



REPRESENTATION OF FEMINISM IN THE NOVEL *RUMAH UNTUK ALIE* BY LENN LIU: A SEMIOTIC STUDY

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Abstract

This study aims to describe the linguistic forms and types of feminism constructed in the novel Rumah untuk Alie by Lenn Liu and the meaning of signs that represent feminism in the novel Rumah untuk Alie by Lenn Liu. The data were analysed descriptively according to Roland Barthes' semiotic theory, which includes three layers of meaning: denotative, connotative, and myth. The results show that the linguistic forms in the novel Rumah Untuk Alie are dominated by declarative and imperative sentences used by the main character to voice disappointment, anger, and resistance to gender injustice. The types of feminism represented include radical feminism, especially cultural radical and existentialist, and liberal feminism. Meanwhile, the signs in Lenn Liu's Rumah Untuk Alie, both verbal and symbolic, reveal social myths that place women as subordinate parties.

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INTRODUCTION

Language is a message conveyed in the form of expression as a means of communication in specific situations across various activities (Susiati et al., 2019). Language plays an essential role in human life, as it enables individuals to express thoughts, emotions, and build social interactions. In literature, language is often crafted using figurative devices such as metaphor, irony, and personification to create stronger artistic effects.

Literature can be defined as a form of writing that is grounded in linguistic conventions. According to (A. Teeuw, 2015), literature encompasses everything related to the rules governing the use of language in written form. The term *sastra* is derived from the word *sas*, meaning to direct or to provide guidance, and *tra*, which refers to a means or instrument. Furthermore, in human life, literature plays an important role in society, functioning both as a medium of entertainment and as a source of learning. Literary work is one form of creative human expression conveyed through spoken or written language, aimed at expressing thoughts, ideas, emotions, and life experiences (Setiawan et al., 2020).

In literary studies, feminism as both a movement and a perspective have become one of the important approaches for analyzing literary works that depict women's struggles against patriarchal, social, and cultural injustices. Literature not only reflects life but also functions as a medium for voicing gender inequalities faced by women in various contexts. Many Indonesian novels address feminist issues and portray how women confront male dominance and strive to attain equal rights; one of them is the novel *Rumah untuk Alie* by Lenn Liu. Lenn Liu is known for actively sharing her work on social media, particularly TikTok, which has drawn the attention of publishers. The novel *Rumah untuk Alie* went viral after being uploaded on TikTok and Instagram. To this day, Liu, affectionately known as Blulie by her fans, continues to share various updates related to her work across different social media platforms.

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The novel *Rumah untuk Alie* tells the story of a female protagonist's struggle in facing inner conflicts and social pressures that hinder her freedom. Various experiences, such as discrimination, injustice, and dilemmas, are encountered by the main character in this novel, reflecting the realities of women's lives in a patriarchal society.

The novel *Rumah untuk Alie* by Lenn Liu demonstrates a notable strength in portraying complex and emotionally charged inner conflicts, particularly in illustrating the impact of social trauma on its main character. Through a poetic yet incisive style of language, the novel succeeds in presenting a narrative that evokes readers' empathy for Alie's struggle in confronting past wounds and searching for her identity. Furthermore, the novel offers a strong feminist perspective, highlighting gender inequality and depicting a woman's struggle to attain freedom and a place she can truly call "home." The uniqueness in its thematic presentation and the psychological depth of its characters make this novel compelling to examine through a semiotic approach, to uncover the deeper meanings embedded in the symbols and signs employed by the author.

The novel *Rumah untuk Alie* by Lenn Liu is chosen as the object of this study because it presents the inner conflict of the main character, which is closely related to social experiences of trauma and the search for identity, making it highly relevant for in-depth analysis. In addition, the novel portrays a compelling representation of feminism, in which the female protagonist struggles against injustice and seeks to find the meaning of freedom in her life. Through a semiotic approach, this research can uncover the meanings and signs employed by the author in depicting the emotional experiences and struggles of the main character, thereby providing new insights into the hidden meanings behind the novel's narrative. The uniqueness of the psychological portrayal of the character, along with the social issues addressed, makes this novel significant to be examined within the context of contemporary literature.

The representation of feminism in literature is manifested through the portrayal of female characters who struggle against discrimination, patriarchy, and gender inequality. Feminist literature often presents women as independent, empowered, and conscious of their rights and identities, both in domestic and public spheres. Furthermore, feminist literary works critique social norms that constrain women, such as gender stereotypes and subordination, while also offering alternative narratives that position women as active subjects in determining their own destinies (Hannam, 2007).

Therefore, literature serves as a medium for expressing feminist aspirations and advocating for gender equality across various aspects of life. Research on the representation of feminism in the novel *Rumah untuk Alie* by Lenn Liu is important because it portrays various forms of injustice faced by women as well as the ways in which the main characters confront them. The researcher employs a semiotic approach to examine the symbols, signs, and meanings embedded in the text that relate to women's struggles for freedom and justice. This analysis is expected to reveal how the author represents feminist issues and how these messages reflect the real-life conditions of women.

This study, in addition to referring to theories and opinions proposed by scholars, also reviews previous writings or research findings related to the research problem, serving as relevant prior studies.

