

REPRESENTATION OF WOMEN LEADERSHIP IN RATIH KUMALA'S *GADIS KRETEK*: A SARA MILLS CRITICAL DISCOURSE ANALYSIS

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Abstract

The existence of women is an issue that is often discussed in all circles, one of which is related to women's leadership. In addition to equalizing women's rights, it is important to realize gender equality in all fields, including through the field of literature. Through the descriptive qualitative method, this research aims to reveal the figure of women as leaders in the novel *Gadis Kretek* by Ratih Kumala with Sara Mills' critical discourse analysis theory. This type of research is qualitative research. The data source is *Gadis Kretek* novel by Ratih Kumala. The data are in the form of words, phrases, sentences, monologues, and dialogues that appear through the thoughts and actions of the characters. The results show the figure of a leader through the character Dasiyah as a subject who is firm in making decisions, initiative, authority, innovation, and empathy. The figure of women in this novel is not limited to domestic roles, but public roles as leaders of the kretek business. Meanwhile, women also have the potential to become objects, despite their role as leaders. The position of women as objects can be seen based on the images of women who are used as visual objects of clove products as well as objects of subordination in social and family relations. Thus, this research provides an overview of the potential and struggle of women as leaders amid the dominance of patriarchal power and reveals the importance of recognizing the role of women as leaders in society.

Keywords: *Discourse, Leader, Women*

INTRODUCTION

Since 1990, the representation of women as leaders has been widely researched and studied (Hoobler *et al.*, 2018). However, in Indonesian literature, women's leadership is not often discussed. Out of 1700 books on history, only two percent discuss women (Zahara Adibah, 2020). Gender bias can affect assessments of women's performance and leadership potential (Hopkins *et al.*, 2021). Women are often doubted as leaders and are considered more ideal if they become full-time housewives. In addition, the problem that often arises when women become leaders is that they are used to achieve a certain goal. One example is women, who are a minority, who are offered the opportunity to become leaders when the company faces a crisis to improve the Company's image. For the better (Kristina & Ramadana, 2019). The patriarchal system places women's existence in the domestic sphere and focuses on taking care of households and children. Women's demands are heavier if they decide to work in the public sphere because they must be able to balance domestic and public affairs (Boas *et al.*, 2023).

The lack of representation of women's leadership is a challenge to society related to patriarchal cultural norms that inhibit women as leaders (Baharudin, 2024; Hilmiana & Alviani, 2023). In the field of literature, the names of female writers are rarely mentioned in the history of Indonesian literature. During the Balai Pustaka period, there was only one female author, namely Hamidah with her novel *Kehilangan Mestika* published in 1935. In addition, a woman named Seleguri or Sariamin from West Sumatra with her work *Kalau Tak Untung* in 1933, *Pengaruh Keadaan* in 1937, and *Rangkaian Sastra* in 1952 is rarely discussed. Women authors in the history of Indonesian literature are less prominent than works written by men, except for N.H. Dini, Marga T., Titis Basino, and Toeti Heraty Noerhadi. Apart from these four authors, the names of female authors have been studied less and discussed in the history of Indonesian literature (Nurhadi, 2015). Despite the lack of attention to the study of female leaders, which is rarely discussed in Indonesian literary studies, history records that several women have succeeded in becoming leaders. One of them is Keumalahayati. This Acehnese woman was the daughter of Admiral Mahmud Syah, a highly

respected sea commander of her time. A descendant of Sultan Ibrahim Mughayat Syah, the founder of the Darud Donya Darussalam kingdom (Sultanate of Aceh Darussalam). Malahayati lived in the 16th century and studied marine military education at Ma'had Baitul Maqdis located in Kutaraja. Her story was later written into a novel entitled *Sang Perempuan Keumala* (Yani *et al.*, 2022). Another woman who was once a leader is Ratu Kalinyamat, which is reflected in the novel *Ratu Kalinyamat* by Murtadho Hadi. The history of the kingdoms of Demak, Jepara, Jipang, and Pajang, until finally connecting to the history of the establishment of Mataram. This novel tells the story of Ratu Kalinyamat. This female leader is portrayed as a figure who has strength, both physical strength and mystical strength. Ratu Kalinyamat's physical strength can be described through her power to master martial arts to eradicate crimes and injustices experienced by the people (Sugiarti, 2013).

