

Women's Images in Iksaka Banu's Novel *Rasina*: A Feminist Literary Criticism Study*Citra Perempuan dalam Novel Rasina Karya Iksaka Banu: Kajian Kritik Sastra Feminis*Miner Sintia¹, Irianto Ibrahim², Sumiman Udu³, Andi Muh. Ruum Sya'baan⁴^{1,2,3,4} Universitas Halu Oleo*Correspondence e-mail: minersintia150301@gmail.com¹, irianto_ibrahim@uho.ac.id²,
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Published: 8 July 2026

Keywordswomen's image; feminist literary criticism; colonial novel; *Rasina*; Iksaka Banu; sociofeminist**Kata Kunci**citra perempuan; kritik sastra feminis; novel kolonial; *Rasina*; Iksaka Banu; sosiofeminis**Page**

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Abstract

This study is motivated by the need for a critical reading of women's representations in colonial-themed literary works, since women's bodies, voices, and social positions are often shaped by patriarchal power relations as well as layered colonial systems. This study aims to describe the image of women in the novel *Rasina* by Iksaka Banu, covering self-image (physical and psychological aspects) and social image (family and colonial society). A qualitative approach with a descriptive-interpretative design was employed through reading and note-taking techniques, with textual units from the novel *Rasina* (2023) as the main data source. Data were analyzed through identification, classification, interpretation, and conclusion drawing within Ruthven's feminist literary criticism framework. The findings reveal that *Rasina* is portrayed as possessing physical allure alongside a wounded, violated body, experiencing psychological trauma and fear, and occupying a subordinate position both domestically and as an enslaved indigenous woman within the colonial legal system. These findings affirm that *Rasina* represents the layered oppression of indigenous women arising from the intersection of gender, class, and race within colonial structures.

Abstrak

Penelitian ini dilatarbelakangi oleh pentingnya pembacaan kritis terhadap representasi perempuan dalam karya sastra berlatar kolonial, sebab tubuh, suara, dan posisi sosial perempuan sering dibentuk oleh relasi kuasa patriarki sekaligus sistem kolonial yang berlapis. Penelitian ini bertujuan mendeskripsikan citra perempuan dalam novel *Rasina* karya Iksaka Banu, yang meliputi citra diri (aspek fisik dan psikis) serta citra sosial (keluarga dan masyarakat kolonial). Penelitian menggunakan pendekatan kualitatif dengan desain deskriptif-interpretatif melalui teknik baca dan catat, dengan sumber data berupa satuan tekstual novel *Rasina* (2023). Analisis dilakukan melalui identifikasi, klasifikasi, interpretasi, dan penyimpulan data dengan kerangka kritik sastra feminis perspektif Ruthven. Hasil penelitian menunjukkan bahwa tokoh *Rasina* digambarkan memiliki daya tarik fisik sekaligus tubuh yang terluka akibat kekerasan, mengalami trauma dan ketakutan psikis, serta menempati posisi subordinat baik dalam ranah domestik maupun sebagai budak perempuan pribumi dalam sistem hukum kolonial. Temuan ini menegaskan bahwa novel *Rasina* merepresentasikan penindasan berlapis perempuan pribumi akibat persilangan gender, kelas, dan ras dalam struktur kolonial.

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INTRODUCTION

Literary works, particularly novels, constitute a symbolic representation of human experience that cannot be separated from the social, cultural, historical, and ideological structures that surround them. A novel does not merely present a story; it also constructs the reader's perspective toward humanity, social relations, and the inequalities operating in society (Wellek & Warren, 2016; Abrams & Harpham, 2015). In this context, literary works can function as both an aesthetic medium and a space of social criticism, since the events, characters, and conflicts the author constructs frequently reflect human problems present in social reality (Eagleton, 2008; Ratna, 2015; Dona et al., 2023; Sya'baan & Tike, 2022).

