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Existential Feminism in the Novel *Satin Merah* and the Novel *Wanasitu Anni Imra'ah*

*Olivia Septiana Setyo Wijayanti*¹⁾, *Aidah Mustikarani*²⁾, *Main Sufanti*³⁾

¹Faculty of Teacher Training and Education, Universitas Muhammadiyah Surakarta

email: a310220042@student.ums.ac.id

phone: +6282324002888

²Faculty of Teacher Training and Education, Universitas Muhammadiyah Surakarta

email: a310220043@student.ums.ac.id

³Faculty of Teacher Training and Education, Universitas Muhammadiyah Surakarta

email: ms258@ums.ac.id

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Abstract

This research is motivated by the increasing cases of sexual violence experienced by women in various parts of the world, which may be due to the fact that in the last few decades sexual violence has become a pressing global issue. The purpose of the study is to compare the in depth depiction of the autonomy of freedom through the existence of women in Indonesian writers, and Egyptian writers. The data are in the form of words, sentences, and paragraphs in both novel's. The data sources in the study are the novel *Satin Merah* by Brahmanto Anindito and Rie Yanti and the novel *Wanasitu Anni Imra'ah "Aku Lupa bahwa Aku Perempuan"* translated by Syahid Widi Nugroho. The data collection technique uses the Listen, Note, and Focused Group Discussion techniques. The novel was read carefully, parts containing the existence of women were identified, tabulated, and coded. The data validation used was the triangulation method. The analysis techniques in the study are heuristic and hermeneutic techniques. The results; The novel's *Satin Merah* and *Wannasitu Anni Imra'ah* found the classification of existentialist feminism, namely the body as a situation, the body as a power of perception, the body as an obstacle. Both novel's have similarities in describing the existence of women's existence as a result of social pressure that limits women's freedom. The difference lies in the different focus, the novel *Satin Merah* on the sexual side while the *Wanasitu Anni Imra'ah* novel is the role of culture on women's existence.

Keywords: Feminism, Female Existentialism, Comparative Literature

Corresponding Author:

Main Sufanti, Universitas Muhammadiyah Surakarta

Email: ms258@ums.ac.id

Abstrak

*Penelitian ini dilatarbelakangi oleh adanya peningkatan kasus kekerasan seksual yang dialami perempuan di berbagai belahan dunia yang barangkali disebabkan oleh fakta beberapa dekade terakhir kekerasan seksual menjadi isu global yang mendesak. Fenomena ini juga tergambar dalam karya sastra di berbagai negara. Tujuan penelitian yaitu untuk membandingkan penggambaran mendalam tentang otonomi kebebasan melalui eksistensi perempuan dalam novel *Satin Merah* karya Brahmanto Anindito dan Rie Yanti sastrawan Indonesia dan novel *Wanasitu* Anni Imra'ah karya Ihsan Abdul Quddus sastrawan Mesir. Data berupa kata, kalimat, dan paragraf dalam novel *Satin Merah* dan novel *Wanasitu* Anni Imra'ah. Sumber data dalam penelitian adalah novel *Satin Merah* karya Brahmanto Anindito dan Rie Yanti dan novel *Wanasitu* Anni Imra'ah "Aku Lupa bahwa Aku Perempuan" terjemahan Syahid Widi Nugroho. Teknik pengumpulan data menggunakan teknik Simak, catat, dan diskusi kelompok terpusat. Novel dibaca dengan cermat, diidentifikasi bagian yang mengandung eksistensi perempuan, tabelisasi, dan pengkodean. Validasi data yang digunakan yaitu triangulasi metode. Teknik analisis dalam penelitian yakni teknik heuristik dan hermeneutik. Hasil penelitian; Pertama, novel *Satin Merah* memperlihatkan persepsi sosial terhadap tubuh Nadya yang tidak hanya dipandang sebagai objek memenuhi harapan seksual tetapi juga medan untuk memperjuangkan kebebasan identitas ditengah tekanan sosial. Kedua, novel *Wanasitu* Anni Imra'ah menggambarkan eksistensialisme perempuan melalui tubuh yang diatur oleh pandangan eksternal masyarakat. Ketiga, persamaannya menggambarkan keberadaan eksistensi perempuan sebagai hasil dari tekanan sosial sehingga membatasi kebebasan perempuan. Perbedaan terletak pada fokus yang berbeda, novel *Satin Merah* di sisi perempuan yang dihadapi tekanan dan kekerasan seksual sedangkan novel *Wanasitu* Anni Imra'ah peran budaya terhadap eksistensi perempuan.*