First, a study conducted by Aulia Kamil and Ainur Rochmaniah (2024), entitled "*The Representation of Feminism in the Film Enola Holmes 2 (John Fiske's Semiotic Analysis)*," aims to examine how feminism is represented in the film *Enola Holmes 2*. To achieve this objective, the researchers employed a qualitative approach using John Fiske's semiotic analysis based on television codes. The findings indicate that feminist values at the level of reality are reflected through appearance, makeup, and personality. At the level of representation, feminist values are conveyed through camera codes, scenes, and dialogue. At

the ideological level, feminism is represented as part of liberal feminism, highlighting discrimination against women who are treated unfairly in Enola Holmes's shop. The similarity between this prior study and the present research lies in their shared focus on the representation of feminism using a semiotic approach and qualitative methods. However, the previous study examines the film *Enola Holmes 2*, while the present research focuses on the novel *Rumah untuk Alie* by Lenn Liu. The difference lies in the analytical framework: the previous study uses John Fiske's semiotics to analyze codes of reality, representation, and ideology through visual aspects such as makeup, camera techniques, and scenes. In contrast, this study employs Roland Barthes' semiotics to examine denotation, connotation, and myth, with a stronger emphasis on signs, symbols, and the meaning of feminism in the novel *Rumah untuk Alie* through narrative, dialogue, and characterization (Kamil & Rochmaniah, 2024).

In 2024, Sekar Tiara and Putri Dewi conducted a study entitled "*The Representation of Human Trafficking Victims in the Novel Re: dan Perempuan (Ferdinand de Saussure's Semiotic Analysis)*." This research focuses on how victims of human trafficking are represented in the novel *Re: dan Perempuan* by Maman Suherman, using Ferdinand de Saussure's semiotic analysis with paradigmatic and syntagmatic units of analysis. Human trafficking is considered one of the most brutal crimes according to the United Nations, thus requiring special attention, particularly toward its victims. This issue is frequently addressed in literary works, including the novel *Re: dan Perempuan*, which tells the story of a victim of sexual exploitation. The study adopts an interpretative qualitative approach, employing literature review techniques, with the novel *Re: dan Perempuan* as the primary data source. The objective is to identify how victims of human trafficking are represented in the novel through two aspects: the victims' psychographics and the treatment they receive. The findings reveal six narratives describing the victims' psychographic characteristics and nine narratives depicting the treatment they experience. The victims' psychographics are portrayed as individuals who wear heavy makeup; some are minor dressed in revealing clothing, with or without makeup, and are mentally represented as having a low spirit of life. Regarding the treatment received, victims are depicted as facing threats, violence, extortion, slavery, and even murder in their work environment.

The previous study on the representation of human trafficking victims in the novel *Re: dan Perempuan* shares both similarities and differences with the present research on the representation of feminism in the novel *Rumah untuk Alie* by Lenn Liu using a semiotic approach. Both studies employ an interpretative qualitative method with literary analysis techniques and semiotic approaches. However, the previous study is grounded in Ferdinand de Saussure's theory using paradigmatic and syntagmatic analysis, whereas the present research may apply a different semiotic framework. Additionally, both studies address social issues, but with different focuses. The prior study highlights the exploitation of human trafficking victims, particularly their psychographic characteristics and the treatment they receive, such as threats, violence, and slavery. In contrast, the present study emphasizes the representation of feminism, including gender injustice and resistance to patriarchy. Another difference lies in the object of study: the previous research analyzes the novel *Re: dan Perempuan*, while this study focuses on the novel *Rumah untuk Alie*.

1. Roland Barthes' Semiotics

In this study, the author employs Roland Barthes' semiotic theory to analyze the hidden meanings behind the signs within the text/data of the novel *Rumah Untuk Alie*. According to Barthes, semiology seeks to examine how humanity assigns meaning to things. In this context, signification cannot be equated with communication. To signify means that objects do not merely convey information, through which they communicate,

but also constitute a structured system of signs (Susiati, Taufik, et al., 2024). Thus, signification is understood as a total process within an already organized structure. It is not limited to language but also extends to phenomena beyond language. Barthes argues that social life, in whatever form, constitutes its own system of signs (Kurniawan, 2001).

Barthes defines semiotics as a field of study that examines how humans make meaning of their environment. Ferdinand de Saussure posits that meaning is expressed through signification within the denotation-connotation order, using signs that carry implicit information. Barthes further elaborates Saussure’s concept of semiology by introducing the system of connotative meaning and myth (Nur, 2022). Essentially, semiology investigates human perception. In this regard, to communicate and to signify are closely intertwined. Signification refers to objects that communicate through signs while simultaneously conveying meaning beyond mere information (Archer & Westberg, 2022).

2. The Concepts of Denotation, Connotation, and Myth in Semiotics

1. <i>Signifier</i> (Penanda)	2. <i>Signified</i> (Pertanda)
3. <i>Denotative Sign</i> (Tanda Denotatif)	
4. <i>Connotative Signifier</i> (Penanda Konotatif)	<i>Connotative Signified</i> (Pertanda konotatif)
5. <i>Connotative Sign</i> (Tanda Konotatif)	

Table 1. Roland Barthes’ Map of Signs
 Source: Paul Cobley & Litzza Jansz in (Susiati, Djamudi, et al., 2024).

According to Roland Barthes, a denotative sign (3) consists of a signifier (1) and a signified (2), yet it can simultaneously function as a connotative sign (4). Denotation represents the first level of signification, characterized by meanings that are closed, explicit, direct, definite, and refer to socially agreed-upon reality, whereas connotation carries meanings that are open, implicit, indirect, and allow for multiple interpretations (Vera, 2014).