One of the issues that continues to receive attention in literary studies is the representation of women. Women in novels appear not merely as characters but also as images shaped by language, narrative point of view, social norms, and particular ideologies. Feminist literary criticism affirms that women's images in texts need to be read critically, because literature frequently reproduces a patriarchal worldview that positions women as objects, complements, or subordinated parties (Ruthven, 1984; Showalter, 1985; Moi, 2002; Tong, 2009). Accordingly, the analysis of women's images must not stop at physical description or character roles, but must be directed toward the reading of the ideology that shapes women's positions in the text.

Within a feminist framework, women are not understood as a neutral biological category but as social subjects whose positions are shaped by cultural construction and power relations. Beauvoir (2011) affirms that women are frequently made "the Other" in a social structure centred on men. Fakihi (2013) explains that gender injustice manifests through marginalization, subordination, stereotyping, violence, and the double burden. These perspectives are relevant to the reading of literary works because female characters are frequently positioned within social structures that constrain their bodies, voices, choices, and mobility (Walby, 1990; hooks, 2000; Lazar, 2005).

Studies of women's images in Indonesian literature have been conducted extensively. Research on the novels *Layangan Putus*, *Tentang Kamu*, *Cantik Itu Luka*, *Mirah*, *Layar Terkembang*, and *Wigati* shows that women are frequently represented through physical, psychological, domestic, and social aspects, and that they frequently confront subordination, stigma, and symbolic violence (Adellia et al., 2021; Nurlian et al., 2021; Riutami et al., 2022; Sahur et al., 2023; Yarsamai & Catri, 2023; Al Anshory & Umam, 2024; Zarqa Ayyazy & Israhayu, 2024). However, most of these studies still predominantly position women's images as a general representational category without deeply linking them to the colonial power relations that construct layered violence against women.

This research gap is important because women in colonial-themed novels do not only confront patriarchy but also a colonial system that constructs hierarchies of race, class, law, and economy. In the colonial context, the body of the indigenous woman can become an arena of dual domination: controlled as a woman and simultaneously as a colonized subject. Postcolonial-feminist perspectives affirm that women in colonial societies frequently experience the silencing of their voices because the colonial system and patriarchy operate simultaneously (Spivak, 1988; Mohanty, 2003; Weedon, 1997). Accordingly, reading women's images in colonial-themed novels requires an approach capable of connecting body, trauma, social status, and the ideology of power.

The novel *Rasina* by Iksaka Banu constitutes a relevant object of study because it presents the experience of indigenous women within a colonial structure permeated by violence, exploitation, and marginalization. *Rasina* as a female character is depicted not only through physical beauty and injury, but also through silence, trauma, fear, dependency, and limited access to justice. This representation opens a reading space in which women's bodies and voices in the novel are not merely narrative elements but a battleground of ideology among patriarchy, colonialism, and humanity (Banu, 2023).

Based on the foregoing, this study focuses on women's images in Iksaka Banu's novel *Rasina*, encompassing self-images and social images. The research questions are: how do women's self-images manifest; how do women's social images manifest; and how do patriarchal-colonial power relations shape the representation of women in *Rasina*? This study aims to describe and analyze women's images in the novel using Ruthven's feminist literary criticism through a sociofeminist approach.

The contribution of this research lies in its effort to enrich Indonesian feminist literary criticism, particularly in reading the representation of women in colonial-themed novels. Theoretically, this study extends the use of the concept of *images of women* to a reading of the relations between gender and colonialism. Practically, the findings can be applied in literature learning, gender studies, and the strengthening of critical literacy, so that readers can understand that violence against women occurs not only at the individual level but is also institutionalized through social, cultural, legal, and power systems.

METHODS

This study employs a qualitative approach with a descriptive-interpretative design. The qualitative approach was chosen because the research object consists of meanings, images, and ideologies constructed through literary text. The descriptive design is used to systematically describe the forms of women's images, while the interpretative approach is used to interpret the meaning of women's representation within social, cultural, and colonial historical relations.

The primary data source is the novel *Rasina* by Iksaka Banu, published by Kepustakaan Populer Gramedia in 2023. The research data consist of textual units encompassing narration, dialogue, character description, and events that display women's images. The data were determined purposively: only quotations that explicitly or implicitly represent women's self-images and social images are used as analytical data.

