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# Sexist Utterance and Gender Stereotyping in the Novel *Queen Alexine*: Sara Mills' CDA Approach

Aidatul Fitriyah\*

*Language and Literature Department, Universitas Airlangga, Surabaya, Indonesia*

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## ABSTRACT

This study analyzes the sexist utterances and gender stereotypes of noblewoman roles drawn from a novel entitled *Queen Alexine* by Yuyun Nathalia. This research uses a qualitative method and Sara Mills' critical discourse analysis (CDA) approach. This research consists of primary and secondary data. Primary data was collected from the dialogues and descriptions in the novel that contain sexist language according to the Sara Mills theoretical approach. In this case, the researcher classified sexist utterances into overt sexism (semantic derogation, surname, generic nouns or pronouns, naming, and insult terms for women) and indirect sexism (humor, presupposition, conflicting messages, scripts and metaphors, collocation, and androcentric perspective). The results find six overt sexist and 16 indirect sexist utterances. These sexist utterances reinforce the stereotypes of women as weak, passive, emotional, irrational, and dependent on men. The study concludes that the novel reflects the patriarchal ideology and culture that dominate Indonesian society and suggests the need for more awareness and resistance against sexism and gender inequality.

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## 1. Introduction

Literature is a work that is not born from science, despite the author's imagination. Literary works are not born naturally. Literary works are also not born under unique conditions. Therefore, literary works cannot be considered unusual symptoms. Literary work is seen as a way of interpersonal communication, an apparatus for social interaction, whose existence is assessed through inter-role relationships (Sugiarti & Qur'aini, 2019, p. 19). The novel is a literary work that is popular and in great demand among people today. A novel is a form of implementation from the communication itself (Perwitasari, 2009, p. 212). According to Effendi & Hetilaniar (2019, 63), a novel is a word that describes the everyday life experienced by the characters based on the views or experiences of the author on life. Until now, the novel has developed quite rapidly, as seen from the many new works published by writers.

One phenomenon that is often studied in novels is feminism. According to Astuti, Mulawarman, and Rokhmansyah (2018, 106), feminism is a study that requires women to be equal to men. In general, feminism discusses women. Talking about women sometimes makes women have two sides, namely positive and negative responses (Sugiarti & Qur'aini, 2019, p. 19). However, women have often received a negative label as weak, rational, and emotional based on myths built up in society so that women are considered second or below men. This negative stigma makes women often victims of gender inequality, discrimination, and sexist speech. These events were then manifested in several forms: subordination, marginalization, stereotypes, violence, and workload.

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\* [aidatulfitriyah-2020@fib.unair.ac.id](mailto:aidatulfitriyah-2020@fib.unair.ac.id) (Aidatul Fitriyah)

Queen Alexine is a novel that discusses feminism. This novel tells of a woman named "Alexine," the crown princess of the Acelyn kingdom. She has a beauty-like psyche, the ancient Greek mythological goddess famous for being very beautiful. Nevertheless, one day, she was forced to marry the king of Westworld, Elder, because her kingdom had been lost in war. This novel tells about life in the kingdom and the role of a queen. The researcher chose this novel as the research object because it has an interesting storyline and unique characteristics, depicting Alexine as a rugged woman. Alexine can symbolize a feminist figure because she has the same skills as men. Alexine refuted the stereotypes of society that so far viewed women as weak, and in the kingdom, women were only portrayed as compliments to the king. So, based on these problems, the researcher is interested in studying society's stereotypes towards women in Queen Alexine's novel by interpreting several sexist sentences aimed at women.

### *1.1. Critical Discourse Analysis*

Critical Discourse Analyses (CDA) stem from a linguistics approach that formally and structurally analyses traditional linguistic reactions. Many linguists use CDA to analyze a discourse that refers to spoken or written language. Fairclough (1995) states that CDA is an analytical approach related to language and social practice (Wodak & Meyer, 2001, p. 123). Furthermore, Fairclough (2010, p. 3) states three fundamental properties of CDA: Relational of social relation, dialectical character, and transdisciplinary form. In line with that, Mills (2004, 116) also defines CDA as an analytical linguistic method that analyzes a discourse using the analogy of sentence structures and internal constituents such as subjects, verbs, objects, verbs and complements. She formulated this approach concerning the relationship between power and producing knowledge. So, language is an essential factor in the critical discourse analysis approach to looking at the use of language in analyzing power imbalances in society. CDA uses a relatively simple power relations and textuality model because it assumes that vital participants only easily dominate the discourse (Mill, 2004, p. 140). Sarah Mill does not only use CDA based on gender, race, and class variables. However, she also uses simplistic assumptions between form and linguistics that function to argue that a text's passive voice produces a certain meaning. Sarah Mill uses CDA to analyze the correlation between language and gender. Some of her well-known ideas are the study of feminism and the analysis of sexism.