Within Barthes’ framework, connotation is closely related to ideology, referred to as “myth,” which is a second-order system of signification that reveals dominant values within a particular period. This system still follows the pattern of signifier, signified, and sign, but is constructed from prior chains of meaning, allowing a single signified to be associated with multiple signifiers (Budiman, 2001). Barthes also views myth as a language or system of communication that develops from connotations already established in society, forming part of a semiological system through which humans produce meaning. Thus, myth differs from the common understanding of myth as superstition; rather, it is a type of discourse or a mode of speech (Hoed, 2008).

6. The Concept of Representation in Semiotics

In semiotic studies, representation plays a crucial role in shaping how society understands a phenomenon. Signs do not merely function as conveyors of messages; they also serve as constructors of meaning influenced by social and cultural contexts. Through codified systems of signs, individuals and groups can comprehend the reality around

them. Representation also becomes an important arena in feminism to challenge long-standing gender constructions, in which women are often depicted as objects or as dependent on men. However, alongside the development of feminist discourse, new representations have emerged that portray women as independent, strong, and active agents in determining their own lives.

The semiotic approach helps analyze how signs and symbols shape social reality and how meaning is constructed across various media. With this understanding, we can adopt a more critical stance toward the representations we consume daily, as they influence perspectives on social, cultural, and political identities. Representation is not merely a reflection of reality, but a constructed product shaped by social, cultural, and ideological factors. Through a semiotic approach, particularly the ideas of Roland Barthes, we can understand, critique, and deconstruct meaning to foster more diverse and inclusive discourses.

7. The Concept of Representation in Semiotics

In literary studies, feminist theory is closely related to feminist literary criticism, an approach that centers its analysis on women (Gora, 2015). It is not merely criticism by or about women, but rather a perspective grounded in the awareness that gender differences are closely intertwined with culture, literature, and life, thereby influencing authors, readers, characterization, and social factors in the process of literary creation. Therefore, feminist literary criticism asserts that women can read, write, and interpret literary works from their own perspective, with the primary aim of feminism being to elevate women's status to be equal to that of men through various efforts, such as securing equal rights and opportunities (the equal rights movement) and liberating women from confinement to the domestic sphere.

8. Types of Feminism

The types of feminism are generally divided into three major waves, namely the first, second, and third waves, as categorized by Rosemarie Tong in her book *Feminist Thought* (2009). In its development, feminist theory has further branched into several schools, including liberal feminism and radical feminism.

Liberal feminism emphasizes individual freedom and equality grounded in rationality, maintaining that women possess the same capacity to think and act as men and therefore must prepare themselves to compete on equal terms. One of its prominent figures is Emmeline Pankhurst (1858–1928), a British activist who fought for women's rights.

Meanwhile, radical feminism, which developed from the 1970s onward, emerged as a response to a culture of sexism and male dominance. It focuses on critiquing the patriarchal system that oppresses women, particularly through control over women's bodies, sexuality, and socio-political roles. One of its key figures is bell hooks (1952–2021), the author of *Ain't I a Woman?* (1981), which highlights gender inequality.

RESEARCH METHODS

1. Type of Research and Approach

This type of research is descriptive qualitative with a semiotic approach. The data described are derived from the novel *Rumah Untuk Alie* by Lenn Liu. Furthermore, the data are analyzed in terms of linguistic forms, types of feminism, and the meanings of signs that represent feminism, using a semiotic approach to explain such representations.

2. Types of Data and Data Sources

The type of data in this study is library research, namely, written language in the form of data excerpts from the novel *Rumah untuk Alie* by Lenn Liu, which contains representations of feminism. These data are then analyzed in terms of their linguistic forms, types of feminism, and the meanings of their feminist representations. The data source for this research is the novel *Rumah untuk Alie* by Lenn Liu, published in 2024, consisting of 255 pages.

3. Methods and Data Collection Techniques

The data collection method used in this study is the library research method. To support this method, library techniques and note-taking techniques are employed. In this context, the researcher repeatedly reads the novel *Rumah Untuk Alie* by Lenn Liu, processes the data, and records data that contain elements of feminism found in the novel.

4. Data Analysis Techniques

The data analysis technique in this study employs the theory proposed by Miles and Huberman, which involves three concurrent flows of activities: data reduction, data display, and conclusion drawing. Data reduction is carried out by selecting, focusing, simplifying, abstracting, and transforming data related to feminism in the novel *Rumah Untuk Alie* by Lenn Liu, which are obtained from notes within the novel. Furthermore, the data are presented in the form of written text, words, or images, including tables, to facilitate both comprehensive and partial understanding of the information. The final stage, conclusion drawing, involves formulating values and meanings as representations of feminism in the novel *Rumah Untuk Alie* by Lenn Liu through a semiotic analysis.

RESULTS AND DISCUSSION

1. Results

a. Linguistic Forms and Types of Feminism Constructed in the Novel *Rumah untuk Alie* by Lenn Liu

Based on the objectives of this study, namely, to describe the linguistic forms and types of feminism found in the novel *Rumah Untuk Alie* by Lenn Liu, the linguistic forms identified are limited to sentence forms. The sentence forms that represent feminism in the novel include rhetorical interrogative sentences, declarative sentences, imperative sentences, and expressive sentences. Meanwhile, the types of feminism identified consist of: (1) radical feminism, which includes existentialist, psychoanalytic, cultural, and material perspectives; and (2) liberal feminism, which includes individualistic, classical, modern, and egalitarian perspectives. These findings are presented in the form of a table below.

