

**GENDER INJUSTICE AND THE IMAGE OF WOMEN IN THE NOVEL *CANTIK ITU LUKA* BY EKA KURNIAWAN: A STUDY OF FEMINISM LITERATURE CRITICISM****Ni Luh Anik Febrianti<sup>1</sup>, I Wayan Artika<sup>2</sup>, I Gde Artawan<sup>3</sup>**<sup>1</sup>Ganesha University of Education: [anik.febrianti@undiksha.ac.id](mailto:anik.febrianti@undiksha.ac.id)<sup>2</sup>Ganesha University of Education: [wayan.artika@undiksha.ac.id](mailto:wayan.artika@undiksha.ac.id)<sup>3</sup>Ganesha University of Education: [gde.artawan@undiksha.ac.id](mailto:gde.artawan@undiksha.ac.id)**Artikel Info**

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**Abstract**

This study uses a study of feminist literary criticism which focuses on finding out (1) the gender injustice experienced by female characters, (2) the image of women and (3) the relationship between gender inequality and the image of women in the Novel *Cantik itu Luka* by Eka Kurniawan. The method used is descriptive qualitative, the subject of this research is the novel *Cantik itu Luka* while the object of research is gender inequality, the image of women and the relation of gender inequality with the image of women. The data obtained from books related to this research both theoretically and factual data from the *CIL*. Sources of data in this study are in the form of primary data and secondary data with the method of literature. The research instrument used data cards. This study found data that supports 3 (three) research focuses, namely gender inequality in the form of two data stereotypes, two data marginalization, two data violence, one data subordination and one data workload. The female image consists of two physical aspects of self-image and two psychological data and two social data. The last data found is the relation of gender inequality with the image of women as many as three data.

**Keyword: gender injustice; feminism; literary criticism****Abstrak**

Penelitian ini menggunakan kajian kritik sastra feminis yang berfokus untuk menemukan (1) ketidakadilan gender yang dialami oleh tokoh perempuan, (2) citra perempuan dan (3) relasi antara ketidakadilan gender dan citra perempuan dalam novel *Cantik itu Luka* oleh Eka Kurniawan. Metode yang digunakan adalah deskriptif kualitatif, subjek penelitian ini adalah novel *Cantik itu Luka* sedangkan objek penelitiannya adalah ketidaksetaraan gender, citra perempuan dan hubungan ketidaksetaraan gender dengan citra perempuan. Data diperoleh dari buku-buku yang berkaitan dengan penelitian ini baik secara teori maupun data faktual dari *Cantik itu Luka*. Sumber data dalam penelitian ini berupa data primer dan data sekunder dengan

metode kepustakaan. Instrumen penelitian menggunakan kartu data. Kajian ini menemukan data yang mendukung 3 (tiga) fokus penelitian yaitu ketidakadilan gender berupa dua stereotype data, dua marginalisasi data, dua kekerasan data, satu data subordinasi dan satu data beban kerja. Citra perempuan terdiri dari dua aspek fisik yaitu citra diri dan dua data psikologis serta dua data sosial. Data terakhir yang ditemukan adalah hubungan ketidakadilan gender dengan citra perempuan sebanyak tiga data.

**Kata Kunci:** *feminisme; ketidakadilan gender; kritik sastra;*

## A. INTRODUCTION

Literature is a form of culture that contains the study of reflections on the daily activities of the human (Lestari, 2022). A literary work contains a description of a person's life problems, both experienced directly by the author himself and others. The creation of literary works is the author's view of various problems that occur around his environment. Literature records the suffering and hopes of a society so that the characteristics and problems of an era can be read in literary works (Sumardjo, 1979) in (Hermawati & Ekasiswanto, 2013).

Literature is an imaginative work of fiction which can be interpreted as fictional stories, narrative texts which are the result or product of human culture in the form of literary works that contain life values and apply in society (Alfian Rokhmansyah, 2014). One of the literary works that is the result of the author's contemplation is the novel.

Apart from being enjoyed by readers, a literary work is also reassessed through one of the fields of literature, namely literary criticism. Literary criticism is a branch of science that investigates literary works by analyzing and giving good or bad judgments about a literary work or whether or not the literary work is valuable. There is also a way to get a clear picture of literary criticism of a work, which is related to judgment, valuation, proper understanding, recognition, statement giving valuation and rise in value (Devi, 2019). Feminism literary

criticism is one of the studies of literary criticism, which focuses on analyzing, studying and describing women's experiences in literary works.

