is processed and analyzed using interactive techniques (Miles & Huberman in Sugiyono, 2016) ^[26]. The technique consists of data reduction, data presentation, drawing temporary conclusions, and verification.

Results and Discussion

Masyitoh's novel by Ajip Rosidi is very thick with the depiction of female figures. As the title suggests, the novel tells of a woman named Masyitoh. In the novel, it is described that Masyitoh is a special woman. His most prominent feature is his firmness in holding his beliefs.

Masyitoh is a woman who is willing to suffer in order to defend and defend the rights of her Lord. This study will discuss the image of women in terms of physical, psychological, family and social aspects. The study of the four aspects will focus on two female figures, namely Masyitoh as the main character and Taia as Pharaoh's daughter. In addition, this study also attempts to describe the various forms of violence that Masyitoh experienced. These various acts of violence are one of the author's ways to present Masyitoh's image as a powerful woman.

The Image of Women in the Novel Masyitoh by Ajip Rosidi

The image of women studied in this study focused on four aspects, namely physical aspects, psychological aspects, aspects within the family sphere, and aspects within the community sphere. Based on a study conducted on Ajip Rosidi's novel Masyitoh, researchers have collected data that describes the image of women with a focus on these four aspects. The following is an explanation regarding the aspects of the female image in question.

Female Physical Image

The physical image of women referred to in this section is all physical forms of women that can be observed. The physical image of women can be in the form of facial beauty, hair styles, body shape beauty, and so on. In Masyitoh's novel, the author is not very detailed in describing the physical image of the female character. The physical image of women is raised to briefly describe the female character Taia who is the daughter of the Pharaoh.

Image of a Beautiful and Graceful Woman

Based on existing data, the image of a beautiful and elegant woman is not described by the author directly, but implicitly. As stated in the previous section, the physical image of women is only raised to describe the physique of the female character Taia who is the daughter of Pharaoh. The physical image of Taia can be seen through the following quotation.

"This morning... as usual, my sister did Tuan Putri's

hair," said Masyitoh, beginning his story.

"Long hair, black shiny curls, pleasing to the eye...." (Rosidi, 2008: 22) ^[23].

The quote above depicts part of Taia's physique, who is Pharaoh's daughter. Taia is described as a girl with long, shiny black hair, and pleasing to the eye. Even though Taia's beauty is not described clearly, the image of her unusual hair gives a positive stigma to every reader that Taia is a noble girl who has a beautiful, charming face.

Masyitoh as the main female character is not told at all by the author. Regarding the absence of a physical image of the main female character, the author has several subjective views that might be considered. First, there is no physical depiction of Masyitoh simply because the author is not interested in describing it. This can happen because the author views the physical depiction in the context of the novel as having little effect. Second, it could be that the absence of a physical depiction of Masyitoh is simply because she is one of the symbols of Islam that really protects the honor of women, so that eliminating the physical image of Masyitoh is a form of the author's respect for Islam.

Psychological Image of Women

The psychological image of women is closely related to the psychological condition of women in facing or responding to various problems in life. Purwahida (2018: 39) ^[20] reveals that the psychological image of women can be seen through mentality, morality, desires, personal attitudes, and level of intelligence. The psychological image of women in the novel Masyitoh by Ajip Rosidi will be described as follows.

Image of Worried Woman

At the beginning of the story, the author describes Masyitoh's worries about the various problems that are surrounding his life. In the following, data excerpts are presented that describe Masyitoh as a woman who is worried.

They are the people who just came home from work from the pyramids. However, Obed, her husband, is also nowhere to be seen. His heart was not peaceful, it was agitated, and he was angry with worry, especially because itamar was crying intermittently, it was really touching, making the mother's heart even more confused, because the baby could not yet say it would indicate his illness. (Rosidi, 2008: 15-16) ^[23].

Masyitoh's feeling of worry is not without a clear reason. As a wife and mother to her children, it is natural to worry about the situation of her husband and children. It doesn't show the weak side of women at all. On the contrary, this feeling shows that Masyitoh has great concern for her sick husband and child.

Apart from the problems above, Masyitoh's biggest worry was caused by her own mistake when she accidentally said the word "Allah" in front of Tuan Putri Taia. The concern that arises is not solely because of fear that he will be punished. More than that, Masyitoh is very worried about all the descendants Israel also had an impact.

Masyitoh continued his words, "The Princess looked increasingly angry. His face was red. 'Don't you ever dare to insult your father by mentioning someone else! God to others!...' (Rosidi, 2008: 23) ^[23].

