

## Representation of Female Actors from the Perspective of Female Writers in the Novel “Hati Suhita”

Anik Mariyani<sup>1</sup>, Esti Swatika Sari<sup>2</sup>, Else Liliani<sup>3</sup>

<sup>1,2,3</sup> Faculty of Languages, Yogyakarta State University, Indonesia

<sup>1</sup>[anikmariyani.2022@student.uny.ac.id](mailto:anikmariyani.2022@student.uny.ac.id), <sup>2</sup>[esti\\_swastikasari@uny.ac.id](mailto:esti_swastikasari@uny.ac.id), <sup>3</sup>[else\\_l@uny.ac.id](mailto:else_l@uny.ac.id)

### Abstract:

*Novels are one of the literary discourses that impact the field of literacy today. This is caused by the value content contained in the novel. The value content infused through the novel will indirectly provide learning and new perspectives for the reader. The novel written by the writer with an Islamic boarding school background, Khilma Anis, entitled Hati Suhita is an example of a novel with values that have an impact on the point of view and mindset regarding the position and representation of women, especially from the perspective of a female writer. This novel brings an interesting theme in the critical discourse analysis model of Sara Mills. This research focuses on the position and representation of women in the novel. This research method uses qualitative research. The data used is in the form of novel manuscripts. Data collection techniques through reduction, data display, and verification. The results of the analysis show that the dominance of women as objects (position and representation of women) is dominated through 8 elements, namely 5 elements of critical discourse analysis at the phrase/sentence level (Metaphor, Transitivity system, Proverb, Feminism and Ideology, and Jokes and humor) and 3 elements at the discourse level (fragmentation, focalization, role).*

**Keywords:** female actor, female writer, novel “Hati Suhita”, representation

## 1. INTRODUCTION

Literary works are one of the things that influence society. It was also written to describe the condition of a particular society. It is not uncommon to find an event that occurs in a literary work that has the power to influence the condition of the society that produces the literary work (Ernawati, 2017; Nugraha, 2019). Even though only literary works, especially fictional literary works, are imaginative or imaginary writing, this does not mean that fictional literary works originate from mere daydreams. However, it is more about appreciating and reflecting on life

values that carry certain goals (Nurgiyantoro, 2013). One of the aims intended in literary works of fiction is to provide a deeper understanding and critical power towards phenomena that occur in life. Therefore, people will learn new patterns of thinking that can change social life for the better as it should be.

Through fictional literary works, we can discover new discourses or old discourses with new perspectives. The discourse contained in literary works is one of the things that can be used as a lesson in life. Discourse is the highest unit of language that has cohesion and coherence to form a complete and continuous meaning and support a particular topic (Tarigan, 2009; Surastina, 2018). Thus, this discourse is often obtained through implied things. Through this, a reader's critical reading will emerge so that the discourse contained in it will be understood as something important in a pleasant way. This is found in critical discourse theory. Critical Discourse Analysis (CDA) was initially carried out to critically investigate social imbalances expressed in the use of discourse language (Weiss & Wodak, 2002). CDA views texts as speech acts, so CDA has an impact on how language is used and how meaning is formed. In this case, it also pays attention to context (Masitoh, 2020). Now, the multidisciplinary nature embedded in CDA has implications for the use of CDA for various functions in theory and research methods (Weiss & Wodak, 2002). Through its multidisciplinary nature, critical discourse analysis can also be found in literary discourses which carry various objectives according to the language used.

Fiction literary works consist of various types. One of the literary works that is full of critical discourse that can be used as a lesson in life is the novel. Novels are one of the literary works that have an impact on the field of literacy today. This is because, in the novel, there are values that can be used to understand society's culture and appreciate the reader's life. A novel is not just a work of fiction that has no meaning but a world that is built imaginatively with various elements that can provide meaning for the reader (Nurgiyantoro, 2013; Setyorini, 2018; Nugraha, 2019). Novel elements include intrinsic and extrinsic elements. Intrinsic elements are things that build a work from within the work itself, including plot, theme, characterization, and setting (Nurgiyantoro, 2013). Through these developmental elements, a writer can insert a moral message to the reader. For example, through the elements of characterization in a novel, the author can convey a moral message regarding good characters who can be emulated in everyday life. Apart from that, in novels, there are also extrinsic elements that come from outside the literary work, for example, the author, social background, and values contained (Danur, 2021; Amna et al., 2022). Both intrinsic and extrinsic elements have their respective roles in building a unique novel structure, especially in conveying messages to readers.

Apart from these elements, one of the things that makes it impactful is that novels are part of literature that has the character of *dulce et utile*. This means that a literary work has two characteristics, namely, pleasing from an aesthetic perspective and providing benefits to the reader from a scientific perspective (Warren, 1989; Rizky & Larasati, 2020). *Dulce* in Latin means enjoyment (pleasant), and *utile* means usefulness. Thus, reading novels is not only a fun activity but also provides benefits, as mentioned previously, namely the integration of the values brought by the novel.