The female figures above show that success in leading is actually not determined by gender or biological factors but by a person's capacity to lead. Women who can lead well have the right to be leaders. Conversely, men who are not competent in leading do not deserve to be leaders (Wahyuni, 2016). Literary works play an important role because they are considered successful in voicing issues about the existence of women through various interesting stories with diverse backgrounds (Feri, 2023). So far, the clove industry has dominantly featured male characters, while the novel *Gadis Kretek* represents women as leaders. Therefore, it is important to study women in literary works such as the novel *Gadis Kretek*. This novel provides a new perspective on the discourse that discusses women as leaders to increase the recognition of women in various fields.

The novel *Gadis Kretek* reflects the historical dynamics of the Kretek industry in Indonesia from 1930-1950, which was dominated by men. This novel is interesting as an object of research because the novel *Gadis Kretek* is popular in the community. The novel written by Ratih Kumala won the Chommanard Women's Literary Award at the International Book Fair in 2024. In addition, its popularity has attracted the attention of readers both nationally and internationally with a print run of more than 80,000 copies. The novel *Gadis Kretek* became even more popular when it was turned into a movie that aired on Netflix in 2023. The main player who played the character Dasiyah was Dian Sastrowardoyo. The movie and novel were widely discussed on social media.

The emergence of gender equality issues in Indonesian literature cannot be separated from the feminist education movement in society, which was pioneered by Kartini and Dewi Sartika, among others. In addition, this development is also motivated by the patriarchal system that considers women as domestic individuals, thus limiting women's potential (Wiyatmi, 2018). Feminist issues that arise in literary works are closely related to gender discourse. One of the critical discourse analysis theories that focuses on seeing women in a discourse is Sara Mills. Sara Mills' critical discourse analysis model focuses on how women are represented in texts, novels, media, advertisements, and photographs. Often, women are represented negatively in texts, becoming marginalized objects in society. Injustice and poor portrayal of women are the main focus of her model. The analysis is based on two points, subject-object position and reader position (Hardiyanti *et al.*, 2018). This perspective is an effort to reject the patriarchal culture that doubts women's leadership (Surahman & Munadi, 2022).

LITERATURE REVIEW

The long jump, a cornerstone event in track and field, is a biomechanically complex activity that has been extensively studied to deconstruct the elements of elite performance. The consensus within the literature is that the jump can be segmented into four distinct yet interconnected phases: the approach, the take-off, the flight, and the landing. While all phases contribute to the final distance, the initial two the approach and take-off are paramount, as they establish the energy and trajectory that the jumper carries through the air. Sara Mills is a Professor whose research focuses on linguistics at the Department of English at Sheffield Hallam University (Sara Mills, 2008). The critical discourse analysis popularized by Sara Mills emphasizes the position of actors displayed in a media (Basarah, 2019). Sara Mills focuses her attention on how women are presented in news texts, novels, pictures, photos, or news as subjects or as objects (Ningsih, 2018).

