



Sexist Language in the Narrative Content of *Mata Najwa* *Susahnya Jadi Perempuan*

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ABSTRACT

Sexist language refers to linguistic structures used to convey expressions that disparage a specific gender. In the Narasi Mata Najwa content titled “Susahnya Jadi Perempuan”, numerous sexist utterances and perspectives were identified within the discussion space. This phenomenon perpetuates gender inequality, which is both represented by and influenced by traditional cultural norms. Therefore, this study aims to: (1) describe direct sexist language within the Narasi Mata Najwa content “Susahnya Jadi Perempuan”; and (2) describe indirect sexist language within the same content. This research employs a qualitative descriptive method, utilizing Sara Mills’ framework of direct and indirect sexism. Data collection was conducted through documentation, the non-participatory observation technique (teknik simak bebas libat cakap), and note-taking techniques. The results revealed four forms of direct sexist speech: generic pronouns, generic nouns, insults, and gender-related word pairs. Furthermore, indirect sexist speech was classified into two forms: metaphors and humor. Based on these findings, sexist language fundamentally remains a persistent social issue closely linked to the disparagement of a specific gender within society. This content provides an illustrative example of how certain words or phrases are frequently associated with a particular gender, subsequently influencing the perception and treatment of individuals based on their gender identity.

Keywords: sexist language, narrative content, susahya jadi perempuan

Bahasa Seksisme dalam Konten Narasi Mata Najwa *Susahnya Jadi Perempuan*

ABSTRAK

Bahasa seksisme merupakan tuturan yang melibatkan tatanan bahasa dalam memaknai ungkapan merendahkan terhadap salah satu gender. Pada konten Narasi Mata Najwa “Susahnya Jadi Perempuan” teridentifikasi bahwa ada banyaknya tuturan serta pandangan seksisme yang hadir dari ruang diskusi tersebut. Hal ini menyebabkan masalah ketidakadilan antara laki-laki dan perempuan yang direpresentasikan dan kemudian mempengaruhi dan dipengaruhi oleh budaya tradisional. Oleh karena itu, penelitian ini bertujuan untuk (1) mendeskripsikan bahasa seksis bersifat langsung dalam konten narasi Mata Najwa “Susahnya Jadi Perempuan”; (2) Mendeskripsikan bahasa seksis bersifat tidak langsung dalam konten narasi Mata Najwa “Susahnya Jadi Perempuan”. Penelitian ini menggunakan metode deskriptif kualitatif berbentuk seksisme langsung dan tidak langsung oleh Sara Mills. Pengumpulan data dilakukan dengan teknik dokumentasi, teknik simak bebas libat cakap, dan teknik catat. Hasil penelitian ditemukan empat bentuk tuturan seksisme langsung meliputi empat bentuk yakni kata ganti generik, benda generik, hinaan, dan pasangan kata berhubungan dengan gender. Adapun tuturan seksisme tidak langsung yang diklasifikasikan menjadi dua yakni kata metafora dan humor. Berlandaskan hasil penelitian tersebut, bentuk bahasa seksisme secara garis besar masih terus menjadi permasalahan sosial yang lekat dengan konteks merendahkan terhadap salah satu gender dalam sosial. Konten ini memberikan contoh bagaimana kata-kata atau frasa tertentu lebih sering diasosiasikan dengan gender tertentu dan mempengaruhi persepsi dan perlakuan terhadap individu berdasarkan gendernya.

