

Exploring Feminism Through Critical Discourse: An Analysis of Adina Dwifatna's "Si Nuri" Using Sara Mills' Framework

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ABSTRACT

This research examines the representation of feminism in the short story "Si Nuri" written by Adina Dwifatna using Sara Mills' theory of critical discourse analysis feminism. The story revolves around the life and inner struggles of Ira, a wife to Martin. Women in the story are depicted as objects used to serve their husbands, manage household chores, and fulfill the role of motherhood. Hence, the researcher aims to explore the representation and the injustices experienced by the main female character in "Si Nuri." Furthermore, the researcher uses a descriptive qualitative method and documentation techniques to collect the data for this research. Meanwhile, to analyze the data the researcher uses content analysis techniques. The findings reveal that the story portrays women as confined to societal expectations and restricted in their freedom and autonomy. The gender stereotypes associated with the roles assigned to women perpetuate injustice, leading to the limitations felt by woman. Language and symbols employed in the story reinforce the social constructions that uphold gender inequality, with language reflecting power dynamics and social dominance centered around men.

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1. INTRODUCTION

The representation of feminist values in literature plays a significant role in advocating for gender equality and expressing women's experiences through literary works. Literature must be able to provide courage, new values, a new worldview, human dignity, and the role of individuals in their society including portraying the representation of women in society (Yulianeta & Ismail, 2022). Literature serves as a powerful medium through which writers can highlight women's issues or respond to issues related to women, including feminist ideology, gender discrimination, patriarchal stereotypes, social injustice, and women's struggles for their rights. In this context, literature functions to create alternative narratives that can depict women's lives within different social or cultural contexts. Through such depictions, writers are able to convey feminist values through characters in a literary work.

Views on feminism have long been disseminated since ancient civilizations and have evolved significantly over the centuries, reflecting the changing dynamics of gender roles and societal expectations. Women, who have often been confined by societal norms to the roles of caregivers and homemakers, are frequently stereotyped as individuals burdened with a multitude of responsibilities, particularly those associated with managing household tasks that include, but are not limited to, child-rearing, laundry, cleaning, cooking, and various other domestic duties (Garcia-Roman, 2025). In the context of feminism, these are not responsibilities that should solely fall on women, as they should be shared between men and women in a household. Hubeis (2010, p. 103) states that such a life for women places them in a particular role where their responsibilities are

seen as permanent. Consequently, the complexities and nuances surrounding feminism, particularly as they manifest in literary narratives and analyses, have garnered considerable interest and attention from a diverse array of researchers who seek to explore and understand these critical issues.

Feminism can be defined as a theory or ideology focused on gender equality between women and men. According to Najmah and Sai'dah (2003, p. 34), feminism can be understood as an awareness of the paradigms of oppression and exploitation of women, encompassing various forms of injustices that occur within family contexts, workplaces, and societal structures. In this context, there are deliberate efforts by both men and women to improve and change these conditions, particularly regarding the language and terminology used. Feminism is identified as a social movement demanding full recognition of equal rights between women and men, involving struggles to eliminate all forms of gender inequality. It can be concluded that the primary focus of feminist theory is to eliminate inequalities between women and men.

In its development, various types of feminist theories have emerged for researchers, one of which is radical feminism. Radical feminism centers more on biological aspects. In this regard, radical feminists argue that gender injustice arises from biological differences between men and women. Radical feminism views that women are exploited by men in their biological roles, such as motherhood and pregnancy (Mus, 2017, p. 32). This group believes that these aspects are what lead to the oppression of women. Ritzer and Goodman (2003, p. 506) also state that radical feminism is very anti-family institutions and the patriarchal system, which radical feminists believe is a source of oppression. Radical feminists view that marriage merely serves to make women tools for reproduction. Therefore, radical feminism avoids marriage, and if unavoidable, it suggests using contraceptives or IVF to minimize the oppression of women. In this regard, women are not required to experience pregnancy and can carry on with their activities as usual. Members also believe that women can live independently without the presence of men.