These two things (*dulce et utile*) serve as guidelines for writing a literary work, one of which is a novel that has been receiving enthusiasm from readers since 2020, entitled *Hati Suhita* by Khilma Anis. Currently, the novel has sold 80 thousand copies (Amaliyah, 2022). This novel, which was made into a film on the big screen, is based on an activity at one of the learning places, namely an

Islamic boarding school. The author, Khilma wrote this novel against the background of being a student for thirteen years. She carries a theme that is also a criticism of the practice in Islamic boarding schools, namely arranged marriages. This arranged marriage brings up big issues about women's rights, which are often ignored as someone who also has the right to choose and determine. This novel, written by a female author, can be used as a reference source to appreciate the reader's life, which is relevant to the work. This is in line with the theory about one of the functions of novels, namely appreciating readers' lives through their work (Setyorini, 2018).

Today's society still unconsciously marginalizes women with several stereotypes. For example, the chapter on arranged marriages is detrimental to women. There is still a societal stereotype that women are weak, so they cannot fight against the things that happen in their lives. Apart from that, events that position women as weak and seen as objects for men still occur. This happens in educational areas. For example, in learning, we still find books that indirectly show gender bias; in various literary readings and films consumed by the public, events or characters are shown that raise the issue of feminism. It is not uncommon to find writers who unknowingly write books or literary works that are read by the public to convey the issue of feminism. Even though we know that books, films, and literary works are media that are quite effective in conveying certain understandings. This can have a negative impact, namely increasing and habituating the marginalization of women. On the other hand, it is also an indirect criticism conveyed to the public.

Specifically, the novel *Hati Suhita* has elements of a female main character. This will introduce characters who carry moral messages for women in everyday life. The elements of female characters in the novel will bring insight to the reader regarding the character's characterization. Characterization refers more to the personal qualities of a character. This is related to the depiction of a character's character as depicted by the author in a literary work (Milawasri, 2017). The importance of character selection, as well as characterization, will influence the structure of a story in a novel. This is in line with the opinion regarding the need to consider the building blocks of a novel to convey a moral message to readers so that it can be accepted easily (Koesnadi, 2007; Fajriyah, 2017; Permana, 2019).

The main character in this novel is Alina Suhita, who is the daughter of Kiai Jabbar and will also be Kiai Hannan's daughter-in-law. Suhita was matched with Gus Birru to inherit the leadership and sustainability of the Al-Anwar Islamic Boarding School which is currently still under the care of Kiai Hannan and his wife. She had known about her match with Gus Birru since junior high school (MTs). Since then, Suhita has even begun to determine which school she must go to study, the school program she must undergo, and so on to prepare herself to accompany Gus Birru, the sole heir to the Al-Anwar Islamic Boarding School (Anis, 2020).

Gus Birru showed his unwillingness to be matched with Suhita since they met. However, Suhita, as one of the female santri figures, inherited the stereotype of women in Islamic boarding schools that still applies, namely being obedient and not having the ability to fight back. Therefore, Gus Birru and Suhita's marriage took place under compulsion. Gus Birru was forced to do so because he loved his Ummik so much. Apart from that, Suhita was forced because she did not dare to fight and express her admiration for another man named Kang Dharma to her parents and her future father-in-law, Kiai Hannan, who became Suhita's parents while at the Islamic boarding school.

When the marriage took place, Suhita officially became Gus Birru's wife, which meant she had to give up her right to admire other men. Suhita was transformed into a woman who had to obey her husband. On the other hand, Gus Birru did not love her and did not even touch her until their

second marriage was more than seven months old. However, these seven months were able to be acted out well by the two of them in front of Kiai Hannan and Nyai Hannan to maintain the happiness of the extended family.

In this storyline, the person depicted as suffering is Suhita. As told by the author, Suhita spent her days in the room with Gus Birru as a virgin whom her husband did not want. He lives his "suwung" days when Gus Birru is always busy with work and a woman in his past whose feelings have not yet been resolved, Ratna Rengganis.

The plot of the novel, told by the female writer, Khilma Anis, brings readers to various representations that produce entertainment and benefit from literary work. However, this novel also presents gender issues that are still found in everyday life. This data is seen through the elements of character, characterization, plot, and message of the novel. In feminist theory, the term gender refers to gender differences based on social, psychological, and cultural aspects that exist in society (Arbain, 2015). There is also an opinion that states that gender in all aspects of human life creates differences between women and men, including social creations where women's position is lower than men's, referring to differences between women and men related to status, natural roles, and responsibilities (Mulyadi, 2016; Sulistyowati, 2020). This means that the discussion about gender is a social issue that is still developing in society. Apart from that, this is also reinforced by the opinion which states that "gender as an analytical tool is generally used by adherents of the conflict social science school which focuses on structural and systemic injustices caused by gender" (Fakih, 1996). This issue allows for discrimination within certain genders. This also explains that gender is different from sex, which shows sex differences based on the biological anatomy found in the human body. Gender is divided into two things, namely masculine and feminine. The difference between the two lies in the values and order of society that are currently in force, namely the feminine with a gentle style and the masculine with a strong style. What applies in society is the assumption that masculine traits are always associated with men while feminine traits are associated with women (Prasira, 2021). This issue of feminism is the focus of this critical discourse analysis.