Kata kunci: bahasa seksisme, konten narasi, susahya jadi perempuan

Submitted
16/04/2026

Accepted
21/05/2026

Published
30/05/2026

Citation	Usman, I. N., Ntelu, A., & Kadir, H. (2026). Language Sexism in the Narrative Content of Mata Najwa: “Susahnya Jadi Perempuan”. <i>Jurnal Pembelajaran Bahasa dan Sastra</i> , Volume 5, Nomor 3, Mei 2026, 2871-2880. DOI: https://doi.org/10.55909/jpbs.v5i3.1368
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Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

Language is a medium of human communication that evolves alongside culture. This development becomes a form of reflection encompassing a life perspective that continually changes over time based on the circumstances and situations that occur in the community where it is used. In sociolinguistic studies, language reflects the social image of a society, encompassing its structure, grammar, and speech patterns, which can influence what is considered appropriate or inappropriate behavior within a given cultural context. Therefore, language is considered arbitrary because the speech process itself cannot be controlled personally. The linguistic variations created from these societal expressions are based on the place, sociocultural context, circumstances, and time that trigger them. This is due to differences in language use. According to Chaer and Agustina (2014:61), linguistic diversity is not only caused by heterogeneity of speakers but also by the varied social activities carried out daily. Beyond its use in identifying social identity, language can also demonstrate significant differences between men and women. Culturally influenced language use creates distinct linguistic characteristics for the two sexes, which in turn influence language use. The differences between the two lie not only in the sounds produced but also in word choice (lexical), grammatical, and even pragmatics. For example, the distinction between words used by men that are aggressive and women that indicate intimacy. Wibowo (2012:16) suggests that gender-related language, or sexism in language, is a fundamental factor influencing and shaping social constructs, giving rise to numerous gender-related issues.

Unlike English, German, and Arabic, Indonesian lacks a significant form of gender differentiation within its internal structure. Instead, it identifies gender through usage practices, as its linguistic forms have neutral references that address gender issues. Badudu (Jalal, 2009) states that Indonesian lacks a grammatical form to express or even differentiate between men and

women. The distinction between the two is expressed only through the use of suffixes or other words, such as: -wan for male (journalist, graduate, scholar) and -wati for female (student, graduate, artist). Other additions include male and female students, and the naming of plants and animals with the words male and female. In fact, some of these words can be used as evidence that records stereotypical associations between men and women.

The social roles created by society for men and women do not meet balanced standards in culture and language. This is because language and gender are always linked to assumptions about how men and women should behave. Analyzing this imbalance requires an in-depth study of the meanings of language and gender in society. The meanings that emerge through the presence of these problematic aspects result in different language usage in everyday life. This is indicated by the influence of language use in the social environment of each society.

Discourse analysis is a discipline that plays a crucial role in social relations involving language and culture. Critical discourse analysis serves to demonstrate that language is a crucial factor used to examine power imbalances in society. According to Fairclough and Wodak (Eriyanto, 2011:7), critical discourse analysis examines the discourse of language use in speech and writing as a form of social practice. These discourse practices produce ideological effects that demonstrate an imbalanced power relationship between men and women. Through this discourse, we can see the emergence of problems such as racism, sexism, and inequality in social life, which are viewed as normal and natural.

The social and cultural constructions that influence language refer to the ideology of sexism, which has unconsciously formed certain stereotypes regarding how one gender views another. One common occurrence is unintentional sexist attitudes perpetrated by society. This aligns with the opinion (Idul, 2021:20) that "sexist attitudes" occur due to social practices that are



inseparable from society, such as forms of communication, from newspaper reports to personal letters, as well as family conversations and political speeches. Language, as a communication tool, is a key link between discourse and society in relation to sexist acts, specifically specific depictions of culture within society. Sara Mills, from a critical feminist discourse perspective, focuses on the study of sexism in how women are portrayed in texts, novels, images, and even in the media. One of her studies examines how language and sexism are interconnected, as outlined in her book.

Frequently used sexist language is based on placing men in a higher or superior position, while women are placed in an inferior position. As time goes by, current language usage often exhibits gender-based issues. The presence of sexist language in everyday life demonstrates the existence of differences in gender status within the social order, which are further exacerbated by the process of socialization. According to Gradol and Swaan (2003:16), language is involved in the mechanism of gender division, specifically supporting social inequality between men and women.

Sexist stereotypes are typically presented around men and women, sometimes with detrimental connotations for both, but more often with women. This representation of inequality is directed at men and women, involving members of one gender group being perceived as having lesser, simpler, and inferior rights than members of the other group. Rights involving gender inequality are certainly inseparable from the presence of cultural interpretations that influence society in the social order. A society that still strongly adheres to certain understandings unconsciously forms sexist language and attitudes that express that certain social roles are considered normal and appropriate for each person.

