



**WOMEN'S DISCRIMINATION OF BEAUTY IS A WOUND:
FEMINIST STYLISTICS APPROACH OF SARA MILLS**

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Abstract

This study investigated woman discrimination by the theory of critical discourse analysis from Sara Mills perspective. Novel *Beauty is a Wound* by Kurniawan was the source of the research. The data were analyzed by qualitative descriptive technique through data reduction, data display, and conclusion drawing or verification employing the feminist literary criticism theory by revealing woman' discrimination in the position of the subject, the object position, and the position of the reader. The findings and results of this study revealed that there were thirty data of female discrimination in the position of subject, seven of data female discrimination in the position of object and three data on discrimination against women in the position of the reader. Then, this study investigated and found five forms of discrimination against women, namely: (1) marginalization, (2) subordination of women (secondary), (3) female stereotypes (negative labeling), (4) violence against women (violence), (5) women's double workload. This study suggests some points, adults' reader is encouraged to think openly and not to easily assign any kinds of woman discriminations to other, spread the woman empowerment spirit to others and unnormalize the kind of discrimination against women that are subconsciously recognized, accepted, and judged by other women as well.

Keywords: *Sara Mills, feminist stylistics approach, women's discrimination, Beauty is a Wound*

INTRODUCTION

Feminist stylistic analysis or a feminist approach to stylistics related to the works of Sara Mills, Deidre Burton, Virginia Woolf, and Helene Cixous and Jacques Lacan (Ufot, 2012). They argue that for years the characterization of women in literature and literary works and the way they are treated in the society were under the influence of the dominant male group Rahimnouri & Ghandehariun (2020). Feminist stylistics refers to the examination of texts from a feminist perspective. It is a specific branch of stylistics that focuses on the linguistic portrayal of gender-related concerns within a text. The primary goal of feminist stylistics is to analyze how viewpoints, agency, metaphors, and transitivity are employed in representing gender, as well as to elucidate instances of sexism. Through an examination of a text's style and content, feminist stylistics aims to uncover both overt and subtle forms of sexism, critiquing the depiction of femininity. It is important to note that there is a distinction between feminist criticism and feminist stylistics. While feminist criticism aims to deconstruct established gender roles through discourse analysis, feminist stylistics places equal emphasis on discourse analysis and the stylistic elements employed to convey that discourse.

This approach emphasizes the differences between the sexes in a variety of ways. In the early stages of feminist stylistics, the focus revolved around identifying similarities between women's and men's writing. At that time, it was widely believed that there were no significant differences in style between the two genders. It was argued that both sexes employed simple and complex structures, as well as similar lexical choices, to a similar

extent. However, there has been a recent shift in emphasis within feminist stylistics. Many scholars now assert that there exists a distinct form of women's writing that differs stylistically from men's writing. It is worth noting that the discussion regarding whether women write in a distinctly different and significant manner compared to men's writing style is not a novel debate. This begins by the work of Virginia Woolf who asserted that women writers have developed sentences called "the female sentences" or "the sentences of female gender" which are different from the male sentences (Mills, 1995:4).

She (Mills, 1995:11) also emphasizes that "reality is organized along gendered lines", and tries to control oppressive, controlling social structures, by using political viewpoints and socioeconomic factors that permit a language to appear.

On the other hand, it should be noted that feminist stylistics goes beyond being a mere academic endeavor; instead, it serves a political purpose by directing attention towards gender as a social, political, and ideological construct. Mills (2002) sees inequality of social practices towards women in the text based on the context and position of the actor in the text. These actor positions are divided into two core concepts and form the framework for Sara Mills' discourse analysis, namely the subject-object position and the reader's position. There has been many research done to investigate feminism particularly the woman's discrimination (Irshad, I., & Yasmin, M. (2022); Arayani et al, 2021; Mayer, 2018; Hama, 2017; Abbasi, P., & Moslehi, M. (2016); Ufot, 2012; & Sameer, A.K., et al, 2020).

Critical Discourse Analysis

Critical discourse Analysis (CDA) is a conceptual basis and research movement that investigate how language functions as a cultural instrument to mediate power and privilege relationships in social interactions, institutions, and bodies of knowledge (Gu & Catalano, 2022).

Similar statement from Wodak & Meyer (2001), they said that CDA takes a particular interest in the relation between language and power, the term CDA is used nowadays to refer more specifically to the critical linguistic approach of scholars who and the larger discursive unit of text to be the basic unit of communication. According to Fairclough (2013), the critical rejection analysis (CDA) is part of a comprehensive multidisciplinary and interdisciplinary analysis of the relationship among both disharmony as well as other components of the sociological phenomena. Critical discourse analysis is defined as an attempt to demonstrate a text on social phenomena in order to discover the interests contained within it.