This theory is motivated by feminists who are interested in studying how power operates and how women interact with power as individuals and as part of a group. Addressing the reality of women's representation in texts, Sara Mills' critical discourse analysis aims to see women not only as victims of male domination but to focus more on understanding how power is manifested in everyday life. This analysis helps to understand the complexity of power relations between genders (Mills, 1997). Sara Mills' critical discourse analysis aims to identify patterns of character representation that influence readers' understanding. This approach has different characteristics from the general principles of critical discourse analysis, which emphasize the position of social actors, ideas, and events contained in the text. This position plays a role in determining the meaning of the text received by the community (Triana *et al.*, 2021). The concept of the reader's position occurs in two ways, through the truths raised in the discourse

and cultural codes (Hariyana *et al.*, 2020). Based on the explanation above, this research is important to increase public awareness, understanding, and recognition of women as leaders in various fields. In addition, this research is expected to enrich literary studies, especially related to the representation of women's leadership seen in literary works. Thus, this research is expected to contribute to an effort to criticize the patriarchal culture that limits women from becoming leaders to realize gender equality.

METHOD

This type of research is qualitative research. The qualitative descriptive method is used because the data used is in the form of text in the form of words, phrases, and sentences, not in the form of numbers (Moleong, 2017; Sugiyono, 2017). The data source in this research is the novel *Gadis Kretek* written by Ratih Kumala in 2012 totaling 274 pages published by Gramedia Pustaka Utama. The data in this study are words, phrases, sentences, monologues, and dialogues that appear through the thoughts and actions of the characters. Data collection techniques are carried out through three stages, namely reading, recording, and reviewing literature related to the object of research. Data collection was carried out using interpretive qualitative discourse analysis with Sara Mills' critical discourse analysis theory, which focuses on female characters as subjects and object positions. The four steps taken are as follows. First, in-depth and repeated reading of the novel *Gadis Kretek* with a focus on the position of women as subjects and objects. How to identify the position of subjects and objects can be done by observing the perspective of individuals affecting events, identifying the subject or narrator who plays a role in the story as well as the object at the center of the story, and seeing the opportunity for each individual and social group to participate, convey ideas, or reveal the truth (Robaeti & Hamdani, 2023). Second, the parts of the text that are relevant to the research topic are understood more carefully. Third, marking was done on the parts that were in accordance with the research questions to facilitate further analysis. Fourth, the marked parts were selected and classified according to the research problem. Data analysis techniques are carried out in several stages. First, the novel is read heuristically and hermeneutically. Second, the text is interpreted by the research problem. Third, the data from the interpretation will be presented. Fourth, verify the results of research data analysis (Ahmadi, 2021).

RESULTS AND DISCUSSION

Table 1 summarizes the findings of the position of female characters who aim to portray their position as leaders, more likely to be shown as subjects or objects. The female character seen in this study is Dasiyah or Jeng Yah the leader of the Kretek company.

Table. 1 The Position of Female Characters as Subjects and Objects in the Novel *Gadis Kretek*

Women's Leaders	Indicator
Woman as Subjects	1. Decisive ini Making Desicions
	2. Initiative
	3. Has Authority
	4. Innovative
	5. Emphaty
Woman as Objects	1. Visual Objects of Kretek Products
	2. Subordinate Object in Social an Family Relations

Table 1 shows that the position of female characters in Sara Mills' critical discourse analysis focuses on who is seen as the subject and object in the discourse. In addition, both positions are used to see power reflected based on the ideology conveyed through narration and dialog contained in the novel. Critical discourse analysis using Sara Mills' perspective in this novel is implemented by identifying how the characters in the novel respond to women's identity.

Women as Subjects

Dasiyah or Jeng Yah acts as the main character. Subject position can be seen from whose point of view an event is told. The author uses several points of view to explain the subject-object position of the novel. The narration and dialog revealed by the author as the subject in this novel is the character Dasiyah or Jeng Yah.

Decisive in Making Decisions

The excerpt below taken from the novel *Gadis Kretek* represents the sub-theme entitled Kretek Gadis. The relationship between Aisyah and her father, especially in the context of the kretek business. Dasiyah is portrayed as a strict character, especially in terms of managing finances for the sustainability of the family business. This research is more interested in describing Dasiyah's character represented as a firm figure, as found in the following quotation.