Sara Mills takes a critical view of sexism in language, and believes that even among feminists, it has become a quite problematic concept. Based on conversational and textual data collected over the past ten years and referring to the latest research

conducted in various different academic disciplines, Mills suggests that forms of sexism are divided into two: overt sexism (direct) and covert sexism (indirect). These include: (1) generic pronouns: their meaning is generally understood to refer to men and their meaning to women; (2) generic nouns: whose meaning is generally intended for men but can actually be used for both men and women, such as students and young; (3) insults: expressions that refer to prostitutes and pimps; (4) ; Word ending affixes: (suffixes) as gender markers, such as -wan in santriwan (male) and -wati in santriwati (female); (5) word pairs that have a gender relationship: such as husband and wife and man and woman. Direct/overt sexism is defined as a clear form of sexism and does not contain ambiguity in it, while indirect sexism is a contextual form that can only be understood by interpreting surrounding utterances, including humor and metaphors.

Mata Najwa's narrative *Susahnya Jadi Perempuan* is a YouTube program that presents male speakers as a benchmark, perspective, and position of women in the social level. Through this content, Najwa Shibab invites male speakers to discuss the problems faced by women by providing facts whose credibility is proven by data and research that unconsciously harms women. Mata Najwa's *Susahnya Jadi Perempuan* has been airing since 2021 with its first part and then continued in 2023 with the publication of the second part due to the high audience interest in discussing feminist issues.

This study seeks to understand how acts of sexism occur in society through discourses of inequality, especially against women. Several previous studies using Sara Mills' discourse analysis theory have been conducted to analyze how the media represents women in society, such as the study conducted by Rizka Aprilia Prastika Sari, Tengsoe Tjahjono, and Ririe Rengganis (2022) entitled Representation of Sexism in Netizen Comment Columns on Popular Culture TikTok Content Hashtag #Wanitakuat (Sara Mills Critical Discourse Study). This study uses the popular social media TikTok as its object of

research by raising issues of sexism against women starting from netizen comments on TikTok creator accounts that use the hashtag #Wanitakuat. The TikTok Popular Culture phenomenon is now enthusiastically used as a tool for user renewal and creativity. TikTok content as a very broad communication platform has proven to be a double-edged sword for users. Besides being a source of information and a means of self-fulfillment, there are also TikToks that pose great dangers to social life, such as sexist treatment. The results of this study explain that women are less superior than men, considered fragile creatures, sexual destinations, and women are forced to marry, pressured to have children, and unable to work.

Furthermore, Fi'aunillah (2015) Sexist Language in "The Lord of the Rings" Film Trilogy. Related to the fact that in the modern era, women have played a significant role in societal developments such as education, technology, science, and much more. Therefore, this study aims to realize efforts to avoid sexism in English, for example by changing sexist terms to gender-neutral terms. examine sexist language in "The Lord of the Rings" film trilogy. This article uses Sara Mills' theory of sexism, which classifies sexist language into overt and covert sexist language. In the "The Lord of the Rings" film trilogy, there are six of the eight types of overtly sexist language: naming, third-person pronouns in general, general nouns, non-parallel terms, and derivations. The results of the study found the form of response and the effects of sexist attitudes and speech on characters that influence their lives.

Based on previous discussions and research, sexist issues still need to be discussed today because of the growing hyperactivity of culture and the freedom of expression supported by the freedom to voice opinions in mass media, including films, advertisements, digital magazines, and even YouTube content. By considering the description and identified research gaps, the researcher focused on answering two research questions: (1) What forms of overt sexist language are present in the narrative content of Mata Najwa *Susahnya Jadi Perempuan*? In addition, (2) What forms of covert

sexist language are present in the narrative content of Mata Najwa *Susahnya Jadi Perempuan*? From these two research questions, it is very clear that this research aims to present significant data regarding these two problem formulations.