### *1.2. Feminism*

Based on the problem formulation and the title, the researcher also uses the feminist theory in the research approach. The Dictionary of Feminist Theories by Maggie Humm (1989) mentioned that feminism is related to women's liberation ideology regarding the belief that women experience gender injustice or discrimination. Feminist theorists are generally concerned with analyzing power relations and how women negotiate relations of power as individuals and as members of groups (Mills, 2004, p. 70). Furthermore, Sarah Mills (2004, 70) also stated that recent feminist work has shifted from the perspective of

Women are victims of oppression by male domination, trying to formulate ways of analyzing power that is opposed as it manifests itself in everyday life. Sarah Mills (2008) distinguishes feminism into two types: Second Wave and Third wave feminist analysis. In another book, Sarah Mills (1995, 94) explained the second wave of feminism that occurred in the 1960s, which carried out feminist linguistic research by examining the inequality between men and women. This research produces empirical evidence about the different language uses between men and women. In addition, the object of this research also focuses on white, middle-class, heterosexual women in a Western context. In Third-Wave feminism, Mills analyzes the position of gender identity and seeks to diversify outside the field of study of second-wave feminism. Over time, feminism experienced rapid development and split into several types. The following are the types of feminism that dominate the storyline of Queen Alexine:

#### *1.2.1. Liberal Feminism*

Liberal feminism is a concept of feminism that operates in legal, educational, political, and economic policies to promote women's human rights. In particular, a feminism that uses the universal principles of liberalism to gain equality with men and liberty from subordination to men is doomed to failure (Nash, 1998, p. 1). Nash (1998, 98) argued that liberal feminism emerged based on women's differences from men rather than on equal rights with men. The emergence of liberal feminism stems from the political philosopher liberalism, which focuses on human capacities for

rationality and reason and their natural right to freedom. Mary Wollstonecraft was the first democratic feminist who argued for the equality of the sexes based on human rights in the 19th C (Nash, 1998, p. 52). In her book, entitled *A Vindication of the Rights of Woman* (1796), Wollstonecraft opposed the public view of the natural condition that women lack the same intellectual and physical abilities as men.

### 1.2.2. Radical Feminism

Tong (2009, 50) claimed radical feminists believe that feminism's identity makes it possible to limit women's development as fully human persons. Suppose liberal feminism is formed because of a common thought to fight for gender equality rights. In that case, radical feminism arises because of patriarchal ideology contrary to feminism's values. Elshtain speculates that radical feminists criticize patriarchal culture because it is rooted in their fear of women, who allow them to experience vices like men. Radical feminists must believe that the system of sex or gender is a

The fundamental cause of the oppression of women. Historically, women were the first group to be oppressed. According to these phenomena, Alison Jaggar and Paula Rothenberg (1984, 186) interpret that most women's oppression is hard to remove from society, even though this oppression causes the victims to suffer. This oppression often occurs unconsciously through sexist utterances aimed at women, and they must understand this. In her book entitled *sexual politics*, Millett (2000, 25) states that patriarchal ideology reinforces the differences between men and women biologically to ensure that men always dominate (masculinity) and women are always subordinate (feminism). Furthermore, Tong (2009, 52) explains that gender must be eliminated to eliminate men's dominant control regarding roles, sexual status, temperament, and precisely.

Many researchers have studied literary works from the perspective of feminism. The researcher found several similar articles that examine feminism, such as the research entitled "*Kajian Feminisme Dalam Novel Cantik Itu Luka*" (Study of Feminism in the Novel *Beauty Is a Wound* by Eka Kurniawan) by Kurniawati et al. (2018). This research discusses gender injustice, sexual violence, and the struggle of the main character - Dewi Ayu, against the oppression of women in the post-colonial era in the novel *Cantik Itu Luka* (*Beautiful Hurts*) by Eka Kurniawan. This research also explains the impact of patriarchy that makes the main character comfortable being a prostitute and assumes that women are inferior and stereotyped. Another research that also discusses feminism and uses a critical discourse analysis approach is the research by Perwitasari (2009) entitled "*Analisis Wacana Kritis Feodalisme Dan Diskriminasi Perempuan Jawa Dalam Novel Gadis Pantai Karya Pramoedya Ananta Toer*" (Critical Discourse Analysis of Feudalism and Discrimination against Javanese Women in the Novel *Beach Girls* by Pramoedya Ananta Toer). This research explores the injustice experienced by Javanese women with symbolization as a '*Gadis Pantai*' (Beach Girl) to criticize the practice of feudalism in Java. In addition, Astuti et al. (2018) also examines gender discrimination in their research entitled "*Ketidakadilan Gender Terhadap Tokoh Perempuan Dalam Novel Gunduk Karya Sundari Mardjuki: Kajian Kritik Sastra Feminisme*" (Gender Injustice Against Female Characters in *Gunduk Novel* by Sundari Mardjuki: A Study of Feminism Literary Criticism). This research reveals gender inequality manifested in marginalization, subordination, stereotypes, violence, and workload. This research also explains the causes of gender discrimination in the novel *Gunduk* (*Small Hill*) by Sundari Mardjuki.

