

Representation of Women's Self-Image in Okky Madasari's Novels

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ABSTRACT

This research is a qualitative descriptive research. The subject of this study was a novel entitled Maryam, Pasung Jiwa, and Entrok by Okky Madasari. This study focused on the self-image of female characters which was studied using feminist literary criticism studies of psychoanalysis. Data obtained from reading techniques and painting techniques. The data were analyzed by qualitative descriptive analysis techniques. The validity of the data is obtained through validity and reality. The results of this study show first, the form of women's self-image in the novel Maryam, Pasung Jiwa and Entrok by Okky Madasari consists of two images. The first image is in the form of a female self-image seen from the physical. Then the second image is a psychic image consisting of independence, weakness, courage, intellectuality, love, sadness, responsibility, social spirit, and self-worth.

INTRODUCTION

The female figure is always symbolized by a graceful shape and appearance, beautiful, smart, and charming face. That's about the representation of women who have existed and always developed in society until now. The female figure has two sides where the other side is considered to have beauty but on the other hand women are considered despised and weak (Sugihastuti and Suharto, 2015: 32). In addition to beauty standards, views on gender stereotypes also place women in certain roles such as more passive and supportive roles. Women are often expected to fulfill certain roles in society, such as motherhood, wife, or housekeeper. This makes women's self-image limited in the potential and life choices of women and it is easy to arise feelings of worry and even inferiority if they are unable to meet various expectations of social expectations of these women.

In addition to beauty standards, gender stereotypes, and social roles, another issue that is no less important is about women's education and careers which although gender equality is getting better in education and career, it is undeniable that there are still many gender stereotypes and discrimination that indirectly also affect women's self-image. For example, the view that the more educated a woman is, the more difficult it will be for her to get a husband or a man. Of course, things like this also cannot be separated from the traditions inherent in Indonesia, generally the role of women is considered below men.

These thoughts seem to state that a woman's position is not important in society. Women certainly cannot be separated from the inherent traditions including in Indonesia, generally the role of women is often considered below men. Though women have an iconic image related to liberation where they are the nucleus and foundation of society (Hijazi, 2019). Women who are secondary creatures whose role placement feels only in the household environment while men in the public environment. In line with this statement, it is increasingly difficult for women to show their position in society. This limitation makes women compete to become women who have a side of beauty so that they can be accepted and compete in society (Abdullah, 2003: 3-4).

Some of the examples above are cases of the position of women in society. Representation itself is a depiction of facts and arguments that exist and develop in society. The representation itself is divided into two, which consists of mental representation and language. Mental representation is abstract, which is an idea or thought that is in the head which is then tried to be visualized in "*language*" so that it can be understood easily in the form of certain signs and symbols. Hum (through Kurnianto 2009: 11-14) argues that representation is the construction of images about humans that are always shaped and supported by gender identity. Gender is the most important element in body building so that it conforms to local cultural expectations regarding the appearance of femininity and masculinity (Lorber, J.& Martin, P.Y.: 2012). Men with large bodies and visible muscle mass are considered ideal in their identity, while women with similar bodies are considered less than ideal. As mentioned in the journal Lorber, J., Martin, P. Y. (2012), men generally have less fat and more muscle than women. The point is to express that a person's sexual identity is influenced by the

perspective he uses to present it. Samatan (2018) in her research suggests that *the wonder of Indonesian ladies alluding to the viewpoints of the Women's activists in speaking to the conditions of social, social and religion that are considered to restrict ladies and cause sex disparities in society*. This means that the phenomenon of Indonesian women refers to the feminist perspective in representing social, cultural, and religious conditions that are considered to limit women and cause gender inequality in society.

This kind of representation of women's self-image is what is trying to be changed in society, one way is through literary works. Literary works are a form of interpretation of a writer in describing a certain situation or condition such as in problems that develop in the community. The depiction of the conditions regarding the issue, then realized through figures who have an important role. These characters create a variety of characters and behaviors related to psychology as well as psychological experiences and conflicts that people experience in real life. The novel becomes a work that is made directly and is an expression of the social life of the author. Novels are currently considered capable of being a medium of communication to convey messages must not be direct disclosure, but novels through their sentences are able to tell the lives of characters with various conflicts so as to be able to create emotional changes and some psychic states.