METHOD

The research material in this study includes the content of the Mata Najwa Narrative *Susahnya Jadi Perempuan* part 1, released in 2021 and part 2 in 2023. The criteria for interpretation stem from the presence of sexist speech, both direct (overt sexism) and indirect (covert sexism), regarding the image of women in society. The method used in this study is descriptive, with a qualitative approach. This research aims to qualitatively analyze various types of data that can reveal sexist language within the Mata Najwa Narrative *Susahnya Jadi Perempuan* through the researcher's interpretation process, described in narrative form and in-depth analysis.

The data collection techniques used in this study were documentation, free listening, and note-taking. In line with the primary objective of the study, which is to obtain data, Sugiono (2016:137), (Razak:101), states that data collection can be conducted in various settings, sources, and methods. That's why in this study, the researcher used transcription and document analysis techniques. Meanwhile, data analysis involved systematically searching, describing, and compiling data based on field notes, documentation, and interviews. The techniques used included grouping, organizing, and drawing conclusions.

The objectives of this study include: 1) describing direct sexist language, including generic pronouns, generic nouns, insults, and gender-related word pairs. 2) describing indirect sexist language, including metaphors and humor, in the narrative content of Mata Najwa's *Susahnya Jadi Perempuan*.

RESULT

This article has documented sexist utterances within the Mata Najwa narrative *Susahnya Jadi*



Perempuan which discusses women's issues and features men as its primary sources. The data in this study are analyzed using Sara Mills' popularized discourse theory on sexist language in the media. The analysis aims to identify and understand how women are expressed through intentional and unintentional forms of sexist speech, based on the general public's perspective on language. In this section, the research findings will be outlined based on the fundamental research questions: (1) forms of direct sexist language within the Mata Najwa narrative *Susahnya Jadi Perempuan* and (2) forms of indirect sexist language within the Mata Najwa narrative *Susahnya Jadi Perempuan*. Both findings will be described and can be seen in the tables below.

Table 1

Code Data	Forms of Direct Sexism in the Mata Najwa Narrative <i>Susahnya Jadi Perempuan</i>			
	Forms of Speech	Basic Form	Sexist Implications	Sexist terms
D1	"In terms of standing, I should have been above him, right? But the reality is, I'm currently below him. Yeah. So, he's taken all my money."	I am currently under...	Reflects a gender hierarchy: men are accorded higher status than	Generic pronouns (e.g., "I" as the first-person pronoun)
D2	(Denny Sumargo, 22:55) "No, it was just a coincidence. But it's like... you follow a certain path: become a doctor first, then make a film, you know?" (dr. Tompi, 02:11)	...becoming a doctor In the past	women. Illustrates the representation of masculinity within the profession.	Role nouns: doctor (elitist/masculine-coded role)
D3	"Okay, let's open up this topic. Take, for instance, the stereotype surrounding unmarried, mature women. Once they pass a certain age—say, what is it? Over 30—and remain unmarried, people dismiss what they say. They're labeled unappealing—'old maids'—or accused of overthinking things, and so on. Meanwhile, for men, being unmarried over the age of 30 is seen differently; the older they get, the more established they become."	Woman, spinster; mature, established man	Double standards: unmarried women are viewed as "past their prime," whereas mature men are highly valued.	Pejorative terms (spinster/old maid)
D4	(Najwa Shihab, 05:14) "As men, we are raised to fulfill the roles of breadwinner and protector." (Nadiem Makarim, 12:44)	Man, breadwinner, protector	Masculine roles are linked to economic responsibility and protection—reinforcing gender stereotypes.	Gender-linked word pairs (breadwinner/protector)

Overt sexist language manifests as explicit discourse reflecting demeaning or discriminatory attitudes, speech, views, or treatment based on gender or sex. In Indonesian, such language often involves the use of terms generally considered applicable to all genders but which, in practice, exclusively target one—typically men. Overt sexist language comprises five forms: generic pronouns, generic nouns, derogatory terms, gender-specific suffixes, and gender-linked word pairs. Data analysis reveals that all five forms of overt sexist language are present in the Mata Najwa narrative titled "Susahnya Jadi Perempuan" (The Struggles of Being a Woman), as detailed below.