The primary research instrument is the researcher as reader and text interpreter. To maintain data order, the researcher used data cards containing data number, quotation, page, characters involved, image category, narrative context, and preliminary interpretation. The analytical categories are based on the concept of women's images and feminist literary criticism, with the primary division being self-image and social image.

Data collection was conducted through close reading and note-taking techniques. First, the novel was read in its entirety to understand plot, characters, conflict, and colonial setting. Second, the novel was re-read intensively to mark sections relevant to the research focus. Third, relevant quotations were recorded on data cards. Fourth, the data were classified into the categories of women's physical self-image, psychological self-image, social image in the family, and social image in society. This procedure was repeated to ensure that selected data are relevant to the research objectives.

Data analysis was conducted through four stages. The first stage is data identification — locating quotations that represent women's bodies, psychological states, domestic roles, social relations, violence, and legal positions. The second stage is classification of data according to the categories of physical self-image, psychological self-image, social image in the family, and social image in society. The third stage is interpretation using Ruthven's feminist literary criticism and the sociofeminist approach. The fourth stage is the drawing of conclusions regarding the gender ideology and colonialism that shape women's images in the novel.

Data validity was maintained through repeated reading, precision in the quotation context, categorical consistency, and theoretical triangulation. Theoretical triangulation was conducted by comparing the interpretation results with concepts from feminist literary criticism, gender theory, and studies of women's images in prior research. Since this is a text-based study, validity is directed not toward statistical generalizability, but toward depth of interpretation and the traceability of the relationship among data, theory, and conclusions.

Table 1. Research Design and Procedure

Component	Description
Research design	Qualitative descriptive-interpretative, based on library study.
Data source	Novel <i>Rasina</i> by Iksaka Banu (KPG, 2023).
Research data	Narrative quotations, dialogues, and descriptions representing women's images.
Data collection technique	Intensive reading, quotation recording, and data classification.
Instrument	Researcher and women's image category data cards.
Analysis technique	Identification, classification, sociofeminist interpretation, and conclusion drawing.
Data validity	Repeated reading, categorical consistency, and theoretical triangulation.

RESULTS

The research findings are presented descriptively based on the categories of women's images identified in the novel *Rasina*. This section exposes the textual findings objectively through tables, quotations, and descriptions of phenomena without extending the theoretical interpretation. In-depth interpretation is presented in the Discussion section.

Table 2. Category Mapping of Women's Images in the Novel *Rasina*

Image Dimension	Sub-aspect	Primary Textual Markers	Character / Relation
Self-image	Physical	Beauty, ideal body, wounds, physical silencing caused by violence. <i>Kecantikan, tubuh ideal, luka, kebisuan fisik akibat kekerasan.</i>	Rasina, Sarah De Vries, Mirah
Self-image	Psychological	Fear, trauma, weeping, longing, dependency, limited moments of joy. <i>Ketakutan, trauma, tangisan, kerinduan, ketergantungan, momen kegembiraan terbatas.</i>	Rasina
Social image	Family	Women's roles as mother, wife, daughter, widow; domestic identity dependent on male relations. <i>Peran perempuan sebagai ibu, istri, anak, janda; identitas domestik yang bergantung pada relasi laki-laki.</i>	Female characters in the colonial household
Social image	Society	Slave status, social stigma, sexual exploitation, weak position in colonial law. <i>Status budak, stigma sosial, eksploitasi seksual, posisi lemah dalam hukum kolonial.</i>	Rasina and indigenous women

Women's Self-Image: Physical Aspect

On the physical aspect, the character Rasina is portrayed as possessing bodily and facial attractiveness. The narrator states that Rasina has "*raut wajah yang cukup menawan dibandingkan dengan budak perempuan pada umumnya*" ("a face that was quite charming compared to slave women in general") (Banu, 2023, p. 169). Rasina's body is also described through the ideal image of "*pinggang yang kecil, padat, dan kukuh tanpa bantuan korset*" ("a small, firm, and sturdy waist without the help of a corset") (Banu, 2023, p. 228). These data show that women's bodies constitute an important element in the construction of the character's image.