The study of feminism is found in its existence, namely women in a patriarchal world who are always second, subject to acts of violence and injustice, are always belittled, women are subordinated and freedom in making choices (Lestari, 2022). There is still a lot of discrimination and violence against women which is shown through literary works, novels and films as well as what occurs in the real world in various fields (Kelelufna & Pettiserlihun, 2022).

In the novel *Cantik itu Luka* by Eka Kurniawan, the female characters are depicted as having no choice but to live to be "number two", the various violence and injustices experienced by women are beautifully described by Kurniawan. The extraordinary achievement of this novel is that it has been translated into 24 foreign languages.'s novel *CIL* received wide appreciation from the general public, the media, and literary critics (Kurniawati, 2018). Women are unique, interesting and emotional creatures. Women are often thought to be weak and emotional creatures, so they are seen as incapable of being leaders. This causes a lot of inequalities that give rise to various assumptions related to the image of a woman. Women in *The Second Sex* seem to have no "presence", because it is men who give "meaning". He lacks freedom, equality and dignity as a human being (De Beauvoir,

2014). A woman's body is nothing but an object for lust, annoyance, disappointment, and contemptuous masculinistic abominations.

Gender issues have recently developed quite rapidly and have received a lot of attention from all fronts because previous analyzes ruled out gender-discourse analyses. Maggie Humm (2002: 177) Wirjosutedjo (2003) provides an understanding that gender is a group of attributes and behaviors that exist in men or women, which are formed culturally.

The struggle of women against patriarchal boundaries has always resonated from time to time since the term feminism was coined for the first time by (Nafia, 2022). The image of women is always depicted as a feminine and motherly figure, while men are masculine and mighty which is constructed in the thinking of the Dagon people in (Suliantini, 2021). In the *CIL* by Eka Kurniawan, it tells about Dewi Ayu who was forced to become a prostitute since the Japanese colonial era. It is obvious that women are beautiful image objects covered by the sexual streak of men. They were forced to serve the lust of Japanese soldiers. One of the main characters who received horrible treatment was Dewi Ayu (Kurniawati et al., 2018). Dewi Ayu's life as a prostitute continued until she was known as a respected prostitute in a village on the beach, known as Halimunda. Without a husband and a wedding procession, Dewi Ayu has four daughters. Alamanda, Adinda and Maya Dewi have extraordinary beauty, just like their mother. The youngest has an ugly face, and is named Beauty. A funny destiny and a life full of plot twists, twists of life, love, anger, revenge and betrayal also adorn the lives of Dewi Ayu and her children. The lives of Dewi Ayu's children do not always end happily, and Beauty is no exception.

Many studies that discuss the issue of women's image and gender injustice in the novel *Cantik itu Luka* are proof that this

novel is one of the Indonesian novels that has received much attention from lovers of Indonesian literature. For example, research conducted by Anisa Kurniawati in 2018 with the title "*Study of Feminism in the Novel Cantiknya Luka by Eka Kurniawan*" this research describes forms of gender injustice, sexual violence and the struggle of the main character named Dewi Ayu to fight the oppression of women over men in the post-colonial in the novel *Beauty is a Wound* by Eka Kurniawan (Kurniawati, 2018).

Furthermore, research conducted by Dian Islamiyah Nanda Hadiyatus Shofiya in 2019 entitled "*Women's Resistance in the Beautiful Novel is a Wound by Eka Kurniawan: A Review of Socialist Feminism*" which discusses women's resistance in the novel *Cantik itu Luka* by Eka Kurniawan (Shofiya, 2019). In society, the existence of gender differences makes women considered inferior by men. In terms of roles and functions, women are considered to be below men.

Research that raises the issue of feminism was also carried out by Linggar Dyah Satriyani et al in 2018 with the title *Feminism of Oka Rusmini's Kenanga Novel: A Study of Relevance to Indonesian Language Learning* ". (2) the form of gender injustice experienced by female characters in *Kenanga*; (3) the form of cultural rebellion of the female character in the novel *Kenanga* by Oka Rusmini; (4) the relevance of the *Kenanga* as Indonesian language teaching material in high school (Satriyani, 2018).