Therefore, this research will analyze how women are represented and positioned in literary works that are close to society by a female writer. In this section, representation shows how a person, a group, a particular idea, or opinion is presented in the news, how a view is presented in a media (novel) from certain social groups, while position shows how the dominant ideology and beliefs work in a text (Watie, 2010; Wardani et al., 2016). In this case, how does the female writer (Khilma Anis) show the position and representation of women? The theory used in this analysis is critical discourse analysis according to the Feminist Stylistic version of Sara Mills. This is because (Yani et al., 2022) Sara Mills' theory not only describes sexism but there are other aspects related to this. In feminist theory, Sara Mills aims to show the way writers present women in critical discourse. In this section, the discourse in question is a novel. More specifically, it is knowing how the author, especially as a female writer, describes the character Suhita in the novel in terms of her dominant representation in the novel text.

## **2. LITERATURE REVIEW**

Sara Mills' critical discourse analysis is a type of discourse perspective that focuses on feminist issues, both in print and oral media (Ayustin, 2022). This is related to feminist literary theory, which is an interdisciplinary field of women's studies which examines how women are presented

*Representation of Female Actors from the Perspective of Female Writers in the Novel “Hati Suhita”*

and how the texts discuss gender relations and gender differences (Mustikawati, 2018). This feminist issue can be seen through various developing media, such as advertisements with female actors, female characters in stories or novels, news, etc. The focus of the discussion from a feminist discourse perspective is to show how a text displays bias against women. Women tend to be shown as marginalized compared to men. This marginalization, which results in injustice in the depiction of women, is what concerns him. This model of critical discourse analysis attempts to show how women are depicted as marginalized parties in a text and how this form of marginalization is carried out. This, of course, uses certain discourse strategies so that when presented in the text, women are portrayed in a bad light (Eriyanto, 2009).

Sara Mills classifies discourse analysis into three levels, namely word level analysis, phrase or sentence level, and discourse level or the entire text. The following is a simple explanation regarding the three levels of analysis (Mills, 1995).

Table 1. Sara Mills' Levels of Analysis and Explanations

| Levels of Analysis    | Category                                   | Description                                                                                                                                                         |
|-----------------------|--------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Word level            | Linguistic Determinism                     | This is related to the mention of women in the words that have been used, more specifically the words or terms used by the author when referring to women and men.  |
|                       | Common Personal Pronouns                   | Personal pronouns to refer to people who work in stereotypical professions, for example scientists for men or secretaries for women.                                |
|                       | Common noun                                | This happens to nouns that specifically refer to men only. For example, guy (originally refers to men only)                                                         |
|                       | Women as Signifiers                        | This uses terms such as lady, -ess, and others that undermine women                                                                                                 |
|                       | The Effects of Using Sexist Language       | In this case, the difference in the use of he and she implies the author's attitude regarding stereotypical views about the roles of men or women (Kristina, 2020). |
|                       | Gender Neutral Language                    | It is a language that does not view male dominance, for example the use of male and female is considered equal and common                                           |
|                       | Naming and Androcentrism                   | This refers to women whose names indicate their marital status, for example Miss and Mrs.                                                                           |
|                       | Semantic Insults in Women                  | Words related to women have a negative connotation while men have a positive connotation.                                                                           |
|                       | Call of Endearment and Stunting            | This relates to the category of words that men use to address their female partners.                                                                                |
|                       | Women's Experiences: Euphemisms and Taboos | In this case what is meant are words that are considered taboo by society.                                                                                          |
|                       | The Lexical Gap: A Male Perspective        | In this case it is a situation where women create their own language that is not found in the male language.                                                        |
|                       | Dictionary and Information Selector        | The meaning found in the dictionary is often considered as a rule against the desired meaning of the word.                                                          |
| Phrase/sentence level | Proverb                                    | Phrases created in order to represent women in a negative sense.                                                                                                    |

|                 |                              |                                                                                                                                                           |
|-----------------|------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
|                 | Presupposition and Inference | In this case, it has to do with assuming the reader of the text has the same knowledge as the author.                                                     |
|                 | Metaphor                     | Is an analogy used to equate two different things.                                                                                                        |
|                 | Jokes and Humor              | A farsa / sentence that is intended to say something in a joking way. In this case, women often become victims of this object of jokes and humor.         |
|                 | Transitivity System          | This relates to the way the action is represented, the type of action that arises, who performs it and to whom it is addressed.                           |
|                 | Feminism and Ideology        | Women actively take roles in their lives as they wish.                                                                                                    |
| Discourse Level | Character/Role               | Characters are explained through stereotypes that conform to gender norms in fictional stories.                                                           |
|                 | Fragmentation                | The process of describing characters using body parts.                                                                                                    |
|                 | Focalization                 | The process by which events in a story relate to the reader through the narrator's consciousness. Some are in the form of venting characters in the text. |
|                 | Schematics                   | A set of narratives that have been pre-constructed and refer to the meaning of the discourse as a whole.                                                  |

Through the level of words, phrases/sentences, and discourse, a literary work can be criticized more deeply about what discourse actually wants to be displayed in it. This is in line with previous studies. Research conducted by Wardani (Wardani, 2016) entitled *Sara Mills Feminism Discourse Analysis of the Tupperware Program She Can! On Radio* which resulted in the conclusion that the program carries a positive representation of women and positions women not as objects, but as subjects.