It is not only the theory of feminism, but also many feminist researchers combine feminist studies with various sub-studies under diverse terminology. Mills (1995) introduced the term feminist stylistics, Christie (2000) used the term feminist pragmatics, while Kitzinger (2000) employed the term feminist conversation analysis. In combination with other studies, several other studies integrate feminist approaches, one of which is critical discourse analysis feminism. This analysis arises because critical discourse analysis focuses on uncovering underlying meanings in texts or discourses, which can also include feminist approaches such as social inequality and injustice.

One of the most popular theories in CDA about feminism and gender is Sara Mill's critical discourse analysis that focused on looking at the perspective how gender is being presented in texts especially the positioning of subjects and objects. Not only that, but also the perspective of reader and listener contributes in understanding the message of the text. Mills stated that some of literary text placed women as a passive object while men is the active and dominant subjects (Mukminin et al., 2024). It can be concluded that critical discourse analysis can reveal what exists in the text and also critique discourse, especially concerning social and power dynamics.

Several studies have applied Sara Mills' feminist critical discourse analysis to various media, revealing key insights but also exposing notable research gaps. Ayustin and Christin (2022) examined the *Peaky Blinders* series. This study aims to analyze how gender and power relations are constructed in the *Peaky Blinders* television series using Sara Mills' feminist discourse analysis model. The focus lies in identifying how characters are positioned as subjects or objects through language and interaction. The findings show that female characters are often marginalized or depicted in subordinate roles, while male characters dominate the narrative. The study highlights how patriarchal ideologies are maintained through linguistic choices in dialogues. However, the analysis is limited to spoken discourse and does not explore visual elements such as costume, setting, or body language.

Asheva and Tasyarasita (2022) analyzed a news article about a female criminal involving poisoned satay, applying Sara Mills' theory to investigate subject-object positioning and ideological stances. The study finds that the woman is constructed more as an object than a subject, but the article maintains a seemingly neutral tone. It does not explicitly marginalize the woman, although cultural implications suggest a subtle positioning of guilt and deviance. The analysis is focused solely on written language and lacks a comparison with other news sources or media portrayals of similar cases.

Rakhmasari (2024) explored abortion in Intan Paramaditha's short story. This article explores the representation of women who undergo abortion in the short story using Sara Mills' feminist critical discourse analysis. It highlights how literature, particularly short stories, is able to serve as an ideological tool to voice women's rights over their own bodies and challenge dominant patriarchal views in society. The story portrays abortion not merely as a moral issue but as a matter of self-existence and complex life choices.

However, the researcher is interested in exploring the representation of feminism with Sara Mills' critical discourse analysis in a literary text. The main focus of Mills' feminist discourse analysis is on how women's

positions are depicted in a text or other medium. In examining this, Sara Mills looks at the position of a character as narrated in a text, whether the character is portrayed as a subject or an object. In this regard, the subject-object position significantly determines the text's structure and the meaning narrated within the text (in Eriyanto, 2001, p. 200). It can be concluded that this approach is used to understand and critique the relationship between language, power, and ideology within a discourse text. On the other hand, Mills combines critical discourse analysis and feminism to see how power is constructed through language. In other words, with this theory, the researcher can reveal how language or discourse explains the existing social injustice or domination in the text.

Meanwhile, the data that the researcher will use to analyze the representation of feminism in this critical discourse analysis is the short story titled *Si Nuri* written by Adina Dwifatna. *Si Nuri* tells about the life and inner struggles of Ira as a wife of Martin. In this short story, the main character, Ira, experiences gender injustice between women and men, especially the stereotype that when a man and woman marry, they must have children. Women in this story are also depicted as objects used to serve their husbands, manage household chores, and become pregnant. Therefore, the researcher is interested in exploring how is the representation of feminism using Sara Mills' critical discourse analysis? The researcher aims to explore how the representation and position of women in the short story *Si Nuri* are portrayed and what injustices the main character experiences as a woman.