These three studies prove that the study of feminism is an interesting matter to study, so that this research underlies a deeper discussion related to the study of feminist literary criticism. However, no research has linked the relationship between gender inequality and the image of women. Can the gender injustice that the character in *Cantik itu Luka* affect her image as a woman? Or how is the relationship between the two in shaping the character of the female character? It is on this basis that this research discusses the relationship between gender inequality and

the image of women in the novel *Cantik itu Luka* by Eka Kurniawan. The aims of the research are (1) to find out what gender injustice is experienced by the female characters in the novel *Cantik itu Luka* by Eka Kurniawan; (2) to find out the image of women in the novel *Cantik itu Luka* by Eka Kurniawan; and (3) to find out the relationship between gender inequality and the image of women in the novel *Cantik itu Luka* by Eka Kurniawan.

## B.METHOD

This study used a qualitative research method aimed at finding and describing gender inequality, the image of women and the relationship between gender inequality and the image of women in the novel *Cantik itu Luka*. Qualitative descriptive research collects various information in the form of data obtained from Arikunto's books (2022) in Satriyani (2018) which are related to this research both theoretically and factual data from the *CIL*. Sources of data in this study are in the form of primary data and secondary data. primary data in this research is a novel with the title *Beauty is a Wound* by Eka Kurniawan with 537 pages printed by Gramedia Pustaka Utama Jakarta.

Meanwhile, for secondary data in the form of journals (international, local etc.), books, and literature related to the study of feminist literary criticism. The data collection method used in this research is the library method with the research instrument in the form of data cards. The data were then analyzed using informal methods to find out the relationship between gender inequality and the image of women. The last stage of the data will be analyzed using the data triangulation method. The several steps of data triangulation are: data collection, data reduction, data presentation, and drawing conclusions.

## C. RESULT AND DISCUSSION

### Result

After conducting research, in the novel *Cantik itu Luka* found 5 gender injustices experienced by women, these data will be

presented in the form of data cards below.

**Data card 1**

N o.	Quotations	Type of gender injustice
1	“Segala hal telah kulakukan untuk membunuhnya. Seharusnya kutelan sebutir granat dan meledakkannya didalam perut. Si kecil yang malang, seperti penjahat, orang-orang malang juga susah mati.” Kurniawan (2021:4)	stereotype
2	“Seorang pelacur bercinta karena uang, apa yang akan kita sebut pada seorang perempuan yang kawin juga karena uang dan status sosial? Ia lebih dari seorang pelacur.” Kurniawan (2021:248)	stereotype
3	Di samping mereka tergeletak sebuah keranjang untuk semua jenis uang, perhiasan dan apapun yang berharga Kurniawan (2021:65)	marginalization
4	Hal ini diperparah oleh kunjungan mendadak tentara-tentara Jepang itu untuk melakukan pemeriksaan barang-barang bawaan. Mereka mencari orang yang masih menyembunyikan uang dan perhiasan Kurniawan (2021:67)	marginalization
5	“Berharaplah tentara kita bisa menangkap orang-orang Jepang.” “Kita akan ditukar seperti beras dan gula.” Kurniawan (2021:62)	subordination
6	“Delapan Januari tahun lalu adalah hari terindah dalam keluarga kami. Itu hari dimana lakiku menemukan uang di kolong jembatan dan pergi ke rumah pelacuran Mama Kalong dan tidur dengan pelacur yang mati didepanku ini. Ia pulang dan itu adalah satu-satunya hari dimana ia begitu ramah dan	violence

	tak memukuli salah satu dari kami.” Kurniawan (2021:11)	
7	Ia memandang gaunnya yang kehilangan dua kancing karena dibuka paksa, dan sakit hati karenanya, berdoa semoga lelaki itu mati dipanggang halilintar Kurniawan (2021:137)	violence
8	Ia disuruh bekerja dari pukul lima dini hari sampai jam sebelas malam hanya untuk memperoleh jatah makan dua kali sehari Kurniawan (2021:85)	workload