Table 2
Forms of Indirect Sexism in the Narrative Content of Mata Najwa Narrative *Susahnya Jadi Perempuan*

Code Data	Forms of Speech	Basic Form	Sexist Implications	Form Sexist terms
D1	"I don't think that would be a problem. If a husband truly becomes a stay-at-home dad—not working, just looking after the kids... well, that's really just sharing roles, isn't it?" (dr. Tompi, 13:56)	It depends it's just babysitting.- -	Portraying parenting as an easy responsibility	Metaphor: (the undervalued role of a housewife's work)
D2	"One question I'm frequently asked in interviews is whether I'd choose my current career or being a housewife. Then comes the question: 'How do you do it all?' Meanwhile, I'm certain men are never asked that." (Najwa Shihab, 37:40).	Choose: current job or housewife?	Social expectations regarding household roles	Metaphor: (demands based on the essential nature of womanhood)
D3	"We men get tired. Maybe she's been working at home, sure. But she comes home wearing a house dress—not looking pretty or stylish. We come home exhausted and see *that*... like, what is the meaning of this?" (Anang Hermansyah, 43:17).	You don't look pretty in a house dress—but look at this.	Biased aesthetic standards	Metaphor: (aesthetic expectations placed on women)
D4	"Now I know why there's a 'Papa Razi' but never a 'Mama Razi.' Because after that stage—Papa Razi is there, but where's Mama Razi? Rarely does anyone want the role. Why? Because the camera is heavy." (Onad, 19:18).	I know why paparazzi exist: because cameras are heavy.	Wordplay masking stereotypes of incompetence	Humor: (women deemed incapable due to heavy cameras, implying biological physical inability)



D4	“A wife is called a ‘housewife,’ implying she’s married to the house. The very way we say it is demeaning. It suggests your wife isn’t married to *you*; she’s married to the house.” (Rocky Gerung, 42:55).	A wife is called a "housewife," after all.	Limiting women's existence to the domestic sphere	Humor: (normalizing the phrase "married to the house," personifying subordination)
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1. Direct Sexist Language in Mata Najwa Narrative *Susahnya Jadi Perempuan*

The form of sexual speech directly present in the discussion between the resource person and the presenter of Mata Najwa's Narrative content "It's Difficult to Be a Woman" includes generic pronouns, generic nouns, insulting words, affixes that end words, and pairs of words related to gender. The forms of speech in this event represent sexism in the context of certain discussions. The direct sexist language found in the content of Mata Najwa's narrative "It's Difficult to Be a Woman" was identified into five forms, namely (1) generic pronouns, (2) generic nouns, (3) insulting words, (4) and pairs of words related to gender.

1) Generic Pronouns

Speech about sexism is more implicit because it is not explicitly reflected in the language structure system, but rather in the use of terms and vocabulary (Sholikhati, Wijayanti, & Verrysaputro, 2022). This is because the Indonesian language is neutral in communication so that the first pronoun does not clearly depict sexism. If you look at the overall meaning, the term sexism is present through the speech conveyed.

Quoting the data above, the first pronominal does not play a direct role in marking alignment as in the use of 'il' for men and 'elle' for women in French. Pronouns in Indonesian in this data are dominated by the use of 'I', 'aku', and 'gue' which describe the characteristics and form of intimacy between the speaker and the interlocutor so that there is no form of sexism that needs to be debated in it. Problems arise when these pronominals play a role in describing sexist expressions or terms in communication, such as D1 which explains 'I' (man/husband) as the first pronoun that describes the 'form of power' that should be present in the household. This speech is not sexist when the subject is interpreted, but overall it becomes sexist because it shows men's power is inferior to women because they are considered to play a more active role in marriage and sexuality. Therefore, without realizing it, most rulers will try to perpetuate their power through various media and in linguistic contexts. If language can help perpetuate the comfort of being in power, then the terms used are not far from that comfort (Budiwati, 2011).