In the end, through literary works in the form of novels, it is hoped that they will be able to raise awareness about women's self-image through women's representation which sometimes should not be attached to women as a way to fight for women's rights, literary works become more interesting because their creation is not just based on fiction. Furthermore, literary works may have adopted the author's experience and life. It is possible that literary works are representations of the wounds that the author has. In line with this, Freud (through Hidayat: 2015: 31) suggests that the past has a great impact on humans, and the behaviors and problems that are present through each person are the result of the process. For Freud, Man is the product of previous events, without the freedom to follow directions and perform predetermined roles.

Indonesian authors have consistently explored women's self-image through their novels. Through these novels, they create narratives that enrich understandings related to the roles, challenges, and strengths of women in society. Some of these authors include: Tere Liye, Dewi Lestari, Ayu Utami, Nh. Dini, Leila S. Chudori. Through the character created by these authors is able to represent the struggle, courage, and resilience of women in the face of social pressures, cultural norms, and gender injustice. From the search for identity to the growth of women's personal figures, the novels offer deep reflections on the complexities of Indonesian women's lives, strengthening awareness of the importance of gender equality and women's independence in an ever-evolving society.

Okky Madasari is one of the authors known for her in-depth work in exploring women's self-image through her novels. In her works, Okky Madasari often presents female characters who are described as complex, powerful, and influence readers' thoughts about the roles and challenges faced by women in Indonesian society. Okky Madasari has produced a number of interesting and influential literary works. Until now, Okky Madasari has written nine novels including *Mata di Tanah Barren* (2018), *86* (2011), *Maryam* (2012), *Pasung Jiwa* (2013), *Last Crowd* (2016), *Entrok* (2010), *Mata dan TSecret Pulau Gapi* (2018), *Mata dan Orang Laut* (2019), *Yang Survive dan Perish Slowly* (2017), and *Eyes in the Barren Land* (2018). Through his works, Okky Madasari has also won various awards such as the Equator Award for the novel *Entrok and Maryam*, the Kusala Sastra Khatulistiwa award for the novel *Pasung Jiwa*, and the SEAWrtie Award for the novel *86*. Okky Madasari's works have received wide appreciation, both at national and international levels, and have helped enrich the world of Indonesian literature with in-depth depictions of human struggles in facing various challenges in their lives.

The uniqueness of Okky Madasari's works is her ability to portray women from various social, cultural, and economic backgrounds. Okky Madasari also often features women who are on the fringes of society or have low social status, however, have tremendous power in the face of obstacles and injustice. Through female characters in her novels, Okky Madasari also depicts the struggle to free herself from social, religious, and cultural shackles that limit women's freedom. In addition, Okky Madasari is also more inclined to highlight gender and sexuality issues in her work. Through strong and determined female characters, Okky Madasari opens readers' insights into various forms of gender injustice that still exist in Indonesian society, as well as fighting for equal women's rights. The uniqueness that Okky Madasari also has, namely the strong writing style, also deepens the reader in feeling the struggle and search for the identity of female characters in his work. Through a complex and metaphorical storyline, Okky Madasari teaches readers to better understand women's feelings, thoughts, and life experiences.

The reason why researchers focus on using three novels by Okky Madasari. The three novels are novels entitled *Maryam*, *Pasung Jiwa* and *Entrok*. *First*, these novels contain characters who represent forms of female self-image. *Second*, the novels also raise issues that are closely related to what happens in society with different representations of women's self-images in each female character in their lives in the novel. Many novels that highlight women's self-image are left so that in the end they become forgotten without review and discussed in more depth. *Third*, the novel is interesting to be researched as in the novel *Entrok* which is closely related to the economic, social, and in *Maryam* and *Pasung Jiwa* novels about culture and family. The problem of portraying the image of women can be formulated using data and information from the three novels of Okki Madasari. Literary works in the form of novels are very suitable for expressing opinions and social problems. What is contained in women's self-image, what factors influence the expression of women's self-image, what facts in literary works support the expression of women's self-image in novels. It is important in understanding how it is contented.

Based on some of the reasons described above, the author will conduct research and study with the novel *Entrok*, *Maryam*, and *Pasung Jiwa* by Okky Madasari based on a phenomenism approach that will focus on three things, namely, analysis of the form of representation of women's self-image, factors that affect women's self-image, and fictional elements used to describe women's self-image through *the novel Entrok, Pasung Jiwa, and Maryam* by Okky Madasari.