### 3. RESEARCH METHODOLOGY

This analysis uses descriptive qualitative methods. The data source is a novel. It was written by the writer with an Islamic boarding school background, Khilma Anis, entitled *Hati Suhita* is an example of a novel with values that have an impact on the point of view and mindset regarding the position and representation of women, especially from the perspective of a female writer. This novel brings an interesting theme in the critical discourse analysis model of Sara Mills. This research focuses on the position and representation of women in the novel. This research method uses qualitative research. The data in the analysis is in the form of words, phrases/sentences, and discourse, which also refers to Sara Mills' level of analysis. The instruments used in this research are the classification table and the novel itself. The data analysis technique used is the interactive model of Miles. Three steps were used for the analysis: 1) data condensation, 2) data display, and 3) verification of conclusions (Miles, 2014).

### 4. RESULTS

The results of the analysis carried out on literary discourse, namely the novel *Hati Suhita* by Khilma Anis, consist of data based on Sara Mills' level of analysis at three levels, namely words, phrases/sentences, and the discourse itself. The data obtained was dominant at the phrase/sentence and discourse levels, amounting to 18 and 16 data, respectively. More specifically, at the phrase/sentence level, 6 metaphors, 8 transitivity systems, 1 proverb, 2 feminism and ideology, and 1 joke and humor were obtained, while at the discourse level, 7 fragmentations, 6

*Representation of Female Actors from the Perspective of Female Writers in the Novel “Hati Suhita”*

focalizations, and 3 roles/characters were obtained. The following is a table of analysis and discussion results regarding the position of women in the novel *Hati Suhita*. In this discovery, several examples of findings and the number of findings in similar categories are included to show the number of certain categories in the novel *Hati Suhita*.

Table 2. Data of Sara Mills Perspective

| Levels of Analysis | Category              | Linguistic evidence in the novel <i>Hati Suhita</i>                                                                                                                                                                                                                                                                                                                                                                                                                           |
|--------------------|-----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Phrase/sentence    | Metaphor              | <ol style="list-style-type: none"> <li>1. <i>But what happened to me were sad days (hari-hari yang suwung), a bad relationship (hubungan yang anyep). (page 2, paragraph 1).</i></li> <li>2. <i>My bed was filled with thousands of rose petals for our first night, but her words pierced me with sharp thorns. (page 2, paragraph 4)</i></li> <li>3. <i>My tears flowed profusely because my heart was cut by the dagger of his words. (page 4, paragraph 1)</i></li> </ol> |
|                    | Transitivity system   | <ol style="list-style-type: none"> <li>1. <i>Since I was little, my father and mother have taught me that everything I do, my dreams, my life's goal, is to dedicate it to the Al-Anwar Islamic Boarding School, my in-laws' boarding school. (page 3, paragraph 4)</i></li> <li>2. <i>I stepped into the room with a broken heart. (page 278, paragraph 3)</i></li> </ol>                                                                                                    |
|                    | Proverb               | <i>He is like the full moon, after getting married, he is like the moon of karanan or the moon of oversleeping. (page 50, paragraph 5)</i>                                                                                                                                                                                                                                                                                                                                    |
|                    | Feminism and Ideology | <i>"That's great, sir. I'm not a woman who is easy to seduce. Stop seducing me, okay?" (page 202, paragraph 1)</i>                                                                                                                                                                                                                                                                                                                                                            |
|                    | Jokes and humor       | <i>"Waini, even though women usually like long ones. But this writer focuses more on the taste and touch" (page 202, paragraph 4)</i>                                                                                                                                                                                                                                                                                                                                         |
| Discourse          | Fragmentation         | <i>I saw her eyes sparkling, making her beauty shine even more. (page 41, paragraph 1)</i>                                                                                                                                                                                                                                                                                                                                                                                    |
|                    | Focalization          | <i>She always sat in her dressing chair. He greeted me with a calm face. He never looked ugly. Always beautiful. Always Fragrant (page 136, paragraph 5)</i>                                                                                                                                                                                                                                                                                                                  |
|                    | Role/Character        | <i>"So not all girls' boarding schools can have male speakers, right, Nduk?" Dad spoke</i><br><i>"Tinggih, Bah", replied Rengganis (page 275, paragraph 3)</i>                                                                                                                                                                                                                                                                                                                |