On the other hand, women's bodies also appear as wounded bodies. Rasina is described as unable to speak clearly because "*lidahnya dikerat*" ("her tongue had been cut") (Banu, 2023, p. 163). Thus, the physical image of women in the novel is connected not only to beauty, but also to traces of violence inscribed on the body. Other female characters, such as Sarah De Vries and Mirah, present variations in physical image. Sarah De Vries is shown as an elegant European woman in "*gaun sutra coklat keemasan*" ("a golden-brown silk gown") (Banu, 2023, p. 44), while Mirah is described as "*seorang wanita tua*" ("an old woman") (Banu, 2023, p. 61).

Table 3. Data on Women's Physical Self-Image

No.	Data Quotation (Kutipan Data)	Image Aspect	Finding Description
1	"Rasina memiliki raut wajah yang cukup menawan dibandingkan dengan budak perempuan pada umumnya" (Banu, 2023, p. 169).	Physical-aesthetic	Women are assessed through facial attractiveness. <i>Perempuan dinilai melalui daya tarik wajah.</i>

	"Rasina had a face that was quite charming compared to slave women in general" (Banu, 2023, p. 169).		
2	"Pinggang yang kecil, padat, dan kukuh tanpa bantuan korset" (Banu, 2023, p. 228). "A small, firm, and sturdy waist without the help of a corset" (Banu, 2023, p. 228).	Physical-body	Women's bodies are constructed through an ideal size. <i>Tubuh perempuan dikonstruksi melalui ukuran ideal.</i>
3	"Ia tidak bisa berbicara jelas karena lidahnya dikerat" (Banu, 2023, p. 163). "She could not speak clearly because her tongue had been cut" (Banu, 2023, p. 163).	Physical-wound	The body becomes evidence of violence and silencing. <i>Tubuh menjadi bukti kekerasan dan pembungkaman.</i>
4	"Sarah De Vries, sang istri, berjalan anggun di belakangnya dalam gaun sutra coklat keemasan" (Banu, 2023, p. 44). "Sarah De Vries, the wife, walked gracefully behind him in a golden-brown silk gown" (Banu, 2023, p. 44).	Physical-social	Clothing marks class and colonial identity. <i>Busana menandai kelas dan identitas kolonial.</i>

Women's Self-Image: Psychological Aspect

On the psychological aspect, Rasina is depicted as experiencing trauma, fear, and grief. Her body "*menggigil bukan sekadar kedinginan, melainkan karena rasa takut*" ("was trembling not merely from cold but from fear") (Banu, 2023, p. 161). This fear recurs when Rasina faces the possibility of being returned to her master, marked by the narration that her face again "*diliputi kengerian*" ("became overcome with terror") (Banu, 2023, p. 226). These data show that the psychological condition of women is depicted through bodily responses, weeping, and silence.

Rasina's psychological image also appears through her longing to return to Banda. She does not wish to return to her master, but to return to her homeland. The narration "*Sunyi. Hanya isak tangis Rasina yang terdengar*" ("Silence. Only Rasina's sobbing could be heard") shows the emotional expression of a character who has lost her space for speech. In addition, the novel presents Rasina's dependency on opium through the exchange "*Opium? Candu?*" ("Opium? Candu [opium]?") responded to by Rasina with a happy nod (Banu, 2023, p. 230). Even so, the novel also records limited affective moments when Rasina smiles widely in a relatively safe situation.

