



HUMANIZATION IN THE SHORT STORY 'DATANGNYA DAN PERGINYA' A. A. NAVIS: A CRITICAL DISCOURSE ANALYSIS

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Abstract

The focus of this research is a discourse analysis of women's positions in the short story *Datangnya dan Perginya* by AA Navis. This discourse analysis aims to examine the author's ideology with the subject-object positions in the short story. This research was conducted qualitatively with an emphasis on the description of critical discourse analysis of the short story *Datangnya dan Perginya* by AA Navis. Critical discourse analysis framework aims to examine the position of women in a text, as they are often placed in a disadvantaged position. The portrayal of the actors' positions refers to the actions of the story's subjects and objects. The short story's author wants readers to side with humanity. This siding with humanity, on the other hand, will override any sense of divinity. This bias can be seen from the analysis of the subject-object position, which mostly places the character of Masri's father in the subject position, who from the beginning of the story is struggling with humanitarian issues such as love, affection, and sexuality.

Keywords: *Humanization, Short Story, Critical Discourse*

Abstrak

Fokus penelitian ini adalah analisis wacana tentang posisi perempuan dalam cerita pendek *Datangnya dan Perginya* karya AA Navis. Analisis wacana ini bertujuan untuk mengkaji ideologi penulis dengan posisi subjek-objek dalam cerita pendek tersebut. Penelitian ini dilakukan secara kualitatif dengan penekanan pada deskripsi analisis wacana kritis cerita pendek *Datangnya dan Perginya* karya AA Navis. Kerangka analisis wacana kritis bertujuan untuk mengkaji posisi perempuan dalam sebuah teks, karena mereka sering ditempatkan pada posisi yang kurang menguntungkan. Penggambaran posisi aktor mengacu pada tindakan subjek dan objek cerita. Penulis cerita pendek ingin pembaca berpihak pada kemanusiaan. Keberpihakan pada kemanusiaan ini, di sisi lain, akan mengesampingkan rasa ketuhanan. Bias ini dapat dilihat dari analisis posisi subjek-objek, yang sebagian besar menempatkan tokoh ayah Masri pada posisi subjek, yang sejak awal cerita bergumul dengan isu-isu kemanusiaan seperti cinta, kasih sayang, dan seksualitas.

Kata Kunci: *Humanisasi, Cerita Pendek, Wacana Kritis*

INTRODUCTION

The position of women remains the object of feminist literary studies from various perspectives and expert perspectives. This demonstrates that women's roles, affiliated with creativity as literary authors or actors, are often marginalized. The issues raised today are





increasingly diverse, not only related to patriarchal problems, but also to the gender equality movement in all aspects of life, aiming to contribute equally to men, who often dehumanize women in society (Alshurfa et al., 2022). The complexity of various social realities makes women professional in a profession, not merely as complements, but as actors serving society at large. On the other hand, women are still seen as complements to men in certain professions (Andriana and Manaf, 2022).

The majority of jobs are still dominated by men compared to the number of women, with only certain professions being given to women (Aoumeur, 2022). The stereotype of women remains that they are a weak group within the family and are powerless (Siregar et al., 2019; Azizah, 2020). This reality has developed in the context of gender equality in all professions, particularly in the literary world (Susilawati & Anshory, 2025).

Furthermore, Salma (2023) argues that the complexity of women's roles in literature has fluctuated in stories developed by authors, ultimately leading to women's powerlessness over men. This is evident in several short stories written by both female and male authors. The narrative pattern depicted female characters as oppressed actors shackled by male prowess. The ending of the story always presents a dichotomy of male prowess over women, who are marginalized, filled with sadness until death. This is where a perspective review is needed to examine the existence of women in literature, especially short stories.