Critical Discourse Analysis of Sara Mills (Feminist Stylistics Approach/FSA)

With the realization that discrimination against women in society had been widely reflected in countless literary works, particularly by male authors, the feminist movement eventually inspired feminist literary criticism. Feminist literary criticism describes injustice of female characters in literary works and reconstructs and rereads literary works with a focus on female characters or written by female authors (Wiyatmi, 2012). In recent years, many authors have used this lens to examine literary works such as novels (Darweesh. A. D., & Ghayad, H. H (2016) Mayer, A. (2018) & Banu, M. S & Mohanagiri, A.S. (2018). Sara Mills is a Professor of Linguistics at the University of Sheffield Hallam, UK. Her perspective discourse is a feminist discourse which is better known as Feminist Stylistic. Her attention focuses on discourses about injustice and misrepresentation of women. Influenced by Foucault's thoughts on power relations, even though Foucault has never studied women's discourse, Mills stated that Foucault's thoughts are relevant to studying discourse from a feminist point of view that tries to fight patriarchal forms of power (Mills, 2003).

Mills (1995:1) explains that employing a feminist-stylistic framework, the researcher has applied an analysis to diverse literary texts, examining them at the lexical, syntactical, and discourse levels. In her findings, she asserts that feminist stylistic analysis goes beyond

merely identifying instances of sexism in a text. Instead, it delves into the intricate connections between elements such as point of view, agency, metaphor, and transitivity, revealing their unexpected relevance to gender-related concerns. Furthermore, the researcher seeks to determine whether women's writing practices can be characterized and comprehended within this analytical framework. She also explores the issues pertaining to feminist stylistics and establishes connections with critical linguistics, Halliday's systematic linguistics, literary stylistics, and discourse stylistics. These interconnected elements surpass the confines of theoretical linguistic models and incorporate external factors that extend beyond the text itself. The researcher emphasizes the importance of considering contextual elements such as race, class, and gender when analyzing a text, asserting that the practice of isolating a text for analysis, devoid of these considerations, is no longer deemed appropriate or prevalent "an outdated inheritance" (Mills, 1995:5). Rahimnouri, Z & Ghandehariun, A. (2020), considering the connection between language and societal dynamics provides the field of feminist stylistics, akin to other academic disciplines, with an opportunity to adopt a political perspective aimed at challenging the ideological implications present within a text. In addition to its aim of interpreting texts and unraveling patriarchal discourse within their subject matter and content, feminist stylistics also directs attention towards the development and functioning of discourse. Sara Mills' critical discourse analysis approach focuses on how women appear in discourse. So far, women have always been sidelined and in a bad condition, and the women have not been given the opportunity to defend themselves. This critical discourse approach is often referred to as a discourse analysis approach from a feminist/feminist stylistics perspective. According to Sara Mills quoted by Fauzan (2014), this feminist perspective approach has the goal of explaining what is in conventional stylistics which will become clearer in analyzing discourse. This will maximize the stylistic function in discourse analysis that is language only just exist or indeed must exist and appear.

Sara Mills developed this approach to observe how actors appear in discourse. That is, who will be the subject of the story and who will be the object of the story. Thus, it will be obtained what kind of discourse building and what meaning is in the discourse in detail. Sara Mills also observes how readers and writers are treated and how readers identify and place themselves in the discourse. This will put the reader in a position and influence how the discourse is realized. The style of storytelling and the positions placed and displayed in this discourse make one party legalized and the other party not legalized. Furthermore, Sara Mills divides into three levels to analyze critical discourse, the three levels are as follows: (1) Word level, which includes sexism in language and sexism in its meaning, (2) Phrase/sentence level, including: naming, harassment of women, mercy, stunting, and smoothing. (3) Levels of discourse, including: characters, roles, fragmentation, vocalizations, schemata.

Table 1. Sara Mills' Analysis Framework (Mills, 2003)

Sara Mills' Analysis Framework	
Subject-Object Position	<ul style="list-style-type: none"> - The subject defines itself - The subject describes the event - The subject conveys reality - The subject informs another character - The object is placed in a low position compared to the subject in the displayed text
Reader's Position	<ul style="list-style-type: none"> - Greeting Readers in the Mediation Process - Greeting Readers in the Cultural Code Process

Women' Discrimination

Gender relations are patterns of relations between men and women that are socially constructed. In gender relations, certain gender groups are considered to have a higher

position (dominate), are dominated, and are equal. In a patriarchal society, men are considered to have a dominant position, while women are subordinate. This unequal and more dominating-subordinate relationship ultimately provides opportunities for the emergence of various forms of violence against women both in the household area such as physical, psychological and economic violence (Wiyatmi, 2009). According to Fakhri (2008), gender differences are formed through socialization, which is strengthened socially and culturally through religious, cultural, and state teachings, and are not a problem as long as they do not result in gender inequalities. However, the assumption that gender is a property of God that cannot be changed has resulted in a patriarchal culture. Patriarchy rigidly divides gender and social roles between men and women into public and private domains, resulting in gender discrimination.