Table 2
Data on Linguistic Forms and Types of Feminism Constructed in the Novel *Rumah untuk Alie* by Lenn Liu

No	Data	Linguistic Form	Type of Feminism
1.	“Kenapa bukan lo aja, sih, yang mati? Kenapa bunda harus Ngerelain nyawanya buat nyelamatin adek nggak berguna kayak lo.”(Hal. 45)	Rhetorical interrogative sentence	Radical feminism

2.	"Tau dirilah minimal. mending lo makan sendiri masakan lo yang rasanya kayak sampah itu." (Hal. 66)	Imperative sentence	Radical feminism
3.	"Makin nyusain aja lo hidup di dunia". (Hal. 76)	Expressive sentence	Liberal Feminism
4.	"Aku bukan pembunuh! aku nggak pernah mau di selamatin bunda! Aku bukan pembunuh." (Hal. 87)	Declarative sentence	Radical feminism
5.	"Alie nggak diterima di sini, Nda. Mereka semua jahat sama Alie."(Hal. 90)	Declarative sentence	Radical feminism
6.	"Tolong bertahan sedikit lagi, Lie. Kita cari bahagia itu ya....,"(Hal. 90)	Declarative sentence	Liberal Feminism
7.	"Aku habis di pukuli sama kakak aku, sel."(hal. 102)	Declarative sentence	Radical feminism
8.	"Tuhan, lukaku tidak seberapa, tetapi mengeluh atas lukaku bukan kesalahan, kan? (Hal. 114)	Declarative sentence	Liberal Feminism
9.	"Sekali saja, kak tolong peluk Alie." (Hal. 123)	Imperative sentence	Radical feminism
10.	"Jangan dekat-dekat gue, pembunuh." (Hal.133)	Negative imperative sentence	Radical feminism
11.	"Masih untung saya biarkan kamu tinggal di sini setelah membunuh istri saya. Sekarang apa yang saya dapat? Nilai sejelek itu? Dasar anak nggak tau diri!" (Hal. 134)	Declarative sentences and interrogative sentences are rhetorical in nature.	Liberal Feminism
12.	"Kamu anak pembantu. tempat kamu di dapur. sana, pergi bantu-bantu di belakang!" (Hal. 143)	Declarative sentences and imperative sentences.	Radical feminism
13.	"Nda...orang -orang di sini jahat sama alie nda. Alie nggak suka di sini," (Hal. 143)	Declarative sentence	Radical feminism

14.	"Kamu betul-betul pembawa sial untuk keluarga Jdoraksa ini! Pergi! Lebih baik kamu mati dan biarkan kami hidup dengan tenang!" (Hal. 147)	Declarative sentences and imperative sentences.	Radical feminism
15.	"Jika mereka tidak menerimaku sepenuhnya, maka laut mungkin mau menerimaku seutuhnya, kan?" (Hal. 148)	Declarative sentence with a rhetorical style	Liberal Feminism
16.	"Laut...Tolong dekaplah tubuh rapuh ini" (Hal 148)	Imperative sentences	Radical feminism
17.	"Mas, sejak bunda Gian berpulang, kalian selalu menolakku. Aku sendirian, mas." (Hal 153)	An expressive declarative sentence	Liberal Feminism
18.	"Alie juga sama terlukannya, mas. Alie juga sama kehilangan sosok bunda. Bahkan, Alie merasa jauh lebih terluka karena bunda berpulang karena menyelamatkan Alie, mas!" (Hal. 154)	Declarative sentences	Liberal Feminism
19.	"Kenapa.... Kalian selalu berfikir Alie tidak ikut terluka? Alie juga sama ... Alie juga sama terlukannya seperti kalian! Bahkan hidup dunia pun rasanya seperti hukuman, mas!!!" (Hal. 160)	Interrogative and declarative sentences.	Radical feminism
20.	"Gue curiga lo anak haram keluarga jdoraksa. Jangan-jangan nyokap lo jual diri, supaya lo bisa hidup enak sebagai anak keluarga jdoraksa nih?" (Hal.182)	Declarative sentences and rhetorical interrogative sentences	Liberal Feminism
21.	"Kalian jahat! Kalau kalian kecewa sama Alie, maka Alie lebih kecewa sama kalian!"	Declarative sentences	Liberal Feminism

	Kalian jahat! Alie menyesal jadi adik kalian!" (Hal.192)		
22.	" Ayo yah, pukul aku lagi, pukul aku sampai mati!" Ayah cuman bisa benci Alie. Kapan ayah bisa sayang lagi sama alie" (Hal. 195)	Declarative and imperative sentences.	Liberal Feminism
23.	" Pergi kamu dari sini! Pergi sejauh mungkin, dan jangan kembali lagi! Rumah ini bukan lagi rumah kamu, dan kamu bukan lagi anak saya!" (Hal. 196)	Declarative and imperative sentences.	Radical feminism
24.	"Luka yang tak pernah sembuh ini akhirnya tergores semakin dalam, dan masih terus berdarah hingga hari ini" (Hal.210)	Declarative sentences.	Radical feminism
25.	" Seperti dibunuh bekali kali, tapi tak kunjung mati" (Hal. 230)	Declarative sentences.	Radical feminism

b. The Meaning of Signs Representing Feminism in the Novel *Rumah untuk Alie* by Lenn Liu

Based on the objectives of this study, namely, to analyze the meanings of signs that represent feminism in the novel *Rumah untuk Alie* by Lenn Liu, the meanings of the signs identified include denotative meaning, connotative meaning, and myth. These will be presented on a table.