One perspective that focuses on feminism in critical discourse analysis is Sara Mills' approach, which explores the actor's position within the text (Ahsin et al., 2022). The actor's position can be displayed through the choice of subject-object and active-passive positions. Through these choices, it will be clear who is the subject of the narrative and who is the object of the narrative. Once the actor's position is clearly visible, the investigation continues into the text's structure and overall meaning (Hariyana et al., 2020). Furthermore, the reader's position is a focus of Sara Mills' approach, which identifies the author of a short story based on the text's narrative as reviewed by the reader.

The concept of reader position emerges in two ways, namely through hierarchical truths raised in a discourse and cultural codes (Yimer, 2019). The truth in a text binds readers to the characters and the situations they face. Furthermore, cultural codes guide readers' moral values when interpreting the text (Hariyana et al., 2022). Sara Mills' critical discourse analysis model connects the author to the ideology used through absolutist texts. The author's ideology is analyzed based on the text's representation of gender relations (Güldal & Sezer, 2023).

Feramayasari & Wiedarti (2020) further explained that Sara Mills' model emphasizes subject-object positions that position social factors, ideas, and events within the text. Here, Mills' model aims to uncover tendencies demonstrated in discourse by positioning social factors, ideas, and events within the text. The disclosure of actors as subjects of an event—actors with higher positions—has the authority to determine the reality of the text's structure that will be applied in society. The actor's role can describe themselves and others (Mills, 1998; Prakoso, 2021).

In addition, Sara Mills' model involves actors in the text, where the reader's position is seen in the text. This idea clearly rejects the perspective that states that issues from the author's perspective and the reader's perspective can be ignored. The reader's position can detect, investigate, and analyze the style. communication with the reader by using pronouns appropriate to the context (Amoussou et al, 2018). In accordance with the reader's position, the narrator can try to gain sympathy from the reader after negotiations between the author and the reader in producing the text (Alshurfa, 2022). In this critical discourse analysis, the



reader's position requires two steps, namely the direct position and the indirect position (Rarasati, 2024).

The direct position is often called meditation; this is related to the reader's decision to placing oneself in the shoes of the characters in the text being interpreted. Meanwhile, indirect positioning, or cultural codes, relate to readers discovering cultural codes or conditions when studying the text. These codes will help readers determine preferences that are appropriate to the context of the event (Fitriana et al, 2019; Hartutik et al, 2023). Ideology is seen as a tool to build and maintain the true meaning in the text. The expression of ideology is through the identity, message and purpose behind the text which determines the beliefs of each social group (Sulaiman & Indra, 2023).

Ideology is very important in building discourse from the actions of certain social groups. Cognitive representations in the social dimension are structured by certain ideologies that underlie the discourse and actions of social groups (Yimer, 2019). AA Navis is a well known short story writer. The humanist themes that often characterize AA Navis's works make these short stories timeless. One of AA Navis's short stories, imbued with humanist elements, is "Datangnya dan Perginya". This collection was published by Gramedia in its eleventh edition in 2005. In relation to the critical discourse analysis of humanist literary works, the researcher is interested in analyzing the short story "Datangnya dan Perginya".

METHOD

This research was conducted descriptively, describing the problem of the position of female authors and female actors in the short story *Datangnya dan Perginya* by AA Navis. The analysis involved comprehensively describing relationships, activities, situations, or materials. The analysis was conducted using Sara Mills' critical discourse analysis approach, which investigates the positions of the subject, object, and reader of the short story, and identifies the author's ideology in the short story (Surahman et al., 2022). The data sources for this research were vocabulary, phrases, or sentences that reflect Sara Mills' model in the short story *Datangnya dan Perginya* by AA Navis.

The research procedure was carried out in several steps as follows. First, a comprehensive critical discourse analysis using Sara Mills' approach. Second, the short story "Datangnya dan Perginya" by A.A Navis is read carefully and the storyline is analyzed by connecting the reader's relationships and situations. The critical discourse analysis framework aims to examine the position of women in a text because women are often in a disadvantaged position.

The disclosure of the actor's position shown refers to the actions of the subject and object of the story (Zulfadhli et al 2021). Configuring the author's point of view with the reader's regarding a discourse is done by revealing important things in the story (Rahardi, 2023). The analysis begins by identifying the positions of the subject and object, analyzing the reader's position, and the author's ideological position in the context of expressing the perspective.

