



THE CONSTRUCTION OF FEMININE DISCOURSE IN THE CONTEXT OF NEGOTIATED PATRIARCHY IN THE RELIGIOUS SERIES PARA PENCARI TUHAN 2025

*Konstruksi Wacana Feminitas dalam Relasi Patriarki Negosiatif Serial Religi
Para Pencari Tuhan 2025*

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Abstract

This study aims to analyze the discourse construction of femininity within negotiative patriarchal relations in the digital religious series *Para Pencari Tuhan 2025*. The study is motivated by the limited research on the representation of women in digital religious series, particularly studies examining the relationship between religious values, patriarchal culture, and the construction of femininity through a critical discourse analysis approach. This research employs a qualitative descriptive method using Teun A. Van Dijk's critical discourse analysis model. The data consist of all episodes of *Para Pencari Tuhan 2025* streamed on the Vidio platform, with data sources including dialogues, narratives, characterizations, and scenes representing femininity. Data were collected through documentation, observation, note-taking, and screenshot techniques and analyzed through the dimensions of text structure, social cognition, and social context. The findings reveal that femininity is constructed through the representation of women as domestic, emotional, and moral supporters of the family, legitimized by religious narratives. In the dimension of social cognition, patriarchal values are internalized in ways that position women in subordinate roles. Meanwhile, the social context dimension reveals a pattern of negotiative patriarchy, in which women are allowed to participate in the public sphere while remaining responsible for domestic roles in accordance with religious values and patriarchal norms. These findings indicate that digital religious series not only represent social reality but also reproduce and negotiate the construction of femininity within contemporary society.

Keywords: critical discourse analysis; digital religious series; femininity; negotiative patriarchy; women

Abstrak

Penelitian ini bertujuan menganalisis konstruksi wacana feminitas dalam relasi patriarki negosiatif pada serial religi digital “Para Pencari Tuhan 2025”. Penelitian ini dilatarbelakangi oleh masih terbatasnya kajian mengenai representasi perempuan dalam serial religi digital, khususnya yang mengkaji keterkaitan antara nilai religius, budaya patriarki, dan konstruksi feminitas melalui pendekatan analisis wacana kritis. Penelitian menggunakan metode deskriptif kualitatif dengan pendekatan analisis wacana kritis model Teun A. van Dijk. Data penelitian berupa seluruh episode “Para Pencari Tuhan 2025” yang ditayangkan melalui platform Vidio dengan sumber data berupa dialog, narasi, penokohan, dan adegan yang merepresentasikan feminitas. Data dikumpulkan melalui teknik dokumentasi, simak, catat, dan tangkapan layar, kemudian dianalisis melalui dimensi struktur teks, kognisi sosial, dan konteks sosial. Hasil penelitian menunjukkan bahwa feminitas dikonstruksikan

melalui representasi perempuan sebagai sosok domestik, emosional, dan pendukung moral keluarga yang dilegitimasi oleh narasi religius. Pada dimensi kognisi sosial, ditemukan internalisasi nilai patriarki yang menempatkan perempuan dalam posisi subordinat. Sementara itu, pada dimensi konteks sosial ditemukan pola patriarki negosiatif yang memperlihatkan perempuan dapat berpartisipasi dalam ruang publik, tetapi tetap dituntut untuk menjalankan peran domestik sesuai nilai religius dan budaya patriarki. Temuan ini menunjukkan bahwa serial religi digital tidak hanya merepresentasikan realitas sosial, tetapi juga mereproduksi dan menegosiasikan konstruksi femininitas dalam masyarakat kontemporer.

Kata-kata kunci: analisis wacana kritis; femininitas; patriarki negosiatif; perempuan; serial religi digital

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INTRODUCTION

The development of digital communication media has transformed the consumption patterns of religious programs in Indonesia. Religious series that were previously consumed mainly through conventional television are now increasingly distributed through website-based platforms and video streaming services. Siahaan and Chontina (2021) explain that digital media has shifted audience consumption from traditional television to internet-based platforms that are more interactive, flexible, and personalized. This transformation not only changes the technical aspects of media distribution but also influences the production, circulation, and reception of religious discourse in digital society.

As a digital streaming platform, Vidio provides an interactive space for distributing and consuming religious content. Digital platforms do not merely function as channels for information distribution but also become spaces where social norms, identities, and discourses are produced, circulated, and negotiated (Permana, 2024). Through features such as comment sections, content sharing, and audience interaction, Vidio allows users to participate in the construction of meaning. In the context of digital media, interactive spaces such as comment sections can be understood as arenas for meaning-making and social discourse. Digital media plays a role in shaping identity, gender representation, and public understanding of women's roles (Lestari and Elfattah, 2025). Through comments and user interactions, audiences are able to interpret, negotiate, and even question the social and cultural values presented in media texts. Therefore, the comment section on Vidio functions not only as a space for audience responses but also as a site for producing discourse on gender, religion, and femininity. Audience responses are important because public comments can reflect broader social discourses related to religion, gender, and cultural values (Wahyudi & Nugroho, 2022; Annisa et al., 2025).