2. METHOD

This research employs a descriptive qualitative approach aimed at systematically describing the results of the research on the phenomenon studied or tested (Kriyantono, 2007, p. 69). As explained, descriptive qualitative research is suitable for exploring and interpreting textual data that focused on meaning, context, and the complexity of social phenomena. This approach is also used as a research procedure that produces results more focused on the narrative and descriptive aspects of the observed research object (Moleong, 2002, p. 3). In this study, the object is a short story that reflects social and gender issues, making this approach suitable for exploring the embedded ideological meanings.

In collecting the data, the researcher uses documentation techniques to collect documents in form of texts that correlate with the object to be studied. This technique allows the researcher to analyze both printed and digital texts related to the research topic. This technique can also include data such as public documents, newspapers, journals, diaries, letters, and others (Creswell, 2009, p. 182). In this study, the primary data source is the short story *Si Nuri* by Andina Dwifatma, which was published online in *Jurnal Perempuan*. This text is selected due to its relevance in addressing themes of gender and social representation, aligning well with the research's feminist analytical framework.

The researcher employs content analysis techniques for data analysis to identify the representation of feminism in the short story *Si Nuri* using Sara Mills' critical discourse analysis theory. Content analysis serves to categorize and interpret data, enhancing the analysis of social realities (Madugu & Ibrahim, 2025). CDA, particularly from a feminist perspective, focuses on examining power relations and gender positions in discourse. Mills' theory is particularly useful in analyzing how women are positioned in texts, whether as subjects, narrators, or objects and how these positions reflect underlying ideologies. The researcher follows several stages in analyzing the discourse. First, the researcher reads and comprehends the data as a whole. Second, the researcher identifies the representation of feminism using Sara Mills' critical discourse analysis theory. Third, the researcher categorizes the identification results according to the theory used. Finally, the researcher draws conclusions based on the interpretation of the textual data within the feminist critical discourse framework.

3. RESULT AND DISCUSSION

Results

Subject Position

The subject-object position in Sara Mills' critical discourse analysis theory of feminism is a key aspect to be studied. This aspect emphasizes how a phenomenon, character, or idea is placed within a discourse or text, which also influences the form of the text within society (Mills, 1995). In feminist discourse, most texts position women as objects rather than subjects, where women cannot present themselves and are merely depicted as objects or individuals narrated by others. Meanwhile, in *Si Nuri*, the subject position is initially dominated by the male character, Martin. He acts, speaks, makes decisions, and controls the household narrative. His agency

is emphasized through his confident and assertive dialogue, such as when he refuses a long-distance marriage or when he wants kids although he already agrees to not to have kids since the beginning.

"Aku bisa mati kalau enggak ada kamu. Kita pisah saja sekalian kalau kamu nggak mau ikut."

"I could die if I didn't have you. Let's separate if you don't want to be with me."

"Aku butuh penerus, Ra. Dan aku sudah capek dengar keluarga besarku protes terus kayak kaset rusak."

"I need an heir, Ra. I'm tired of hearing my extended family complain like a broken record."

(Dwifatna, 2022)

This utterance is a clear assertion of authority and emotional dominance. Martin positions himself as the one who sets the terms of the relationship and expects compliance. He frames the relationship around his emotional needs, using hyperbole and threat to pressure Ira into submission. From a discourse perspective, this places him in the dominant subject position, where he holds the power to act and make decisions, while Ira is forced into the role of the passive receiver. The dominance of the first-person pronoun "*aku*" and "*kita*" reveals Martin's attempt to center himself in the relationship. By using "*aku*" emphatically and repeating it, he reinforces his individual emotional needs. Even the inclusive pronoun "*kita*" ("we") is manipulative, as it attempts to mask control as mutual decision-making.

Women are viewed as objects expected to provide offspring, become pregnant, and give birth. Women, in these situations, are frequently compelled to comply with the desires and demands of men, pressured into the role of childbearing without any opportunity for personal reasoning or consideration of their own desires and aspirations. If a woman finds herself unable to fulfill the expectation of providing children, it is likely that the man will, without hesitation, seek out another woman who is perceived to be capable of fulfilling that role and meeting those expectations. This narrative not only encapsulates but also reflects the principles of radical feminist ideology, wherein the societal expectation is for women to have children and embrace the role of motherhood as an essential aspect of their identity and purpose in life.