Kata kunci: *Feminisme, Eksistensialisme Perempuan, Sastra Banding*

Introduction

A novel is a literary work that serves as a representation of the real world told as a work of fiction. The depiction of the real world usually illustrates the culture of the society in the country where the novel was created, such as the culture of arranged marriages, traditions, or other cultural aspects. As stated by Cahyono et al. (2024), the reality of society is packaged and spiced up with the author's imagination, creating a literary work that can be enjoyed. The reflection of socio-cultural conditions in the novel involves the situations and conditions of the social state that provide a depiction of its surroundings. In line with Isodarus et al. (2020), literature serves as a mirror that reflects the interpretation of the reality of the world. Situations that are in accordance with reality will be adapted into the form of a novel that incorporates elements of fiction. Sayuti in Andhini & Arifin (2021) presents a novel that offers a space or location that has a connection to the existence of human space and place, leading to novel's written by several authors being related to the lives of each author and becoming the main topic in their writing.

The social realities reflected in the novel can be spiced up with criticism of social norms that limit women's freedoms. Furthermore, Fitriani et al. (2023) state that every human being has the right to their existence, which means that individuals are free to choose their position according to their abilities. The existence of women in the century is no longer a taboo. It is common knowledge that in the 21st century, women are no longer considered second class beings after men, because women have proven their existence all this time. As it is known, in the current era of globalization, many women have taken control of roles in the world that were previously not meant for women, ranging from prime ministers, judges, motivators, lawyers, police officers, and even presidents.

Literary works can serve as a mirror of the local culture where the literary work is born.

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As stated by Saputri et al. (2015), literature can relate to phenomena outside the literary work itself, this aims to entertain but also possesses norms and values so that positive messages can be conveyed to the general audience. Similarly, Huda et al. (2019) explain that literature reflects social issues in society as authors are always connected to the surrounding environment of their work. However, according to Kasimbara & Wahyuningsih (2024), literature will not be able to fully encompass an entire society within a culture perfectly because society consists of various individuals with their own stories, making it unfair to assess a culture without looking at the whole picture.

Novel's featuring female characters are usually depicted as objects used by men for oppression, harassment, sexual exploitation, and business. Cases of harassment against women are quite rampant, and sadly, there has been an increase each year. According to Rumetor et al. (2023) based on data from CATAHU Komnas Perempuan 2022, during the 10-year period of recording cases of violence against women (2012-2021), 2021 was recorded as the year with the highest number of gender-based violence cases, which increased by 50% compared to 2020. This treatment is carried out because of the assumption that women's bodies are psychologically and physically quite vulnerable, making women an object of release, violence, and even torture. Furthermore, the research by Sartika et al. (2023) explains that problems or conflicts in society will continue as long as life and social beings exist. Adding the research by Weis (2025) that in 2021 one woman was killed every 23 hours in Argentina. This shows that women are quite vulnerable, making them objects of violence.

The issue regarding female characters discussed in a literary work is related to how the existence of women within society is formed. Belsey & Moore in Adek (2022) explain that the existence of women here represents their being in determining their jobs, love life, and being individuals who can express social facts through their thoughts. The reason the researcher chose the novel *Satin Merah* and the novel *Wannasitu Anni Imra'ah* is that both highlight the existence of women in the form of women's bodies, which is represented through the main female characters. The novel *Wanasitu Anni Imra'ah* is presented as a depiction of Egyptian society regarding the position of women who live under social pressure, causing their bodies to often be controlled by detrimental social standards. Similarly, in the novel *Satin Merah*, it portrays a woman who chooses to live pursuing her dreams, but is hindered by various cases of sexual violence that she experiences.