**Data card 2**

N o	Quotation	Female image
1	Seluruh tubuh bayi itu hitam legam seperti terbakar hidup-hidup, dengan bentuk tak menyerupai apapun. Ia, misalnya tak begitu yakin bahwa hidung bayi itu adalah hidung sebab lebih menyerupai colokan listrik, mulutnya mengingatkan orang pada lubang celengan babi, dan telinganya menyerupai gagang panci Kurniawan, (2021:3)	physical image
2	Anak itu begitu cantik, sepenuhnya mewarisi kecantikan ibunya, dan satu-satunya yang menandakan bahwa ayahnya adalah orang Jepang terletak pada matanya yang mungil. “Seorang gadis bule, dengan mata yang sipit”, kata Ola, “hanya di Hindia Belanda.” (Kurniawan, 2021:98)	physical image
3	Mereka menemukan Ola nyaris sekarat di kamar mandi, setelah mencoba mengiris pergelangan tangannya. Ia tak mati,	psychic image

	bagaimanapun Dewi Ayu segera menyadari bahwa apa yang mereka alami jauh lebih mengerikan daripada yang dipikirkannya. “Kau diperkosa dank au mati. Itu bukan oleh-oleh yang ingin kubawa untuk Gerda.” Kurniawan (2021:92)	
4	Orang yang paling terguncang adalah Ai. Ia jatuh sakit pada hari itu juga, demam tinggi dan mengigau nama Rengganis. Dokter tak ada yang tahu apa jenis penyakitnya, sebab setelah diperiksa terbukti tubuhnya dalam kondisi baik (Kurniawan, 2021:429)	psychic image
5	Ia mengirimkan anak-anak itu ke sekolah terbaik, bahkan mengirimkannya pula ke surau untuk belajar mengaji pada Kyai Jahro. “Mereka tak boleh jadi pelacur,” (Kurniawan, 2021:109)	social image
6	Yang paling cemas terhadap aktivitas politiknya yang gila-gilaan, bagaimanapun adalah Mina ibunya. Ia tentu saja masih ingat pada suaminya yang harus mati dieksekusi Jepang (Kurniawan, 2021:317)	social image
7	Maya Dewi menjadi satu-satunya duta keluarga itu untuk berhubungan dengan orang-orang disekitar rumah mereka Kurniawan (2021)	social image

**Data card 3**

N o	Quotations	The relation between gender
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	injustice and the image of women
1 Gadis-gadis itu segera menyadari, bagaimanapun mereka masih tahanan dan merasa aneh telah merasa bahagia. Mereka mundur membentur dinding dan kembali menjadi gadis-gadis murung Kurniawan (2021:82)	Violence and psychic imagery.
2 "Mama, pinjami aku uang. Aku mau membeli rumahku kembali," "Darimana kau bisa membayar?"	Marginalization with social image
3 "Aku punya harta karun" "jika Tuhan mencurinya, aku akan kembali padamu jadi pelacur untuk membayar hutangku Kurniawan (2021:106-107)	
Rosinah menceritakan apa yang terjadi atas Dewi Ayu semasa perang, bagaimana ia dipaksa menjadi pelacur oleh tentara Jepang. Ia menjadi pelacur bukan semata-mata membayar hutang pada Mama Kalong, tapi karena ia tak mau apa yang terjadi atas Ma Iyang dan Ma Gedik terulang pada pasangan-pasangan kekasih penuh cinta yang lain Kurniawan (2021:372)	Violence with social image

## Discussion

Based on the results of data analysis, the results in this study were (1) the form of gender inequality in the novel *Cantik is a Wound*, namely stereotypes, violence, subordination, marginalization and workload (2) the image of women in the novel *Cantik is a Wound*, which is self-image consists of psychological and physical aspects as well as social image (3) the relation of gender inequality with the image of women in the novel *Cantik is a Wound*, namely the influence of violence on women's self-image and *stereotype* on social image.

*Stereotypes* are part of the culture that is passed on and trusted by the community

(Baron, 2008: 188) in Intan (2020) affirms that stereotypes are beliefs about the nature or characteristics of trusted social groups that are used to influence someone.'s novel *CIL* Dewi Ayu feels bored having children, she tries all kinds of ways to kill her child but always fails. He believes that the child in his womb is a poor and hard-to-die fighter.

"Segala hal telah kulakukan untuk membunuhnya. Seharusnya kutelan sebutir granat dan meledakkannya didalam perut. Si kecil yang malang, seperti penjahat, orang-orang malang juga susah mati." Kurniawan (2021:4)

Translations:

"I have done everything to try to kill him. I should have swallowed a grenade and detonated it in my stomach. Poor little one, like criminals, poor people also die hard." "He's a real fighter, he wants to win the fights his mother never won." (Kurniawan 2021:4).