THEORETICAL REVIEW

Women's Self-Image

Imagery can represent about a person's personality or mental impression formed by words, phrases, and sentences with the basic form of a literary work. Burn (1993: 17) states that self-image is the understanding that a person has of himself as a physical individual, therefore self-image is associated with physical characteristics towards humans such as general appearance, height or weight, and hairstyle. She said there were many cases, Cosmetics were involved. A woman's self-image comes from within the woman herself. The image possessed has a distinctive world covering its behavior. All forms of women's actions pay attention to the situation and representation of women who have a stance on their personal and social activities. Women's self-image is divided into two aspects, namely physical and psychological (Sugihastuti and Shuhato, 2005: 83-111)

Criticism of Sastra Feminis Psiokoalisis

Feminist in the narrow sense can be understood as How to understand literary works with reference to the process of production and reception. One branch of literary criticism that examines gender aspects in literary works that use psychoanalysis theory is feminist literary criticism psychoanalysis. However, in terms of the field of study of feminist literary criticism, feminist psychoanalytic criticism is one of the branches of feminist literary criticism derived from psychoanalytic theory (Whitami, 2012:69). According to Tong (2006: 196), feminist psychoanalysis is widely applied to women's writings. Women argue that women's social position and powerlessness towards small men is related to women's biology, which is closely related to feminists themselves. The feminist rejection of the idea of psychoanalysis offered by Sigmund Freud is the basis of feminist literary criticism of psychoanalysis. This theory is based on the statement that women envy men for not having a penis. Women are thought to defend feelings of pride by giving birth to a baby that is thought to replace the penis.

Tong's school of feminist psychoanalysis (2006: -196) is widely used in the analysis of women. This is a reference for women to argue that women's social status and powerlessness compared to men has nothing to do with women's social superiority, which is associated with feminist self. The feminist rejection of the concept of psychoanalysis put forward by Sigmund Freud gave rise to various feminist psychoanalytic literary criticisms. The theory is that women are jealous of men's behavior because women don't have penises. Women are considered to maintain self-esteem because they have the ability to give birth to babies that are thought to function as penile replacements. Barry (2009: 92) suggests that psychoanalytic criticism is a form of literary criticism that uses several psychoanalytic techniques in literary interpretation. Psychoanalysis itself is a form of therapy that aims to cure psychiatric diseases by recognizing the interaction of unconscious and unconscious elements in the '*mind*'.

Novel

A novel is a literary work in prose. Literary works divide prose into two, namely old and new prose. Both prose certainly have differences with their characteristics if the old prose has characteristics in the form of the use of Indonesian which was originally spread through oral such as stories, stories, and fairy tales. Meanwhile, in the new prose, people are already Indonesian and literary writers already know the writings that are beginning to develop in religion and views that are starting to become an influence in Indonesia. Forms of new prose such as romances, novels, criticism, reviews, history, essays, and short stories. The development of novels in Indonesia itself began during the periodization of literature. In the 1980s, Indonesian literature began to discuss feminism. The basis of writing is the colonialism felt by the Indonesian people so that the author raises stories about the oppression and cruelty of western nations against eastern nations, one of which is Indonesia. Stories emerged about forced marriages, women who were only allowed in the kitchen and could not pursue high education like men, and slavery carried out by men against women. This is

certainly caused by men who dominate more when compared to women (Rismawati, 2017: 131).

The author's literary work has intrinsic and extrinsic elements. Intrinsic elements are elements that make the story develop from within, while the extrinsic elements are themes, settings, plots, characters, characterizations, points of view, messages and language style. Unlike the intrinsic element, the extrinsic element itself can be said to be an element that builds the story from the outside, while the element is in the form of the author's background and society. Through these literary elements, the author then represents the characters in the novels he creates. Researching the psychology of characters in a novel will certainly not be separated from the facts of the story. Story facts are elements that play a central role in the formation of literary works consisting of intrinsic elements such as characters, settings, and plots. Each of these elements has a function as a record of imaginative events in a story. Anderson (2012: 11) argues that the reader's response to a text is emotional and can be influenced by each individual's psychological needs. So, readers have their own perceptions when they read literary works. Psychoanalysis researchers in this case will not be separated from the elements studied Stanton (2007: 26) argues that there are three building blocks of fictional works so that in fact, events and their existence can be imagined in literary works.