Data (1)

"That's enough. You can't make new kretek anymore." That's what

Dasiyah said one day to her father, who intended to make another new kretek trade name. Dasiyah had counted their money, and in fact, she had rationed her father for the new kretek experiment (Kumala, 2012:140).

Data (2)

"The second condition is that this time Dasiyah wants to be involved in making the sauce. According to her, the sauces for the various experimental kreteks on the market were far below the taste of Kretek Merdeka! "Of course, those kreteks had an ill-fated fate," Dasiyah commented. Dasiyah also added that from now on her father couldn't just make kretek carelessly and sell it just to get back to death. Because this time it was other people's money that was involved. This has opened Idroes Moria's eyes. He had seen his daughter completely transform into a grown-up girl" (Kumala, 2012:149-150).

Dasiyah's assertiveness is evident when she tries to remind her father as seen in data (1). The failure of the experiment was enough to teach her to be wiser in managing the finances of the kretek business. Dasiyah had counted their money and also set aside some for the new kretek experiment. Several failures from her father's experiments made Dasiyah wiser in managing finances, as well as opposing the causative factor of patriarchal culture, namely the family, by daring to argue as long as it is true. Data (2) shows Dasiyah's decision to explicitly ask to be involved in making kretek sauce. As a subject, Dasiyah reflects gender roles in the context of power. Dasiyah as the subject negotiates her position, which is doubted simply because she is a woman. The dominant role that Dasiyah wants to play not only reflects her assertiveness in making decisions but also the way she fights the stereotype that women are not fit to interfere in public affairs. Dasiyah's assertiveness can be seen from her clear directions and standards to be implemented. Dasiyah strongly criticized the kretek sauce sold in the market for not conforming to Kretek Merdeka's standards.

Initiative

Dasiyah is represented as a very proactive figure since childhood. Dasiyah's initiative is evident from her contributions. Since she was young, Dasiyah has been directly involved in making clove cigarettes with her younger sister, Rukayah. Dasiyah's involvement as an active subject is an important part of her character in the novel. Here is an example of a quote that illustrates Dasiyah's initiative.

Data (3)

"When Dasiyah was 10 years old, the petite girl was already adept at rolling kretek. She used to hang out with the rollers since she was a child. Ever since she could walk, the spinners were worried that the little girl would fall because she was not yet balanced. Today, Dasiyah is a lively girl, just like her sister Rukayah. The two little girls often balance the rollers and play with the cloves and tobacco. They picked up the rollers and Dasiyah began to roll, while Rukayah became the cutter who flattened the loose tobacco." (Kumala, 2012:127).

Data (4)

"Then, she collected the kretek juice in the afternoon. She also asked Rukayah to collect the kretek juice that stuck to her palm" (Kumala, 2012:130).

Data (3) reflects Dasiyah's initiative, which made her proficient in rolling kretek from the age of 10. Dasiyah in this context is considered to have influence. As Dasiyah grew older, she became more skillful, as did her sister, Rukayah. The ability of two little girls often balanced the painting by playing with cloves and tobacco. Dasiyah and Rukayah shared duties. Dasiyah would roll the kretek, while Rukayah would cut and trim the untidy or loose tobacco. The female characters featured in this novel are empowered and have significant roles in the context of kretek making. Data (4) also shows Dasiyah's initiative to collect kretek cider without being asked. Dasiyah is an active and exemplary leader. Dasiyah's action of starting to collect clove cider in the afternoon shows that she did not just wait for direction, but took the initiative to take the first step to complete the task. This attitude reflects the example

of a leader who works not just with words, but with real action. In addition, Dasiyah's initiative did not only focus on her work but collaboratively involved Rukayah in collecting the clove juice that stuck to her hands.

Has Authority

Dasiyah is not only portrayed as a very initiative figure but has authority as a leader both in the family and business environment. Her serious and dedicated figure makes her known as an independent woman. The following is an excerpt from the novel that illustrates Dasiyah's authority as a leader.