Table 4. Data on Women's Psychological Self-Image

No.	Data Quotation (Kutipan Data)	Image Aspect	Finding Description
1	"Tubuhnya menggigil bukan sekadar kedinginan, melainkan karena rasa takut" (Banu, 2023, p. 161). "Her body was trembling not merely from cold but from fear" (Banu, 2023, p. 161).	Trauma / fear (Trauma/ketakutan)	Psychological condition expressed through the body. <i>Kondisi psikis diekspresikan melalui tubuh.</i>
2	"Wajah Rasina tiba-tiba kembali diliputi kengerian" (Banu, 2023, p. 226). "Rasina's face was suddenly overcome with terror once again" (Banu, 2023, p. 226).	Recurring trauma (Trauma berulang)	Fear emerges when the threat of power returns. <i>Ketakutan muncul ketika ancaman kuasa hadir kembali.</i>
3	"Bukan ke majikannya. Ia ingin pulang ke Banda." "Not to her master. She wanted to return to Banda."	Longing (Kerinduan)	The desire to return home marks a yearning for freedom. <i>Keinginan pulang menjadi penanda hasrat kebebasan.</i>

4	"Opium? Candu? ... Gadis itu mengangguk senang" (Banu, 2023, p. 230). "Opium? Candu [opium]? ... The girl nodded happily" (Banu, 2023, p. 230).	Dependency (Ketergantungan)	Dependency emerges in the context of structural violence. <i>Ketergantungan muncul dalam konteks kekerasan struktural.</i>
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Women's Social Image: Family and Society

Women's social images in the novel *Rasina* are apparent in two primary spaces: the family and colonial society. Within the family, women appear in the roles of wife, mother, daughter, and widow. These roles are not depicted as spaces of full autonomy, but as social positions bound to the household structure and to male relations. Women's identity in the family is more frequently understood through domestic function and social relations than as a fully self-determining subject.

Within colonial society, Rasina is represented as a female slave with no power over her body or her fate. Her fear of being returned to her master is apparent in the exchange "*Mengapa? Engkau takut dikembalikan?*" ("Why? Are you afraid of being returned?"), followed by Rasina's response: "*Ia mengangguk sambil menangis memeluk kakiku*" ("She nodded while crying, embracing my feet") (Banu, 2023, p. 226). In addition to her low social position, Rasina is also weakened within the legal system because of her physical limitation, as stated: "*Sayangnya, ia gagu. Padahal, di persidangan ia harus berbicara langsung*" ("Unfortunately, she is mute. Yet in court she must speak directly") (Banu, 2023, p. 318).

Table 5. Data on Women's Social Images in the Novel Rasina

No.	Social Space	Data / Description (Data/Keterangan)	Form of Women's Image
1	Family (Keluarga)	Women appear as mother, wife, daughter, or widow. <i>Perempuan hadir sebagai ibu, istri, anak, atau janda.</i>	Domestic identity; social relations dependent on family. Identitas domestik; relasi sosial bergantung pada keluarga.
2	Slavery (Perbudakan)	" <i>Mengapa? Engkau takut dikembalikan?</i> " / " <i>Ia mengangguk sambil menangis memeluk kakiku</i> " (Banu, 2023, p. 226). "Why? Are you afraid of being returned?" / "She nodded while crying, embracing my feet" (Banu, 2023, p. 226).	Women as subjects with no power to determine their own fate. Perempuan sebagai subjek tanpa kuasa menentukan nasib.
3	Colonial society (Masyarakat kolonial)	Rasina's body bears the traces of violence and exploitation. <i>Tubuh Rasina menyimpan jejak kekerasan dan eksploitasi.</i>	Women as objects of social and sexual domination. Perempuan sebagai objek dominasi sosial dan seksual.
4	Colonial law (Hukum kolonial)	" <i>Sayangnya, ia gagu. Padahal, di persidangan ia harus berbicara langsung</i> " (Banu, 2023, p. 318). "Unfortunately, she is mute. Yet in court she must speak directly" (Banu, 2023, p. 318).	Women weakened by a legal system insensitive to victims. Perempuan dilemahkan oleh sistem hukum yang tidak sensitif pada korban.