Table 3
Data on the Meaning of Signs Representing Feminism in the Novel *Rumah Untuk Alie* by Lenn Liu

No	Data	Meaning of Signs		
		Denotation	Connotation	Myth
1.	“Kenapa bukan lo aja, sih, yang mati? Kenapa bunda harus Ngerelain nyawanya buat nyelamatin Adek nggak berguna kayak lo.”(Hal. 45)	Strong emotional expression, indicating a sense of loss accompanied by anger.	Women are still viewed as objects of sacrifice.	A woman’s existence is considered valuable only if she meets the standards and expectations of men or of a patriarchal society.
2.	“Tau dirilah minimal. Mending lo makan sendiri masakan lo yang rasanya kayak sampah	Rejection and exclusion	Power imbalance in family relationships and the low level of	Women are not only physically disregarded, but also symbolically

	itu." (Hal. 66)		respect toward women.	and ideologically marginalized.
3.	"Makin nyusain aja lo hidup di dunia". (Hal. 76)	Negative judgments or complaints toward Alie	A form of symbolic oppression against women	Patriarchal ideology that has been internalized within the cultural practices of society
4.	"Aku bukan pembunuh! Aku nggak pernah mau di selamatin bunda! Aku bukan pembunuh." (Hal. 87)	Implies traumatic events and psychological pressure	Rejection of power relations within the family	Critique of cultural systems that have mythologized women's roles
5.	"Alie nggak diterima di sini, Nda. Mereka semua jahat sama Alie."(Hal. 90)	Rejection and mistreatment from the surrounding environment.	Discrimination frequently experienced by women within an unequal social structure.	Women who do not conform to societal standards or expectations.
6.	"Tolong bertahan sedikit lagi, lie. Kita cari bahagia itu ya.....,"(Hal. 90)	Surviving in a highly pressured condition	A woman struggling against trauma and emotional suffering	A symbol of resistance against patriarchal domination
7.	"Aku habis di pukuli sama kakak aku, sel."(Hal. 102)	Domestic violence	Power imbalance between men and women	Deeply rooted cultural ideology
8.	"Tuhan, Lukaku tidak seberapa, tetapi mengeluh atas lukaku bukan kesalahan, kan? (Hal. 114)	Wounds and Desire	Women living under social pressure	Resisting patriarchal myths
9.	"Sekali saja, kak tolong peluk alie." (Hal. 123)	Alie is in an emotional state	Vulnerability and limitations within Alie	Women always need protection or affection from others.
10.	"Jangan dekat-dekat gue, pembunuh." (Hal.133)	Murder or severely harmful acts	Awareness of patriarchal power	Women's independence and strength
11.	"Masih untung saya biarkan kamu tinggal di sini setelah membunuh istri saya. Sekarang apa yang saya dapat? Nilai sejelek itu? Dasar anak nggak tau diri!" (Hal. 134)	A father's anger toward his child	An imbalance of power relations within a patriarchal family structure	A patriarchal ideology that has been institutionalized in society
12.	"Kamu anak pembantu. Tempat kamu di dapur. Sana, pergi bantu-bantu	The child of a domestic worker	Marginalizing women from lower	Patriarchal ideology and social structures

	di belakang!" (Hal. 143)		socioeconomic classes	that normalize the subordination of women.
13.	"Nda...orang-orang di sini jahat sama alie nda. Alie nggak suka di sini," (Hal. 143)	Feelings of discomfort and rejection of the surrounding environment	Social injustice experienced by women	Patriarchal myths that conceal gender inequality
14.	"Kamu betul-betul pembawa sial untuk keluarga Jdoraksa ini! Pergi! Lebih baik kamu mati dan biarkan kami hidup dengan tenang!" (Hal. 147)	His presence is considered to bring misfortune to the family	emotional and physical violence toward the female character	reproduces and reinforces deeply rooted cultural narratives within a patriarchal system.
15.	"Jika mereka tidak menerimaku sepenuhnya, maka laut mungkin mau menerimaku seutuhnya, kan?" (Hal. 148)	Not accepted by the social environment	Rejection experienced by women in a patriarchal society	Women who are consistently marginalized
16.	"Laut...Tolong dekaplah tubuh rapuh ini" (Hal 148)	Physical frailty	social pressure and patriarchal culture	personal suffering
17.	" Mas, sejak bunda Gian berpulang, kalian selalu menolaku. Aku sendirian, mas." (Hal 153)	Equality and feelings of alienation in social relationships	Women who are not treated with equal respect	Patriarchal ideology embedded in social and cultural structures
18.	"Alie juga sama terlukannya, mas. Alie juga sama kehilangan sosok bunda. Bahkan, Alie merasa jauh lebih terluka karena bunda berpulang karena menyelamatkan Alie, mas!" (Hal. 154)	A highly fragile psychological condition.	Women's steadfastness and courage.	Women's sacrifice and patriarchy.
19.	"Kenapa.... Kalian selalu berfikir Alie tidak ikut terluka? Alie juga sama ... Alie juga sama terlukannya seperti kalian! Bahkan hidup dunia pun rasanya seperti hukuman, mas!!!" (Hal. 160)	Feelings of emotional hurt and pain	Unequal social relations that reflect emotional injustice toward women	Entrenched cultural ideology within society
20.	" Gue curiga lo anak haram keluarga jdoraksa. Jangan-jangan nyokap lo jual diri, supaya lo bisa	Accusations regarding a person's origin and way of life.	Deeper emotional and social dimensions.	An ideology that has shaped the way society understands and