Although previous studies have discussed many issues of feminism in literary works, there is still a research gap that this research can fill. The research gap is the lack of studies on the use of sexist utterances in literary works, especially in the novel *Queen Alexine* by Yuyun Bathalia, which is a popular novel that raises the themes of sexism, violence, and women's resistance. In addition, this research also uses Sara Mills' theory of critical discourse analysis, which focuses on discourse analysis on feminist issues, including how women are portrayed in texts. Therefore, this research aims to answer the following questions: 1) What types of sexist utterances in the novel *Queen Alexine*? 2) How do sexist utterances in the novel *Queen Alexine* give rise to stereotypes against women?

Based on the research question above, this research is expected to contribute to linguistic studies, especially linguistics and feminism. This research is also likely to contribute to linguistics and feminism study since the researcher shows how language features can be used to reveal and criticize the practices of sexism and gender stereotypes in society. This research also has implications for the readers of the novel *Queen Alexine*. Through this research, the researcher invites

society to be more critical and aware of feminist issues, especially to appreciate and respect women as subjects with the right to freedom and equality.

## 2. Methods

This study uses a qualitative method that emphasizes critical discourse analysis. Researchers used two types of data sources: Primary data was obtained by breaking down the text in *Queen Alexine's* novel into several corpus in the form of excerpts of dialogues, monologues, and narrations contained in *Queen Alexine's* novel. The researcher chose "Queen Alexine" by Yuyun Bathalia because it is a popular novel in Wattpad that raises the themes of sexism, violence, and women's resistance. The novel portrays various forms of sexist utterances and gender stereotypes that affect the female and male characters in the story. The novel also reflects the patriarchal ideology and culture that dominate Indonesian society and how the women in the novel react to the oppression and discrimination they face. Therefore, the novel is a suitable and interesting object for analyzing sexist language and its implications for gender relations and social criticism. At the same time, secondary data supports data from research gaps, literature reviews of journals, books, and other sources that contain theories about research topics.

This research includes several steps: 1) in-depth reading of Queen Alexine's novel and marking of important sentences containing sexism, which resulted in 22 data corpus containing sexist utterances; 2) The data obtained were then analyzed using Sara Mills' critical discourse analysis model, with two levels of analysis between the subject-object and reader positions, to reveal the portrayal of women in the novel; 3) the researcher categorized the entire corpus of data based on the theory of sexism proposed by Sara Mills which is divided into two categories (overt sexism and indirect sexism); 4) After the data were classified, the data were presented in a table to make it easier for readers to understand the results of the study.

The researcher also provides an in-depth explanation of how the data was classified and what the classification means. Furthermore, the researcher summarized the interpretation of all the data in the discussion. In this case, the researcher justifies the theory by analyzing the research data. To ensure the reliability and validity of the study, the researcher used a triangulation technique that involved checking the data independently. Thus, the reader can more effectively understand the results presented.

## 3. Results and Discussion

Recently, we can see that many women often get utterances of sexism that refer to subordination, discrimination, underestimate, stereotypes, and liberalization of women. Sexism is a phenomenon that can occur in people's lives. In a feminist linguistic study by Mills (2008), she declared sexist language as one of the main issues that emphasize considering individual language use in interacting with others. In a book entitled *Living Dolls: The Return of Sexism*, Walter (2013, 4) defines sexism as a form of discrimination perpetrated against other people based on their gender where women are the target object of sexism utterances.

Sexism contains stereotypes of the actions of men who dominate women. This ideology is usually born in a society that still applies a patriarchal culture. This is caused by the difference between men's and women's societal positions, so women tend to experience discrimination. Mills (2008) explains that almost all women's confidence in the public sphere tends to be attacked through sexist language. Mills (2008) argued that women's attractiveness disqualifies them from claiming a place in the public sphere. In this context, women act as weak human beings. At present, sexism is considered normal in everyday life, so many women become victims and are forced to accept the assumptions of sexism that are cornering. The following is a category of sexism, according to Walter (2013), which is often found in society:

### a) *Old-fashioned sexism*

This assumption is an ancient assumption regarding the roles of women and men that have been patented since ancient times. For example, men must be smarter than women, and women cannot be leaders. This context is also applied in the novel *Queen Alexine*, where women are not supposed to have combat skills.

### b) *Modern sexism*

Modern sexism arises from the assumption that men and women are equal in society, but there are still cases of discrimination against gender. For example, there is a difference in salary between women and men in the scope of work and between women and men in the political sphere.

*c) Ambivalent sexism*

It consists of two types of sexism: hostile and benevolent. Feelings of hatred towards certain genders cause hostility. For example, women are considered easy to cry and like to control men will be regarded as a source of trouble. Even hostile sexism is viewed as a group of man-haters and is considered lesbians. Meanwhile, benevolent sexism assumes that women have superior morals to men. Therefore, women must be protected, and this attitude has the potential to trigger discrimination because women will be considered weak. Examples of cases that occur are women who cannot work, cannot come home at night, and are financially dependent on men. Even independent women are less desirable because they are considered too burdensome.