Comparative literature is used by researchers to compare the two Novel's in order to analyze the similarities and differences in the existential forms of women, so that it can provide a broader understanding of existence in the social context of two different countries. Nugraha (2021) explains that comparative literature, also referred to as comparative literature, is a field that investigates literary works as well as all forms of expressions or cultural products that cross cultural and linguistic boundaries. The underlying thought of the research uses existentialist feminist theory according to Beauvoir. Emzir & Rohman (2016) explains Simone de Beauvoir's thoughts classified into several aspects: First, the body as a situation. Second, the body as a force of perception. Third, the body as an obstacle. In line with Asih (2018) existentialist feminism views a woman's existence as a human being who has her own thoughts, attitudes, and ways of acting as a totality of will, not merely a result of internal or external stimuli.

Several previous studies have been researched by Purnami & Pramono (2021), with findings revealing that the forms of resistance of female characters found in the novel *Kitab Omong Kosong* by Seno Gumira Ajidarma as a manifestation of self existence are struggles in intellectuality, refusal to be made an object of fate, and determination of their own destiny. Similarly, in Fauziah & Nurizzati (2022), the findings revealed that there are two forms of women's

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existence in the novel *Rembang Jingga*, first, there is for herself in the form of perseverance, strong women, and the desire to fight; second, there is for others. The strategies for the existence of women in the novel *Rembang Jingga* are fourfold: working women, intellectual women, women of social transformation, and independent women. Furthermore, Qadriani et al. (2022) found that the existence of the main female character in the novel *Nawungkarya Galuh Larasati* emerged when the main character was still a child and persisted into adulthood where she became a mother. Azzahra (2022) revealed that forms of resistance to assert the existence of female characters in the novel are carried out through work, becoming intellectual agents, rejecting subordination, and becoming influential figures in society. A similar study conducted by Saputra & Habib (2022) found existential feminism in the novel *Wanasitu Anni Imra'ah* as leadership and building community relationships in Egypt.

Similar research on sexual violence depicted in novel's has been studied by Sari & Sufanti (2023), who found sexual violence portrayed in the novel *Woman at Point Zero* by Nawal el-Saadawi. Slightly different, the research by Alfiya & Sufanti (2024) found radical feminism in the novel *Saman* by Ayu Utami, which can be used as educational material for gender equality. The study by Muryanti et al. (2024) highlights gender equality as transformative education in the novel *Madame Kalinyamat* by Zhaenal Fanani. In contrast, the research by Damayanti (2023) highlights the social phenomenon of resistance against religious discrimination in the novel *Maryam* by Okky Madasari. Similarly, Hogg & Fabricius (2025) show a book about women's and gender perspectives to help understand and support women in their career lives.

A Narrative of Literary Change and Language Teaching for the 21st Century, particularly regarding cases of violence against women that make women feel less honored. Teaching plays an important role in shaping awareness, especially concerning cases of violence against women; literature can present a critical reflection by critiquing and reflecting back to respond more sensitively to these issues, thus hopefully encouraging changes in attitudes and actions within society.

Several previous studies have examined the existence of women in literary works using an existential feminist approach, such as in the Novel's *Rembang Jingga*, *Woman at Point Zero*, *Kitab Omong Kosong*, and *Nawung*. However, most of these studies focus on women's struggles to reject subordination, build intellectuality, and portray oppression by the patriarchal order within local/singular scopes. Studies on the existentialism of women's bodies in a cross cultural context using comparative literature approaches are still rarely found, especially between Indonesian literature and Middle Eastern literature. Research focusing on comparing the representation of Women's bodies is very limited. On the other hand, the existentialist feminist theory of Simone de Beauvoir that analyzes works from two regions has not been widely used. Therefore, this research fills that gap by conducting a study and comparison of the novel *Satin Merah* by Brahmanto Anindito and Rie Yanti with the novel *Wanasitu Anni Imra'ah* by Ihsan Abdul Quddus to reveal how women's bodies are placed and interpreted in two different socio cultural contexts.