Fakhri (2012) states that the manifestation of women's discrimination is divided into five interrelated forms, (1) marginalization of women (marginalization) is a process of disempowerment that ultimately resulted in poverty for women, causing a process of disregarding women's rights so that they cannot develop themselves, (2) subordination of women (secondary) is the notion that women are irrational or emotional so that women cannot appear to lead, resulting in attitudes that place women in an unimportant and limit their ability to do things, (3) female stereotypes (negative labeling) are negative labels or names that are labeled against women, (4) violence against women (violence) is an attack or invasion of a person's physical and mental psychology, it is caused by the assumption of gender (gender-related violence) towards power inequality, and (5) women's double workload, the excessive workload carried out by women.

This research focused on Sara Mills' feminist discourse, known as the feminist stylistic theory, to examine women's studies in the novel *Beauty is a Wound* by Eka Kurniawan. It examines women's studies through concepts that reveal the actor's position into (1) the position of the subject, (2) the position of the object, and (3) the position of the reader in which related to five forms of discrimination against women, namely: (1) marginalization, (2) subordination of women (secondary), (3) female stereotypes (negative labeling), (4) violence against women (violence), (5) women's double workload.

METHOD

This research uses a qualitative descriptive method by implementing a critical discourse analysis by Sara Mills: A Feminist Stylistics Approach. The descriptive method can be described as a problem-solving procedure that is investigated by describing the current state of the subject or object of research based on visible facts or as they are. This method also aims to systematically describe the facts or characteristics of research subjects factually and accurately. In this research, this method is used to reveal subject-object positions and the reader's position in which related to women's discrimination in the novel *Beauty is a Wound* by Eka Kurniawan.

The data source is the novel *Beauty is a Wound* (2002) by Eka Kurniawan. The data are in the form of syntactic units that contain information related to the research problem taken from the novels that are the object of research. The data is recorded in the data card and classified according to the information related to the problem under study. Data analysis was carried out using qualitative descriptive techniques through data reduction, data display and conclusion drawing & verification. Data reduction is a selection process, focusing attention on simplification, abstraction and transformation of raw data obtained in the field and then grouping, removing unnecessary data and drawing final conclusions on the analysis. Data display is a description of a collection of information that is structured to draw conclusions and collect data. The final stage is drawing conclusions and verification (conclusion drawing and verification) of the data that has been passed in the first and second stages. Verification is carried out by the author briefly and reopens the results of notes in the field which are carried out continuously. Conclusions are drawn based on the

data display, discussion of data with the theory used based on the theoretical framework of Sarah Mills' feminist stylistics approach, and the research results according to the research problem.

FINDINGS AND DISCUSSION

Findings

In accordance with the formulation of the problem, this study examines woman discrimination by the theory of critical discourse analysis from Sara Mills perspective to reveal subject-object positions and the reader's position in which related to women' discrimination in the novel *Beauty is a Wound* by Eka Kurniawan. The results of research of this novel are as follows.

Table 2. Forms of woman discrimination related with Sara Mills' Framework in *Beauty is a Wound* by Eka Kurniawan (2022)

Sara Mills' Analysis Framework		Forms	Woman' Discrimination
Subject-Object Position	The subject defines itself	Dewi Ayu defines herself as prostitute. She remembered all the man who has played with her, the man that was taking her benefit. Dewi Ayu was already having the fourth children who never be wanted and no one knew who was her father including Dewi Ayu. She said in the sarcasm statement by being proud of having beautiful children, so she could build her own brothel. Dewi Ayu wanted to end up her miserable life. She wanted to stop being prostitute. The fourth children that she had before was enough for completing her miserable life. She got a women's double workload, where she must raise her children by herself since she did not have any ideas who was the father of their children.	violence against women (violence) 1. marginalization of women 2. subordination of women (secondary)
	The subject describes the event	The Japanese occupation was taking place and the Dutch women who colonized Indonesia before were arrested, they were including Dewi Ayu hoped that there would be soldiers from the Netherlands who could help them getting them out of prison.	1. marginalization of the woman, 2. subordination of women (secondary), 3. female stereotypes (negative labeling). the violence against woman.
		She felt grateful because her three beautiful daughters did not become prostitutes as she was experiencing. Even though on the other hand, these daughters did not respect her and were unaware that what Dewi Ayu was doing as a prostitute was to support her children and pay off her debt to Mama Kalong.	1. marginalization of women (marginalization), 2. subordination of women (secondary), 3. female stereotypes (negative labeling), 4. violence against women (violence), and 5. women's double workload.
	The subject conveys reality	Dewi Ayu was already having the fourth children who never be wanted and no one knew who was her father including Dewi Ayu. She wanted to end up her life.	1. marginalization of women (marginalization), 2. subordination of women (secondary),