Based on the discovery of several things in the novel *Hati Suhita*, several things can be explained as follows. Metaphor is one of the elements of Sara Mills' critical discourse analysis at the phrase/sentence level. These evidence sentences show that it is a metaphor, 1) This evidence means that the days spent by Suhita were lonely because Gus Birru's cold attitude towards her was like not considering Suhita's presence in their room even though they were both married. When Suhita wanted Gus Birru to fulfill his obligations as a husband. Suhita felt that she was the only one who wanted to and couldn't ask her husband because of his attitude. As the stereotype that still exists, men are the subjects while women are the objects in the biological relationship of the household; 2) This evidence is a metaphor between the rose petals which symbolize the buds of the bride's happiness on the first night while the thorns symbolize how painful Gus Birru's words were to Suhita that he did not love her. He will not touch Suhita at all. This metaphor shows that women, with their limitations, cannot fight and submit to their husband's words, even if they are

painful; 3) This evidence shows how hurtful Gus Birru's words were to Suhita, so much so that they were metaphorized as daggers. In this regard, women are considered objects that are easily given words that hurt and corner women.

The second element found in this research is the transitivity system which is also part of the phrase/sentence level. This element is demonstrated by several pieces of evidence in the novel which are interpreted as follows, 1) his evidence is part of the transitivity system of the material action intention type, meaning the process carried out by a character and influencing other people). This evidence illustrates that Suhita did not receive the freedom to determine her ideals and life goals because they had been determined and indoctrinated by her parents since childhood. That, women (especially girls in Islamic boarding schools in particular, and women in general), are still shackled in their rights because they do not have the space to express their desires in the form of their own opinions; 2) This evidence is a type of internalized mental transitivity system, which means that the mental processes of the characters are conscious. In this case, Suhita realized that her mentality had not been conditioned after Ratna Rengganis arrived at the house and was warmly welcomed by her parents and Gus Birru. This mental process is represented by the word "ambyar", which occurred before the event in this quote occurred. In reality, women will appear weak when painful events accumulate within themselves. These weak sides are shown by the mental process of Suhita's inability to maintain her strength (ambyar: separated; scattered).

The third element, namely the proverb, is part of the analysis at the phrase/sentence level. The dominant proverb used in this novel is a Javanese proverb. This is also considering that the author has a Javanese cultural background. As evidence obtained, this evidence shows the proverb that the moon is late, which means something that should shine but when the time is not right (during the day) the light cannot be seen. Suhita, who usually exudes positive things, became full of burdens after getting married and her aura did not radiate the happiness of a married woman. This aura of happiness is inherent in women because women are considered the object of marriage. If she doesn't emit a happy aura then of course there is something wrong with her or her marriage.

The fourth element is feminism and ideology. This element is an element of analysis at the phrase/sentence level. Evidence of direct sentences containing negation (not) shows the stereotype that prevails in society that women are easily seduced and men are seduced. This also shows the existence of women as objects of men's seduction. Feminism appears in the words spoken by Rengganis as well as proof that there are women who are not easily seduced because of the ideology that they already have and hold firmly.

The fifth element is jokes and humor. This is also still at the phrase/sentence level. Jokes and humor, which are still considered trivial things in society in Sara Mills's theory, are one element that can be considered a feminist stereotype. As evidence is shown in the novel *Hati Suhita*. Evidence of a joke followed by the laughter of Gus Birru and Rengganis indicated that there was a joke. This also shows the meaning that women's nature is degraded by the perspective of 'liking things for the long haul'. This stereotype appears in the realm of the biological relationship between men and women (husband and wife) which shows that women's desires and preferences are emphasized and made into normal and common things. In fact, in several psychological scientific studies, not all women are like that.

At the level of discourse analysis, there are 3 elements found in the novel *Hati Suhita*. First, Fragmentation. As explained in the theoretical study of fragmentation, evidence was found at the discourse level in this novel. This evidence is the story of Dharma, a man who admires Suhita.

This shows that there is a description of women through parts of the woman's body (her eyes). As a stereotype that still applies in society, women's beauty is still considered from a low perspective, namely through their physical appearance or the parts of a woman's body. Even though there is inner beauty that women also have, this is rarely used as a benchmark or something that is a general view in society.

Second, focalization. This evidence shows how the character Gus Birru focuses with awareness on the image of Suhita's figure when she is in the room so that the reader seems to imagine Suhita like that. Apart from this quote, the focalization image is also carried out by the character Suhita (from my point of view) by pouring out her heart of 'wanting' and desiring Gus Birru but Gus Birru rejects her. In some cases, we find that the author is in my point of view as he tells himself. The author has unconsciously shown that Suhita's character is passionate when Gus Birru doesn't want her at all. This character that is built shows Suhita as a truly unfortunate woman.

Third, role/character. Evidence of the conversation between Abah and Rengganis, when he talked about journalism training at Islamic boarding schools, shows that there are divisions between men and women. Some Islamic boarding schools still use the old standards that female students should study with female teachers and vice versa. This does not mean that it is not good but shows that there are groups in learning, namely men and women, which can be used as continuous guidance to enable students not to develop in the current era.

## **5. DISCUSSION**

Based on the data obtained, it can be seen that there is some dominant evidence that makes women objects. Overall, the literary discourse scheme reconstructed by the author shows events that demonstrate the position and representation of women that still prevail in society, especially in the life of traditional lodges.