Data (5)

"But I just want to cut the mbako." Rukayah was already holding the scissors, ready to be Dasiyah's assistant cutting the tobacco from the finished kretek. "Today you'll do the rolling, so you can get more kretek juice for Bapak, okay?" Rukayah finally complied." (Kumala, 2012:133).

Data (6)

"Dasiyah listed Kretek Gadis as one of the stands to be opened. Dasiyah became very popular among the people of the night market. Everyone knew that if there was one woman who managed a kretek stand seriously, it was Dasiyah, or Jeng Yah, as everyone called her now" (Kumala, 2012:154).

Dasiyah's leadership can be seen through data (5) by the way she gives instructions to Rukayah regarding the tasks she has to do. Dasiyah has authority and responsibility in directing work. Dasiyah demonstrates her understanding of work priorities and efficiency. Dasiyah's success in convincing Rukayah can be seen in the narrative "Finally Rukayah obeyed." Dasiyah has influence and the ability to lead. This attitude strengthens her position as a subject. Dasiyah's leadership as a woman has an important and influential role. This is a gesture against patriarchal culture that reflects that women also have authority. Dasiyah has more authority in this context, instructing Rukayah to roll cigarettes so that they can get more kretek juice for their father: "Today you just roll cigarettes, so you can get more clove juice for Bapak, okay?" Finally, Rukayah complied and followed the instructions. Rukayah's position in the social and gender structure is seen as subordinate, where she follows the direction of the more dominant Dasiyah. Data (6) shows the tasks performed by these two characters reflect their traditional gender roles and social responsibilities, especially in contributing to the well-being of the family. Rukayah is positioned as a subject who, despite having her preferences, ultimately submits to Dasiyah's authority. The actions taken by Dasiyah show her as a subject. Dasiyah is categorized as a subject by showing strong leadership with Sara Mills' critical discourse analysis theory. This perspective emphasizes how subjects are constructed in texts as well as how power is controlled and discussed.

Gadis is one of the stands at the night market. Dasiyah's decision shows her initiative and responsibility in managing the business. The narrative that Dasiyah became famous among the night market people shows her influence and authority in the neighborhood. Dasiyah as the only woman to seriously manage the kretek stand asserts herself as a recognized and respected leader. Her popularity shows her social recognition that crosses the boundaries of the patriarchal culture that often associates leadership with men. Dasiyah not only acts as the manager of the kretek stand but also as a figure who is respected and recognized for her abilities by the community. Dasiyah's attitudes and decisions reflect her position as a strong, initiating, and influential subject in her community, demonstrating the social and gender dynamics in which women can have dominant and valued roles.

Jeng Yah's name became famous because of her professionalism and dedication in promoting Kretek Gadis. Dasiyah's role of making decisions and managing the stand was a role rarely occupied by women in a largely male-dominated environment. Despite the skeptical view of her brand name carrying a maiden name, Jeng Yah continued to show courage in the face of challenges and set new standards for women's business success. By focusing on the expression of high quality in Kretek stand management, Jeng Yah not only changed society's perception of the role of women in the business world but also made a significant contribution to the Kretek industry as a whole.

Innovative

Dasiyah is a character who represents an innovative woman in this novel. Dasiyah has an important role in the family business with her creative ideas and involves women to realize gender equality. Dasiyah as an innovative leader can be seen in the following quote.

Data (7)

"Dasiyah has secretly mixed her sauce ingredients. She took the Kretek Merdeka! Sauce as a base and added some ingredients that she thought would make the taste more perfect. Dasiyah was so concerned about how

the financiers would like her rolled kretek, which was said to be sweeter, more savory, and more fragrant. Also, the kretek juice mixture that made the tingwe was definitely better (Kumala, 2012:150).

Data (8)

“After that, Dasiyah had an idea: instead of hiring male guards, she hired the girls who were Rukayah's friends. Dasiyah paid them the same wages as male guards to offer Kretek Gadis” (Kumala, 2012:154).