"Kalau ini tentang pamanmu yang bejat itu, sudahlah Ra, maafkan dia. Aku sudah mengajakmu pergi ke psikolog, tapi kau tidak mau. Apakah aku harus mengubur impianku karena apa yang sudah dia lakukan padamu?"

"If this is about your degenerate uncle, let it go, Ra. I've tried to take you to a psychologist, but you won't go. Should I bury my dreams because of what he did to you? (Dwifatna, 2022)

The repetition of "*aku*" (I) reveals Martin's self-centered orientation. Martin places himself as the one taking initiative (subject), while Ira is cast in the role of resistant object, someone who refuses help. The construction suggests that Martin has "done his part," subtly removing responsibility from himself and placing the burden of emotional healing onto Ira. In addition, in the final part, it functions as a rhetorical question, implying that Ira's past trauma is an obstacle to Martin's personal ambition. The grammatical construction keeps Martin in the subject position ("*aku harus...*") and repositions Ira's suffering as something that negatively affects him, shifting the narrative focus from empathy to self-interest. This subtly portrays Ira as a burden, rather than a victim deserving support.

It can be seen the gender injustice experienced by Ira, where her husband Martin does not consider Ira's past experiences, leading her to decide not to have children. Martin believes that Ira should go to a psychologist and fix her emotional state so that she is ready to give him a child. It shows that Ira is not given the freedom to choose what she wants due to the stereotype that women must conceive and provide offspring for men, and will be viewed as worthless if they cannot.

"Kamu akan sendirian jika kamu selalu menolak untuk memiliki anak."

"You'll be lonely if you keep refusing to have kids." (Dwifatna, 2022)

This structure presents a cause-and-effect relationship, where loneliness is positioned as the inevitable result of the woman's (Ira's) personal decision. This undermines her agency, suggesting that her choice is not just undesirable but dangerous to her emotional wellbeing. The subject position constructed here places the speaker (likely Martin) in a moral authority role, as someone who "knows better." The repeated use of "you" establishes a direct, personal accusation. It shifts responsibility and blames for future suffering (loneliness) onto the

woman. This “you” serves not neutrally, but as a disciplinary mechanism to police female choices about motherhood, implying deviation from normative gender roles comes with punishment.

From the above datum, it is evident that the representation of women as objects required to bear children from men is very prominent, where the main character is depicted as having to agree to become pregnant and have children to continue the male lineage and ensure its continuation. In this particular scenario, it appears that men possess a singular desire for children that can only be produced by women, irrespective of the various and complex reasons that may exist on the woman's side for choosing not to have children, thus highlighting a troubling aspect of gender dynamics. Women are ascribed a significant value only in the context of their ability to provide viable offspring for men, a notion that is further elucidated and explained in the subsequent sections below. To sum up, men only want children from women, regardless of the reasons behind the decision not to have children from the woman's side. Women are considered valuable if they can provide offspring for men.

Object Position

The object position in *Si Nuri* is most clearly occupied by Ira, especially in scenes where her emotions and choices are disregarded. Her trauma is treated as an obstacle to Martin's desires rather than a valid part of her identity. The object position in *Si Nuri* also positioning woman as the object that received the action by the man, as the active subject.

Setelah berkemas, seperti biasa, setiap kali akan berangkat bertugas, Martin mengajak Ira bercinta.

After packing, as usual, whenever he was about to go on duty, Martin invited Ira to make love.
(Dwifatna, 2022)

In this sentence, Ira is clearly positioned as the object of Martin's action and desire. The construction of the sentence places Martin as the grammatical subject and Ira as the grammatical object, the one who is *invited* to participate in an act initiated and decided by Martin. This reflects how Martin consistently exercises agency in their marital relationship, while Ira is depicted as passive and responsive rather than assertive.