This research aims to analyze feminist existentialism theory according to Simone de Beauvoir by categorizing it into several aspects, namely the body as a situation, the body as a force of perception, the body as a constraint, through two countries with different cultural characteristics. First, the study will examine the depiction of existentialism on the female body portrayed in the novel *Satin Merah*. Second, the research will look at the portrayal of women's existentialism depicted in the novel *Wanasitu Anni Imra'ah*. Third, this study will compare the similarities and differences in the presentation of feminist existentialism regarding the female body in both novel's in order to understand the various forms of cultural context of each novel in shaping the feminist existentialism representation reflected in the female body.

Method

The type of research is qualitative research. Murdiyanto (2020) states that qualitative research is a type of research that cannot be studied using statistics or other quantitative methods. Qualitative research produces descriptive data in the form of written and spoken words from people and observable behaviors. The data consists of words, sentences, and paragraphs from the novel *Satin Merah* and the novel *Wanasitu Anni Imra'ah*. The data sources for this research are the novel *Satin Merah* by Brahmanto Anindito and Rie Yanti published by GagasMedia in South Jakarta in 2010, and the novel *Wanasitu Anni Imra'ah* "Aku Lupa bahwa Aku Perempuan," translated by Syahid Widi Nugroho, published by Pustaka Alvabet in East Jakarta in 2012.

Data collection techniques using observation and Focus Group Discussion (FGD). Sarosa (2021) FGD is a small group of temporary participants who interact, discuss, and work freely among themselves. The FGD technique involves a focused discussion among several participants who have relevant viewpoints and understanding concerning the research topic. The novel is read carefully, identifying parts that contain how women's bodies face and resist violence, forming a tabulation, and coding. The analysis techniques in this research are heuristic and hermeneutic techniques. Data validation used is method triangulation by combining two different approaches to obtain valid data.

Result and Discussion

The rampant cases of sexual violence experienced by women around the world may be caused by the fact that in recent decades, sexual violence has become an urgent global issue. This phenomenon is also reflected in literary works from various countries. The novel *Satin Merah* illustrates the phenomenon of women's existence through the character Nadya, who is seen not only as an object for fulfilling sexual expectations but also as a field for fighting for identity freedom amidst the existing social pressures in the novel. The novel *Wanasitu Anni Imra'ah* depicts women's existence through bodies regulated by external societal views and social norms in Egypt. The following is an explanation of existential feminism from both Novel's along with their similarities and differences.

Table 1. Existential Feminism of Simone de Beauvoir in the Novel *Satin Merah*

No	Classification of Theories According to Simone de Beauvoir	Quotes from the <i>Satin Merah</i> Novel Contains Existential Feminism
1	Body as a situation (<i>Tubuh sebagai situasi</i>)	<p>"Nadya approached. She passed three street musicians who were busy chatting in rough Sundanese. When Nadya passed by, they were silent. The three of them immediately looked at Nadya closely from top to bottom..." (<i>Satin Merah</i>, page 188).</p> <p><i>"Nadya mendekat. Dia melewati tiga pengamen jalanan yang asik mengobrol dengan bahasa sunda kasar. Saat nadya lewat mereka diam. Ketiganya langsung memperhatikan nadya lekat lekat dari atas ke bawah..." (Satin Merah, halaman 188).</i></p> <p>"In an instant, one of the buskers caught up with Nadya, then blocked her path. 'We just want to buy cigarettes. Give us some money, pretty girl,' he teased while walking backwards following the direction Nadya was walking..." (<i>Satin Merah</i>,</p>

page 191).

“Dalam sekejap, salah seorang pengamen menyusul Nadya, lantas menghalangi jalannya. ‘Kita mah cuman mau beli rokok. Bagi duit dong, neng geulis,’ godanya sambil berjalan mundur mengikuti arah Nadya melangkah...” (Satin Merah, halaman 191).