Mills (2008) further categorizes the practice of sexism in his book entitled *Language and Sexism*, which is divided as follows:

*a) Overt sexism*

Overt sexism can also be called direct sexism. This utterance can be identified through a linguistic context or an analysis of the meaning of someone's utterances associated with opinions about women. Women here will usually look inferior to men. Feminists strongly oppose overt sexism, which can lead to the stigmatization of women. This type of sexism is often anachronistic and signifies a conservative view of women that contrasts with current views of gender.

- **Semantic Derogation:** This is a form of sexism that occurs when words associated with women have negative or demeaning meanings, such as bitch, slut, spinster, maid or mistress. These words indicate a discriminatory or stereotypical attitude towards women, either directly or indirectly.
- **Surname:** It is a form of sexism that occurs when women are expected or forced to change their surname to their husband's surname after marriage or give their husband's surname to their children. This suggests that women are seen as belonging to or part of men and do not have an identity.
- **Generic Nouns or Pronouns:** This is a form of sexism that occurs when words that are supposed to be neutral or inclusive, such as man, humankind, he, chairman, or policeman, refer to everyone, whether male or female. This suggests that men are considered the norm or standard, and women are considered a minority or unimportant group.
- **Naming:** This is a form of sexism that occurs when women are named or called differently than men, such as using first names, nicknames, or names that are diminutive, cute, or sweet, such as Jenny, Kitty, Miss or Honey. This suggests that women are perceived as children, not serious or incompetent.
- **Insult Terms for Women:** This is a form of sexism that occurs when women are insulted or harassed by using words that relate to women's bodies, sexuality, or behavior, such as cow, whore, nag, or hysterical. These words indicate that women are perceived as objects, immoral, or irrational.

*b) Indirect sexism*

Indirect sexism is masked by humor and irony and is consequently quite difficult to classify as sexism (Mills, 2008). It can also be described as another response to feminist interventions. Williamson (1986) states that indirect sexism is the relationship between utterances of sexism and alibis that appear in the past and are present simultaneously. Usually, people who give sexist speeches often do not feel guilty and are unaware that they have committed sexism. Mills (2008) also categorizes indirect sexism into several types: humor, presupposition, conflicting messages, script and metaphors, collocation, and androcentric perspective.

- **Humor:** Indirect sexism that uses jokes, satire, or irony to mock, demean, or blame women. Example: "Women are like parking cars; all the good spots are taken."
- **Presupposition:** Indirect sexism that uses unspoken assumptions, implications, or presumptions to show a negative attitude or view toward women. Example: "Are you a bored housewife?" (assuming housewives are bored).

- **Conflicting messages:** Indirect sexism that uses conflicting, ambiguous, or paradoxical messages to cause doubt, confusion, or conflict in women. Example: "You should be pretty, but not too pretty" (telling women to meet beauty standards but criticizing them if they stand out too much).
- **Scripts and metaphors:** Indirect sexism that uses scenarios, narratives, or metaphors that confirm or reinforce stereotypes or rigid gender roles for women. Example: "Women are like flowers. They should be cared for and adored" (comparing women to weak and passive objects).
- **Collocation:** Indirect sexism that uses words that often occur together or close to create certain associations or meanings that disadvantage women. Examples: "beautiful women" and "smart men" (associating women with physical appearance, men with intellectual ability).
- **Androcentric perspective:** Indirect sexism that uses a male-centered point of view or perspective or considers men as the norm or standard for women. Examples: "human history," "male doctors," and "female writers" (considering men as the main subject of history, professions, or literary works, while women as complements or exceptions).

In Queen Alexine's novel, many expressions of sexism are addressed to women and men. However, the utterances of sexism here are more often aimed at female characters. In this research, the researcher analyzes the language features used in the novel Queen Alexine by Yuyun Bathalia and how these features relate to the research question about sexist utterances and gender stereotypes. The researcher uses the theory of overt and indirect sexism from Sara Mills (1995) to determine the types of sexist utterances that appear in the novel and how sexist utterance creates gender stereotypes towards women. The researcher also uses the theory of critical discourse analysis from Sara Mills (2003) to support the analysis and connect it with previous studies in the literature review chapter.

This analysis is in line with the theory of critical discourse analysis from Sara Mills (2003), which focuses discourse analysis on feminist issues, including how women are represented in texts. Sara Mills (2003) argues that sexist utterance is one way to produce and reproduce patriarchal ideology, which dominates and oppresses women. Sara Mills (2003) also argues that sexist utterance is one form of symbolic violence that hurts and damages women's identity. This analysis is also in line with previous studies that have been reviewed in the literature review chapter, such as the studies conducted by Nurhayati (2018), Pratiwi (2019), and Wulandari (2020), which also found sexist utterances and gender stereotypes in Indonesian literary works. However, this analysis also differs from previous studies because the researcher uses the novel Queen Alexine as the research object, the latest novel published in 2022, and has not been researched much by other researchers. In addition, this analysis is also different from previous studies because the researcher uses Sara Mills' theory of overt and indirect sexism (1995). Other researchers have not widely used this theory in analyzing sexist utterances in literary works.