			<ol style="list-style-type: none"> 3. female stereotypes (negative labeling), 4. violence against women (violence), and 5. women's double workload.
		Dewi Ayu sacrificed herself for someone else, accurately Ola, so that Ola's mother could get medicine and a doctor, because the prison commander would only give medicine and a doctor if Dewi Ayu or Ola were willing to sleep with the commander.	<ol style="list-style-type: none"> 1. marginalization of women (marginalization), 2. subordination of women (secondary), and 3. violence against women (violence).
		Dewi Ayu had to support herself and her children in order to survive and had to pay off her debt to Mama Kalong by becoming a prostitute in order to get her house back.	women's double workload.
	The subject informs another character	Dewi Ayu as main actor of this novel informing another character which is Cantik the fourth daughter of Dewi Ayu. She was wondering and getting curious who had taught her daughter how to write, read, cook, embroidery, sew, or even how to make a love.	<ol style="list-style-type: none"> 1. marginalization of women (marginalization), and 2. subordination of women (secondary).
	The object is placed in a low position compared to the subject in the displayed text	Dewi Ayu and other women in Mama Kalong's house would be used as prostitutes for the Japanese soldiers.	<ol style="list-style-type: none"> 1. marginalization of women (marginalization), 2. subordination of women (secondary), 3. female stereotypes (negative labeling), 4. violence against women (violence), and 5. women's double workload.
Reader's Position	Greeting Readers in the Mediation Process	Maman gendeng as the guest want to control Dewi Ayu' life.	<ol style="list-style-type: none"> 1. marginalization of women (marginalization), 2. subordination of women (secondary), and 3. violence against women (violence).
	Greeting Readers in the Cultural Code Process	Dewi Ayu protested that what she was doing was not the same as what Alamanda was doing. Alamanda thought that breaking a man's heart was much more honorable than being a prostitute	female stereotypes (negative labeling),

From the table above, it can be seen that there are five forms of woman discrimination in *Beauty is a Wound*, namely marginalization of women (marginalization), subordination of women (secondary), female stereotypes (negative labeling), violence against women (violence), and women's double workload. These acts of discrimination experienced by Dewi Ayu as main female character in the novel. The complete and detailed discussions of these woman discrimination discussed in the following sections.

Discussion

Analysis of Actor's Position as Subject

Sara Mills, revealed that discourse is not a neutral means. Discourse tends to present certain figures as subjects. Discrimination against women in the novel *Beauty is a Wound* by Eka Kurniawan is based on the position of the subject in Sara Mills' perspective in terms of characters who have criteria to be able to define themselves, tell events, reality, other characters, and judge the world based on their own point of view to the audience. Thus, the subject has a high position in the text displayed. The position of the actor as the subject is proven and described in detail as follows.

The Subject defines Itself

In the novel *Beauty of a Wound*, the character of Dewi Ayu, the woman and the main character in the story is positioned by Eka Kurniawan as a subject. The character Dewi Ayu tells herself.

It is stated in the following conversation in the novel.

"That is correct, it has already been consumed by three previous children, two hundred males. One hundred and seventy-two males. The oldest one is ninety-two years old, and the youngest one is twelve years old, one week after the circumcision, I remember everything well."

(Kurniawan, 2022:3)

This conversation showed that Dewi Ayu defines herself as prostitute. She remembered all the man who has played with her, the man that was taking her benefit. She had born three children before without knowing who was their father. It showed that she did not have any power and justice what happened to her or finding the father of her children to take any responsibility for the children she was born. The social system that placing the prostitute to get what they cause, they do not have any right to finding their justice. It showed the violence as an attack or invasion (assault) against a person's physical and mental psychology. It is caused by the assumption of gender (gender-related violence) towards power inequality.

"Four girls, all beautiful, I should have my own brothel establishment.

(Kurniawan, 2022:3)

This conversation revealed that Dewi Ayu was already having the fourth children who never be wanted and no one knew who was her father including Dewi Ayu. She said in the sarcasm statement by being proud of having beautiful children, so she could build her own brothel. This statement showed how tired she was of being prostitute who dragged her for having a miserable life. It showed marginalization of women (marginalization) and subordination of women (secondary) where she did not have any power and right to claim the father of her children. She got women's double workload, where she had to raise her children by herself since she had no ideas who was the father of their children.