Masyitoh's unintentional words actually angered Princess Taia. For this, Masyitoh felt guilty and was very worried if there were many people Israel who suffers more and more because of the mistake he made. As the son of the king of Pharaoh, it was easy for Taia to complain about Masyitoh's mistakes to Pharaoh. This would certainly incur the wrath of the king of Pharaoh, who had proclaimed himself the God of the universe. It was Pharaoh's anger that caused Masyitoh's worries to become increasingly unstoppable.

Image of Rude Woman

Princess Taia as the biological daughter of Pharaoh is described by the author as a rough woman. This attitude was seen when he learned that Masyitoh actually worshiped a different God than most of the Egyptian people.

The Princess screamed out of anger, pointing at her sister's face, 'What did you say?' She screamed. 'He said, the king is the same as you? You lowly slave! Reckless you say! Duhai, how angry would he be if he heard what you said with your shameless snout...' (Rosidi, 2008: 23) ^[23].

Taia's daughter's rudeness can be seen through her verbal actions in front of Masyitoh. He used a high tone when talking to Masyitoh. Not only that, Taia's rudeness was increasingly seen when she also issued insulting swear words that blatantly undermined Masyitoh's dignity. The swear words and extremely rude words that Taia uttered were marked with lingual markers of lowly slaves, your snout. The nonverbal movement that has the potential to knock Masyitoh's face off is by pointing his finger in front of his face. This clearly illustrates how rude Taia is as a woman.

Image of a Firm Firm Woman

Masyitoh, the main character, has firmness in principle. From the beginning of the story, Masyitoh has experienced various pressures from the royal court (Pharaoh). At first, Masyitoh was brutally pressured by Pharaoh's son, Taia. In another part, it was the turn of a priest and Pharaoh's entourage to pressure Masyitoh to change his stance. However, all the efforts made by the envoy were in vain.

"No, Pharaoh will not punish you, as long as you all want to leave your God," he said. "As long as you all return to His Majesty, the true god. In fact, it is not impossible that you all will receive abundant blessings in the future."

"Thank you for the gift," said Masyitoh quickly. His voice was full of confidence. "But I apologize, because I will not be a god except to God Almighty." (Rosidi, 2008: 53) ^[23].

The quote above describes a fragment of the incident of the priest Metufer's persuasion to Masyitoh and his family to return to worshiping Pharaoh as the true God. However, Masyitoh politely rejected the suggestion. It makes pastors Matufer increasingly angry with Masyitoh. Even so, Masyitoh, who knew about Pastor Metufer's anger, did not lose heart. His firmness just got stronger. The belief that Allah is the only god worthy of worship becomes stronger and clearer.

The Image of a Brave Woman

In another part, Masyitoh as the main female character is portrayed as a brave woman. Courage here means not being afraid to face danger or difficulties (Suharso & Retnoningsih, 2020: 85) ^[27]. His courage is illustrated when he confronts the princess Taia and explains clearly about who Allah has spoken. His courage is illustrated through the following data.

"I'm surprised, I'm not kidding. 'For God's sake, woe to Pharaoh' the servant said unconsciously. Tuan puteri is surprised that it is not artificial. Then asked the servant, what is God? 'God' answered the servant. 'God? Isn't Pharaoh the almighty god?' he asked. Then the servant replied, 'Your father is just an ordinary human being. As for the Lord who rules the earth and the heavens and all their contents, is Allah!' (Rosidi, 2008: 37) ^[23].

The data quote above clearly shows Masyitoh's courage in explaining the existence of Allah in the context of divinity. Masyitoh is said to be brave because the explanation about Allah as the God who is worshiped in front of Pharaoh's son has been considered as a form of resistance as well as an insult to Pharaoh. The perpetrators will receive severe punishment. Not only that, even the perpetrator's family will get the same bad impact on the betrayal. The Pharaoh who had declared himself a god could not accept opposition. All the people who are under his authority must make himself as a single god. Therefore, Masyitoh does not only have courage, but also a strong determination to remember that the danger that will befall him is very great. Masyitoh's courage did not only appear when he faced Taia, who was Pharaoh's own daughter. More than that, even Masyitoh dared to convey the truth about God directly before Pharaoh. His extraordinary courage is recorded in the following data excerpt.

"Why are you so steadfastly devoted to God? Is God richer than us?" asked His Majesty.

"Of course," said Masyitoh. "Allah is richer and more powerful than any of His creatures. Even from Tuanku himself, it belongs to God.

"What?" He jumped up in anger, "We belong to God? Only now we hear such crazy words!..." (Rosidi, 2008: 85) ^[23].

Masyitoh's courage, as illustrated by the data above, shows how strong Masyitoh's faith is in Allah, the God whose existence he strongly believes in. She who is a woman is able to bully the throne of Pharaoh with all the power that surrounds her. It is his courage and strength of faith that makes Muslims make Masyitoh a symbol of struggle, defense of truth and God's rights, as well as extraordinary fortitude in facing various types of intimidation and violence in order to defend the truth itself.