Data collection techniques in this study include observation, reading, taking notes, and interpreting important parts of the short story (Nursalam et al, 2019). Furthermore, the data analysis technique in this study uses the Miles and Huberman approach (Nurhasanah, 2022) as a reference, which includes four stages, starting from data collection by gathering important information from observation data, reading, taking notes, the short story *Datangnya dan Perginya* by AA Navis to data reduction by filtering.



RESULTS AND DISCUSSION

Subject Object Position

A critical discourse analysis was conducted using Sara Mills' approach to the short story "Datangnya dan Perginya" by AA Navis. The analysis was conducted using two categories: subject-object position and writer-reader position (Prokoso, 2019). First, subject-object positioning encompasses events viewed from the perspective of the viewer. Who is positioned as the narrator (subject) and who is the object of the story? Each actor or social group has the opportunity to present themselves, and their ideas are presented by other groups/individuals. Second, reader positioning encompasses the reader's position within the text. The reader positions themselves within the text presented. To which group does the reader identify themselves. More clearly, this can be described as follows.

Event 1		
When Masri's first letter came, the desire to meet him a year ago surged. He kissed the letter repeatedly and kept it between the pages of the Koran. Every day I read the Koran, every time he kissed it. And a sentence that he liked always tied his eyes. Even though the sentence was already stuck in his memory, he still read it again. "Come, Father. Our hearts are burning with longing. Don't you want to meet Arni, your son-in-law? And your two grandchildren, Masra and Irma?" "Yes, of course, my son. Of course. Why not. I am old. Before I die, I must meet you all," said the old man to himself.		
Seen through the lens	Subject	Object
Author	Masri's Father	Masri

This section depicts Masri's father, who is overjoyed by the arrival of a letter from Masri. He keeps the letter between the pages of the Quran. The Quran is a sacred and precious thing for Muslims. By keeping Masri's letter between the pages of the Quran, the author. The author wants to show the reader that Masri's father values his daughter's letter. Through Masri's father's actions, such as kissing her every time he finishes reading the Quran, the author also wants to show the reader that Masri's father loves Masri very much.

The author also shows the reader that Masri's words in the letter were what prompted Masri's father to keep the letter in the Quran and always kiss it, as illustrated in this quote.

"Come, Father. Our hearts are burning with longing. Don't you want to meet Arni, your son-in-law? And your two grandchildren, Masra and Irma?"

The author describes Masri's expression of longing for her father through the choice of words, *"Our hearts feel like they are burning with longing."* This burning heart depicts Masri's intense longing. The author also invites the reader to feel Masri's longing for her father as if telling the reader that Masri's longing for his father, which he had felt for a long time, gradually gave rise to pain like the pain of burning (Can this feeling of longing really be compared to the pain of burning?). The author recounts this incident as a dialogue between Masri's father and Masri. Although Masri's words are represented by written text, Masri's father is positioned as the subject, while Masri is positioned as the object.

Event 2



Then he felt his right chest, searching for something in the inner pocket of his jacket. And then his hand disappeared into the folded batik of his jacket. Just for a moment. He came out again with an envelope with worn edges. He opened the envelope and pulled out a postcard-sized photo from inside. And his eyes stared roundly. And on his sunken lips was a smile of satisfaction.

"You're wearing a mustache now, Masri. You've really changed. Are you happy with Arni, huh? You have two children now, and I'm happy with you too, son. Your father will always be happy to see a happy household. Especially you, my child." Then he put the postcard back into its envelope. Halfway through, he took it out again. He brought it to his lips. He didn't reach it. He remembered there were people around him.

He put the postcard back into the envelope. He put it back in his jacket pocket. He leaned back against his lap. And his memories drifted back to the past.