One of the causes of *stereotypes* comes from a gender perspective. There are many injustices towards certain sexes, especially women, which originate from the signs attached to them. Many injustices against certain sexes, especially women that originate in the markings attached to them. The markings given to women by existing social and cultural constructs make women suffer from injustice and prolonged inequalities (Junaidi, 2018). Novel *CIL* Stereotypes towards women are very clear, as experienced by the character Alamanda, she is considered no different from a prostitute because she marries for the sake of social status and wealth.

"Seorang pelacur bercinta karena uang, apa yang akan kita sebut pada seorang perempuan yang kawin juga karena uang dan status sosial? Ia lebih dari seorang pelacur." Kurniawan (2021:248)

Translations:

"A prostitute makes love for money, what shall we call a woman who marries also for money and social status? She is more than a prostitute." (Kurniawan, 2021:248)

Marginalization often occurs in the colonial era, in the *CIL* gender injustice in the form of marginalization is also experienced by female characters including Dewi Ayu.

The colonial period was a nightmare, especially for women of Dutch descent. They were arrested and all their property was stripped by the Japanese army.

Di samping mereka tergeletak sebuah keranjang untuk semua jenis uang, perhiasan dan apapun yang berharga Kurniawan (2021:65)

Translations:

*Beside them lay a basket for all kinds of money, jewelery and anything else of value. "Do it before we search."* Kurniawan (2021:65)

Ashari in his writings argues that marginalization can be the cause of high rates of violence against women due to the lack of equality received by women and the stigma that has grown from generation to generation about women and men. The marginalization by the Japanese during the occupation was not a one-off but every day, with unannounced visits complicating the situation of the female detainees in Blodenkamp.

*Hal ini diperparah oleh kunjungan mendadak tentara-tentara Jepang itu untuk melakukan pemeriksaan barang-barang bawaan. Mereka mencari orang yang masih menyembunyikan uang dan perhiasan* Kurniawan (2021:67)

Translations:

This was exacerbated by the sudden visit by the Japanese soldiers to inspect their belongings. They are looking for people who are still hiding money and jewelry (Kurniawan, 2021:67)

Another gender injustice found in this research is subordination. Subordination considers one sex more important or more important than the other sex. One of the feminist anthropologists Gayle Rubin revealed that the subordination of women originated from previous societies that used women as a means of exchange between clans Kurniawati (2018).

*"Berharaplah tentara kita bisa menangkap orang-orang Jepang.."*  
*"Kita akan ditukar seperti beras dan gula."*  
Kurniawan (2021:62)

Translations:

"Hope our soldiers can catch the Japanese,"  
"We will be exchanged like rice and sugar." (Kurniawan, 2021:67)

Subordination places women to be governed by men. Subordination of women can be interpreted as the process of placing women in an unimportant position. Djajanegara in Pamungkas (2019) argues that Women's subordination is caused by many aspects. In addition to the stereotypical aspects of women, cultural aspects also place women in a lower position than men.

The next gender injustice, namely violence in the *CIL* found a lot of data related to violence against women. Violence against women does not mean only physical violence. It is much broader and includes sexual, emotional, psychological and financial abuse (Rani, 2022).

*"Delapan Januari tahun lalu adalah hari terindah dalam keluarga kami. Itu hari dimana lakiku menemukan uang di kolong jembatan dan pergi ke rumah pelacuran Mama Kalong dan tidur dengan pelacur yang mati didepanku ini. Ia pulang dan itu adalah satu-satunya hari dimana ia begitu ramah dan tak memukuli salah satu dari kami."* Kurniawan (2021:11)

Translations:

"January eighth last year was the happiest day in our family. That was the day my man found money under the bridge and went to Mama Kalong's brothel and slept with this prostitute who died in front of me. He came home and that was the only day he was so friendly and didn't beat up any of us." (Kurniawan, 2021:11)

In the excerpt of the data found, it was told that her husband did not commit violence in the form of beating her and her children because the husband got money and went to the Mama Kalong's prostitution. Kurniawan describes the irony of domestic life which often involves physical violence. Apart from physical violence, sexual violence in the form of coercion in sexual intercourse is also found in *CIL* novels.