“The guitarist hit his instrument on Nadya’s stomach. Nadya collapsed with a groan of pain... Wincing in pain in her stomach, shivering with fear, Nadya did not realize that there were hands groping her skirt. Meanwhile, the others opened her bag. The person holding the guitar did nothing but encourage his two friends to finish their task immediately” (*Satin Merah*, page 192).

“Sang gitaris memukulkan alat musiknya ke perut Nadya. Nadya ambruk dengan lenguhan kesakitan... Meringis menahan sakit di perutnya, merinding ketakutan, Nadya tak menyadari ada tangan-tangan yang merabai roknya. Sementara, yang lainnya membukai tasnya. Orang yang pegang gitar tidak melakukan apa-apa selain memberi semangat kedua rekannya agar segera menyelesaikan tugasnya” (Satin Merah, halaman 192).

2 The Body as a Power of Perception (*Tubuh sebagai Kekuatan Persepsi*)

“Mr. Dahlan had touched her breasts. Maybe once it was unintentional. But this was twice! Nadya just glared, suppressing her anger. Nadya knew that if she revealed it, at most Mr. Dahlan would defend himself by saying he didn’t mean it” (*Satin Merah*, page 54).

“Pak Dahlan sempat memegang buah dadanya. Satu kali mungkin tak sengaja. Namun ini dua kali! Nadya hanya melotot, memendam gumpalan amarahnya. Nadya tahu, kalau diungkapkan, paling-paling Pak Dahlan akah membela diri dengan mengatakan dia tak sengaja” (Satin Merah, halaman 54).

3 Body as an Obstacle (*Tubuh sebagai Hambatan*)

"...the only problem is Hilmi, Gusfi's neighbor. Every day, day or night, Hilmi Harun is only at home. She is an annoying writer, her facial expressions and attitude seem suspicious that Nadya is not a respectable woman. Nadya comes alone, stays at a man's house, often goes with Gufi after sunset and only comes home early in the morning. A normal suspicion, actually" (*Satin Merah*, page 234).

“...yang menjadi masalah cuman Hilmi tetangga Gusfi. Setiap hari, siang maupun malam, Hilmi Harun hanya di rumah. Dia penulis yang menjengkelkan, ekspresi wajah dan sikapnya

seperti menaruh curiga bahwa Nadya bukan wanita terhormat. Nadya datang sendirian, menginap di rumah laki-laki, Sering pergi bersama Gufi selepas magrib dan baru pulang dini hari. Kecurigaan yang wajar, sebenarnya” (Satin Merah, halaman 234).

1. Existentialist Feminism in the Novel *Satin Merah*

Based on the classification of existentialist theory of the female body made by Simone de Beauvoir, women are positioned in “*The Second Sex*”. This theory is analyzed through three aspects of classification as follows.

a. Body as a situation

The female body is situationally considered to limit women's rights and freedoms. This is in line with Oktaviani & Hidayah (2020), where women should have full awareness of the bodies they possess. The character Nadya represents existential feminism, as her body is often viewed as a sexual object. On pages 188, 191, and 192, it describes an incident where Nadya passes by street musicians who observe her closely from top to bottom and then start to touch her body; Nadya defends herself, but ironically, she ends up being subjected to violence by the three male musicians. As stated by Abud & Susanti (2022), the form of proving women's existence is through women's actions that must courageously reject any form of harassment. This aligns with Nadya's actions. Turner (2025) adds that there is already a forum aimed at initiating action by challenging the reading of American folklore journals as reflections on sexual abuse and gender discrimination. Similarly, Mukminin (2024) explains that the presence of women is often depicted in literary works as subjects vulnerable to violence due to a lack of power. This indicates a representation or assumption that women's bodies are weak, making them easy targets for crime even though Nadya's clothing is already modest.