The author's background, Khilma Anis, who lived in a boarding school for thirteen years, is quite detailed in compiling the plot of Suhita's story which is full of struggles as a woman with the characteristics of being gentle, sincere, simple, and not knowing many things in the world outside the Islamic boarding school. As stated in previous research, the author's background influences the plot of the literary work he produces (Marlina, 2022). Through the stories of Suhita's struggle in trying to melt Gus Birru's uncaring attitude from the first night to seven months of marriage, the author indirectly places women as objects in marriage, life, and the problems that arise. More specifically, the literary discourse of the novel *Hati Suhita* shows the position of a woman under authority and the attitude of a man who has 'power' over her in the household. Suhita depicts women in various forms of women's struggles and their servitude to men, thus revealing the weak sides of women through the character Suhita. This finding is also supported by research which states that the stereotype of objectivity in women is the beginning of violence against women (Syifa & Hannah, 2022).

Apart from that, the character Rengganis, who appears with a firm and loyal character as a woman, also ultimately shows the weak sides of women which are expressed in stereotypical sentences that still apply in society. For example, Rengganis' statement about women being easy to seduce and the Islamic boarding school issue about women (female students) having to study with female teachers (female speakers). Apart from this, several details that show the position and representation of women in the novel *Hati Suhita* are explained through the following elements.

In the metaphor section, a woman is compared to something that describes herself, thus showing her position as the object of an event. For example, in this case, Suhita is metaphorized as someone who is hurt by a man with his words, like sharp thorns. The words addressed to Suhita as a woman by the man (Gus Biru) were hurtful words (you have to understand, I don't love you). Through these words, the situation of Suhita's marriage is metaphorized as a marriage that is "suwung" and "anyep" (a Javanese proverb) which means loneliness, and no feelings. This is only felt by actors who are in the object position. Women are positioned as weak objects. This is also contained in research entitled "Representation of Women behind News Vocabulary (Sara Mills' Critical Discourse Analysis of Sexual Violence in Indonesian Media)" which provides data regarding the position of women as objects for men (Kania, 2023). One of the elements of the transitivity system in the novel *Hati Suhita* is shown in the form of a Relational Process-Attributive type transitivity system. This is also found in the research "Transitivity System in the Diction of the Novel *Rasa* by Tere Liye", which shows the process attributes of the character Nando through the sentence "I'm just an extra, Lin." (Noviyanti et al. 2023). The female writer tries to attribute the process to a female character named Suhita in the process of becoming a woman who cannot refuse her parents' wishes. This is proven by whatever he does to fulfill his parents' wishes. Apart from relational processes, there are also material processes as in the example of evidence (2). In general, material processes are more often found in discourse because this shows the physical processes in an event (Sukiman et al., 2023).

Three other elements found in the novel *Hati Suhita* at the phrase/sentence level are proverb, feminism and ideology, and jokes and humor. The proverb/proverb found in the novel *Hati Suhita* shows a weak representation of women. The weakness of this female character is due to one of the factors of the love triangle which is the scope of women's problems. This also agrees with research titled *Representation of Women in Writing and Drawings in the Back of Trucks: Multimodal Critical Discourse Analysis of Sexist Language* (Andalas & Prihartini, 2018) which states that women's problems are still at a low stage, namely about love triangles. Apart from that, jokes and humor are also elements that show stereotypes of women as characters who are considered to have a low mindset because jokes and humor lead to sexuality, while elements of feminism and ideology show a representation of the mindset in society that women are considered characters who "like to tease" men. -man. This stereotype indirectly brings women's representation to a low level because their role is considered seductive. This was also expressed in research entitled "Audience's Interpretation of Sexist Humor in Comedy Shows Report Pak! Trans 7" which states that most of the humor is directed at women as objects because women are placed in an inferior position while men are superior (Perwita et al. 2023). This is also found in findings in China regarding the assumption that women are still in a patriarchal culture, where female athletes are used for sexual consumption by male fans without looking at their achievements (Peng et al. 2024).

Some of these things reinforce the fact that there is still a representation of women in the position of weak objects and positioned as victims. Both victims of treatment and psychology or mental health. Elements of feminism and ideology inherent in society are also shown in another study "Construction of women in media: A critical discourse analysis on violence against women in newspapers" which states that works in news writing represent the position of women as weak figures and victims (Mardikantoro, 2022).

At the discourse level, there are three dominant elements in the novel *Hati Suhita*, namely fragmentation, focalization, and role. These three elements also represent women as objects,

### *Representation of Female Actors from the Perspective of Female Writers in the Novel "Hati Suhita"*

especially beauty, which is focused on physical things. In the focalization element, beautiful women are depicted through physical exposure from the perspective of female writers, both through male and female actors. This focalization is influenced by the narrator, namely the author of the work. The author provides a focalization that unconsciously represents women from the perspective of dominant female writers, showing that stereotypes in society still apply that women are objects, more specifically physical beauty. The role of the writer in carrying out focalization is also discussed in the research entitled "Focalization of the Novel *Tempurung* by Oka Rusmini and its Relevance in Literature Learning in SMA/Vocational Schools" which states that focalization is influenced by the narrator of the story (in this case the author) (Dewi, 2018).