*Ia memandang gaunnya yang kehilangan dua kancing karena dibuka paksa, dan sakit hati karenanya, berdoa semoga lelaki itu mati dipanggang halilintar* Kurniawan (2021:137)

Translations:

She looked at her dress, which had lost two buttons because it was forced open, and was

hurt by it, praying that the man would die of lightning roasting (Kurniawan, 2021:137)

She experienced sexual violence for the first time, since she worked as a prostitute. He couldn't believe it as if his body wasn't a beautiful woman's body. During this time he was treated very politely and carefully by his customers including Japanese soldiers. Even though she is a prostitute, Dewi Ayu still has feelings and feels tremendous heartache. Workload is a job that is done outside the normal limits. Women's workload in a gender perspective in taking care of the house and children makes women bound and responsible for trivial matters in the household Hidayah (2019).

*Ia disuruh bekerja dari pukul lima dini hari sampai jam sebelas malam hanya untuk memperoleh jatah makan dua kali sehari*  
Kurniawan (2021:85)

Translations:

He was ordered to work from five in the morning to eleven in the evening only to get food rations twice a day (Kurniawan, 2021:85)

The quote tells that when Mama Kalong was young he worked with his aunt, he worked from five in the morning until eleven night to get rice twice a day. If examined more deeply, this is of course very unnatural, the workload experienced by young Mama Kalong is very abnormal with the wages she receives.

Answering the second problem formulation, in this study found data containing images of women, after collecting data and analyzing data, the data found was divided into two (2), namely self-image data consisting of physical aspects and psychological aspects as well as data social image.

*Seluruh tubuh bayi itu hitam legam seperti terbakar hidup-hidup, dengan bentuk tak menyerupai apapun. Ia, misalnya tak begitu yakin bahwa hidung bayi itu adalah hidung sebab lebih menyerupai colokan listrik, mulutnya mengingatkan orang pada lubang celengan babi, dan telinganya menyerupai gagang panci* Kurniawan, (2021:3)

Translations:

"The baby's entire body was jet black as if burned alive, with a shape that didn't resemble anything. He, for example, is not quite sure that the baby's nose is a nose because it looks more like an electric plug, the mouth reminds people of a pig's piggy bank, and the ears resemble pot handles. (Kurniawan, 2021:3)

The physical image of Beauty is described as having jet black skin color with a nose like an electric plug and a mouth like a piggy bank.

*Anak itu begitu cantik, sepenuhnya mewarisi kecantikan ibunya, dan satu-satunya yang menandakan bahwa ayahnya adalah orang Jepang terletak pada matanya yang mungil. "Seorang gadis bule, dengan mata yang sipit", kata Ola, "hanya di Hindia Belanda."*  
(Kurniawan, 2021:98)

Translations:

The child was so beautiful, completely inheriting her mother's beauty, and the only sign that her father was Japanese lay in her tiny eyes. "A Caucasian girl, with slanted eyes", said Ola, "only in the Dutch East Indies." (Kurniawan, 2021:98)

The second data found describes Alamanda's physical image, she is described as so beautiful with slanted eyes which indicates her father is Japanese.

In addition to the physical image, the psychological aspect is also found in *CIL's novel*, the psychological aspect in the form of an inner shock to the changes in life experienced by Ola, a girl prisoner of war who was forced to become a prostitute. She committed suicide because she could not live with the fact that she was a prostitute.

*Mereka menemukan Ola nyaris sekarat di kamar mandi, setelah mencoba mengiris pergelangan tangannya. Ia tak mati, bagaimanapun Dewi Ayu segera menyadari bahwa apa yang mereka alami jauh lebih mengerikan daripada yang dipikirkannya. "Kau diperkosa dank au mati. Itu bukan oleh-oleh yang ingin kubawa untuk Gerda."*  
Kurniawan (2021:92)

Translations:

They found Ola nearly dying in the bathroom, having tried to slice her wrists. He did not die, however Dewi Ayu soon realized that what they had experienced was far more terrible than what she had thought.

"You were raped and you died. That's not a souvenir I want to bring for Gerda."  
(Kurniawan, 2021:92)

Another psychic image found in CIL's novel also describes how Ai, the granddaughter of Dewi Ayu, was shaken when she heard the news that her cousin had disappeared. Psychological shocks also indirectly cause pain that is felt in the body (physical).