Linguistically, the sentence is in active voice, with Martin as the doer and Ira as the receiver of the action. The verb “invited” softens the tone, yet in the context of their emotionally distant and imbalanced relationship, it reveals a repetitive and possibly mechanical intimacy, imposed at Martin's will rather than mutually desired. Furthermore, the phrase “as usual” reinforces the routinized nature of the act, implying that it is a pattern or habit, a normalized exertion of control. Ira's lack of voice or consent in this moment is significant; the sentence offers no insight into her feelings or choices. Instead, it highlights her role as an object within a patriarchal domestic script, where intimacy is not negotiated but expected and scheduled, regardless of emotional readiness.

From a feminist discourse perspective, this positions Ira not only as the object of Martin's physical attention but also as someone whose inner life is erased from the narrative at that moment. Her body is accessible, expected, and regulated by the routines and desires of her husband, reflecting broader discourses of gendered power dynamics within marriage.

“Martin tidak suka aku merokok.”

"Martin doesn't like me smoking."

“Menurut dia rokok tidak baik untuk perempuan.”

"He thinks cigarettes are bad for women." (Dwifatna, 2022)

In this quotation, the female character, Ira, is discursively positioned as the object of judgment and control by using the pronoun “me”. She is not the agent of her own choices but rather the subject of Martin's disapproval. The sentence construction places Martin in the grammatical and ideological position of the evaluator, while Ira becomes the object being evaluated. Her personal act of smoking is not discussed from her perspective or autonomy, but instead filtered through Martin's viewpoint. This reflects a broader patriarchal structure where women's behaviors are not only monitored but also defined by male expectations.

The second sentence further reinforces this objectification by framing smoking as something “bad for women.” Here, the object of this sentence is “women”, suggesting a generalized moral standard applied specifically to women's conduct. Ira, and by extension all women, are discursively placed in a passive role, subjects to be governed by male-defined norms of acceptability. There is no space in the dialogue for her voice, desire, or justification, which further underscores her position as a discursive object under the influence of

patriarchal ideology. The linguistic structure thus effectively removes agency from the female speaker and presents her as someone whose identity and actions are shaped in relation to male control.

Beberapa kali Martin menawarkan Ira untuk mengikuti program kesuburan, namun Ira menolaknya karena ambisinya untuk menjadi seorang ibu hampir tidak ada.

Several times Martin offered Ira a fertility program, which Ira rejected because her ambition to be a mother was nearly nonexistent. (Dwifatna, 2022)

In the sentence, “*Several times Martin offered Ira a fertility program, which Ira rejected because her ambition to be a mother was nearly nonexistent*”, Ira is grammatically placed as the indirect object of Martin’s action. Martin, as the subject, performs the act of offering, a fertility program, while Ira is positioned as the recipient. This structure subtly emphasizes that Martin is the one with agency and decision-making power, while Ira’s role is to receive and respond, reinforcing a passive position within the interaction.

Beyond the grammar, this positioning reflects a deeper ideological objectification. The “fertility program” functions as a symbolic object tied to societal expectations that women should aspire to motherhood. By repeatedly offering it, Martin upholds the patriarchal notion that a woman’s body and reproductive choices are subject to external suggestion or intervention, particularly from a male figure. Ira, in this sense, is objectified not only through the language but also through the underlying assumptions about femininity and motherhood.

Although Ira becomes the subject in the second clause, “*which Ira rejected*”, her moment of agency is framed as a reaction to the offer. Her refusal is explained through a justification: “because her ambition to be a mother was nearly nonexistent.” This explanation reveals that even when a woman resists imposed roles, she is still expected to rationalize her departure from societal norms. Thus, the discourse continues to situate her within the bounds of what is considered acceptable for women, maintaining her position as an object within a male-centered narrative.

The above datum compellingly illustrates that Ira, who is unquestionably the central character within the narrative, strategically positions herself as an individual endowed with unwavering principles and ethical standards, which leads her to resist simply acquiescing to the desires and expectations imposed upon her by men in her life. Women are adeptly represented as autonomous subjects who rightfully possess the agency to select any life path and make any decision they deem fit, thereby asserting their independence and self-determination in a world that often seeks to limit their choices. In the realm of feminist theory, it is profoundly emphasized that women unequivocally have the inherent right to actively combat and challenge the various forms of gender and social injustices that permeate society, particularly in relation to the deeply personal and significant decision regarding the choice of whether or not to bear children.