Data (7) shows Dasiyah as a subject who dares to innovate by mixing as a sauce ingredient for her kretek rolls. Dasiyah innovated and had full control over the process of mixing her own sauces and knew exactly the risks she would face if she took on the role of mixing kretek sauces. Dasiyah was not just mixing different sauces, but showing her initiative and critical thinking. The eldest daughter of the Kretek business owner, she considers the preferences or taste preferences of the financiers who represent the main consumers or those who mark the production of Kretek. Dasiyah's innovation of mixing various sauces. This attitude indicates that Dasiyah's innovation aims to improve product quality and customer satisfaction. Dasiyah's innovation will affect the success of her kretek business. Dasiyah uses Kretek Merdeka as the basis for her sauces and adds other ingredients that can make the taste perfect. Dasiyah shows that she has a significant and independent role in the production process. Not only does she showcase her creative ideas, but also her analytical skills on kretek sauce and the consumers she targets for sales. The positive changes made by Dasiyah in terms of gender equality creating a fair social structure in her environment can be seen from data (8). Dasiyah employs women and provides wages regardless of gender by hiring Rukayah's friends. This action shows the role of women in taking an important role in the operation of the Kretek Gadis business, not only as objects to be influenced but as individuals who are active in carrying out the tasks assigned. Dasiyah's decision to empower the girls as guards demonstrates an attempt to involve women more directly in business activities that are often dominated by men, as well as providing an example of how women can have a positive influence in professional roles in work environments that are usually considered male.

Empathy

Dasiyah is also portrayed as a character who has empathy with her caring attitude towards others. Dasiyah does not only think about material gain but also pays attention to the needs and feelings of others. One example of Dasiyah's empathetic attitude can be seen in the following quote.

Data (9)

“He's a diligent person, sir'e. At the night market, he helps people all the time. It's a pity he doesn't have a place. He can sleep in the warehouse. He can help with anything. I'm sure he'd like to” (Kumala, 2012:177).

Dasiyah's empathy can be understood based on her attitude of trying to understand and feel the feelings of others as reflected in Dasiyah pays attention to the basic needs of humans who should have a place to live. Dasiyah's empathy tries to offer a solution by suggesting a place to live to help. In addition, Dasiyah also takes advantage of opportunities when there are people who have the potential to work with her. Dasiyah has the initiative to make strategic decisions, even though Idroes Moeria disagrees with her. Dasiyah's decision was not based on social status or reputation, but rather on her ability to work and the opportunities for contribution she could make. Dasiyah's empathetic attitude shows her leadership that prioritizes human values.

Women as Objects

Women as objects are based on their characters described by the author in the story. This position means that a woman's character is viewed or explained by the character of another subject, such as a male character or the narrator who influences how the woman is positioned in the narrative or conversation in the novel. Women in social construction are often placed as objects or tools. Women's names and bodies are considered attractive, so they are used as objects. Women as objects in the context of the story form an image of women based on what others see, think, or expect as ideals of women.

Visual Objects of Kretek Products

Kretek Gadis product advertisements represent women as visual objects of Kretek products. The advertisement is a strong example of how women are used as images that arouse the imagination of consumers. This study of Kretek products in advertisements that utilize visual and symbolic aspects to create appeal as a marketing strategy is found in the following excerpt.

Data (10)

“KRETEK GADIS. One puff, the girl of your dreams appears in front of you (After the word 'drink' was used for smoking, which does not involve water at all, there is now a more appropriate word to use, isep or suction). The ad was unlike most ads full of words explaining a product. It was just one sentence followed by a picture of a Kretek girl. Of course, no dream girl was appearing in front of the smoking man, the ad therapy had been so successful in seducing smokers” (Kumala, 2012:151).