Figure 1. Analytical Flow of Women's Images within the Sociofeminist Feminist Literary Criticism Framework

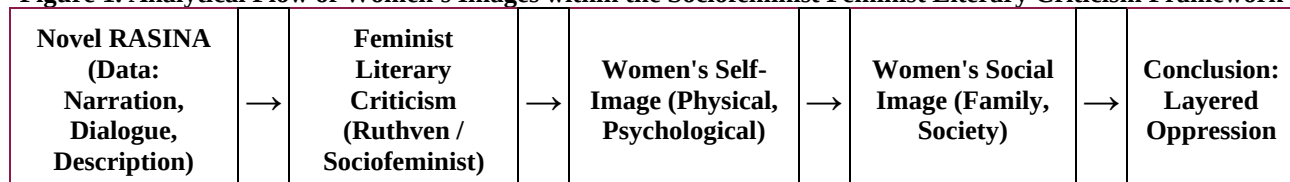


Figure 2. The novel data (narration, dialogue, descriptions) are analyzed through Ruthven's sociofeminist framework to produce findings on women's self-images and social images, which are then synthesized into conclusions regarding layered patriarchal-colonial oppression.

DISCUSSION

The research findings show that women's images in the novel *Rasina* are constructed in layers through the body, psychological condition, domestic position, and social status in colonial society. From a feminist

literary criticism perspective, such representation cannot be considered neutral, because women's images are formed by an ideology that determines who holds power, who speaks, and who is silenced (Ruthven, 1984; Showalter, 1985; Moi, 2002). The novel *Rasina* demonstrates that women are present not only as narrative characters, but also as a site where patriarchy and colonialism operate.

The ambivalent physical image of Rasina — oscillating between beauty and injury — reveals how women's bodies become a terrain of power. On one side, Rasina's body is assessed through her face, waist, and physical attractiveness. On the other side, that same body undergoes mutilation, violence, and silencing. This reading aligns with the feminist view that women's bodies are frequently made visual objects and simultaneously objects of control within patriarchal social systems (Beauvoir, 2011; Tong, 2009; Bourdieu, 2001). In this novel, Rasina's body is not merely an aesthetic description but an archive of colonial violence demonstrating that domination over women operates physically and symbolically.

Women's psychological images in the novel *Rasina* also affirm the long-term impact of structural violence. Fear, weeping, silence, trauma, and dependency show that violence against women does not stop at bodily injury but penetrates the psyche. Fakih (2013) states that gender violence is part of social injustice that is often normalized through power relations. In the context of *Rasina*, the female character's trauma arises because she has no control over her body, space, or life decisions. This makes Rasina's silence a symbol of the silencing of indigenous women within the colonial structure.

On the social image of the family, the novel shows that the domestic space does not always constitute a safe place for women. Women appear as wives, mothers, daughters, or widows, but these roles reveal a binding to a social structure controlled by men. This view accords with socialist feminism, which positions the family as one of the reproductive institutions of patriarchy (Walby, 1990; hooks, 2000). In *Rasina*, the colonial family and household do not fully protect women, but frequently form part of the social mechanism that places women in a dependent position.

Women's images in colonial society constitute the most significant part of this research's findings. Rasina, as an indigenous woman, experiences layered oppression: she is a woman, a slave, an indigenous person, and a victim of violence. This condition reveals the intersection of gender, class, race, and colonialism. The postcolonial feminist perspective affirms that colonized women frequently experience double silencing because they are simultaneously under colonial and patriarchal power (Spivak, 1988; Mohanty, 2003; Weedon, 1997). In *Rasina*, the colonial system not only regulates the economy and law, but also determines the value of women's bodies and the legitimacy of their voices.

Rasina's weakened position in colonial law demonstrates that social institutions do not favour female victims. The passage in which Rasina is described as "mute" and must nevertheless speak directly in court reveals an irony: the victim is required to raise her voice within the system that previously silenced her. From a sociofeminist perspective, this situation shows that colonial law operates according to standards that do not take the traumatic experience of victims into account. As a result, women not only experience violence but also undergo the erasure of their testimony.