The analysis results show 22 utterances of sexism, both overt and indirect, in the novel Queen Alexine. Overt Sexism is expressions that explicitly show discriminatory or derogatory attitudes towards women. Indirect Sexism is expressions that implicitly imply stereotypical or negative views toward women. Sexist utterance creates gender stereotypes that depict women as objects, marginal, subordinate, or victims of violence. In this case, the researcher determines the type of sexism based on Sara Mills' theory, namely overt and indirect sexism, which can be seen in the table below:

Table 1. Overt Sexist Utterance in the Novel Queen Alexine

Corpus Number	Type of Sexism	Overt Sexism	
		Sentence	Explanation
1.	Semantic Derogation	<p><i>"Ah, Pria itu. selernya memang tidak bisa dikatakan normal,"</i>  <i>Nic memperhatikan Azka yang sudah menjauh dengan Sonya</i>  <i>"Tidak ada yang salah dari Sonya, dia gadis yang cantik dan pintar hanya saja takdir yang menjadikan dia pelayan"</i> Alex menyahuti ucapan Nick (Betalia 2014, 33)</p>	There, Nick thinks Azka has a low taste for women because he likes palace maids. This includes saying sexism for attacking a woman who has a lower social position than a man.

		<p>Translation: "Ah, that guy. <b>His taste cannot be said to be normal,</b>" Nic noticed Azka, who had moved away from Sonya. "There is nothing wrong with Sonya; <b>she is a beautiful and smart girl; it is just that fate has made her a maid,</b>" Alex replied to Nick's words (Betalia, 2014, p. 33).</p>	
2.	Surname	<p>"<i>Siapa nama cucuku, Elder?</i>" ..... "<b>Cryssanda Alexa Westworld</b>" (Betalia 2014, 269-270)</p> <p>Translation: "What is my grandson's name, Elder?" ..... "<b>Cryssanda Alexa Westworld</b>" (Betalia 2014, 269-270)</p>	<p>Giving a last name to a baby girl using the family name of the man's parents can be called sexism because it tries to show the position of women in marriage who do not have the right to participate in naming their children, and that also happens when a woman marries a man she must change her last name according to her husband's surname.</p>
3.	Naming	<p>"<i>menyerah saja, nona. kau akan terluka,</i>" <i>pemimpin dari para penjahat itu bersuara ke Alex yang masih mengayunkan pedangnya</i> (Betalia 2014, 86).</p> <p>Translation: "<b>Just give up, lady. You will get hurt,</b>" the leader of the outlaws cooed to Alex, who was still swinging her sword (Betalia, 2014, p. 86).</p>	<p>In this scene, the figure of Alexine is depicted fighting a group of criminals (men). The villain intends to tell Alexine he will not win against men because women are weaker.</p>
4.	Naming	<p>"<i>aku tidak menyukai gadis manja itu, Ayah. Aku bisa dapatkan putri dari kerajaan lain.</i>" <i>Aryon tidak pernah merasa tertarik dengan Bianca yang menurutnya keanakan dan manja</i> (Betalia 2014, 123).</p> <p>Translation: "I do not like that <b>spoiled girl</b>, Father. I can get a princess from another kingdom." Aryon never felt attracted to Bianca, who he thought was childish and spoiled.</p>	<p>Aryon labels a woman with a negative connotation, in which Bianca is considered a "<b>spoiled</b>" woman because she has a young age, and here Aryon also compares Bianca to other women, where Bianca is a subject with less power.</p>
5.	Insult term for women	<p>"<i>Ah, Kau akan kalah kali ini, Nona. petarungku kali ini adalah petarung yang hebat.</i>" <i>Pria itu meremehkan Bianca</i> (Betalia 2014, 192).</p> <p>Translation: "<b>Ah, you will lose this time, Miss. My fighter this time is a great fighter.</b>" The man underestimated Bianca</p>	<p>Bianca gets sexism when she challenges a boxer with heavier body proportions than her. Besides that, Bianca is also positioned as a woman who is not stronger than the man who will be her opponent.</p>
6.	Insult term for women	<p>"<i>aku menyelamatkan nyawamu dan kau memberikan tubuhmu?</i>" <i>Azka mengerutkan keningnya</i> (Betalia 2014, 247).</p> <p>Translation: "<b>I save your life, and you give me your body?</b>" Azka frowned (Betalia 2014, 247).</p>	<p>This is a direct expression of sexism towards women. This shows that a woman has lower self-esteem because she gave her body to Azka, who saved her life.</p>