	hidup enak sebagai anak keluarga jdoraksa nih?" (Hal.182)			evaluates women.
21.	"Kalian jahat! Kalau kalian kecewa sama alie, maka alie lebih kecewa sama kalian! Kalian jahat! Alie menyesal jadi adik kalian!" (Hal.192)	Alie's emotional outbursts toward her family members	Rejection of and resistance to injustice and oppression	Deeply rooted patriarchy within family culture
22.	" Ayo yah, pukul aku lagi, pukul aku sampai mati!" Ayah cuman bisa benci Alie. Kapan ayah bisa sayang lagi sama alie" (Hal. 195)	Expressions of physical violence and rejection of affection	Alie's psychological suffering and helplessness	A deeply rooted patriarchal ideology within social and cultural structures
23.	" Pergi kamu dari sini! Pergi sejauh mungkin, dan jangan kembali lagi! Rumah ini bukan lagi rumah kamu, dan kamu bukan lagi anak saya!" (Hal. 196)	Expulsion and severance of emotional or familial ties	A form of reinforcement of patriarchal power within the family	An ideological construct that affirms patriarchal dominance within the family structure
24.	"Luka yang tak pernah sembuh ini akhirnya tergores semakin dalam, dan masih terus berdarah hingga hari ini" (Hal.210)	Physical injuries suffered by Alie	Women's suffering due to injustice and oppression	Gender equality and critique of oppressive systems
25.	" Seperti dibunuh bekal kali, tapi tak kunjung mati" (Hal. 230)	Severe and repeated suffering	Resistance against systemic oppression of women	A patriarchal society that regards women as the weaker party

2. Discussion

a. Linguistic Forms and Types of Feminism Constructed in the Novel *Rumah untuk Alie* by Lenn Liu

This section discusses the results of the interpretation based on linguistic forms and the types of feminism applied to identify feminist representations in the novel *Rumah untuk Alie* by Lenn Liu.

1) Liberal Feminism

The following is an analysis of several data findings related to liberal feminism in the novel *Rumah untuk Alie* by Lenn Liu. Berikut ini analisis beberapa data yang ditemukan terkait feminisme liberal dalam novel *rumah untuk alie* karya Lenn Liu.

Data 1

"Makin nyusain aja lo hidup di dunia". (Hal. 76)

(You are only making life in this world increasingly troublesome)

Based on the data above, the linguistic form representing feminism is expressed through expressive sentences. These sentences reflect liberal feminism, specifically

individualist liberal feminism, as the data emphasizes everyone's right to act freely and autonomously. The data "makin nyusain aja lo hidup di dunia" reflects a form of denial of women's individual autonomy. Samuel's statement indirectly deprives Alie of the right to determine the meaning of her own existence and indicates that a woman's worth or value can be judged unilaterally by men.

Individualist liberal feminism holds that every woman has the freedom to live, think, and act according to her own will without being demeaningly interfered with by others, including within family relationships. Thus, the data illustrate a conflict between the principle of individual freedom upheld by liberal feminism and the symbolic domination of men over women, which hinders women from living independently and autonomously.

Data 2

"Tolong bertahan sedikit lagi, lie. Kita cari bahagia itu ya....,"(Hal. 90)
(*Please hold on a little longer, Lie. We will find that happiness, alright*)

In the data, declarative sentences serve as a linguistic form representing classical liberal feminism, which views women as having the same rational capacity as men and therefore deserving equal opportunities to determine their own lives. The data "Tolong bertahan sedikit lagi, Lie. Kita cari bahagia itu ya..." reflects the character's awareness of the individual's right to strive for happiness and a better life. This appeal not only expresses hope but also confidence that through their own strength and efforts, women can determine their own destiny. This is in line with the principles of classical liberal feminism, which prioritizes autonomy, individual freedom, and the struggle for rights through peaceful and legal means, without demanding a radical overhaul of the social system, but rather through gradual change that strengthens women's roles as independent and equal individuals.

Data 3

"Tuhan, Lukaku Tidak seberapa, tetapi mengeluh atas lukaku bukan kesalahan, kan?" (Hal. 114)
(*God, my wounds are not that severe, but is it not wrong to complain about the pain I am experiencing?*)

The data indicate that declarative sentences are used as a representation of liberal feminism, specifically in its classical form, as the datum "Tuhan, Lukaku tidak seberapa, tetapi mengeluh atas lukaku bukan kesalahan, kan?" shows women's struggle to claim equal rights with men in terms of freedom of expression. "Mengeluh atas luka" (*Complaining about one's wound*) is regarded as part of individual freedom; therefore, this statement reflects women's effort to assert their rights as free human beings to voice their suffering without being constrained by social norms.

2) Radical Feminism

The following is an analysis of several data findings related to radical feminism in the novel *Rumah untuk Alie* by Lenn Liu.