Image of Patient Woman

Masyitoh is a woman with a high level of patience. This was shown when he had to endure enormous suffering. Because the words of 'his God' in the end really brought disaster to his family. Masyitoh and his family were brought to the palace and tried by torture. The torture he received was nothing for Masyitoh. However, witnessing his own biological child being tortured by Pharaoh because of his own problems made his heart very sad.

The child named Siteri Pharaoh's soldiers whipped him with whips many times before Masyitoh and her husband. His hope was none other than that Masyitoh and his family would leave their God and turn to worshipping Pharaoh. Accepted torment Siteri illustrated by the following quote.

Siteri still screaming, but then his voice seemed to run out, he fell silent.

.....

"Masyitoh!" His majesty also said after a long period of silence. "Do you really have the heart to watch your own child being tortured? Watching your own child get whipped with a whip?"

Masyitoh did not seem to listen to His Majesty's orders. He prayed.

"Oh God, my God!" his prayer is slow. "May the servant's son be given the strength of firm faith, not to be defeated by the torture of the whip? (Rosidi, 2008: 95-96) ^[23].

From the data above, it is clearly illustrated how Masyitoh is a strong and patient woman. His patience is certainly the fruit of his strong belief in Allah. Therefore, when she saw her child being tortured, Masyitoh did not give up immediately, but instead prayed to Allah that the child would be given the strength of faith to face Pharaoh's torture.

Image of Women in the Family

The image of women in the family environment focuses on women as protectors of the family. In a more general context, women in the domestic sphere have multiple roles, namely as children, mothers and wives. If it is reviewed based on the data obtained in the novel *Masyitoh* by Ajip Rosidi. The main female character, Masyitoh has a role as a mother for her children and a wife for her husband. As for Taia, she has a role as a child. The following is an explanation regarding the image of women in the family environment.

The Image of a Responsible Woman

The image of a responsible woman is owned by Masyitoh as a wife. Masyitoh shows a sense of responsibility in this context in managing the household that her husband has entrusted to her. Thanks to Masyitoh's sense of responsibility, the simple house she lives in with her husband and children looks soothing.

Several benches and household items found there, looking harmonious and pleasing to the eye, seem to invite anyone who looks at them toverbetah, are not expensive items. All that is interesting and pleasant and inviting, is simply thanks to the wisdom of Masyitoh who likes neatness and beauty. (Rosidi, 2008: 15) ^[23].

Regarding the sense of responsibility, Masyitoh indirectly illustrates her wise attitude, being able to position herself as a noble woman. As a wife, Masyitoh is able to play her role very well. His great wisdom makes the house he lives in a very comfortable place to go home. In fact, the author describes that anyone who looks at him, will surely feel at home for long at Masyitoh's house.

Image of Caring and Loving Woman

The image of a caring and compassionate woman is shown by the author through the figures of Masyitoh and Putri Taia.

The depiction of the images of the two female characters certainly has an opposite starting point. In the family context, the care and affection of the community is shown through their attitude of wishing the best for their husbands and children. As for Taia's concern for her family, which in this case is her concern for her father's power, is shown by committing acts of verbal violence against Masyitoh.

Masyitoh looked at her husband in disbelief. "Even your brother now looks very thin...", he said then slowly. (Rosidi, 2008: 16) ^[23].

"Shut up, honey, shut up. Father has come now. Get well soon, get well soon!" he said. (Rosidi, 2008: 18) ^[23].

The two quotes above describe Masyitoh as a person who cares and loves his family. The husband who had to work hard to build the pyramids suffered enormous suffering. These various sufferings caused the elimination of the sides of his masculinity. His body turned emaciated, his steps faltered because he was tired and also not eating enough. Seeing her husband's condition, Masyitoh was deeply moved and worried. She certainly wants her husband to be free from the shackles that bind him. However, it seems that is something impossible. As a good wife, Masyitoh tries to show her concern by asking about events that occurred while working on building the pyramids.

Apart from caring for her husband, Masyitoh is also described as having great care and affection for her children. It can be seen from the quotations that have been presented, that when his child was sick, Masyitoh was unreasonably worried. Masyitoh's instinct as a mother is very strong. Seeing her sick child, all night she always looked after her child. Even so, there was a time when Masyitoh had to leave her sick child because she had to work in Pharaoh's palace as a slave to Pharaoh's daughter.

Image of a Loyal and Open Woman

As a wife, Masyitoh is described as a loyal woman. Her loyalty is illustrated when there is a slight misunderstanding between her and her husband. This misunderstanding occurred because Masyitoh had not been able to be open about the problems he was facing. The following presents data that describes the image of a loyal woman.