Seen through the lens	Subject	Object
Author	Masri's Father	Masri

The author describes to the reader how happy and satisfied Masri's father is with her current situation. This is evident in the passage *"And his eyes stared roundly. And on his sunken lips were scratches..." "smile of satisfaction."* Also in the sentence *"Now Dad is also happy with you, son. Your father will always be happy to see a happy household. Especially you, my son."* Through the dialogue between Masri's father and Masri's photo, the author describes Masri's current condition, with a mustache, very different from the Masri of the past. Masri is happy with Arni, and already has two children.

Masri's father's love for Masri is further emphasized by his kissing Masri's photo, though he refrains from doing so because he remembers the people around him. This incident is still seen through the author's lens, with Masri's father as the subject and Masri as the object. Overall, this passage demonstrates Masri's father's deep love for his daughter.

Event 3
When Masri was three years old, his beloved wife died. He was still young. His heart was broken. He felt that happiness would never come to him again. But silence always fell on him. Very quiet. It's not painful. And it came at night when his eyes would not be narrowed. It came tearing apart. So finally he married again But this marriage only further damaged his heart. His heart, which still remembered the love of Masri's late mother, was shattered by this woman's arrival. He wanted nothing to change. His household, his dining arrangements He wanted them to be like Masri's mother. But his new wife refused to let her husband sink into the old ways. And they were unhappy. They fought frequently until they divorced. Even though the wife is pregnant. After a long time he married again. But they got divorced in the end. Married and divorced again. And he felt that the household could no longer give him pleasure. Then he filled his lonely heart with a woman who would not bind him with the terms of marriage. "Ah, there's only one mother Masri. There's only one woman like her. She's good. Very good. Everyone likes her. Everyone. And she's smart. Smart at everything. But, well, God is too quick to take everyone someone loves. Ah, I don't understand why all the people who are good, are too quick to leave the people who love them. I don't understand why it has to be like that. Or can this world only be occupied by people who are not good? Ah, then this world can't be heaven maybe.





Seen through the lens	Subject	Object
Author	Masri's Father	Masri

In this section the author shows the reader how Masri's father went through the past. The author also describes that Masri's father was a person whose behavior was not good in the past. He was married several times to women who he said did not bring him happiness. He even went through periods where he lived with a woman he was not married to. This bad life started because of the death of Masri's mother, and according to him there was no other woman better than Masri's mother.

Through this section, the author invites readers to understand the condition of Masri's father after his wife's death. The author describes the very deep love that Masri's father felt for his wife. So deep was his love, that no other woman could fill his days. He had tried to marry to overcome his loneliness, but marriage was not to his liking. As a result, a divorce occurred between Masri's father and stepmother (Iyah). In the short story text.

It was conveyed by the author that Masri's father divorced Iyah when she was pregnant. This shows that Masri's father at that time still lost in the shadow of his old wife, he was so cruel as to let Iyah go and not provide protection for her pregnancy, even though the child Iyah was carrying was none other than his own flesh and blood. In this section, besides the author showing the bad side of Masri's father, the author also shows the reasons why he behaves like that.

The statement about Masri's mother is good, very good. Masri's mother is smart, even very smart. The author seems to be telling the reader that Masri's father's bad actions are very reasonable and secretly (subtly) the author invites the reader to sympathize with Masri's father, and invites the reader to side with Masri's father. The author also invites the reader to justify Masri's father's actions with reasons of deep love, which really worships love and places love above logic. In this section the author places Masri's father as the subject. Meanwhile, the object here is Masri's mother and her father's wives and other women.