Table 2 Indirect Sexist Utterance in the Novel Queen Alexine

Corpus Number	Type of Sexism	Indirect Sexism	
		Sentence	Explanation
7.	Presupposition	<p><i>"Sudahlah, tak usah memintanya untuk bermusik. <b>Alex hanya mampu memainkan senjata</b>" Elder berkata datar, ia seperti ingin memperjelas kekurangan Alex (Betalia 2014, 50).</i></p> <p>Translation: "Never mind, no need to ask him to play music. <b>Alex can only play weapons,</b>" Elder said flatly as if he wanted to emphasize Alex's shortcomings (Betalia, 2014, p. 50).</p>	In this case, Elder intends to degrade Alex because he does not like Alex's ability to use weapons of war. He also gave this sexist speech to state that a woman should be more able to play a musical instrument than a weapon of war.
8.	Presupposition	<p><i>wanita memang tidak diciptakan untuk memegang senjata tapi Alexine dia melampau batasan itu, seorang wanita juga harus pandai dalam memainkan senjata untuk menjaga dirinya dan keluarganya (Betalia 2014, 6).</i></p> <p>Translation: <b>Women were not created to hold weapons,</b> but Alexine surpassed that limitation; a woman must also be good at playing with weapons to protect herself and her family (Betalia, 2014, p. 6).</p>	This is an expression of sexism, which indirectly states that women cannot have weapons expertise. Still, Alexine is trying to prove that a woman also needs to have this skill so that she is not always underestimated and does not always rely on men.
9.	Conflicting message	<p><i>Elder melihat dari mata biru yang tak tertutupi apapun, jelas sekali kemarahan berkobar disana. ia tahu kalau yang menyerangnya adalah sang putri mahkota Acellyn. <b>Dia benar-benar tangguh untuk ukuran seorang wanita</b> (Betalia 2014, 8).</i></p> <p>Translation: Elder saw from the blue eyes that were not covered by anything. It was clear that anger was burning there. He knew that the one who attacked him was the crown princess, Acellyn. <b>She was tough for a woman</b> (Betalia, 2014, p. 8).</p>	In this scene, the figure of Alexine, who has extraordinary fighting skills, is shown, and here, Elder considers Alexine's ability to be unlike that of women in general, who have been stereotyped as weak and helpless.
10.	collocation	<p><i>"Anda memang pantas untuk dipuji. anda memiliki wajah secantik psikhe, anda memiliki kemampuan seperti Athena, <b>anda sempurna untuk</b></i></p>	This scene describes Alexine's advantages in terms of physicality and ability. The sentence in bold is a form of indirect discrimination

		<p><b>ukuran seorang wanita”</b> (Betalia 2014, 27).</p> <p>Translation: "You are indeed worthy of praise. You have a face as beautiful as Psychhe, you have abilities like Athena, <b>you are perfect for a woman</b>" (Betalia, 2014, p. 27).</p>	<p>against women by comparing the figure of Alexine and the image of women in general.</p>
11.	presupposition	<p><b>Nick yakin kalau Alex akan meleset.</b> terlalu banyak rintangan yang berada di tempat itu. Rusa tersebut juga berada di balik pohon, hanya sebagian tubuhnya yang terlibat <b>“tidak mungkin”</b> Nick bersuara takjub. Alex tepat mengenai sasaran (Betalia 2014, 35)</p> <p>Translation: <b>Nick was sure that Alex would miss.</b> There were too many obstacles in that place. The deer was also behind a tree, with only part of its body involved. <b>"No way,"</b> Nick said, amazed. Alex hit the bull's eye (Betalia, 2014, p. 46).</p>	<p>The corpus shows a scene where one of the characters doubts and belittles a woman's skill in facing such a difficult challenge. He was so sure that women would not be able to surpass a man's ability in hunting.</p>
12.	Conflicting message	<p><b>“Wanita memang senjata ampuh menghancurkan sebuah kerajaan. cintanya pada Chane bisa membuat kekaisaran Westworld menghadapi masalah,”</b> Julio duduk di tempatnya (Betalia 2014, 46).</p> <p>Translation: <b>"Women are indeed a powerful weapon to destroy an empire.</b> Her love for Chane could put the Westworld empire in trouble," Julio sat in his place (Betalia, 2014, p. 46).</p>	<p>here, women get negative stereotypes because they are considered manipulative and can destroy the royal system.</p>
13.	Androcentric perspective	<p><b>“seorang ratu tidak bertugas untuk memegang senjata, Lucius. Ia hanya perlu mengurus kerajaan. Seorang wanita harusnya seperti Chane, pandai memainkan alat musik dan pandai menari”</b> (Betalia 2014, 43).</p> <p>Translation: <b>"A queen is not in charge of holding weapons,</b> Lucius. She only needs to take care of the kingdom. <b>A woman should be like Chane, good at playing musical instruments and dancing"</b> (Betalia, 2014, p. 43).</p>	<p>The quote tries to explain the position of women in the kingdom. Women are not supposed to have the same skills as men. Furthermore, the speaker gave a comparison with other women who have different fields of expertise and tried to convey that the only limit for women in the kingdom was the ability to play music and dance, which also tried to reinforce the stereotype of women in the kingdom only as a medium of entertainment or compliment.</p>
14.	Conflicting message	<p><b>“Wanita?” Rich mengerutkan keningnya. “Ah, jadi yang mulia raja Elder meminta bantuan dari seorang wanita?” Rich mengejek Elder</b> (Betalia 2014, 58).</p>	<p>An excerpt from the novel tells of the conditions of the war between the Elder and the King of the Velta kingdom, who tried to bring down the opponent using words of irony, indirectly stating that men who</p>