The treatment experienced by Nadya reflects that the woman's body often experiences harassment on page 54 which tells how Mr. Dahlan harassed Nadya's body twice. Nadya's body is often considered an object to be enjoyed visually. Representation in the novel refers to the view that the female body is in the form of objectification. In line with Purwanti (2020), women are always bound by various rules, this is formed because it justifies subordinate relationships that show the oppression of women seen from the body in the realm of sexuality.

b. Body as a Power of Perception

The public's view of women's bodies can influence the strength of women's perceptions of themselves. This is in line with Setianingsih & Ikhwan (2023) who state that women can fully exist through the power of perception or inner strength derived from within themselves, whether through their thoughts, opinions, and actions. The perceptions of others towards a woman can make her feel unworthy of defending herself. As found in Masruroh (2022) research, one provocative interpretation of the Quran regarding gender has led some to consider women as the source of problems, forced to accept their husband's polygamy, deemed unworthy of self defense, and even placed in a difficult position regarding household issues.

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In the novel *Satin Merah*, an interaction between Mr. Dahlan and Nadya is found. On page 54, it tells how Mr. Dahlan touches Nadya's body inappropriately several times. Nadya feels insulted and angry but chooses to remain silent because she knows that Mr. Dahlan will likely defend himself by claiming it was an accident. This shows the social expectations that constrain Nadya, making her aware that society tends to dismiss acts of harassment as mere accidents or even view it as women flirting, which traps her in a subordinate female role. In contrast, Hasibuan et al. (2024) found a depiction of women rejecting subordination in the novel *Karsa*, where the main character refuses to be an object of men's desires. Similar to the research by Karthiga et al. (2025) various forms of violence, ranging from actual physical aggression to systemic injustice, were found in the works of Chimamanda Ngozi Adichie.

c. Body as an Obstacle

The female body can be represented as an obstacle to achieving personal freedom. This was found by Setianingsih & Ikhwan (2023) in the anthology of short stories *Parabah Tuah*, which reveals that women are always seen as weak and powerless in front of men. This is reflected in the character of Nadya, who is often faced with condescending assumptions about herself, particularly because she often goes out after dusk. Society considers this to be in conflict with the role of a woman according to traditional norms. This view indicates that the female body becomes a barrier to freedom. Freedom to explore the world.

Public suspicion and negative assumptions trap women in roles limited to social surveillance. On page 234, it narrates Nadya who often goes out with Gufi after dusk and only returns in the early morning as a form of social representation illustrating Hilmi's suspicion of Nadya as a dishonorable woman. In line with the research by Triyani et al. (2023) it reveals that the persistence of ancient traditions affects the actual conditions of women.

Table 2. Existentialist Feminism of Simone de Beauvoir in the *Wanasitu Anni Imra'ah* .

No	Classification of Theories According to Simone de Beauvoir	Quotes from the Novel <i>Wanasitu Anni Imra'ah</i> Contains Existentialist Feminism
1	Body as a situation (<i>Tubuh sebagai situasi</i>)	<p>"I do not find that my existence as a woman has given me limitations. I just want to reject the stigma about women's beauty and intelligence being reserved for this side and forbidden for that side" (Wanasitu Anni Imra'ah, page 5).</p> <p><i>"Aku tidak menemukan bahwa keberadaanku sebagai wanita telah memberiku batasan. Aku hanya ingin menolak stigma tentang kecantikan dan kepintaran kaum wanita diperuntukkan pada sisi ini dan terlarang untuk sisi itu"</i> (Wanasitu Anni Imra'ah, halaman 5).</p> <p>"They compete to show off their jewelry and make-up skills. I myself, without realizing it, was also consumed by the tradition. Every time I went out to social events, I always tried to look my best by choosing beautiful clothes, making up, and appearing glamorous like the officials in this social institution" (Wanasitu Anni Imra'ah, page 60).</p>

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2. Feminisme Eksistensialisme Novel *Wanasitu Anni Imra'ah*

Based on the classification of existentialist feminist theory on the female body conducted by Simone de Beauvoir in the novel *Wanasitu Anni Imra'ah*, it is classified into three aspects as follows.