Position of the Author and Reader

Not only the subject-object position is a primary focus in Sara Mills' critical discourse analysis theory, but also the position of the author and the reader. The reader's position in this theory is considered very important as it determines the overall understanding of the text. The reader's position can also see how the author can draw sympathy and support from readers regarding a critiqued phenomenon (Mills, 1995). In this story, the author employs a narrative technique that subtly guides readers to align with the female protagonist's inner conflict while also exposing societal expectations. The story predominantly uses the third-person pronoun “Ira” to refer to the main female character, creating a close emotional distance that allows readers to sympathize with her position.

*"Saya tidak peduli dengan tekanan sosial, dan Martin akan mendapatkan apa yang dia inginkan."
Bayangan tentang Martin dan keluarga kecilnya menusuk hati Ira.*

“I don’t care about social pressure, and Martin is going to get what he wants anyway.” The thought of Martin and his little family pierced Ira's heart. (Dwifatna, 2022)

This datum illustrates that the author makes a conscious effort to directly engage the reader by inviting them into the narrative in such a way that they are fully immersed in the unfolding story, allowing them to grasp the depth of the character's emotional landscape. The significance of the avian character known as Nuri, who undergoes a remarkable transformation into a human being, serves as a powerful symbol that embodies the reader's journey towards a deeper comprehension of the profound feelings experienced by the main character, particularly in relation to the pressing issues of gender inequality and the societal pressures she faces

from her spouse. Furthermore, this supplementary character, Nuri, takes on the essential role in this story, providing support for the main character's courageous decisions to stand up for her rights and assert her identity as a woman in a challenging environment.

Furthermore, while the narrative maintains a third-person structure, it occasionally shifts into free indirect discourse, blending Ira's internal thoughts with narration. This technique encourages readers to internalize Ira's viewpoint, positioning them not merely as spectators but as empathizers with her constrained agency. In contrast, Martin's actions are often described through detached narration, such as: "*Setelah berkemas, seperti biasa, setiap kali akan berangkat bertugas, Martin mengajak Ira bercinta.*" ("After packing, as usual, whenever he was about to go on duty, Martin invited Ira to make love."). This distance subtly critiques his habitual and emotionless approach to intimacy, encouraging readers to view it as mechanical and self-serving.

Wanita itu sedang hamil delapan minggu. Ira tidak punya pilihan selain mengangguk. "Dia memiliki sesuatu yang tidak bisa aku berikan kepadamu."

The woman was eight weeks pregnant. Ira had no choice but to nod. "She has something I can't give you." (Dwifatna, 2022)

Additionally, in this datum, the author positions the reader as an omniscient party, allowing them to intimately experience the realities that the character navigates, which in turn facilitates a deeper understanding of the intricate emotions that underlie the character's reactions and sentiments. Conversely, it becomes apparent that the reader's perspective is inclined to resonate more deeply with the experiences and emotions of the female character rather than aligning with those of the male counterpart in the narrative.

By using selective narrative distance, intimate with Ira, distanced from Martin, the author positions the reader to critique male dominance and sympathize with female oppression without overt didacticism. The narrative's consistent use of third-person focalization through Ira fosters a feminist alignment, positioning the reader as an observer of gender-based injustices rather than a neutral or complicit party. Thus, the reader is interpellated to recognize, question, and emotionally respond to the structures of gender inequality embedded within the domestic and societal spaces represented in the story.

Discussion

The problem of gender roles and the marginalization of women within a patriarchal social framework has been recognized in many literary texts. This short story serves as a critical narrative related to feminism. Employing Sara Mills' feminist discourse analysis, the findings underscore the manner in which language and narrative structure are employed to sustain and reinforce unequal gender relations. Through the depiction of Ira's domestic life and psychological turmoil, the text illustrates how women are socially constructed as passive subjects, whose identities are closely tied to their roles as wives, mothers, and caregivers. By looking at the positioning of subjects, object and also reader or listener, the approach of Sara Mills' feminist discourse analysis can contribute in exploring the understanding of the message from a literary text (Mukminin et al., 2024).