Data (11)

“KRETEK GARWO KULO Kretek is a man who loves his wife. Garwo kulo means my woman/my wife,” a small addendum to the ad reads: “Produced by Kretek Djagad, Kota M”. The Kretek has a picture of a woman, not a portrait, but rather a portrait with the lines redrawn so that the face is visible. It was the face of Soejagad's wife, a stocky woman from Madura (Kumala, 2012:152).

Data (10) positions women as objects in the constructed discourse. This data reveals how women are positioned as objects in patriarchal discourse, especially through product advertisements. The ad criticizes how women are often reduced to objects in the patriarchal system, particularly through advertisements for kretek girls that utilize the image of women as an appeal to attract male consumers. These representations reinforce the dominance of masculinity by portraying women as symbols of male fantasy, ignoring their agency and capabilities. Advertisements that center on women's physical beauty reinforce stereotypes that limit women's value to their appearance, thus reinforcing their objectification and hindering the achievement of gender equality.

Data (11) reinforces patriarchal values by portraying women as wives or goods tied to male identity, as seen in the Kretek Garwo Kulo advertisement. Using Sara Mills' Critical Discourse Analysis, it is clear that the imagery not only emphasizes the physicality of women as wives but also reflects the commodification of women in public discourse. These ads rely on visuals with the phrase "my woman/your woman" to maintain gender roles that reduce women to objects of male desire and ownership. Aside from examples of female empowerment, as seen in Dasiyah's leadership, these ads show how women are represented as active subjects in some contexts and passive objects in others. This shows that although Dasiyah has the authority as a female leader to realize gender equality, on the other hand, women can also be objects.

Objects of Subordination in Social and Family Relations

Women are placed in a lower or unequal position to men in both social and family relations. The dominant patriarchal view considers boys superior to girls. This happens in social and family relations. Women in this quote are valued based on their reproductive role. Here is an excerpt that illustrates the subordination of women.

Data (12)

“Like everyone else at that time, Idroes Moeria increasingly believed that boys would be stronger, more reliable, and would be a more formidable head of the family to be a leader (than girls)” (Kumala, 2012:104).

Data (13)

“Idroes Moeria felt he had become a real man, having succeeded in getting his wife pregnant” (Kumala, 2012:75).

Women are not given a position as active actors who determine themselves. Women are made the object of views or assumptions from society, including by Idroes Moeria. This view implies that boys are considered superior, tough, and more worthy to be leaders. This view not only restricts women to more limited traditional roles but also maintains a gender hierarchy that places them in the position of objects that must conform to the norms set by patriarchal views. Data (12) reflects how culture and socially perceived values influence perceptions of women, limiting their potential to achieve more dominant or equal roles with men in social and family structures.

Idroes Moeria's wife in data (13) as a woman as an object in the achievement of Idroes' masculinity. The statement that Idroes feels he has become a "real man" because he managed to get his wife pregnant depicts women as objects that play a role in the fulfillment of men's desires or achievements. Women are often used as objects or tools to validate the identity or status of male masculinity. The use of the word "make" in this context shows a view that positions women as passive or as objects that are influenced by men's actions. Women are defined through their biological roles in the context of men's desires and satisfaction with a focus on their ability to fulfill expectations or roles defined by dominant gender norms. The object position is identified by seeing Idroes Moeria as the subject because he is the character who takes the action that makes his wife pregnant (object). His wife is positioned as an object because she is only mentioned as the recipient of the action. The quote not only produces but also reinforces

the view of women as objects that serve men's interests and satisfaction. Critical discourse analysis is a social science and humanities approach that focuses on the discourse of structure, ideology, and identity (Moghaddam, 2024). In line with identity, which is the focus of critical discourse analysis, Sara Mills pays attention to how female characters are often associated with negative stigma (Azzahra et al., 2024). The author's ideology contained in the novel *Gadis Kretek* wants to show that women can also be subjects who can fight the dominance of patriarchal culture, especially in the business world. Based on the previous data presentation of subject and object positions, female characters, especially Dasiyah, tend to be presented as subjects who are firm in making decisions, taking initiative, having authority, being innovative, and empathetic.