a. Body as a situation

Women in the novel *Wanasitu Anni Imra'ah* are often confronted with the view that Suad believes that beauty and intelligence can only be used in certain scopes, as explained on pages 5 and 60. This illustrates the existence of women's bodies being under the control of social norms that regulate women's suitability through social body restrictions. In contrast to the research by Staniyah & Malik (2023), individuals are free to determine the direction of their lives, women who can break free from public opinion and reconstruct themselves can be on par with men. However, public opinion can push women towards negative outcomes. As shown in the research by Kirana et al. (2023), it reveals that the role of media supports the creation of a standardization for women. Women are faced with various modern situations such as beauty standardization or even self suitability in relation to their environment.

b. The Body as a Power of Perception

The concept of the body as a source of perception refers to the treatment of women based on their bodies. On page 67, Suad is depicted as trying to meet men's expectations through her appearance, which is evident when she attempts to dress up according to the preferences of the man she likes. This illustrates that women's bodies are evaluated by men, which then affects their self perception. Women feel they must conform to social views to be accepted and recognized. This aligns with the research by Nursalim & Lele (2024) that women will be oppressed if they fail to win their husband's heart in challenging conflict situations.

c. Body as an Obstacle

The female body can be viewed as an obstacle in personal development and achieving freedom. According to Simone, the female body can be a barrier to self-actualization. The novel *Wannasitu Anni Imra'ah* illustrates Suad, who is forced to accept roles tied to traditional societal roles such as the responsibility of giving birth and supporting her husband. On pages 15 and 83, it explains that women are seen as factories that must continue the lineage. Then on page 99, it is found in the novel that society perceives barren women as a great shame, while barren men are more accepted by society. The reflection of the existence of women's bodies limits their freedom in making personal choices, but also affects their social status in society in this novel set in Egypt. As noted by Alqaryouti (2025) existential feminism in Nawal El Saadawi's novel *Woman at Point Zero* (1983) is illustrated through the forms of oppression faced by women, whether from husbands, fathers, society, or the government.

3. The Differences and Similarities between the Novel *Satin Merah* and *Wanasitu Anni Imra'ah*

A novel can be a narrative of change in the teaching of literature and language for the 21st century, in this case regarding violence against women that makes women feel less dignified. Teaching plays an important role in shaping awareness, especially regarding cases of violence against women; literature is able to present critical reflection by critiquing and re-reflecting in

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order to be more sensitive in responding to these issues, so it is hoped that it can encourage changes in attitudes and actions within society. This has been concretely implemented in the research of Chusniatun et al. (2022) where self-concept and stereotypes regarding gender equality impact the self concept of women, arising from the social experiences they continuously receive, which can lead women to simplify their self image excessively, and even become victims of scapegoating. Gender based reflective literature teaching is crucial for fostering critical awareness in society and dismantling stereotypes that have taken root in the social order of various countries. Based on the classification of the theory of the existence of women's bodies according to Simone de Beauvoir, the following is an analysis of the similarities in both novel's.

a. Body as a situation

The similarity in both novel's concerning women's bodies is seen from the situations in both novel's that view and treat women as objects. In the novel *Satin Merah*, Nadya faces views and treatments that regard her body merely as a sexual object, even though she is wearing modest clothing, as seen when Nadya is closely watched by a street musician who looks at her body from top to bottom. This reflects the objectification of women's bodies.

The equation in the novel *Wanasitu Anni Imra'ah* is shown in the social situation that limits women's circumstances, such as in the conditions where women must meet social expectations related to beauty and gender roles. The female characters adapt to men's desires to gain attention. This reflects how women's bodies are often used as tools to seek approval or recognition. Unlike the research by Mathew & Evangeline (2025) which found the irony of women's narratives in campus fiction, the irony of women's narratives that go unheard and are silenced.