As in this story, the results reveal that women are positioned as subjects entitled to make decisions to refuse or accept and to be themselves. In this story, the main character maintains her stand on not wanting children and strives to advocate for her right to express her opinion although her husband insists her to have kids. Women are not only seen as individuals who must accept decisions but also have rights to decide many things, especially regarding gender equality and the forms of social injustices faced by women. The results in Rakhmasari (2024) also stated the same view about woman that they have right over their body because they are the one who understand their conditions and situation. In another aspect, women in this story are depicted as subjects who accept men's decisions to remarry for the sake of children because the character thinks she cannot provide what the man desires, so she does not care if her husband marries another for offspring.

Women are also frequently perceived through the lens of being mere objects whose primary role is to dutifully serve their husbands in a numerous of household matters and fulfill their physical needs as portrayed on the short story, which perpetuates a limited view of their capabilities and contributions. The research from Rahmani et al. (2024) also portrait that wives are supposed to handle multiple housework while husbands focus to work only. It shoes inequality of household duties between man and woman. From this issue, it can be seen that women are often seen as subordinate objects who must conform to whatever commands their husband issue, such as relinquishing their careers to pursue the paths dictated by their husbands and remaining at home to cater to their needs, thereby reinforcing traditional gender roles. This dynamic is also poignantly represented in this short story, where the role of women is depicted as one that is primarily responsible for managing

domestic affairs and remaining within the confines of the home, reinforcing societal expectations that limit their broader contributions to the world outside.

In addition, the results also show that women are perceived as occupying a subordinate status, with societal expectations suggesting that they should refrain from working, particularly in contexts that require them to be situated away from their husbands. If the work, woman tends to have lots of workload as form of discrimination such as being a worker, wife, and also a mother that need to take care of their children (Ayustin & Christin, 2022). The manifestation of subordination is palpably evident, as it underscores the prevailing notion that the foremost responsibility of men, as the designated heads of their families, should be to engage in employment, rather than allowing women to pursue their careers.

4. CONCLUSION

Based on the feminist critical discourse analysis conducted, the researcher draws several conclusions. First, within the context of the story, women are depicted predominantly as mere objects, whose primary functions are to serve the needs and desires of their husbands, manage an array of household chores, and dutifully fulfill the essential role associated with motherhood, which is often taken for granted. The pervasive gender stereotypes that are intricately attached to these prescribed roles inevitably culminate in a range of injustices that are acutely experienced by the main character, Ira, who finds herself feeling increasingly restricted in her personal freedom and autonomy, particularly when it comes to the overwhelming social expectation that dictates that every married couple must inevitably have children to conform to societal norms.

Second, it is important to note that the language utilized within the narrative, along with the various symbols employed throughout the story, serves to reinforce and perpetuate the deeply entrenched social constructs that effectively maintain and uphold gender injustices within society. The specific language that is chosen reflects a dynamic of power and social dominance that is predominantly centered around men, while women, in stark contrast, find themselves ensnared in roles that significantly limit their potential and curtail their fundamental freedoms. Third, through the lens of feminist critical discourse analysis, one can conclusively assert that the story *Si Nuri* serves as a compelling illustration of the harsh realities of gender injustice that persist within contemporary society.

The application of this theoretical framework is instrumental in facilitating a deeper understanding of how women are portrayed and how the intricate dynamics of power and social dominance are vividly reflected in the language and discourse that are employed throughout the narrative. This research endeavor ultimately provides a more profound understanding of the representation of feminism within various literary works, as well as highlighting the pivotal role that literature plays as a powerful medium for expressing gender-related issues and advocating for the pursuit of equality among all individuals, regardless of gender. Furthermore, this analysis effectively underscores the critical importance of feminist critical discourse studies in both critiquing and challenging the pervasive gender.

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