2) Generic Nouns

Although some job titles in Indonesian carry a feminine connotation, the context of women's work and roles is frequently associated with satisfying male desire or is often described using the derogatory term *sundal* (whore/harlot). Gender bias is clearly evident in the realm of productive labor: women predominantly engage in fields deemed 'suitable' for them, whereas in development programs, women lack opportunities and roles—whether as policymakers, agents of development (development workers), or active participants (Rahmawati, 2001).

The excerpt in utterance D2 represents professions with titles applicable to both women and men, yet they are predominantly assumed to be male occupations. The three professions in the data involve

heavy equipment, significant time commitments, and substantial energy expenditure; consequently, roles such as 'activist,' 'filmmaker,' and 'doctor' are largely perceived as men's work. When referring to women in these professions, it is often necessary to add a feminine marker—such as 'female activist,' 'female filmmaker,' or 'Ibu Dokter (Madam Doctor)'. It is rare for people to mention these three professions without a feminine marker, as social and cultural assumptions have shaped this representation. Generally, terms associated with men are viewed as the norm or the default, while terms associated with women are viewed as the marked or specific case (Mills, 2008).

3) Terms of Derision

Broadly speaking, women are expected to fulfill the roles of household caretakers and good mothers, with marriage viewed as the primary pathway to realizing these roles. The term "spinster" is explicitly applied to unmarried women who fail to meet the expectations held by their families and society at large. Conversely, it is rare for unmarried men of a certain age to face stigma or ridicule; in fact, they often receive a positive response, as delaying marriage is frequently associated with "maturity." These societal expectations are linked to traditional norms regarding women's role to "serve"—prioritizing marriage and family over individual aspirations and career goals.

Overt sexism manifests as derogatory remarks directed at women. For instance, the issue of marriage age—raised by the host for the guests to discuss on the D3 program—serves as a clear illustration of how women and men are represented and perceived. Such sexist insults—consistent with Mills' (2008) observations—operate within contexts that not only indirectly influence the meaning of the terms used but also have broader implications for other discourse concerning women and men, as well as for their general representation. The quoted speech from the data highlights linguistic contexts that explicitly disparage

women's roles, decisions, and their right to remain unmarried beyond a certain age.

4) Gender-Related Word Pairs

The final category involves gender-related word pairings—specifically, a form of direct sexism found in the Mata Najwa episode titled "Susahnya Jadi Perempuan" (The Struggles of Being a Woman). The content reveals how the host and guests perceive and compare the roles of women and men. For instance, the utterance labeled D4 directly represents the division of household roles. This aligns with the concept of sexism described by Mills (2008) regarding word pairings for women and men: terms referring to women often carry sexual connotations absent from those used for men.

The data suggests that women are frequently connoted as "servants" due to their association with a gentle nature. Traditional culture dictates that men do not perform service roles but instead focus on being breadwinners. Consequently, women are expected merely to accept and enjoy the fruits of their husbands' hard work rather than pursuing a career after marriage. This social dynamic results in leadership and ultimate authority being held and dominated by men (specifically, fathers) (Ariffananda & Wijaksono, 2023).

2. Indirect Sexist Language in the Mata Najwa Episode "Susahnya Jadi Perempuan"

Indirect sexist language manifests in covert or implicit ways when expressing stereotypes and patriarchal norms within the public sphere. Such sexism is often difficult to detect because it is embedded in discourse, attitudes, or utterances that appear neutral or even positive. Indirect sexist language takes two forms: metaphors and humor. Analysis of the *Mata Najwa* episode "Susahnya Jadi Perempuan" reveals the presence of both forms of indirect sexism, as detailed below.