The dominance of the element of women as objects is also supported by the role of Gus Birru who depicts men as subjects in many events. For example, on the first night, Gus Birru felt he had the right to dump Suhita. Then, the following nights, Gus Birru felt that he "could have had sex with Suhita" but he didn't do so, which is proof that the word sex here means active, meaning that Gus Birru was the subject. In this case, it is again shown by a diction that seems to corner and demean women, that the presence of women in the household is as an object to be 'touched' at any time according to the wishes of the subject in the household. Thus, feminism appears through the dominance of women as objects and men as subjects in the critical discourse of the novel *Hati Suhita*.

## 6. CONCLUSION

Sara Mills' critical discourse analysis in the novel *Hati Suhita* shows the dominance of women as objects and men as subjects. These things are found in the categories of metaphors, proverbs, transitivity systems, feminism and ideology, fragmentation, focalization, and roles/characters. Apart from that, in general this is also proven through the discourse scheme shown in the entire story of the main characters (Suhita, Gus Birru, and Rengganis). However, this analysis can still be explored more deeply because of the simplicity and limitations of the analysis carried out by researchers. This means it is still possible to find new supporting data that strengthens research regarding the position and representation of women in the novel *Hati Suhita*. Apart from that, more specific research can also be carried out and focus on fragmentation, focalization, or transitivity systems which further explore the position and representation of women. However, it can be underlined that this research shows that, 1) the position and representation of women through the dominant perspective of female writers through the eight elements of Sara Mills' analysis is shown by Khilma Anis through the novel *Hati Suhita*; 2) The point of view of a female writer can be used as a criticism of the marginalization of women that still occurs in society. In the end, this research describes evidence regarding the position of female actors being dominated as objects from the perspective of female writers. However, this research also shows that not all female writers are fully aware that the work they write contains gender issues which predominantly make women objects in literary works. This means that the representation shown in this novel marginalizes female actors from the perspective of female writers.

## 7. REFERENCES

Amaliyah, S. (2022, Agustus 24). *NuOnline*. Retrieved from <https://www.nu.or.id/nasional/khilma-anis-kisahkan-awal-mula-hati-suhita-diangkat-ke-film-layar-lebar-6>ULAY

- Amma, A., et al. (2022). Analisis Unsur Intrinsik dalam Novel Te O Toriatte (Genggam Cinta) Karya Akmal Nasery Basral. *KANDE: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia*, 3(2), 2022.
- Andalas, E. F. & Prihatini, A. (2018). Representasi Perempuan dalam Tulisan dan Gambar Bak Belakang Truk: Analisis Wacana Kritis Multimodal Terhadap Bahasa Seksis. *SATWIK: Kajian Ilmu Budaya dan Perubahan Sosial*, 2(1), 2018
- Anis, K. (2020). *Hati Suhita*. Telaga Aksara.
- Arbain, J., et al. (2015). Pemikiran Gender Menurut Para Ahli: Telaah atas Pemikiran Amina Wadud Muhsin, Asghar Ali Engineer, dan Mansour Fakih. *SAWWA*, 11(1), 2015.
- Ayustin, E. & Christin, M. (2022). Sara Mills Model Critical Discourse Analysis on the Peak Blinders Serial. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*, 5(3), 2022.
- Danur, Y., et al. (2021). Analisis Unsur Intrinsik dan Ekstrinsik Novel "Dia Adalah Kakakku" Karya tere Liye. *Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia (JIPBSI)*, 2(1), 2021.
- Dewi, N. P. Y., et al. (2018). Fokalisasi Novel Tempurung Karya Oka Rusmini dan Relevansinya dalam Pembelajaran Sastra di SMA/SMK. *Stilistika*, 7(1), 2018.
- Eriyanto. (2009). *Analisis wacana*. LKIS.
- Ernawati, Z., et al. (2017). Kajian Psikologi Wanita Tokoh Utama Novel Air Mata Tuhan Karya Aguk Irawan M.N. *Publika Budaya*, 5(1), 2017.
- Fajriyah, K., et al. (2017). Kepribadian Tokoh Utama Wanita dalam Novel Alisya Karya Muhammad Makhdlori: *Kajian Psikologi Sastra. CaLLs*, 3(1), 2017.
- Fakih, M. (1996). Posisi Kaum Perempuan dalam Islam: Tinjauan Analisis Gender. *Tarjih*, 1(1), 1996.
- Kania, D. & Hamdani, A. (2023). Representasi Wanita di balik Kosakata Berita (Analisis Wacana Kritis Sara Mills Kekerasan Seksual pada Media Indonesia). *Metafora: Jurnal Pembelajaran Bahasa Dan Sastra*, 10(1), 2023.
- Koesnadi, O. Y., et al. (2007). Eksistensi Tokoh Perempuan dalam Novel Entrok karya Okky Madasari dan Pemanfaatannya sebagai Materi Ajar Pembelajaran Sastra. *Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 11(1), 2021.
- Kristina, D. E. (2020). *Analisis Wacana Kritis Pengantar Praktis*. Pustaka Pelajar.
- Mardikantoro, H. B. (2022). Construction of Women in Media: A Critical Discourse Analysis on Violence Against Women in Newspaper. *Cogent Arts & Humanities*, 9(1), 2022.
- Marlina, M., et al. (2022). Belenggu Patriarki dalam Novel Perempuan-Perempuan Harem Karya Fatima Mernissi. *Az-Zahra: Journal of Gender and Family Studies*, 3(1), 2022.
- Masitoh, M. (2020). Pendekatan dalam Analisis Wacana Kritis. *Jurnal Elsa*, 18(1), 2020.
- Milawasri, F. A. (2017). Analisis Karakter Tokoh Utama Wanita dalam Cerpen Mendiang Karya S.N, Ratmana. *Jurnal Bindo Sastra*, 1(2), 2017.
- Miles, M. B. (2014). *Qualitative Data Analysis: a Methods Sourcebook*. SAGE Publications.
- Mills, S. (1995). *Feminist Stylistic*. Routledge.
- Mulyadi, U. (2016). Representasi Perempuan dalam Film Cinta Suci Zahrana. *Jurnal Ilmiah Komunikasi: MAKNA*, 6(2), 2016.
- Mustikawati, A. (2018). Perempuan Indonesia Tahun 1970-an dan 1980-an dalam Cerita Pendek Karya Djumari Obeng. *Jurnal Pendidikan Bahasa dan Sastra*, 18(2), 2018.
- Noviyanti, S., et al. (2023). Sistem Transvisitas Pada Diksi Novel Rasa Karya Tere Liye. *Seminar Nasional Linguistik dan Sastra* (pp. 314-322). Padang-Denpasar: UNP-UNMAS Denpasar.