"If I live for a hundred years, then I would give birth to eight babies, which is too many."

(Kurniawan, 2022:7)

The conversation revealed that she wanted to end up her miserable life. She wanted to stop being prostitute. The fourth children that she had before was enough for completing her miserable life. She got a women's double workload, where she must raise her children by herself since she did not have any ideas who was the father of their children. It showed

marginalization of the woman, subordination of women (secondary), female stereotypes (negative labeling).

"I do not disbelieve that love exists, and on the contrary, I do all of this with utmost love. I was born into a Dutch Catholic family and became a Catholic before reciting the Shahada and becoming a Muslim on the day of my first marriage. I was married once and was a religious person, but now I have lost everything. However, it does not mean that I have lost love. As a prostitute, you have to love everything, everyone, every object, genitals, fingertips, or cow's feet. I feel like a saint and a Sufi at the same time."
(Kurniawan, 2022:134)

The conversation explained that Dewi Ayu was forced to become a prostitute because of her twists and turns in life, but that didn't make her a person who doesn't have love and doesn't care about herself. It showed marginalization of the woman, subordination of women (secondary), female stereotypes (negative labeling).

The subject describes the event

In this novel, the character of Dewi Ayu, a woman and the main character in the story was positioned as the subject by Eka Kurniawan. Dewi Ayu narrated incidents of discrimination against women in the text based on her point of view. It was discovered in the following conversation.

"Let us hope that our soldiers can capture the Japanese people, and we will be exchanged like rice and sugar."
(Kurniawan, 2022:62)

This conversation revealed events where the Japanese occupation was taking place and the Dutch women who colonized Indonesia before were arrested, they including Dewi Ayu hoped that there would be soldiers from the Netherlands who could help them get them out of prison.

This conversation showed the cultural of colonialism in which there were a practice or policy of control by one people or power over other people or areas, often by establishing colonies and generally with the aim of economic dominance. In the process of colonisation, colonisers may impose their religion, language, economics, and other cultural practices. It showed the violence against woman.

"The only thing I should be thankful for is that my daughter did not become a prostitute, because if that happened, you probably wouldn't be here on this bed with me."
(Kurniawan, 2022:200)

This conversation revealed the event where the guest of Dewi Ayu visit Dewi Ayu. She felt grateful because her three beautiful daughters did not become prostitutes as she was experiencing. Even though on the other hand, these daughters did not respect her and were unaware that what Dewi Ayu was doing as a prostitute was to support her children and pay off her debt to Mama Kalong. This conversation revealed about marginalization of women (marginalization), subordination of women (secondary), female stereotypes (negative labeling), violence against women (violence) and women's double workload.

The subject conveys reality

In the novel, the character of Dewi Ayu, a woman and the main character in the story is positioned by Eka Kurniawan as the subject. The character Dewi Ayu tells the reality,

reality which refers to real incidents of discrimination against women. This is found in the following conversation.

"Buy me a burial shroud, for I have given birth to four daughters in this accursed world. The time has come for my deathbed to pass."

(Kurniawan, 2022:7)

This conversation revealed that Dewi Ayu was already having the fourth children who never be wanted and no one knew who was her father including Dewi Ayu. She wanted to end up her life. This statement showed how tired she was of being prostitute who dragged her for having a miserable life. This conversation revealed about marginalization of women (marginalization), subordination of women (secondary), female stereotypes (negative labeling), violence against women (violence) and women's double workload.

"I'll take the place of the girl, Commander, and you can sleep with me, but give her mother medicine and a doctor!"

(Kurniawan, 2022:71)

This conversation explained how Dewi Ayu sacrificed herself for someone else, accurately Ola, so that Ola's mother could get medicine and a doctor, because the prison commander would only give medicine and a doctor if Dewi Ayu or Ola were willing to sleep with the commander. This situation demonstrated opposition to human rights, which would include unjustifiable and inhumane treatment of women. This conversation revealed about marginalization of women (marginalization), subordination of women (secondary), and violence against women (violence).

"Mother, lend me some money. I want to buy back my house. I have a treasure, from before the war, I hoarded all of my grandmother's jewelry in a place that no one would know about except me and God. If God steals it, I will return to you as a prostitute to pay off my debt."

(Kurniawan, 2022:106-107)

The description of Dewi Ayu's negotiations convinced her that there was a workload where she, as a woman, had to support herself and her children in order to survive and had to pay off her debt to Mama Kalong by becoming a prostitute in order to get her house back.

The subject informs another character

In the novel, the character of Dewi Ayu, a woman and the main character in the story is positioned by Eka Kurniawan as the subject. The character of Dewi Ayu describes other characters from the text. This is demonstrated in the following conversation.