Data 4

"Kenapa bukan lo aja, sih, yang mati? kenapa bunda harus ngerelain nyawanya buat nyelamatin adek nggak berguna kayak lo."(hal. 45)

(Why couldn't it be you who died instead? Why did Mother have to sacrifice her life to save a useless sibling like you)

The data above reveals a linguistic form that represents a type of feminism, namely, interrogative sentences, specifically two rhetorical questions that express the anger and disappointment of the character Rendra toward his interlocutor. This form of sentence reflects radical feminism, particularly existentialist radical feminism. According to Simone de Beauvoir (1979), women are often not regarded as autonomous subjects but rather as “the Other,” meaning a party defined based on the interests of men and patriarchal society.

In this data, the figure of “Bunda” is portrayed as a sacrificial mother who gives her life for her child without any recognition of her worth as an individual. This act of sacrifice is not interpreted as a free choice, but rather as an internalization of patriarchal values that define women through the expectation of maternal self-sacrifice, wherein a mother is expected to willingly give up everything. Rendra, as a representation of masculinity, not only devalues his younger sibling by calling her “useless” but also frames his mother’s decision in a blaming and accusatory tone. This demonstrates that women do not possess authority over their own bodies and lives, even when they have made the ultimate sacrifice. In this context, radical existentialist feminism reveals that women’s roles and identities are constructed through social processes that position them in subordinate roles, rather than being based on free will or equal human worth.

Data 5

"Aku bukan pembunuh! Aku nggak pernah mau di selamatkan bunda! Aku bukan pembunuh." (Hal. 87)

(I am not a murderer! I never wanted to be saved, Mother! I am not a murderer!)

The data indicate that the representation of feminism is manifested using declarative sentences as a form of direct assertion of the social realities faced by women. This form of sentence reflects radical feminism, specifically psychoanalytic feminism, as it involves the formation of female identity within psychic and linguistic structures. Alie’s rejection of the roles of “the murderer” and “the one who is saved” shows that she resists identities that have been instilled since childhood through family relations and everyday language. Alie seeks to reclaim the meaning of her identity through her own language by repeating the statement “I am not a murderer” as a form of psychic resistance against the linguistic and semantic structures that have shaped her.

Data 6

"Alie nggak diterima di sini, Nda. Mereka semua jahat sama Alie." (hal. 90)

(Alie is not accepted here, Nda. They are all cruel to Alie)

The data indicate that declarative sentences are used as a form of linguistic expression that directly and explicitly represent feminist ideas. This form of expression reflects cultural radical feminism. The data, “Alie nggak diterima di sini, Nda. Mereka semua jahat sama Alie”, illustrates how patriarchal culture systematically rejects women who express identities or behaviors that do not conform to established feminine norms. This is in line with cultural radical feminism, which views women as possessing distinctive characteristics and values that deserve to be respected and protected from male domination.

However, in a patriarchal society, masculine values are highly upheld and dominate the social and cultural structure. As a result, Alie, who does not conform to traditional gender role constructions, is instead perceived as a threat. The social rejection of Alie becomes a tangible form of cultural repression that silences women's voices and existence. In this context, Alie is not only a victim of symbolic violence but also a representation of women who have lost a safe space to express their identity, as patriarchal culture has created a system that standardizes women's behavior and roles.

b. The Meaning of Signs Representing Feminism in the Novel *Rumah Untuk Alie* by Lenn Liu

This section presents the results of the interpretation based on the meanings of the signs used to identify feminist representations in the novel *Rumah Untuk Alie* by Lenn Liu.

Data 1

"Makin nyusain aja lo hidup di dunia". (Hal. 76)

Roland Barthes' theory is used to determine the meaning of feminist signs by elaborating on denotative, connotative, and mythological meanings. Barthes' semiotic framework consists of three levels of meaning: denotation, connotation, and myth. Denotatively, the data "Makin nyusain aja lo hidup di dunia" is a verbal expression that states that a person's existence is considered troublesome or burdensome. In the context of the novel *Rumah untuk Alie*, this statement is spoken by Samuel to Alie, who is his younger sibling. Literally, the sentence reflects a negative judgment or complaint toward another person, in this case, Alie, who is perceived as bringing negative effects to life.

Connotatively, the data contains a power relation between men and women within a patriarchal social structure. Samuel's statement to Alie is not merely an expression of complaint, but a form of symbolic oppression toward women who are considered to have no value if they do not meet social expectations. The connotation that emerges is that the female character is portrayed as troublesome, dependent, and useless, a stereotype that is often attached to patriarchal narratives. Therefore, the data demonstrates how language is used as a tool to degrade women and position them in an inferior role, which is in line with feminist critiques of practices of symbolic domination in communication.

At the level of myth, the sentence "makin nyusain aja lo hidup di dunia" represents a patriarchal ideology that has been internalized within the cultural practices of society, particularly in the domestic sphere. This utterance constructs a discourse in which men are positioned as having the moral authority to judge and determine the value of women's lives. The underlying myth embedded in this statement is that women deserve to be demeaned if they fail to meet standards defined by men, and that male dominance within family relations is a natural and unquestionable condition. This myth operates subtly and unconsciously, yet it is highly powerful in reproducing gender inequality and sustaining a social system that places women in a subordinate position.

Data 2

"Tolong bertahan sedikit lagi, lie. kita cari bahagia itu ya....,"(hal. 90)

The meaning analysis in determining the significance of signs representing feminism uses Roland Barthes' theory, which consists of denotation, connotation, and myth. At the denotative level, the data above implies a literal encouragement to endure conditions of pressure and discomfort, in which Alie attempts to motivate herself not to give up.

At the connotative level, the data reflects the psychological dynamics of a female character who is silently struggling against trauma and emotional suffering. She positions herself as a subject worthy of being fought for, conveying the message that she still holds hope of attaining happiness even though the surrounding world has not been favorable to her.