In comparison with previous research on women's images in *Layangan Putus*, *Tentang Kamu*, *Cantik Itu Luka*, *Mirah*, *Layar Terkembang*, and *Wigati*, this research has a different emphasis. Those studies generally demonstrate that women experience subordination, stigma, and violence in domestic and social relations (Adellia et al., 2021; Nurlian et al., 2021; Riutami et al., 2022; Sahur et al., 2023; Yarsamai & Catri, 2023; Al Anshory & Umam, 2024; Zarqa Ayyazy & Israhayu, 2024). This research extends those findings by demonstrating that in colonial-themed novels, women's images are shaped not only by gender, but also by colonialism and social hierarchy.

Accordingly, the novel *Rasina* can be read as a social critique of a system that makes women objects of domination. Iksaka Banu does not only depict women's suffering, but also shows how that suffering is produced by a larger historical structure. The primary contribution of this reading is the affirmation that women's images in colonial literature need to be viewed as representations of complex power relations, not merely as character traits. Literature, in this context, functions as a medium of memory, criticism, and human reflection on gender injustice.

Table 6. Synthesis of Findings, Theoretical Meaning, and Implications

Primary Finding	Theoretical Meaning	Implication
Women's bodies are depicted as both beautiful and wounded.	The body becomes a terrain of patriarchal and colonial power. Tubuh	Literature learning can be directed toward literacy about the body and

Tubuh perempuan ditampilkan indah sekaligus terluka.	menjadi medan kuasa patriarki dan kolonial.	gender violence. Pembelajaran sastra dapat diarahkan pada literasi tubuh dan kekerasan gender.
Women's psychological state is marked by trauma and silence. Psikis perempuan ditandai trauma dan kebisuan.	Structural violence shapes the mental vulnerability of victims. Kekerasan struktural membentuk kerentanan mental korban.	Literary study must consider the psychological impact of violence. Kajian sastra perlu mempertimbangkan dampak psikologis kekerasan.
Women in the family exist within domestic relations that are restricting. Perempuan dalam keluarga berada dalam relasi domestik yang membatasi.	The family can become a space for the reproduction of patriarchy. Keluarga dapat menjadi ruang reproduksi patriarki.	Feminist reading helps students critique unjust domestic norms. Pembacaan feminis membantu siswa mengkritisi norma domestik yang tidak adil.
Indigenous women in colonial society experience layered marginalization. Perempuan pribumi dalam masyarakat kolonial mengalami marginalisasi berlapis.	Gender, class, and colonialism operate intersectionally. Gender, kelas, dan kolonialisme bekerja secara interseksional.	Colonial literary studies should integrate feminism and postcolonialism. Kajian sastra kolonial perlu mengintegrasikan feminisme dan pascakolonialisme.

CONCLUSION

This study concludes that women's images in Iksaka Banu's novel *Rasina* are constructed through two main dimensions: self-image and social image. Women's self-images encompass physical and psychological aspects that are ambivalent: women are depicted as possessing beauty and attractiveness, yet their bodies and psyches also become spaces of violence, injury, trauma, fear, and silencing. Women's social images are apparent in the family and colonial society, positioning women as subordinated subjects, objects of exploitation, and parties weakened by social norms and the legal system.

The substantive meaning of these findings is that the representation of women in *Rasina* cannot be understood merely as a portrait of individual characters. The novel demonstrates that women are inferiorized by social, cultural, legal, patriarchal, and colonial structures. Accordingly, *Rasina* functions as a text of social criticism that exposes layered oppression against indigenous women within colonial history.

Theoretically, this study reinforces the relevance of Ruthven's feminist literary criticism, particularly the sociofeminist approach, in the reading of contemporary Indonesian literature set in the colonial period. Its scientific contribution lies in strengthening the concept of women's images as a representation that is dynamic, ideological, and layered — not merely a neutral physical or social category. Practically, the findings can be applied in literature learning, gender education, and the strengthening of critical literacy to cultivate sensitivity toward violence, subordination, and injustice against women.

Future research is recommended to compare women's images in other works by Iksaka Banu or in other Indonesian novels set in the colonial period. Interdisciplinary approaches such as postcolonial feminism, literary psychology, or critical discourse analysis can also be employed to deepen understanding of the body, trauma, voice, and social position of women in literary works.

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