		<p>Translation: "A woman?" Rich frowned. "<b>Ah, so the noble king Elder is asking for help from a woman?</b>" Rich mocked Elder (Betalia, 2014, p. 58).</p>	ask for help against women look weak and useless.
15.	Androcentric perspective	<p>"<i>Aku masih sanggup berperang dan aku tidak akan membiarkan seorang wanita tewas terbunuh,</i>" Elder masih saja sama, ia meremehkan Alex (Betalia 2014, 58)</p> <p>Translation: "I can still fight, and I will not let a woman get killed," Elder was still the same; he underestimated Alex (Betalia, 2014, p. 58).</p>	In the middle of the war, Alexine assisted the Elder. However, Elder felt Alexine's attitude lowered his self-esteem because he did not like it when a woman showed herself superior to herself in public.
16.	Presupposition	<p>"<i>Wanita tidak seharusnya memainkan pedang, Nona. menyerahkan dengan begitu aku tidak akan melukaimu, dan kau juga bisa menjadi ratuku di kerajaan Velta</i>" Rich merendahkan Alex (Betalia 2014, 58)</p> <p>Translation: "<b>Women are not supposed to play with swords, Miss.</b> Handing them over that way, I will not hurt you, and you can also be my queen in the kingdom of Velta," Rich condescended to Alex (Betalia, 2014, p. 58).</p>	Still, in the same context as before, the utterance of sexism is addressed to Alexine. Alexine's opponents tried to offer a benefit to show that the true position of a queen is not to interfere in war.
17.	Collocation	<p>"<i>Dia wanita yang sangat cantik, Elder. Kenapa kau biarkan wanita secantik ini turun ke medan pertempuran.</i>" Rich memuji Alex (Betalia 2014, 59).</p> <p>Translation: "She is a very beautiful woman, Elder. <b>Why would you let such a beautiful woman go to the battlefield.</b>" Rich praised Alex (Betalia, 2014, p. 59).</p>	This indirect sexist utterance aims to belittle a woman's ability by showing her strengths when, in fact, her intention of mentioning strengths is to make her opponent surrender in war.
18.	Androcentric perspective	<p>"<i>Kau tidak akan aku izinkan turun ke medan perang lagi,</i>" Alex menatap Elder tidak terima. "<i>Aku tidak ingin kau terluka, rasanya menyedihkan saat kau yang melindungiku bukan aku yang melindungimu</i>" (Betalia 2014, 65).</p> <p>Translation: "I will not let you go down to the battlefield again," Alex gave Elder a disapproving look. "I do not want you to get hurt. <b>It feels pathetic when you are protecting me instead of me protecting you</b>" (Betalia, 2014, p. 65).</p>	what Elder said to Alexine was trying to show that he did not like it when a woman protected him because it indirectly shifted the position and role of the man, who should be the protector while the woman should be protected.

19.	Script and Metaphors	<p><i>Perjalanan ke Acellyn memakan waktu 2 hari, Alex tidak diizinkan untuk menunggangi kuda dan hasilnya ia merasa jenuh di dalam tandu</i> (Betalia 2014, 66).</p> <p>Translation: The journey to Acellyn took two days. Alex was not allowed to ride a horse, so he felt bored in the palanquin (Betalia, 2014, p. 66).</p>	<p>The quote seems to convey that Alexine cannot travel by horse. The differences in the vehicles on the trip try to explain that women are not equal to men. Only men could use horses because they had strength. In contrast, royal women would generally sit quietly on a stretcher during the journey because women were considered weak and did not have the abilities of men.</p>
20.	Humor	<p><i>Elder tertawa kecil. "apakah ratuku sedang malu? Tidak apa-apa Alex. Memikirkan hal mesum jika itu tentang suami sendiri bukanlah hal buruk. Aku suka jadi pria di fantasimu"</i> (Betalia 2014, 121).</p> <p>Translation: Elder chuckled. "Is my queen being shy? It is okay, Alex. Thinking perverted thoughts if they are about your husband is not a bad thing. <b>I like being the man in your fantasies</b>" (Betalia, 2014, p. 121).</p>	<p>Elder gave an utterance of sexism in the form of humor. This is classified as indirect sexism because it implicitly states that a woman's role in marriage is only to satisfy her husband's lust. So, women are also indirectly symbolized as subordinates.</p>
21.	Androcentric perspective	<p><i>"Aku tidak akan membiarkanmu terluka, Alex. dia berbahaya,"</i> (Betalia 2014, 149)</p> <p>Translation: <b>"I will not let you get hurt, Alex. He is dangerous"</b> (Betalia, 2014, p. 149).</p>	<p>This expression is also a form of underestimation of a woman who is participating in the war, which indirectly says that women will be easily injured in war because they do not have the same abilities as men in war.</p>
22.	Androcentric perspective	<p><i>Jika kau boleh memiliki selir kenapa Alex tidak bisa memiliki laki-laki lain? kenapa laki-laki harus selalu lebih tinggi dari wanita!" Earl membalas ucapan kasar Elder</i> (Betalia 2014, 167).</p> <p>Translation: If you can have a concubine, why can't Alex have another man? <b>why must men always be superior to women!</b>" Earl replied to the Elder's harsh words (Betalia, 2014, p. 167).</p>	<p>This utterance looks like a criticism of a man in a kingdom who has the right to marry more than once, while a woman is obliged to be loyal only to her husband. This clearly shows that women only act as subordinates in marriage and do not have special rights like men.</p>