*Orang yang paling terguncang adalah Ai. Ia jatuh sakit pada hari itu juga, demam tinggi dan mengigau nama Rengganis. Dokter tak ada yang tahu apa jenis penyakitnya, sebab setelah diperiksa terbukti tubuhnya dalam kondisi baik (Kurniawan, 2021:429)*

Translations:

The person who was the most shaken was Ai. He fell ill that very day, had a high fever and was delirious with the name Rengganis. No doctor knows what kind of illness it is, because after being examined it is proven that the body is in good condition (Kurniawan, 2021:429)

Social image is a picture of a woman and her environment, how a woman behaves and socializes with the social environment is one of the characteristics of social image. In CIL's novel, data on social image as a mother were found, namely Dewi Ayu and Mina. If the prostitute Dewi Ayu wanted her children to have a better life and not follow in her footsteps as a prostitute, so did Mina. He didn't want his son, Kliwon, to become a communist like his father.

*Ia mengirimkan anak-anak itu ke sekolah terbaik, bahkan mengirimkannya pula ke surau untuk belajar mengaji pada Kyai Jahro. "Mereka tak boleh jadi pelacur," (Kurniawan, 2021:109)*

Translations:

He sent the children to the best schools, and even sent them to a surau to study the Koran with Kyai Jahro. "They can't become prostitutes," (Kurniawan, 2021:109)

Dewi Ayu's maternal figure is very visible, her social image as a mother is depicted in her mindset which sends her children to the best schools and sends them to study the Koran. Dewi Ayu also doesn't want her three children to become prostitutes like her. As a mother who always wants the

best for her child and doesn't want her child to suffer the same fate as her.

*Yang paling cemas terhadap aktivitas politiknya yang gila-gilaan, bagaimanapun adalah Mina ibunya. Ia tentu saja masih ingat pada suaminya yang harus mati dieksekusi Jepang (Kurniawan, 2021:317)*

Translations:

Most anxious about his political frenzy, however, is his mother Mina. Of course she still remembers her husband, who had to be executed by the Japanese (Kurniawan, 2021:317).

As a mother, Mina was very afraid that Kliwon would follow in her husband's footsteps as a communist sympathizer. He was very worried if his son's fate would end up in a firing squad. Kliwon's life choice to become a communist activist made Mina anxious and worried. The communist party has always been known for its leftist views, alias enemies of the government. Mina's social image as a mother is seen in her fear that her child, Kliwon, will be arrested or even executed badly.

*Maya Dewi menjadi satu-satunya duta keluarga itu untuk berhubungan dengan orang-orang disekitar rumah mereka Kurniawan (2021)*

Translations:

Maya Dewi is the only ambassador for the family to relate to the people around their house (Kurniawan, 2021)

Having a husband who is a thug and a mother who is a famous prostitute in Halimunda, Maya Dewi is the youngest child of Dewi Ayu who is the hope for socializing with neighbors around their house. In the novel *Cantik itu Luka*, some data is found related to the relation between gender inequality and the image of women. How can the gender injustice experienced by female characters affect their image as a woman, both from the physical and psychological aspects as well as their image from the social aspect.

*Gadis-gadis itu segera menyadari, bagaimanapun mereka masih menahan dan merasa aneh telah merasa bahagia. Mereka mundur membentur dinding dan kembali menjadi gadis-gadis murung Kurniawan (2021:82)*

Translations:

The girls soon realized, however, that they were still prisoners, and felt strangely happy. They backed up against the wall and returned to being gloomy girls (Kurniawan, 2021:82)

In the excerpt it tells about girls prisoners of war who were suddenly released from Blodenkamp and taken to Mama Kalong's house. The momentary joy of leaving Blodenkamp raises questions and the fact that they are still prisoners of war. Gender inequality in the data has a relationship with the psychological aspect of women's image, because the girls returned to feeling depressed after realizing that they were still prisoners of war.

"Mama, pinjami aku uang. Aku mau membeli rumahku kembali,"  
"Darimana kau bisa membayar?"  
"Aku punya harta karun"  
"jika Tuhan mencurinya, aku akan kembali padamu jadi pelacur untuk membayar hutangku Kurniawan (2021:106-107)

Translations:

"Mom, lend me some money. I want to buy my house back,"  
"Where can you pay?"  
"I have a treasure"  
"If God steals it, I will return to you as a prostitute to pay my debt (Kurniawan, 2021:106-107)

After the war ended, Dewi Ayu returned to her house but the house had been capitulated so she lost her rights. In order to get back the house and jewelery left by her grandmother, Dewi Ayu borrowed Mama Kalong's money with her own guarantee. The relationship between gender inequality and the image of women in the data was experienced by Dewi Ayu, she lost her right to her own house and was willing to pay debts by turning herself into a prostitute.