Event 4
Filling the emptiness with women's dreams throughout the night, making it drift away forever. Ruining his own life. Until Masri, who was taught to love, became tortured by the teasing of his friends at school. However, the child still does not believe that his father's purity has been damaged. The child wanted to see with his own eyes: was his father really as his friends said. And the child peeked. Peeking at his father's happiness in the bitch's arms. Ah, how broken the child's heart is. Maybe he wanted to blind his eyes, so that everything in front of his eyes could not be seen. And he met his father with endless revenge. Masri's presence makes fun of the women he pays. And he felt humiliated and very angry. But it was the child who was the target of his anger. He slapped him as hard as he could. But the child was silent in pain. He let his father do as he pleased. "You're impudent. You're embarrassing me. Come on, go away. You're not my son anymore!" "I'm not that kind of child, Dad. I want to go!" the child rebelled. You're insolent!" "If I was rude, it's not my fault. It was my father's actions that caused me to be like this. It was my father who caused me to be born without my will! After I was born, it was my father who ruined it again!"



The father really lost his patience. If earlier the bitch he paid was good at laughing at him, now his own son is insulting him. He was about to hit but the child quickly left and never returned to his father's house.

Seen through the lens	Subject	Object
Author	Masri's Father	Masri

In this section, the author shows the reader how Masri caught his father enjoying himself with a paid woman. Masri was very disappointed, so he confronted his father immediately. This incident made his father angry because he was laughed at by the paid woman. Masri's father slapped his son, and this caused Masri to decide to leave his father. In this section, the author also reveals that sexual needs are something that must be channeled. This also shows that the author is very concerned with the issue of sexuality. Even in this text, the author makes the character of Masri's father who prefers to prioritize sexual desires and self-esteem over Masri's existence as his son. In this section, the author places Masri's father as the subject and Masri as the object.

Event 5		
Those nights when I lay in bed in our home, I slowly realized. I was the one who was wrong. I was a wretched father. But you were gone, my son. Your never-to-return departure broke my heart. I wanted you to stay by my side, because you were my only child. Because you were my world, the place I could cling to. But you were no more. I wanted your forgiveness, son. I wanted it so badly at that time. But you never came. Then I repented, my son. I abandoned the worldly life. I sold all our possessions. I donated them. And I went to a distant village. I lived in the mosque. I surrendered myself to Allah. For years. And besides that, I invited the people around me to live in peaceful harmony. Everyone, every household in the village, joined me in making peace and making them happy, if there was any quarrel.		
Seen through the lens	Subject	Object
Author	Masri's Father	Masri

In this section, the author shows Masri's father's regret over his habit of enjoying pleasure with women who are not his wives. Masri's father regretted the bad habits that had caused Masri to leave and never return. He then repented, abandoning these bad habits and devoting his life to religion and society. In this section, although the author invites us to sympathize with Masri's repentant father, the author still glorifies his love story with Masri's mother. This is evident when Masri's father states that Masri is his only child. The stating that Masri is his only child, the author indirectly shows that Masri's father still does not acknowledge that he has another child, namely a child with his second wife who was divorced while she was pregnant. His love for Masri represents his love for Masri's mother. Meanwhile, his second wife, who was divorced while she was pregnant, has no place in his heart. This is clearly visible because there is no part of the text that describes his regret for his action of divorcing his wife who was pregnant with his second child. In this part, Masri's father remains the subject of the story for the author, while the object is Masri.

Writer-Reader Position





There are four actors involved in this short story, namely Masri's father, Masri, Iyah, and the hired woman. All of these actors are not presented equally by the author. Based on the analysis above, it is clear that Masri's father is the character who appears most frequently. Masri's father is the character who holds the course of the story. The story is based on his life, in this case Masri's father is the central character. In terms of the appearance of ideas in the short story, besides Masri's father, Iyah also has the opportunity to present her ideas. Even at the end of the story, the author shows that Iyah has a strong place in presenting her ideas. And Iyah's idea was ultimately approved by Masri's father. This is shown by Masri's father's attitude in leaving and choosing not to meet his son.

After reading the entire text of the short story "Datangnya dan Perginya" it is stated that the author positions the reader as Masri's father. The reader sees the series of events in the short story through the eyes of Masri's father. At the end of the story, when the author wins his sense of humanity, the reader indirectly also sides with that sense of humanity. This is also due to the statement "sin against God will be forgiven if we repent, because God is most merciful and merciful. But if the sin is against humans, it is difficult to find a solution.