The religious series examined in this study is *Para Pencari Tuhan* (2025), a popular Indonesian religious drama that combines religious messages, comedy, and urban social realities. The series is relevant to examine because it not only conveys religious values but also represents social relations within family and community life. In the 2025 edition distributed on Vidio, women are often represented as domestic figures, emotional subjects, moral supporters of the family, symbols of patience and sacrifice, and actors who respond to social and political issues. These representations are not neutral because media texts can reproduce certain gender ideologies and shape public perceptions of women's roles in society (Putri, 2021; Yuwono, 2024).

Representation in media functions as a process through which meanings and social identities are constructed rather than merely reflected. In the context of gender, media frequently reproduces stereotypical portrayals of women that influence public understandings of femininity and women's social roles (Santonniccolo et al., 2023). Therefore, femininity should be understood not merely as a biological characteristic. Within patriarchal societies, women are

frequently positioned in domestic, emotional, and supportive roles, while men are more commonly associated with authority, leadership, and decision-making (Petersen and Madsen, 2024). Such representations are not merely reflections of social reality but also contribute to the reproduction of gender norms through media narratives. In religious media, women are often portrayed as symbols of patience, sacrifice, and moral responsibility, reinforcing traditional expectations regarding femininity and women's social roles.

However, patriarchal relations are not always expressed in explicitly repressive forms, as they may also emerge through processes of adaptation and negotiation in response to social and cultural changes as a social and cultural construct shaped through media discourse and social interaction. This study understands femininity not merely as a biological attribute of women but as a social and cultural construct shaped through discourse. Foucault's concept of discourse explains that knowledge, power, and social meaning are produced through discursive practices that operate in society (Foucault, 1980). Therefore, the representation of femininity in religious media needs to be examined as part of a discourse that is influenced by religious values, patriarchal culture, and social expectations toward women. In patriarchal societies, women are frequently positioned within domestic, emotional, and supportive roles, while men are more often associated with authority and decision-making (Sulistiani, 2023). However, gender domination is not always expressed in a direct or repressive form. Through the concept of negotiative patriarchy, this study views femininity as being constructed through processes of adaptation, negotiation, and compromise in response to social change.

Based on previous studies, several gaps justify the present research. First, previous research has mostly focused on women's representation in social media, online news, and other interactive digital platforms, while studies on the discourse construction of femininity in digital religious series remain limited. Second, earlier studies on *Para Pencari Tuhan* have mainly examined religious messages, moral values, and representations of religiosity, leaving gender relations and femininity largely unexplored. Third, previous studies on gender and media have often discussed stereotypes, women's identity, and media bias but have not specifically analyzed how religious values and patriarchal culture interact in constructing femininity through religious narratives.

To address these gaps, this study employs Teun A. van Dijk's Critical Discourse Analysis (CDA) model. Van Dijk's CDA is relevant because it examines discourse through three interconnected dimensions: text structure, social cognition, and social context. Text structure includes macrostructure, superstructure, and microstructure, which are useful for analyzing themes, narrative schemes, diction, and rhetorical strategies. Social cognition helps explain the perspectives and assumptions that shape discourse production, while social context connects the discourse to broader socio-cultural conditions. Compared to Norman Fairclough's model, which emphasizes text, discursive practice, and social practice, or Sara Mills' approach, which focuses on subject-object positioning in gender representation, Van Dijk's model provides a comprehensive framework for examining how femininity is constructed through textual structures, shaped by social perspectives, and connected to wider patriarchal and religious contexts.

Therefore, this study aims to analyze the discourse construction of femininity in the digital religious series *Para Pencari Tuhan* (2025) on Vidio using Teun A. van Dijk's Critical Discourse Analysis. This research contributes to gender studies, media studies, and critical discourse studies by revealing how women's representations are constructed through religious narratives and how patriarchal relations are reproduced, adapted, and negotiated in contemporary digital media. The findings are expected to enrich discussions on femininity, negotiated patriarchy, and religious discourse in Indonesian digital media.