1) Metaphorical Language

Indonesia has embraced the concept of emancipation since the time of Raden Ayu Kartini; however, traditional culture continues to constrain women's roles across all aspects of life. The quoted



remarks in the data exemplify a form of sexism that unconsciously disadvantages women. Although the speakers may support women's independence, their sexist comments inadvertently steer discussions on feminist issues in a negative direction. The deeply ingrained notion of the "hardships of being a woman" is often subjected to excessive scrutiny, given that men face challenges and responsibilities of equal magnitude. Statements D1, D2, and D3—such as "just looking after the kids" or the question "are you working now or are you a housewife?"—trap women within the confines of their "natural" role as homemakers. While such phrasing may sound innocuous, it indirectly belittles women and burdens them with the weight of dual roles. This is evidenced by the way women are increasingly asserting their independence and fighting for their rights within today's patriarchal environment. It remains crucial to highlight this issue to raise awareness and educate society on the importance of valuing women's roles, as the root cause of inequality lies in societal and environmental factors. Behavioral differences between men and women are socially constructed through a long cultural process and bear no relation to the divine (Hasibuan, 2017).

Furthermore, the lack of male involvement in household chores from an early age means men often fail to fully grasp the burdens women carry, making it easy for them to disparage women's roles. Another form of sexism manifests in the tendency to reduce women to mere "aesthetic objects." The cited remarks reveal that the constraints placed on women's self-expression extend beyond the domestic sphere into media and public spaces. Women are explicitly portrayed as beautiful objects whose primary asset is their physical beauty. They are rarely represented in terms of their capabilities; even when such qualities are discussed, physical appearance remains the overriding priority. Ultimately, the ideal of appearing beautiful and captivating does not arise spontaneously; rather, it stems from the structure of a patriarchal capitalist society (Saguni & Baharman, 2016). Although terms like "sexy" or "alluring" may not be

explicitly used, society as a whole imposes standards on women that are judged based on physical appearance, bodily curves, and skin tone.

2) Humor

Sexist humor is characterized as disparaging because the context targets and demeans a specific gender group; the impact of the remarks fails to respect their dignity, roles, and rights (Tantri, 2024). The utterances cited in D4 and D5 exemplify institutional sexist humor. This is evident in the sexist context that highlights and questions roles and power structures within the public sphere. The institutional sexism in these data manifests as the trivialization and dismissal of women's roles in organizational leadership, whether in their professional careers or family lives. These utterances frame the humor in a way that—while intended to be funny—unintentionally conveys a demeaning message. This aligns with Mills (2008), who notes that once a pattern of disparagement is established—particularly when linked to contexts of institutional power—it becomes a resource available for speakers and writers to utilize.

CONCLUSION

This study concludes that the novel *Batu Berkaki* Chandra Bientang's work represents the relationship between ecological damage and women's marginalization through Vandana Shiva's ecofeminist perspective. Women's marginalization in Ledok Awu Village occurs through control of economic resources, domestic abuse, stigmatization of local knowledge, silencing of women's voices, and social exclusion. These various forms of marginalization result in women's loss of access to resources, weakened social positions, and threatened existence as subjects possessing knowledge, experience, and important roles in community life. The research findings indicate that these practices are manifestations of maldevelopment, namely a development model that prioritizes economic interests at the expense of ecological sustainability and social justice.

Amidst these conditions, female characters such as Turkiyem, Ruminem, Lasmi, Kundari, and Mbok Im emerge as agents who maintain the sustainability of life through land management, preservation of local knowledge, traditional health practices, and protection of local food sources. These roles demonstrate the actualization of feminine principles and subsistence economic practices that serve as a form of resistance against patriarchal-capitalist domination. Thus, the novel *Batu Berkaki* not only represents women as victims of ecological exploitation but also as subjects who present sustainable alternatives through harmonious relations between humans, nature, and communities.

As a practical implication, the results of this study can be used as teaching materials for environmental-based literature, particularly in schools implementing the PBLHS (Environmental Care and Culture in Schools) program. Through literary learning that integrates environmental and gender issues, students can develop critical awareness of the importance of ecological sustainability, gender equity, and respect for local knowledge as part of efforts to maintain sustainable living.

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