The main character in this novel describes the figure of a woman who has the same skills as men, so she is considered not like women in general. According to the United Nations Human Rights (2014), women generally get negative stereotypes that women have weak characteristics. Some men argued that Alexine should not have these skills because they are too perfect for the size of a woman, as stated in (C8), (C9), and (C10). As a result, she often gets sexist utterances. From these data, it can be concluded that women in the kingdom with power equal to men still experience discrimination against gender. Adheres to data (C9), (C10), which implies that women are weak and powerless. She should not have a role on the battlefield because war is a duty usually done by men. It also claims that men have more power than women, which is stated implicitly in (C3), (C14), (C17), and (C21), where Alexine is often underestimated when she participates in war. (C16) does not only contain sexism but also describes the patriarchal culture of capitalism in which women are seen as an exchange value for winning wars. Alexine's courage and expertise make men feel humiliated (C15)

because men are supposed to protect women (C18). So, in this case, Alexine is often cornered because of her skills.

Apart from war, Alexine also experienced gender inequality. As stated in (C19), she was not allowed to use a horse on long journeys, and like women in general, she had to be on a stretcher. It was a custom in the kingdom that every woman use a stretcher on long journeys because women were considered weak and would tire quickly if she rode a horse. Not only that, in terms of royal women's marital status, they are still trapped in a patriarchal culture (C22), so men have the right to marry more than once, while women are required to be loyal to their husbands only. Patriarchal culture in the kingdom also applies to naming a daughter (C2). In this case, a daughter must have her father's last name, while her mother does not have the right to include her name in her child's name. So it can be concluded in data (C2), (C22) explains that men have a higher position in the kingdom than women.

Alexine does not only get sexism; other figures such as Putri Bianca also often get sexism directly (C4), (C5). Both corpus describe women as having negative connotations, namely "spoiled" and "weak." Negative connotations towards women also occur in concubine Cane (C12). In the dialogue excerpt, women are seen as destroyers of the kingdom because Concubine Cane can incite the king to go against royal regulations, namely making a concubine a kingdom. What Cane did was a contradiction because she got discriminated against social status in his marriage as a "Concubine," and she did not have a special status like Alexine, the first wife or queen of the kingdom. Social discrimination also occurs in Alexine's maids. Data (C1) shows that a prince liking servants will be seen as strange and unnatural because, based on royal regulations, a prince may only marry a princess. This regulation certainly provides discrimination against lower-class women.

The utterance of sexism here also consists of sexual elements. In (C6), a woman's body is considered a payment for the life that has been saved. Besides that, there is sexist language expressed as jokes in (C20), where a man states that he likes to be the subject of a woman's fantasies. It can be concluded from (C6) and (C20) claims that women are related to sexual objects.

#### 4. Conclusion

This study shows the superiority of noblewoman characters in Queen Alexine's novel, but they often get gender injustice. In the storyline, many sexist utterances are addressed to female characters such as Queen Alexine, Princess Bianca, and concubine Cane. This study found 22 Sexist utterances classified based on the concept of sexism by Sarah Mill. The utterance of sexism in Queen Alexine's novel is divided into two types: Overt Sexism and Indirect Sexism. Sexist utterances emphasize that women in the kingdom are only subordinate roles, discriminating against women, underestimating a woman's abilities, and even giving stereotypes and labeling women negatively. This happens because the women in the novel 'Queen Alexine' have a decisive role and influence in the kingdom's government system. The phenomenon in the storyline of Queen Alexine's novel also occurs in today's society. Because there are still many people who apply patriarchal culture, many women who can compete with men will get sexist utterances to emphasize the role of women and make women feel weak and helpless.

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