At the level of myth, Barthes emphasizes that culture instills certain ideologies through language that appears natural. The data implicitly challenge the long-standing social construction that positions women as passive and dependent beings. Alie constructs a new myth that women can become a source of strength for themselves, creating an alternative narrative of women as mentally and spiritually independent individuals. Thus, the data becomes a form of symbolic resistance against patriarchal domination and affirms the importance of self-awareness in the struggle toward women's empowerment.

Data 3

"Tuhan, Lukaku Tidak seberapa, tetapi mengeluh atas lukaku bukan kesalahan, kan? (Hal. 114)

The analysis of meaning in determining the significance of feminist representation employs Roland Barthes' theory, which consists of denotation, connotation, and myth. At the denotative level, the data "Tuhan, Lukaku Tidak seberapa, tetapi mengeluh atas lukaku bukan kesalahan, kan?" is a statement from Alie to God expressing that she feels the pain she suffers is not too great; however, she still feels entitled to voice her complaint, which implies a sense of emotional suffering. Literally, this data conveys an acknowledgment of pain and a desire to express complaint without feeling guilty.

At the connotative level, the data carries deeper emotional and cultural meanings. It reflects a condition in which complaining or showing weakness is often considered inappropriate, especially for women who are expected to be strong and not speak much about their suffering. This data symbolizes a sense of guilt shaped by patriarchal norms that dictate women should be patient and should not demand attention for their wounds. Thus, there is a subtle form of resistance against norms that silence women's voices. This represents a form of feminist representation in which women begin to articulate inner experiences that were previously ignored or undervalued.

At the level of myth, the data deconstructs a social construction that has become a "common truth" within patriarchal culture that women should be strong, should not complain, and should conceal their pain to maintain harmony or reputation. This myth constructs an ideal image of women as patient, quiet, and uncomplaining about personal suffering. When the character states, "mengeluh atas lukaku bukan kesalahan, kan?", she challenges this patriarchal myth and reasserts that women are also human beings who have wounds, have voices, and have the right to express themselves. In this way, the long-standing oppressive myth is gradually dismantled through a seemingly simple utterance that carries strong feminist symbolic power.

Data 4

"Kenapa bukan lo aja, sih, yang mati? kenapa bunda harus ngerelain nyawanya buat nyelamatin adek nggak berguna kayak lo."(hal. 45)

Denotatively, the data "Kenapa bukan lo aja, sih, yang mati? Kenapa Bunda harus ngerelain nyawanya buat nyelamatin adek nggak berguna kayak lo" depicts a situation in which a boy named Rendra expresses his anger toward his younger sibling because he feels the loss of his mother, who sacrificed her life. The literal meaning of the text shows

that Rendra cannot accept the fact that his mother died to save someone he considers unworthy of being saved. The statement contains a strong emotional expression, reflecting grief accompanied by anger, as well as a harsh judgment toward his sibling. At the denotative level, what is visible is merely an emotional outburst and a sibling conflict following a mother's act of sacrifice.

At the connotative level, the data carries a deeper meaning related to the structure of gender relations within the family. The figure of the mother in Rendra's statement is constructed as an idealized female figure who is willing to sacrifice herself for her children, which in a feminist context, reinforces the traditional role of women as caregivers and family saviors. Meanwhile, Rendra positions himself as someone who feels entitled to evaluate the decisions and moral worth of others, including his mother's decision. This indicates an imbalance of power relations between men and women within the family sphere, where women's voices and roles are not regarded as equal. The data illustrate how women are still perceived as objects of sacrifice and receive limited recognition or appreciation, despite giving everything they have.

At the level of myth, the data reflects a deeply rooted cultural ideology in society, namely the belief that women, especially mothers, are naturally destined to sacrifice themselves for the family. The mother's sacrifice is seen as something normal, even as if it is an inherent duty of women. This corresponds to Barthes' notion of myth as something that is a social construction but is accepted as "natural truth." Furthermore, Rendra's statement reinforces another patriarchal myth, namely that a person's value (especially a woman's) is measured by how useful or functionally beneficial they are to others. If someone is considered "useless," they are seen as unworthy of respect or even of being saved. This myth is dangerous because it instills the idea that women's existence is only valuable when they meet the standards and expectations of men or a patriarchal society.

CONCLUSION

Based on the results of the analysis and discussion of the novel *Rumah untuk Alie* by Lenn Liu, it can be concluded that the linguistic forms and types of feminism in this novel are constructed through the utterances of the main character, which are rich in emotional expression, social criticism, and resistance to gender injustice. Linguistically, the use of declarative, imperative, and rhetorical sentences demonstrates the female character's resistance to patriarchal dominance. The dominant types of feminism are radical feminism (particularly cultural and existentialist radical feminism), which emphasizes resistance to oppressive social structures against women, and liberal feminism, which is reflected in demands for equal rights and women's freedom to voice their opinions.

Furthermore, the meaning of signs representing feminism is analyzed using Roland Barthes' semiotic approach, which includes denotative, connotative, and mythical meanings. These signs appear in symbols, language, and actions of the characters that depict resistance to female stereotypes, suffering caused by gender inequality, and the struggle of the female protagonist to gain recognition and justice. The myth deconstructed in this novel is the social construction that positions women as weak, sacrificial, and powerless figures, which is ideologically challenged by the narrative of the main character.

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