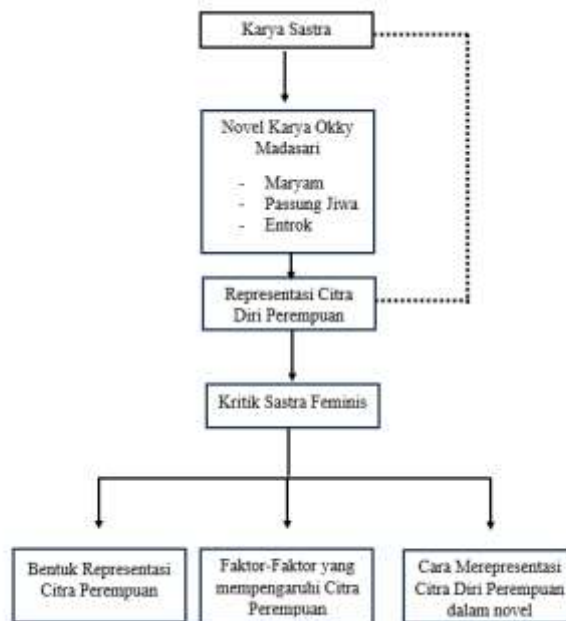


Figure 1. Research Mindset

METHODOLOGY

This research is a type of qualitative descriptive research and is included in literature research. This research data was sourced from novels by Okky Madasari consisting of *Maryam*, *Pasung Jiwa* and *Entrok*. The data collection technique used in this study is read-record. Then the data were analyzed using feminist literary criticism psychoanalysis. This research uses content analysis techniques with content analysis methods. Miles, Huberman, and Saldana (2014, 10-12) suggest that in qualitative data analysis, activities are carried out interactively and continue until they reach the saturation point. These activities include data condensation, data presentation, and conclusion/verification.

RESULTS

This study was held to explain the representation of self-image in female characters, analysis of the representation of women's self-image in novels by Okky Madasari. The discussion is related to (1) the form of representation of women's self-image in the three novels, (2) the factors that influence women's self-image in the novel, and (3) how to represent women's self-image in the three novels. These data will be described in more detail in the research restrictions.

Table 1. The Form of Women's Self-Image in Okky Madasari's Novel *Entrok*, *Pasung Jiwa*, and *Maryam*

No	Self-image exists	Shape	Information	Frequency in Novels			Data Code	Amount of Data
				<i>Maryam</i>	<i>Pasung Jiwa</i>	<i>Entrok</i>		
1.	Physig image	Appearance	Women look and always want to look beautiful and beautiful	2	2	0	7,8,27,33	4
		Physical	Women are depicted with beauty so that it attracts the hearts of men.	1	6	0	1,2,9,11,13,16,31	7
			Women take care	0	1	1	6,48	2

No	Self-image exists	Shape	Information	Frequency in Novels			Data Code	Amount of Data
				Maryam	Pasung Jiwa	Entruk		
			of it for the sake of being said to be beautiful.					
			Women in puberty.	0	0	3	44,46,47	3
			Women's physique is judged by sexual objects.	0	1	0	3	1
			Virginity is considered so meaningful to women.	0	0	1	70	1
2.	psichic image	Independent	Women are able to live independently without depending on others.	0	0	2	45,65	2
			Women are able to determine their own future.	2	0	1	41,42,61	3
		Weak	Women have no power in determining life partners.	2	0	0	23,35	2
			Women are unable to resist and simply	2	0	5	26,38,55,56,57,58,62	7

No	Self-image exists	Shape	Information	Frequency in Novels			Data Code	Amount of Data
				Maryam	Pasung Jiwa	Entruk		
			resign themselves to accepting the situation.					
		Brive	Women fight against the injustices experienced.	4	1	5	18,34,37,40,43,49,63,64,68	9
		Intellectual	Smart women see opportunities.	2	2	2	12,14,22,36,51,52	6
		Tape	Harboring feelings of love.	1	0	3	21,22,59	3
			Be faithful to your partner.	1	0	0	76	1
			Willing to sacrifice for the sake of loved ones.	1	3	0	4,15,19,31	4
		Sad	Women cry to show their sadness.	6	3	4	5,10,17,20,24,25,28,29,39,66,67,69	12
		Responsible	Take responsibility for what has been done.	0	0	2	72,75	2
		Social Spirit	Care for the condition	0	0	3	60,70,73	3

No	Self-image exists	Shape	Information	Frequency in Novels			Data Code	Amount of Data
				Maryam	Pasung Jiwa	Entrok		
			of other women.					
	Self-Precious		Constancy maintains honor as a woman.	0	0	1	74	1

The form of female self-image in the novels Entrok, Pasung Jiwa, and Maryam is divided into physical image and psychic image. Physical image consists of the form of appearance and physical form of female characters with indicators that women always want to look beautiful and beautiful, women are depicted with beauty so that it attracts men, women take care, women at puberty, women become sexual objects and virginity is considered so meaningful to women. While Physical Image consists of form, independent, weak, courageous, intellectual, love, sad, responsible, social, and self-worthy.