"I don't care how he comes, or how he comes without you and me knowing. But he comes and teaches her everything, and he even teaches her how to make love."

(Kurniawan, 2022:27)

This conversation described that Dewi Ayu as main actor of this novel informing another character which is Cantik the fourth daughter of Dewi Ayu. She was wondering and getting curious who had taught her daughter how to write, read, cook, embroidery, sew, or even how to make a love. This conversation revealed about marginalization of women (marginalization), and subordination of women (secondary).

"Anxiety comes from uncertainty, and we will become prostitutes."

(Kurniawan, 2022:84)

"I have checked everything, there is no escape. We will become prostitutes, even worse, without payment."

(Kurniawan, 2022:89)

This conversation explained that Dewi Ayu and other women in Mama Kalong's house would be used as prostitutes for the Japanese soldiers. This situation demonstrated opposition to human rights, which would include unjustifiable and inhumane treatment of women.

This conversation revealed about marginalization of women (marginalization), subordination of women (secondary), female stereotypes (negative labeling), violence against women (violence) and women's double workload.

Analysis of Actor Position as Object

Sara Mills' Feminist Stylistic Theory focuses on the discourse on injustice and the bad portrayal of women shown in literary texts, pictures, photographs and news. The object is placed in a low position compared to the subject in the displayed text. The position of women as objects is proven and described in detail as follows.

"Whether the woman is a prostitute or not, I will sleep with her. I will stay in this city, I will mark her genitals like a tiger marking its territory."

(Kurniawan, 2022:126-127)

"If I can't marry you, at least I will pay you every day as a prostitute."

(Kurniawan, 2022:133)

In the conversation, explained the existence of patriarchal ideology which is a representation of masculine identity that has a will for power, the power of men over women. Maman gendeng as the guest want to control Dewi Ayu' life. This conversation revealed about marginalization of women (marginalization), subordination of women (secondary), and violence against women (violence).

"During peacetime, Mama made those men line up and pay to sleep with her, and I made many men cry because of a broken heart."

(Kurniawan, 2022:200)

In the conversation, explained that the daughter of Dewi Ayu protested that what she was doing was not the same as what Alamanda was doing. Alamanda thought that breaking a man's heart was much more honorable than being a prostitute. This conversation revealed about stereotype.

Analysis Reader' position

Mills (1995) said that text is the result of negotiations between writers and readers, so it places the reader's position as very important and taken into account in the text. For Mills, building a model that connects text and writers with texts and readers has two advantages.

First, comprehensively looking at the text is not only related to factors of production but also reception. Second, the position of the reader is placed in an important position because the text aims to communicate with the audience. The placement of the reader's position relates to greeting or mentioning the reader in the text. Greetings to readers are carried out indirectly (indirect address) in two ways, namely mediation and cultural code.

Greeting Readers in the Mediation Process

The mediation process occurs when the discourse indirectly suggests to the reader to place a position of truth and support certain characters in the text. The position of truth can

be seen through the partiality of the attitudes and views of the characters in the text (Mills, 2003). The findings of the mediation process greeting reader data will be explained in detail as follows.

In the novel *Beauty is a Wound*, the mediation process to readers is conveyed by Eka Kurniawan through the character Dewi Ayu. Readers are led to position the truth in Dewi Ayu's experience as a woman who is the object of discrimination. This is found in the following quote.

"Marrying someone who has never been loved is much worse than living as a prostitute."

(Kurniawan, 2022:264)

This conversation leads the reader to position the truth on Dewi Ayu's courage and criticality as a woman against discrimination. The author attempts to lead the readers to concern about woman's marginalization that causing a process of neglecting women's right so that they cannot develop themselves. All women have the right to love and be loved, have the right to refuse if they do not love the man they will marry.

In the novel *Beauty is a Wound*, the mediation process to readers is conveyed by Eka Kurniawan through the character Rosinah. Readers are led to position the truth that having children was not the sin. This is found in the following quote.

"Why should we feel bored? You haven't even had twenty children yet, while Gandhari gave birth to a hundred Kaurava sons."

(Kurniawan, 2022:9)

This conversation leads the reader to position the truth on Dewi Ayu's courage and criticality as a woman against discrimination. The author attempts to lead the readers to concern about woman's marginalization that causing a process of neglecting women's right so that they cannot develop themselves. Women have the right to love and be loved, have the right to refuse having children or expecting for having many children.

Greeting Readers in the Cultural Code Process

The process of greeting the cultural code, refers to cultural values that are believed or recognized together and considered as shared truth in society. The findings of the data greeting readers of the cultural code process will be explained in detail as follows.

In the novel *Beauty is a Wound*, the cultural code process to readers is conveyed by Eka Kurniawan through the character Maman Gendeng. Readers are led to position the truth that being husband must respect, be loyal and love his wife for the rest of his life. This is found in the following quote.