The difference between the novel *Satin Merah* and the novel *Wannasitu Anni Imraah*, which considers the body as a situation, lies in their focus on objectification. In the novel *Satin Merah*, objectification occurs directly through men's behavior towards Nadya's body. In contrast, the novel *Wanasitu Anni Imra'ah* is more related to the standards of Egyptian society in maintaining appearances in accordance with beauty standards. Over time, human relations will label women in various ways. As stated in the research by Meivitasari & Widyatwati (2023), there is labeling of women and patriarchal culture that increasingly creates negative stereotypes that will always be believed to be true in society.

b. The Body as a Power of Perception

The similarities of the two novel's lie in the female body that is heavily influenced by societal perceptions. The novel *Satin Merah* tells the story of Nadya who faces harassment from street musicians and Mr. Dahlan, reflecting the view that a woman's body can be controlled by men. The power of this perception creates social tension regarding Nadya's physical and psychological condition. In relation to the research by Juliansyah (2023) different findings appear in the feminism of the novel *Perempuan* by Maman Suherman, which finds that women can break societal stigma, the stigma that children of prostitutes will not succeed. Perception can be controlled through personal struggle by proving the truth to society. This resonates with the actions of the character in the novel *Sunyi di Dada Sumirah*, who finds a form of resistance against gender discrimination by becoming an intellectual (Juraidah et al., 2023).

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In the novel *Wanasitu Anni Imra'ah*, society's perception of women's bodies limits Suad's freedom, as she experiences pressure to conform to traditional roles as a wife and mother. On the other hand, Suad wants to maintain her career. The difference in the Novel's regarding the body as a strength of perception can be seen in the novel *Satin Merah*, which views the female body as a subject of perception. This is in contrast to the societal views in the novel *Wanasitu Anni Imra'ah*, which tends to see the female body as a symbol of morality and the roles of women, namely being a wife and mother, leaving behind the career path pursued by the character Suad.

c. Body as an Obstacle

The similarity between the two novel's lies in the female body, which serves as an obstacle to achieving personal freedom and living a free social life. In the novel *Satin Merah*, Nadya's body faces various social obstacles that judge her behavior of going out after dusk as a sign of a dishonorable woman, illustrating how the female body is limited by social expectations stemming from traditional norms that restrict women's freedom.

In the novel *Wannasitu* by Anni Imraah, the female body becomes a barrier due to social and traditional expectations that bind women to play roles as wives or mothers, such as the character Suad who feels burdened by society's assumption that childless women bear social burdens and negative perceptions. In today's workplace, women are often seen as objects of dismissal. This is similar to the research by Pitriyani & Aryanti (2024) which found instances of ageism occurring both individually and structurally, such as beauty standards, being dismissed as employees, not being regarded as professionals, and even wage inequality. Sometimes women are unaware that they are experiencing discrimination or even violence.

The difference between the two novel s, seen from the body as an obstacle, highlights the novel *Satin Merah's* depiction of the barriers arising from sexual judgments of women's bodies. In contrast, the novel *Wanasitu Anni Imra'ah* shows that the barrier faced by infertile women is a great shame. This obstacle arises from the demand for women to act as agents who give birth to descendants or reproduction.

Conclusion

Based on the results and discussion, the presence of various narratives in both novel's encourages readers not only to follow the plot but also to reflect on the importance of rejecting all forms of oppression, both verbal and physical, and to honor the dignity of women. An aspect of existential feminism is found, which classifies existential feminism as the body as situation, the body as a force of perception, and the body as an obstacle. *First*, the novel *Satin Merah* shows the social perception of Nadya's body, which is not only viewed as an object fulfilling sexual expectations but also as a battleground for fighting for identity freedom amid the social pressures present in the novel. *Second*, the novel *Wanasitu Anni Imra'ah* depicts the existentialist experience of women through the body, which is governed by external societal views and the social norms of Egyptian society. *Thirdly*, both novel's share similarities in depicting the existentialism of the female body as a result of social pressures that restrict women's freedom. The difference lies in the differing focuses, namely on the sexual side and the cultural role on the other side. The novel *Satin Merah* highlights the female body as a sexual object in the eyes of men. Meanwhile, the novel *Wanasitu Anni Imra'ah* emphasizes the role of women associated with the female body, such as the demands of being an ideal wife and mother in accordance with the norms of Egyptian society.

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