Table 2. Factors Influencing the Representation of Women's Self-Image in Okky Madasari's *Maryam*, *Pasung Jiwa*, and *Entrok* Novels

No	Form Factors	Shape	Indicator	Frequency in Novels			Data Code	Amount of Data
				Maryam	Pasung Jiwa	Entrok		
1	Self	Education Level	Highly educated women.	3	1	1	1,2,5, 21,32	5
			Poorly educated women.	1	0	1	25,33	2
			Women who are still in education (still in school).	1	0	0	4	1
		Work	Women as workers are valued in society.	6	2	1	3,6,7, 8,10,15,22,23,34	9

No	Form Factors	Shape	Indicator	Frequency in Novels			Data Code	Amount of Data
				<i>Maryam</i>	<i>Pasung Jiwa</i>	<i>Entrok</i>		
			Perempuan does work that is considered deviant.	0	3	3	24,27,31,35,51,54	6
2	Social	Family	Women play the role of children.	1	3	1	9,28,29,30,37	5
			Women play the role of mothers.	3	1	1	11,13,14,26,36	5
			Women play the role of wives.	4	0	4	17,18,19,38,39,40,41	8
		Community	The interaction of female characters with other characters.	0	0	1	44	1
			Biased social comparisons (social class, gender, religion, politics).	3	0	9	12,16,20,42,43,45,46,47,48,49,50,52,53,	12
Total Amount of Data								54

Factors that influence the representation of women's self-image in *Maryam's* novels, *Pasung Jiwa* and *Entrok* are divided into two, namely the self-element and also the social element. The self-factor consists of the education level of a female character with three indicators consisting of women with a high level of education, women with a low level of education, and women who are still in school. Then the work factor owned by female figures consists of two indicators, namely women as workers who are valued by society and women who do work that is considered deviant. Social factors are in the family and society. Family factors consist of three indicators, namely the role of female characters as children, mothers, and wives. Then the community factor consists of two

indicators, namely women's social interaction with other figures and biased social comparisons such as social class, gender, religion, and politics.

Table 3. Story Facts in *Maryam* Novel, *Pasung Jiwa*, *Entrok* by Okky Madasari

No	Novel	Story Facts
1.	Maryam	Female Characters
		Background
		Flow
2.	Pasung Jiwa	Female Characters
		Background
		Flow
3.	Entrok	Female Characters
		Background
		Flow

Story facts support the representation of women's self-image in novels written by Okky Madasari consisting of plots, settings, and characters. The characters used in the novel are *Maryam* Ibu *Maryam*, Fatimah, Ibu Alam, Nur, Ibu Nur, Ibu Zul, Ibu Ali, and Ibu Ahmad. The setting consists of a setting in the form of gegerung village, gerupuk, the city of Jakarta, Surabaya, Bali, a market, a social setting in the novel Reflected in the life of people on Lombok Island, the social setting in the community is related to customs, religion, traditions, mindsets and deeds, and a time setting that tells the events of the 2000s. The flow used is a mixed flow which starts from the stages of conflict emergence, climax, and resolution.

Then the facts of the story in *Pasung Jiwa* consist of characters Sasa Melati, Ibu Sasana, Marsini, Elis, Kalina, and Masita. The setting in the novel consists of the setting of Malang, Jakarta, Batam, houses, factories, mental hospitals, squares, stalls. The social setting in the novel is reflected through stigma against mental disorders, mental health, social and economic inequality, and gender inequality. The time setting is morning, afternoon, evening, night. The plot in the story is a mixed plot consisting of story introduction, conflict appearance, climax, and then completion. In the third novel, *Entrok* is divided into the main female character, Sumarni, and additional female characters consisting of Simbok, Rahayu, Nyai Dimah, Tinah, Bulik, Nyai Wedanah, Bu Jujuk, Bu Ningsih, Bu Sri, Yu Tini, Endang Sulastri, and Tonah. The setting is singget and Magelang villages, the social setting is reflected in social class, political conditions, culture, and the role of women in society, and the time setting is morning, afternoon, evening, and night.