"I came just to say that I will no longer touch you, Dewi Ayu. With a wife like your youngest daughter, Maya Dewi, I don't want to touch any woman again."

(Kurniawan, 2022:281)

The process of cultural code in this conversation showed the perspective of Maman Gendeng that placed the truth and agreement that woman as wife must be respected by being loyal and loved by husband. Maman Gendeng has been treated well by Maya Dewi as his wife, he has taken care of, respected, cooked for, and given a home, as a good husband by Maya Dewi. Maman Gendeng, of course must also be a good husband, loyal and loving his wife for the rest of his life. The author attempts to instill in the reader that the patriarchal shackles that subordinate women have been recognized for their truth. Women are regarded as the second creation, and the second creation was created solely to serve the

desires of men. This serves as the foundation for justifying sexual violence against women. As a result, the reader is led to believe that Maman Gendeng's opinion is correct.

The cultural code process of the following conversation to readers is conveyed by Eka Kurniawan through the character Rosinah. Readers are led to position the truth about woman stereotype. This is found in the following quote.

"Rosinah recounts what happened to Dewi Ayu during the war, how she was forced into prostitution by the Japanese army. "I learned something after becoming a prostitute," said Dewi Ayu, "that a good prostitute is a woman without lovers." After the war ended, she became a prostitute not only to repay Mama Kalong's debt, but also because she did not want what happened to Ma Iyang and Ma Gedik to be repeated with other loving couples. "At least a prostitute does not make people have mistresses because every time you take a mistress, you might hurt someone who is the lover of that mistress. Love is destroyed and lives are shattered every time a man keeps a mistress. But a prostitute at most hurts a clearly married wife, and it is her fault that the husband has to go to a brothel."

(Kurniawan, 2022:372)

This conversation explained that the process of cultural code from Rosinah. The author attempts to instill in the readers that the shackles of patriarchy that women stereotype have been recognized for their truth. The negative stereotype for the woman that being prostitutes led the community that all they did was negative, the author wants to show another perspective on the story of being a prostitute.

The cultural code process of the next conversation to readers is conveyed by Eka Kurniawan through the character Henri. Readers are led to position the truth about woman stereotype. This is found in the following quote.

"Don't think badly of Dewi Ayu," said Henri. "We are no less innocent than she is. We are blood siblings who decided to marry; you must not forget that."

(Kurniawan, 2022:373)

This conversation revealed that the process of cultural code by showing the perspective from Henri, father of Dewi Ayu who never met her since he left her after she was born. Henri thought that every people had their own sin and stories, no one is allowed to judge or think badly about other people's lives, we are all sinners, we have to deal with our own sins. The author attempts to instill in the readers that the shackles of patriarchy that women stereotype have been recognized for their truth. The negative stereotype for the woman that being prostitutes led the community that all they did was negative, the author wants to show another perspective on the story of being a prostitute.

Woman' Discrimination in the Position of Actors as Subjects and Objects in the Novel Beauty is a Wound by Eka Kurniawan.

The researcher employs Sara Mills' (2002) Feminist Stylistic theory, which contends that discourse is not a neutral medium because discourse tends to present certain characters as subjects, who have certain criteria, such as being able to define themselves, tell reality, tell events, and tell other characters, based on his own point of view of the public. As a result, the subject is prominent in the visible text. Furthermore, women are frequently represented in the text as objects as well who face injustice and negative characterizations. Objects are at the bottom of the text. Objects are unable to present themselves, and their presence and representation are even shown through the eyes of another character (subject).

Based on the results of research data analysis which refers to research theory, the researcher found that in the novel *Beauty is a Wound*, the character Dewi Ayu, women and the main character in the story are positioned by Eka Kurniawan as subject and object. As subject, Dewi Ayu can define herself, tell events, tell the reality, and tell other characters from her point of view. As an object, the representation of Ayu Dewi as a woman who is forced to become a prostitute is portrayed badly in the family and socio-cultural (society) sphere. From those position, there are some woman' discrimination based on Fakih's theory (2012), found in this novel, namely marginalization, subordination, stereotypes, violence, and double workload for women. Five forms of discrimination will be described as follows.

1) Marginalization is a process of marginalization that results in poverty for women, resulting in a process of neglecting women's rights, preventing them from developing themselves (Fakih, 2012). Forms of marginalization discrimination were discovered in six different datasets. The seven data fulfill the requirements of marginalization discrimination, specifically the process of marginalizing and ignoring Dewi Ayu's rights as a woman until she eventually becomes a prostitute.