- Nugraha, A. D., et al. (2019). Karakter tokoh utama novel Kinanti karya Margareth Widhy Pratiwi. *Jurnal Ireal*, 4(2), 2019.
- Nurgiyantoro, B. (2013). *Teori pengkajian fiksi*. UGM Press.
- Syifa, S. N. & Hannah, N. (2022). Objektifikasi Tubuh Perempuan sebagai Akar Kekerasan Seksual. *JAQFI: Jurnal Aqidah dan Filsafat Islam*, 7(2), 2022.
- Peng, A. Y., et al. (2024). Sportswomen under the Chinese male gaze: A feminist critical discourse analysis. *Critical Discourse Studies*, 21(1), 2024.
- Permana, A., et al. (2019). Analisis Unsur Intrinsik Novel "Menggapai Matahari" Karya Dermawan Wibisono. *PAROLE: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 2(1), 2019.
- Perwita, A. I., et al. (2023). Interpretasi Khalayak terhadap Humor Sexist dalam Tayangan Komedi Lapor Pak! Trans 7. *Jurnal Ilmu Komunikasi*, 20(2), 2023.
- Prasrira, K. D. (2021). *Posisi Perempuan dalam Teks Berita Kasus Kekerasan Seksual di Media Online Spiegel*/Edisi November 2021. Identitaet.
- Rizky, A. & Larasati, A. Y. (2020). Konsep Horace dalam Novel “Laskar Pelangi” Karya Andrea Hirata Kajian Kritik Sastra. *LITERASI*. 10(1), 2020.
- Setyorini, R. (2018). Karakter kerja keras dalam novel “Entrok”. *Jurnal ILEAL*, 3(2), 2018.
- Sukiman, S., et al. (2023). Transitivity System in The Kanjuruhan Malang Tragedy News Discourse. *STILISTIKA: Jurnal Pendidikan Bahasa dan Sastra*, 16(2), 2023.
- Sulistiyowati, Y. (2020). Kesetaraan Gender dalam Lingkup Pendidikan dan Tata Sosial. *IJOUGS: Indonesian Journal of Gender Studies*, 1(2), 2020.
- Surastina. (2018). *Pengkajian Wacana*. Elmatara.
- Tarigan, H. G. (2009). *Pengkajian Pragmatik*. Angkasa.
- Wardani, S. W., et al. (2016). Analisis Wacana Feminisme Sara Mills Program Tupperware She Can! On Radio. *CAKRAWALA: Jurnal Penelitian Sosial*, 2(1), 2013.
- Warren, R. W. (1989). *Teori Kesusastraan*. PT Gramedia.
- Watie, E. D. S. (2010). Representasi Wanita dalam Media Massa Masa Kini. *The MESSENGER*, 2(2), 2010.
- Weiss, G. & Wodak, R. (2002). *Critical Discourse Analysis: Theory and Interdisciplinarity*. Palgrave Macmillan.
- Yani, F., et al. (2022). Analisis Wacana Kritis Model Sara Mills Citra Sosial Perempuan pada Cerpen Kartini Karya Putu Wijaya. *Jurnal Pendidikan Tambusai*, 6(2), 2022.