DISCUSSION

The Form of Women's Self-Image in Okky Madasari's *Entrok*, *Pasung Jiwa*, and *Maryam* Novels

The form of women's self-image found in this study is divided into physical form and psychic form. Physical form relates to the form or visual appearance of the body and appearance by female characters. While the psychological aspect is related to the feelings or emotions shown by female characters towards the events they experience.

Ku ambil lagi BH itu dari tangan Cak Jek. Kupasang lagi di dadaku. Agak menonjol, tapi tetap saja kempes. Kututupi BH itu dengan atasan tanpa lengan warna merah. Lalu aku pakai rok mini hitam. Setengah pahaku terbuka. Agak malu juga melihat lengan dan kakiku kok rasanya terlalu besar untuk baju seperti ini. Tapi Cak Jek bilang sudah bagus dan pantas. Ia suruh aku berjalan dengan sepatu. Wohooo... berkali-kali aku mau jatuh. Tapi kemudian pelan-pelan jadi bisa dan biasa. Lama-lama aku juga bisa berjalan lebih cepat. Ohla la... tibatiba aku merasa begitu seksi. Aku juga merasacantik. "Aku lenggak lenggokkan pantat saat berjalan. Menirukan gaya perempuan-perempuan yang kerap kulihat di pusat perbelanjaan. (Madasari, 2015:54)

Interest that arises due to being influenced by a person's appearance can be in the form of feelings of pleasure or increased confidence and also the desire to look like someone he has dreamed of all this time. Humans can show self-identity, social class, and culture not only verbally but with various mediums such as clothing (Darmaputri, 2014: 45).

Ketika hari hajatan tiba, kami sibuk sejak pagi. Aku sibuk berdandan. Menghias mukaku seindah mungkin, lebih istimewa dibanding malam-malam saat bekerja. Baju yang kupakai juga baru. Semalam sengaja membelinya, lengkap dengan sepatu baru. Ini belanja baju pertamaku. Baju yang kupakai selama ini masih yang dulu dibelikan oleh Cak Jek. Karena hari ini adalah penampilan istimewa, semuanya harus tampak baru dan berbeda. Baju warna orange dengan lenggandan dada separuh terbuka jadi pilihan. Untuk bawahan, akupakai rok pendek berbahan jins warna gelap. Sepatunya warna orange, senada dengan baju yang kupakai. Untuk malam hari aku sudah mempersiapkan baju yang berbeda. Gaun terusan seksi separuh paha warna merah, dengan gemerlap manik-manik di banyak tempat. Sepatu warna emas akan jadi pelengkap. (Madasari, 2015:75)

Minderop (2013: 95) argues that personality is the reasoning quality of the characters in a work of fiction and includes not only his actions, personality, and habits, but also his appearance.

"Kebahagiaan juga datang saat tiba masa tebang tebu. Sungguh, tak pernah aku berpikir tentang segala kesusahan, ketika sedang berdiri di depan para laki-laki itu lalu membagikan upah mereka. Aku masih manusia yang berharga." (Madasari, 2010:200)

Women who carry out activities in the commercial sector (public roles) generally have higher bargaining power than women who work exclusively in the domestic sector (domestic roles). Women who work and have their own income are not only able to control their expenses independently but also able to meet the needs of their families (Sabariman, 2019: 164).

Di hari kedelapan, orang-orang itu tak datang lagi. Rumah ini terasa suwung. Ada rasa yang ganjil saat aku berangkat ke pasar dengan Ratno. Seperti ada yang aneh dan tidak biasa. Tapi tidak tahu apa. Dengan segenap upaya aku coba meredam perasaan-perasaan itu. Kuyakinkan bahwa aku harus tetap bekerja, tetap melanjutkan hidup. Jangan sampai kematian Teja membuatku jadi melarat, menjadi orang kalah yang tak punya harga diri. Biarlah yang mati istirahat di alam sana. Akan kukirim bunga dan panggang tumpeng di setiap weton-nya. Yang hidup harus tetap bekerja. Itulah satu-satunya yang bisa kulakukan agar saat mati nanti tetap mati dengan terhormat. Tidak mati sebagai wong kere. (Madasari, 2010:174)

Another quote comes from the novel *Entrok*, which in the quote describes the determination of a woman who is well aware that she must keep trying herself without relying on others by having to find work in order to continue living. In this case, the female character rises from adversity after being left behind by her husband and chooses to go to the market anyway. The desire to maintain a stable economy is also caused by the view of society that considers that a woman's economy shows one's social level, so on that basis the female character chooses to rise from adversity and start working again. As explained by Friedan (2001) states that women do not envy men or want to be a man, women just want not just to "be a woman" who usually can do nothing.