"Sister! My sister never intended to have an affair," Masyitoh said quickly. "As long as we've been married for many years, dozens of years even, everything that's happy and sad, you always tell your brother. You have nothing to hide." (Rosidi, 2008: 21) ^[23].

Through the quote above, it is clear that Masyitoh is a woman who is loyal and open to her husband. This attitude is an attitude that is naturally possessed by every couple, both husband and wife. Masyitoh in the quote above is seen giving understanding as well as confirmation to her husband that she has never done wrong. Her explanation is supported by her attitude so far which is always open to her husband.

As for the misunderstanding that occurred between Ibed with Masyitoh simply because Masyitoh is still unable to open up about the problems he is facing. This is because the problems they face are very different from the previous problems. Therefore, Masyitoh still wants to wait for someone who is actually a prominent scholar among the children of Israel.

However, after walking and being given an explanation, Ibed was finally able to believe his wife that his different attitude was solely motivated by the complicated problem he was facing.

Image of Women in Society

Viewed from the aspect of society, the image of women is related to their role in society. In Masyitoh's novel, the author only focuses on the image of women in the context of their relationship with society on the figure of Masyitoh.

Humanist and Humble Woman Image

In relation to relations with the community, Masyitoh seeks to maintain good relations with the surrounding environment. His humanist attitude is beautifully illustrated through the following quote.

Masyitoh immediately offered his welcome. "Welcome Mr. Simeon. Please come in. Thank you for coming to this bad hut..."

Mr. Simeon entered the house and was followed by two middle-aged men, namely Nadab and Amran. (Rosidi, 2008: 21) ^[23].

Masyitoh's reception of guests, as illustrated in the previous data, shows that Masyitoh is a woman who tries to maintain good social relations. His joy in welcoming Mr. Simeon is also part of Masyitoh's humanist attitude. This is because a happy expression when a guest arrives will make the guest feel valued and expected.

The quote also indirectly describes Masyitoh's humble attitude. The choice of diction 'bad hordes' reflects the image of Masyitoh who is not crazy about flattery and praise. He is a simple and humble person, especially when dealing with religious leaders. Because of his noble attitude, Mr. Simeon, who is a scholar of the nation Israel willing to enter Masyitoh's simple house.

Female Power Image

The image of a powerful woman described in this section is related to Masyitoh's strength as a woman in facing Pharaoh and all his bodyguards. Masyitoh as the main character of the story gets a lot of bad treatment from Pharaoh's group. However, Masyitoh was able to face these various actions with courage.

Because Masyitoh's resistance and firmness in holding on to his beliefs was very strong, Pharaoh imposed immeasurable torments. At its peak, Masyitoh and his family were put into boiling lead. The peak of the Pharaoh's punishment is partially illustrated through the following data.

"How?" His Majesty asked after awakening from his reverie when he saw the arrival of the bodyguard. "How? Have the lawless ones been put in boiling lead?" "Daulat Tuanku," said the guard with a throaty voice. "All orders have been carried out." "And how? Are they screaming request sorry? Are they crying prostrate asking to be forgiven?" he asked. "Absolutely not," replied The guard lowered his head. (Rosidi, 2008: 105) ^[23].

The quote above illustrates how powerful Masyitoh is in defending his beliefs. As a woman, she was able to go

through various tortures and cruel punishments. The torture that was inflicted on him repeatedly was not able to undermine his faith in Allah. Even when the child and husband stripped before his eyes, he remained unmoved. He still believes that all of this is a test of the truth that is in his hands.

Based on the data found, the image of a powerful woman inherent in Masyitoh is shaped by two main factors, namely her deepening of religion and the presence of the closest people who support her actions and decisions. Deepening of religion will obviously foster confidence in a person. This belief can become stronger when there is support from the closest people, as is the support given by Ibed, Mr. Simeon, and also his followers to Masyitoh.

Conclusion

Based on the study conducted on Ajip Rosidi's novel Masyitoh, it can be concluded that the image of women contained in it is very complex and varied. From a physical perspective, women are portrayed as beautiful and graceful. Viewed from the psychological aspect, the female antagonist is portrayed as a violent character, while the female protagonist is imaged as a woman who has concerns, is firm in her mind, is courageous, and is patient. Viewed from the family aspect, women are portrayed as responsible, caring and compassionate, loyal and open. Meanwhile, from the perspective of their relationship with society, women are portrayed as humanists, humble, and powerful.

In the context of the image of women in power, the power of women as contained in Masyitoh's novel is shaped by two main factors, namely their deepening of religion and the presence of the closest people who support all their actions and decisions. Deepening of religion will obviously foster confidence in a person. This belief can become stronger when there is support from the closest people, such as the support given by Ibed, Mr. Simeon, and also his followers to Masyitoh.

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