Event 6		
A thin, almost corpse-like woman stood upright in the doorway, staring steadfastly. Meanwhile, the old man was stunned into a state of fear and shivering. He couldn't understand why she was there. His thoughts were so slow. So he invited nature to make peace again with all the good thoughts regarding the woman's presence there. "Why did you come too?" the woman asked sharply. And the sharpness of the question was so harsh that it entered the man's ears. If you came to cause trouble, leave now," the woman emphasized again. "This house, my son's house. I came because I was called," the old man said again angrily. "But if you came for good, come in." "How happy Masri must be," he said as if to himself. "of course Arni is a suitable wife." "All women are suitable for men who know how to respect other people," said the woman. And the man stumbled again at the woman's presence. So he knew what the woman said. He meant to stick himself. It was also a blow to reminisce about his former life. His heart was offended. But he was unable to awaken the arrogance that had previously been flaring up. He was now weak and staggered by the blow. He grabbed a chair. In that stagger, the history of his old life turned around. All in the black and bitter parts that he remembers most. "Forgive me, Iya. I am indeed a bad person. At this age, almost dead in fact, I want everything to be peaceful and good. If I die, I should die cleansed of the sins I have committed," he said a long time later in a hoarse voice and trembling pronunciation. "Apologies are indeed easiest to say for someone who has experienced a happy life. But for me, someone who is always in this difficult situation, an apology must be considered first. A calculation between me and you," said the woman without losing her sharp style. "Yes," the man said again, begging for mercy. "Long after I divorced you, I regretted it." But no words came out of his mouth other than the woman's name. "I know. But I always tried to stop you from coming. But I couldn't stop you from coming." "Why did you stop me?"		
Seen through the lens	Subject	Object
Author	Masri's Father	Masri



In this section, the author recounts the meeting between Masri's father and his second wife (Iyah), whom he divorced while pregnant. This meeting was unexpected for Masri's father. However, for Iyah, it was not. She knew the meeting would happen. She tried to prevent it from happening, but the text does not explain what efforts Iyah made to prevent it. In this meeting, the author describes Iyah as a thin woman, almost resembling a corpse. Through Iyah's character, the author wants to show the reader that after her divorce from Masri's father, she went through immense suffering in her life. This is also reinforced by Iyah's statement that:

For people who live in suffering like him, giving an apology must be considered first. For Masri's father, meeting Iyah was a devastating blow. His past treatment left him deeply regretful. This regret even took away his strength to explain to Iyah that he was very sorry for what he had done before. In this section the author places Masri and Iyah's father as the subject.

Event 7

Your arrival is destructive. But I have repented. I have long since dedicated my life to goodness. I have long understood what is the point and how one should live."

But your coming here still brings sin.

"Carrying sin? Why would I carry sin? Wasn't I asked to come here to..." he paused for a moment. But then he continued. "I mean, I came to apologize to my son. For the sake of my son's happiness with his wife."

"Masri's wife is my daughter. And your daughter too," the woman said sharply.

"Yes," the man said, his voice hoarse. And suddenly his body trembled, then he collapsed limply against the back of the chair. "Is it bitter for you to accept this reality? So am I.

When I found out they were siblings, from then until now, I prepared myself to be beaten with curses. I'm willing to suffer all these sins, as long as they remain happy." Iyah's voice entered the ears of the man who was leaning against the chair.

"Why did I say that?" And the old man opened his eyes and asked again. "Isn't that a sin?"

"Right. For who knows."

"So you let them not know?" He started to pick himself up again. "They have to know, though. They have to. They have to. They have to." Then his whole body went weak again.

A moment later, his voice hoarse and hissing, he continued, "These are all sins, yes. Major sins. A sin for us. A sin for me, a sin for you. And a sin for them too."

"I have to tell them. After that, they have to divorce. This is a must. If I have received God's approval all this time, why should I dirty it at the end of my life? So I have to tell them," said the old man, his eyes narrowed continuously, as if he was reluctant to see the reality.