The role of women in the dynamics of the Indonesian kretek industry is the main issue raised in the novel *Gadis Kretek*. Dasiyah's character can be assertive and position herself as a subject in various decisions that will be made. Firmness in making decisions is one of the characteristics of a leader (Sintani et al., 2022). Firmness refers to the attitude of making decisions without hesitation. Firmness is very important because situations can change at any time to minimize problems (Munajat et al., 2020). The times give women the freedom to choose to play a role in the domestic and public spheres (Shalihin & Firdaus, 2019). The assertiveness of Dasiyah's character can be seen based on the language expressed. Dasiyah's use of assertive language shows that she has clear benchmarks in making decisions. This assertiveness is in line with the use of language which not only acts as a communication tool but also a tool to reconstruct the role of women in society (Alfi et al., 2023). The language used can show one's identity through spoken and written language (Isti'anah, 2019). The intended identity is not only personal identity but how the author represents or portrays the character Dasiyah as a firm leader.

A leader's initiative plays an important role in paying attention to the needs and members (Bidaya et al., 2021). Democratic leadership takes the initiative to carry out an activity, but still involves the participation of its members (Husen et al., 2016). Dasiyah's initiative in doing her work since childhood became the basis of her leadership character later in life. Dasiyah demonstrated the ability to work proactively and organize which contributed to her involvement in her community. This is in line with trait theory, which states that initiative is one of the positive traits of leaders who can be role models for their followers (Sintani et al., 2022).

Women's authority is not only limited to aspects of their personal lives but also includes the public realm such as the world of work and social life in society (Bidaya et al., 2021). Dasiyah's authority can be seen based on her full control over her decisions directing what tasks to do. In addition, Dasiyah's authority can also be seen based on her role in promoting *Kretek Gadis*.

Innovative leaders will always create creative ideas to continuously create new opportunities (Masambe et al., 2015). This is what Dasiyah did as an innovative leader to make kretek sauce different from those on the market. In addition, Dasiyah's innovation seeks to employ women and pay them the same as men. Empathy can be seen from being sensitive to the innate feelings of its members from verbal and non-verbal cues (Sohiron et al., 2019). High leader empathy can also make members feel their existence is recognized (Latif et al., 2016). Dasiyah showed high empathy when considering that the youth did not have a place to live. The subject in question is who is positioned as the party who tells the case or chronological problems in the story. The object reveals who is in the position of the party being told, the thing or object that is the target of the story (Putri & Savitri, 2021). Meanwhile, women as objects can be seen based on Women being media target objects that have been known for a long time in various forms ranging from advertising objects in cigarettes, models that adorn beauty products or cosmetics to objects that often exist in automotive products. Although it is strange and has no significant relationship, this has indeed become an attraction for customers (Bungsu, 2020). Sara Mills' critical discourse analysis criticizes how women are presented as untrustworthy whenever they are featured in the media (Asheva & Tasyarasita, 2022). Therefore, the position of women as objects can be seen based on images of women who are used as visual objects of clove products and objects of subordination in social and family relations.

CONCLUSION AND IMPLICATIONS

This study concludes that the novel *Gadis Kretek* contains a discourse on shifting patriarchal culture from a negative stigma that considers women as weak and doubtful individuals to become leaders. Based on Sara Mills' critical discourse analysis, there are three conclusions as follows. First, Dasiyah is presented as a subject who plays an important role in leading the kretek business amidst the patriarchal culture. Second, Dasiyah fulfills the criteria as a leader who is firm in making decisions, takes initiative, has authority, is innovative, and has a sense of empathy. Thirdly, although women are capable of becoming ideal leaders, they also have the potential to become objects. The position of women as objects can be seen based on the images of women who are used as visual objects of clove products as well as objects of subordination in social and family relations

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