2) Subordination (secondary) is the belief that women are irrational or emotional in such a way that they cannot appear to lead, resulting in attitudes that place women in an unimportant position and limit their ability to do things (Fakih, 2012). A total of eight data points were found to be forms of subordination discrimination. The eight data fulfill the requirements for subordination discrimination, namely the assumption that Dewi Ayu, as a woman forced to become a prostitute, is unable to seek rights and responsibilities for the children she has given birth to.

3) Stereotypes (labeling) are negative labels or names that are labeled against women (Fakih, 2012). Forms of stereotype discrimination were found in four datasets. Both of these data meet the criteria of stereotype discrimination, namely the negative labeling of the character Dewi

Ayu as a prostitute. According to Biswas, (2021) argues that negative stereotype calls for a cultural revolution to raise consciousness of the victims of representation or women in this regard and warn the re-presenters to re-think and re-evaluate, to broaden their views to be sensitive and accept cultural diversity.

4) Violence is defined as an assault on a person's physical and mental psychology (Fakih, 2012). Forms of violent discrimination were discovered in six data sets, which were divided into two categories of violence against women: psychological violence and sexual harassment. The nine data points fulfill the criteria for discrimination against Dewi Ayu, which are psychological and sexual violence.

5) Double workload, namely workload that is done too much by women (Fakih, 2012). A form of discrimination of multiple workloads was found in a number of 6 datasets. The sixth data fulfills the criteria of the double burden experienced by the character Dewi Ayu because she was forced to become a prostitute for raising her three children without a father or husband and become a prostitute in order to be able to pay off debts. Similar findings from (Wiyatmi, 2009), patriarchal domination as well in *Beauty is a Wound*, especially evident in the rape committed by the Japanese military against the character Dewi Ayu and her friends during the Japanese colonial period,

Woman' Discrimination in the Position of Readers in the Novel Beauty is a Wound by Eka Kurniawan

The researcher employs Sara Mills' (2002) Feminist Stylistic theory, which indicates that text is the result of negotiations among both writers and readers, attempting to make the reader's position very important and taken into account in the text. Sara Mills invites readers indirectly (indirect address) in two ways: mediation and cultural code. In accordance with the findings of the research data analysis, which is based on the research theory, the researcher discovers that the greeting of the reader by Dewi Ayu in the novel *Beauty is a Wound* by Eka Kurniawan.

Researcher found the mediation process based on the researcher' point of view that mediation process occurred to the conversation leads the researcher to position the truth on Dewi Ayu's courage and criticality as a woman against discrimination. The author attempts to lead the readers to concern about woman' marginalization that causing a process of neglecting women's right so that they cannot develop themselves.

Furthermore, greeting the cultural code, in the novel *Beauty is a Wound* by Eka Kurniawan referred to cultural values that were believed or recognized together and considered as shared truth in society. The researcher found that the process of cultural code in findings showed the perspective of the researcher as the reader that the patriarchal shackles, in which subordinate women have been recognized for their truth. Women were regarded as the second creation, and the second creation was created solely to serve the desires of men. This serves as the foundation for justifying sexual violence against women. In addition, the findings investigated the process of cultural code that the negative stereotype for the woman that being prostitutes led the community negative thoughts, however, the author tried to reveal another perspective on the story of being a prostitute.

CONCLUSION

Issues pertaining to discrimination against women persistently garner attention from various stakeholders, particularly female observers and advocates for human rights and gender equality. In the context of Indonesia, the incidence of gender-based violence continues to occur with alarming frequency from year to year. In fact, over the past two years, the escalation of such violence has exhibited a significant and dramatic rise. Diligent efforts are being undertaken to prevent acts of violence against women, employing both legal and social approaches. The overarching objective is to foster a comprehensive understanding and awareness among individuals that crimes committed against women are grave offenses, exerting detrimental impacts on their lives, particularly for women themselves.

This is precisely the intention of novelist Eka Kurniawan in his work "Beauty is a Wound" (2022), wherein he endeavors to shed light on injustices and various manifestations of women's marginalisation, subordination, stereotypes, violence against women within familial and societal contexts. The analysis of the novel reveals that the central character, Dewi Ayu, endures emotional, physical, and sexual violence and harassment. The dominant patriarchal system, which associates negative stereotypes with women engaged in prostitution, results in a community that perceives their actions solely through a negative lens. It becomes imperative to explore alternative perspectives regarding prostitution within the narrative. Women are relegated to secondary status, existing solely to cater to the desires of men. Such a notion serves as a foundation for rationalizing sexual violence directed at women. By engaging with this novel and conducting research, a heightened consciousness regarding the urgency to eradicate gender-based discrimination should emerge, as women rightfully deserve the freedom to experience love, be loved, exercise autonomy in decisions related to childbirth, and be regarded as objects of affection and symbols of peace in both familial and societal domains.

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