He heard Iyah say again. But his voice was whiny. "Oh, how greedy you are. You only want to be free from the consequences of your previous wrong actions. So now you also want to destroy the happiness of your own children. Just because you are afraid of bearing the punishment for your own sins."

"Yeah," he said in his weary voice. "Let them be happy in their ignorance," the woman said firmly. I can not stand it.

"Can not bear?" "I can't face God's curse." "Hmm. Now you're good at saying that. Why didn't you say it earlier?"

His heart hurt again. Wounded by Iyah's teasing. But he knew he was wrong. So he just kept quiet. But then when he realized his deeds and obedience to God, he spoke in a firm voice and with a definite tone. "Yes, despite what you say, regardless of how true the truth you say is, there is another truth that we must uphold. God's truth.



Humans must be ready to sacrifice themselves to uphold His rules."
"Hm. Now you are just good at speaking God's truth.
Why? Because you want to hide the wrongdoing of your actions. Because you want to avoid the consequences of your past wrongdoings. Do you think forgiveness can be achieved by simply surrendering without the courage to face the consequences of your own mistakes?"
"No matter what, I have to tell them that they are siblings."
To uphold God's command?"
"In order to uphold the commandments of God whom I worship day and night."
"Even if it will destroy the happiness of other people's lives?"
"That doesn't matter. Because humans are rational and must have faith." "Nonsense. Your reason, your faith, are just words to escape from the fear of retribution for your mistakes."
"You're an apostate, Dad!"
better than someone as cowardly as you!"
And the man felt no need to argue any further. He had made his decision. A decision that was in line with the beliefs he had held for years.
Soon your children will come. You will see how happy they will be. They already have two children, almost three in fact. If you tell them that they are siblings, they will definitely divorce. If they understand and have faith like you, that's fine. But if they don't believe, their future will be ruined. Their life will be destroyed, the life you have already ruined. They will divorce.
And what will their children become? Three people is not a small number. How deep the stab of ridicule will hurt. It's good if they believe like you, but what if they don't?

Seen through the lens	Subject	Object
Author	Masri's Father	Masri

In this section, the author depicts a conflict between Masri's father and Iyah. Iyah brings up the fact that Masri's wife is Masri's own sibling. Masri's father, who has repented, insists on revealing this fact to his two children. Having lived a religious life, he wants to clarify that marriage between siblings is a sin. However, Iyah disagrees. For Iyah, sin only applies to those who know. Until now, only she knew that her son and daughter-in-law were siblings.

So, for the sake of her daughter's happiness, she was willing to bear the sin herself. The suffering she experienced as a widow also influenced her decision not to tell her daughter that they were actually sisters. Iyah's emaciated body, with its flaky skin, and the description of a corpse, could be a result of her suffering from the burden of a sin she had deliberately hidden for years.

In this section, the author shows the reader the struggle within Masri's father. On the one hand, he wants to uphold the religious values he believes in. On the other, his heart is touched by Iyah's statement and concern for her children's happiness. Will he ruin their happiness now, just as he ruined theirs before? Because of Iyah's sobbing, the strength of Masri's father's foundation was destroyed. His faith in God was defeated by his feelings his humanity. The author ultimately sides with humanity. Assuming that God is all-forgiving, asking for His forgiveness will be easier than asking for forgiveness from fellow humans.

CONCLUSION

A critical discourse analysis of the short story "Datangnya dan Perginya" by A.A Navis, using Sara Mills' approach, concludes that the author wants readers to side with





humanity. This siding with humanity, on the other hand, will set aside a sense of divinity. This bias is evident in the subject-object analysis, which predominantly places Masri's father in the subject position, struggling from the beginning of the story with humanitarian issues such as love, affection, and sexuality. In the final section, the author presents Iyah as a defender of humanity and sets aside the sense of divinity. The two characters presented by the author, along with the reader who appears through Masri's father together form a unity in preserving humanity.

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