Self-Factor as an Influence on Women's Self-Image Representation in Okky Madasari's Novel *Entrok*, *Pasung Jiwa*, and *Maryam*

Self-factor influences the representation of self-image found in three novels by Okky Madasari in the form of education and occupation level. The level of education is reflected through the level of education of female figures which are divided into higher, low, and still in school. Meanwhile, work is illustrated by work done by female figures in the form of work that is considered important and valued in society and female figures who do work that is considered deviant.

The level of education refers to the stages or levels in the education system that have been taken by a person. This level of education is associated with formal education. The level of education is an important factor in describing the self-image of a woman, as it is currently used to analyze various social and economic aspects of society. For example, the unemployment rate is related to the level of education.

"Pada awal tahun 1997, Maryam lulus kuliah dengan tergesa-gesa.." (Madasari, 2012:31)

The above quote illustrates that Maryam had completed her studies at a college or university quickly or in a short time at the beginning of 1997. Based on this, the attitude shown by Maryam is included in the self-factor which is the selection of tasks that show positive effort. In this case, Maryam showed her strengths and abilities by completing the task of graduating from college. This gives a sense of accomplishment and increased self-esteem, because the character Maryam manages to show her superiority.

"Ada dua yang duduk di SMA kelas tiga. Dua-duanya perempuan. Keduanya sama-sama tak mau melanjutkan." (Madasari, 2012:250)

Bako and Syed (2018) suggest that women strive to get higher education to overcome marginalization. Higher education can positively affect self-image and vice versa. Therefore, it is important to understand and support women's access to higher education in order to strengthen women's self-image so that they are expected to be able to make a positive contribution to society for society as a whole. A person's work has a significant impact on his self-image. This is reflected in social status, rewards and recognition, income and economic well-being, control and independence, and satisfaction and life balance gained through such work. People's perception of a person's work can influence how they perceive the individual, while the individual himself may also feel shaped by their work, reflecting aspects of their success, satisfaction, and personal identity.

"Saya punyanya tempik. Saya pakai ini buat cari duit," katanya sambil menunjuk ke selangkangannya. (Madasari, 2015:171)

The point of this quote is to highlight the reality that everyone makes money differently, depending on the abilities and opportunities they have. The statement also highlights inequalities in the job options available to individuals, and how social and economic situations can force a person to take a job that some may find unconventional or undesirable. It can also reflect the stigma and discrimination that commercial sex workers may experience in society.

Tiang Maryam, Bu. Anaknya Pak Khairuddin... jawab Maryam dengan ramah. Sebisa mungkin menggunakan bahasa Sasak yang masih menempel di ingatannya. Pelan-pelan ia mulai mengenal perempuan yang menyapanya. Dari kecil ia memanggilnya Bu Ahmad. Rumahnya berseberangan dengan rumah Maryam. Waktu kecil Maryam biasa bermain di rumahnya. Ada satu anak Bu Ahmad yang umurnya tak berbeda jauh dengan Maryam. Mereka kerap bermain bersama. Tak mungkin Bu Ahmad melupakannya, pikir Maryam. (Madasari, 2012.43)

The above quote is a conversation that shows that the character Maryam introduces herself as the son of Mr. Khairuddin. The quote shows that Maryam was interacting with Mrs. Ahmad while trying to remember and show an effort to look familiar. This is included in the comparative relationship of biases in which religious issues distinguish between the positions of people who adhere to different religious teachings or streams.