*Rosinah menceritakan apa yang terjadi atas Dewi Ayu semasa perang, bagaimana ia dipaksa menjadi pelacur oleh tentara Jepang. Ia menjadi pelacur bukan semata-mata membayar hutang pada Mama Kalong, tapi karena ia tak mau apa yang terjadi atas Ma Iyang dan Ma Gedik terulang pada pasangan-pasangan kekasih*

*penyuh cinta yang lain Kurniawan (2021:372)*

Translations:

Rosinah told what happened to Dewi Ayu during the war, how she was forced into prostitution by the Japanese soldiers. She became a prostitute not merely to pay a debt to Mama Kalong, but because she did not want what happened to Ma Iyang and Ma Gedik to be repeated by other loving couples (Kurniawan, 2021:372)

Dewi Ayu's decision to become a prostitute apart from paying off debts, it was also caused by her desire that she didn't want to see other couples separated just because they were concubines, like what happened to her own grandmother. Ma Iyang and Ma Gedik are lovers, but fate has other plans for Ma Iyang to be made a concubine by grandfather Dewi Ayu otherwise Ma Iyang's parents will be invited to have breakfast. The gender injustice that Ma Iyang received changed the psychic image of Dewi Ayu. She becomes a woman who is firm and doesn't care about her social status in society by establishing herself as a prostitute.

## D.CONCLUSION

From the results of the study of the novel *Cantik itu Luka*, it can be concluded that in the analysis there is gender inequality, the image of women and the relationship between gender inequality and the image of women as follows, first there is gender injustice experienced by female characters in the *CIL*, gender injustice is in the form of stereotypes, subordination, marginalization, violence and workload. Women in this novel are described as weak creatures and get negative labels related to their nature.

Stereotypes about the birth of a poor Beauty who is more like a burnt cake than a human. Stereotype or labeling is also experienced by Alamanda, she is likened to a prostitute just because she married Shodancho for the sake of social status and money. Marginalization in the novel *Cantik itu Luka* is dominantly carried out by the Japanese colonialists. They made female prisoners suffer, by stripping them of their jewels and valuables.

Furthermore, gender injustice in the form of violence was experienced by Dewi Ayu and female prisoners of Dutch descent received various violence by Japanese soldiers and guerrillas. The position of women in *CIL* seems to have no value, women are like goods that can be exchanged. The last gender injustice is workload which tells how Mama Kalong when she was young worked with her aunt, she worked very hard just for two rations to eat. Gender injustice can be committed by anyone, including indigenous people.

Second, the image of women contained in the novel *Cantik itu Luka* consists of self-image and social image. The physical aspect is an aspect that describes a woman's identity and is not shared by other genders, in *CIL* the physical aspect is very dominant in describing the physique of women. Si Cantik, the youngest child of Dewi Ayu, is described as a very ugly child, with a nose that looks like an electric plug.

The psychological aspect experienced by the female characters in the novel describes their suffering during the colonial period. Ola, one of the female characters, almost committed suicide because she was forced to become a prostitute. So did Ai, who experienced a psychic shock that caused her to die when she heard the news that Rengganis had disappeared. The social image in this novel depicts Maya, the goddess of family life. She is a good and obedient wife. As a mother, she is never angry and tends to love her daughter very much. Even though Dewi Ayu works as a prostitute, she really cares about her children's education. She sent her three children to the best schools so that they would not become prostitutes and Mina, who did not want Kliwon to follow in the footsteps of her husband, who was executed for being a communist.

Third, the gender injustice that is accepted by women in the novel *Cantik itu Luka* displays the fact that women are beautiful image objects shrouded in the

sexual prowess of men. In the Japanese colonial era, gender injustice made them live a life full of suffering, sexual violence and even physical torture greatly depressed women, suffering and even almost committing suicide. Moving on to the era of independence they also received very painful treatment, because the woman was of Dutch descent and was repeatedly raped by the guerrillas.

In reality, the gender injustice experienced by women in the novel *Cantik itu Luka* has a relationship with the image of women. Dewi Ayu was forced to become a prostitute in order to get her house back and did not want the tragic story experienced by Ma Iyang and Ma Gendik to happen to other couples. The gender injustice that Ma Iyang received changed the psychic image of Dewi Ayu. She became a woman who was firm and didn't care about her social status in society by establishing herself as a prostitute.

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