Ibu bilang, Melati pasti bisa mengerti. Ia mencintai kakaknya. Ia juga ingin bisa berkumpul bersama kakaknya. Tapi Melati tak punya daya untuk melawan pikiran-pikiran orang di sekitarnya. Melati takut jadi bahan tertawaan. Melati takut dianggap tak normal hanya karena kakaknya tidak seperti normalnya orang. Aku menghela napas panjang. Dadaku sesak. Aku bisa membayangkan betapa bingungnya Melati, adikku yang cantik dan lucu itu. Memang lebih baik kami tidak bertemu. Aku tidak mau merusak segala ketertataan dalam hidupnya.(Madasari, 2015:284)

The quote depicts the sensitivity of a female character Melati who sacrifices for the happiness and goodness of her brother. This quote is a form of selective interaction which shows an individual choosing who he lives with and getting closer. This right is influenced by the comfort of the individual himself. It also highlights stigma and social insensitivity towards different people, as well as individuals' struggles to maintain their own self-esteem and dignity amid societal pressures and expectations.

"Wah, membantu gimana ya, Pak Lurah? Kalau sumbangan, kemarin sudah saya titipkan sama pamong."(Madasari, 2010:113)

This is in line with Mustjari (2016: 2) which states that women have a role in society and the environment. Supported by Tumbage (2017: 2), it is said that the task of a mother is not only shopping, cooking, washing, dressing, managing household finances, giving birth, and parenting, but also taking a more dominant role. The role compared to the husband in family life.

Ibu Maryam hanya bisa berkata pada Maryam bahwa sudah ada laki-laki Ahmadi yang hendak mereka kenalkan. Maryam tak menanggapi. Yang ada dalam pikirannya saat itu hanya harus segera berangkat ke Jakarta untuk ikut tes kerja. Orangnya tak punya alasan untuk tak melepasnya. Lagi pula perjodohan dengan Umar belum bisa jadi pegangan, pikir mereka." (Madasari, 2012.99)

In society itself, of course, arranged marriage by prioritizing social bias and in terms of religion is still very close, if it must be the same religion is a necessity it is still considered a natural thing but in more detail the stigma that develops in society requires that one religion alone is not enough so that differences in terms of flow in the religion adopted must also be a requirement in determining an arranged marriage or partner for a child.

Story Facts in Maryam, Pasung Jiwa, and Entrok Novels by Okky Madasari

Story facts also play an important role in the representation of women's self-image. Three elements in a story have a function as a record of imaginative events in a story. Stanton (2007: 22) revealed that the three elements in the facts of the story are elements that can be imagined as events and existence in the literary work.

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of research on the *novel Entrok, Pasung Jiwa, and Maryam* by Okky Madasari which was then analyzed with a psychoanalytic feminist literary criticism approach. First, the self-image of women in the *novel Entrok, Pasung Jiwa, and Maryam* by Okky Madasari consists of two images, namely physical and psychic images. Physical image consisting of physical appearance and form. Then the second image is a psychic image consisting of independent, weak, courageous, intellectual, love, sadness, responsible, social, and self-worthy.

The factors that influence female characters in representing women's self-image consist of two factors. The first factor is one's own factor which is divided into education and work levels. The next factor that influences the representation of women's self-image is social which consists of family and social community influences. The family factor consists of the role of women in the family is certainly one that affects the representation of women's self-image. The role consists of women who play the role of children, mothers, and wives in the family. Furthermore, the influence of society is described by how the interaction between female characters in the story and social comparisons such as social class, gender, religion, and politics.

Story facts that strengthen the representation of female characters in the *novel Entrok, Pasung Jiwa, and Maryam* by Okky Madasari which consist of three characters, settings, and plots. The female characters in *Maryam's novel* consist of 7 female characters, namely Maryam, Ibu Maryam, Fatimah, Ibu Alam, Ibu Nur, Nur, and Ibu Ali. *Pasung Jiwa novel* with 6 female characters, namely Melati, Ibu Sasana, Marsini, Elis, Kalina, and Masita. *Entrok novel* consists of 8 female characters, namely Sumarni, Rahayu, Nyai Dimah, Bulik, Nyai Wedanah, Yu Tini, Endang Sulastri, and Tonah. A setting consisting of a place setting, a time setting, and a social setting. The plot of *Maryam's novel* consists of a mixed plot, *Pasung Jiwa Novel* in the Maju plot, and *an Entrok Novel* in a mixed plot.

FURTHER STUDY

This research is limited to research using the objects of *Maryam, Pasung Jiwa, and Entrok* novels by Okky Madasari. Therefore, researchers expect that future researchers will be able to develop this research using various other research points of view. This research is also expected to be a reference for other researchers related to Okky Madasari's novels by using feminist literary criticism theory, psychoanalysis, especially in research related to the representation of women's self-image.

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