THEORITICAL BACKGROUND

Patriarchy Theory

According to Hafani and Budani (2025), patriarchy is defined as a social structure that positions men as the dominant holders of power in both public and private spheres, while constructing gender roles hierarchically. In patriarchal societies, social norms, cultural values, and institutions tend to reinforce male superiority and reduce women's roles to subordinate positions. The term "patriarchy" originates from the word "*patriarchate*," referring to a structure that places men as the sole authority, the center, and the dominant force in society. In this study, patriarchy theory is employed to analyze forms of gender domination represented in the religious series *Para Pencari Tuhan* (2025), particularly regarding the positioning of women in domestic roles, the subordination of women, and the restriction of women's access to the public sphere.

Negotiated Patriarchy

The concept of negotiated patriarchy is derived from Deniz Kandiyoti's (1988) theory of the *patriarchal bargain*. This theory explains that women are not always passive actors within patriarchal systems; rather, they engage in various forms of negotiation with prevailing norms and regulations to obtain space, rights, and opportunities. Such negotiations are carried out through strategies of adaptation, compromise, and adjustment to social structures dominated by men. The relationship between women and patriarchy is therefore not limited to domination and subordination but also involves bargaining processes that demonstrate women's agency in confronting patriarchal structures. In this study, the concept of negotiated patriarchy is used to identify how women in *Para Pencari Tuhan* (2025) gain opportunities to work, express opinions, and participate in the public sphere while remaining within the boundaries of religious values and domestic roles legitimized by patriarchal culture.

Femininity Theory

Femininity theory argues that women's identities and characteristics are not innate but are socially and culturally constructed. Femininity constitutes part of an ideology that influences how women dress, behave, speak, and perform their roles within society. Sara Mills (2005) explains that representations of women in texts are constructed through language and narratives containing ideological messages regarding the positions of women and men in society. In this study, femininity theory is utilized to analyze how the religious series *Para Pencari Tuhan* (2025) constructs images of women through dialogue, characterization, narrative structures, and symbols that represent women's roles within the family and broader social life.

Teun A. van Dijk's Critical Discourse Analysis

The primary theoretical approach employed in this study is Teun A. van Dijk's Critical Discourse Analysis (CDA). This theory views discourse not merely as a means of communication but also as a mechanism for the construction and reproduction of power and ideology within society. Van Dijk developed an analytical model that connects text, social cognition, and social context, enabling discourse to be understood not only through linguistic structures but also through the social knowledge and societal conditions underlying text production.

Van Dijk divides discourse analysis into three main dimensions: text structure, social cognition, and social context. Text structure consists of macrostructure (the main theme), superstructure (the schema or organization of the text), and microstructure (language choice,

diction, syntax, and rhetorical strategies). These dimensions are employed to reveal how ideology and power relations are represented within discourse.

In this study, Van Dijk's CDA model is applied to analyze the construction of femininity in the digital religious series *Para Pencari Tuhan* (2025). The text structure dimension is used to identify representations of women constructed through themes, plot development, and language use. The social cognition dimension is employed to uncover the values, ideologies, and perspectives underlying the representation of women in the series. Meanwhile, the social context dimension is used to explain the relationship between constructions of femininity, religious values, and patriarchal culture within Indonesian society. Through these three dimensions, this study seeks to reveal how femininity is reproduced and negotiated within patriarchal relations in a digital religious television series.

RESEARCH METHOD

This study employs a qualitative descriptive method with Teun A. van Dijk's Critical Discourse Analysis (CDA) approach. This approach is used to examine the construction of femininity discourse within negotiated patriarchal relations as represented in the digital religious series *Para Pencari Tuhan* (2025). The research data consist of five episodes of *Para Pencari Tuhan* (2025) streamed on the Vidio platform and selected based on their relevance to the research focus. The data sources include dialogues, narratives, characterizations, and scenes that represent femininity.

The researcher serves as the primary research instrument (human instrument), supported by a data categorization table. Data collection techniques include documentation, observation, note-taking, and screenshots. Data analysis is conducted based on the three dimensions of Teun A. van Dijk's Critical Discourse Analysis model: text structure (macrostructure, superstructure, and microstructure), social cognition, and social context.

The research procedure consists of several stages. First, dialogues, narratives, and scenes representing women in *Para Pencari Tuhan* (2025) are identified. Second, the data are transcribed and categorized according to themes of femininity construction, gender relations, religious values, and patriarchal culture using a data classification table. Third, the data are analyzed through Van Dijk's text structure dimension, which includes macrostructure, superstructure, and microstructure. Fourth, the social cognition dimension is analyzed to uncover the ideologies, knowledge, and perspectives underlying the production of discourse. Fifth, the social context dimension is examined to explain the relationship between the representation of women and the social conditions of Indonesian society, which are influenced by religious values and patriarchal culture.

The final stage involves drawing conclusions based on the relationship among text structure, social cognition, and social context in order to reveal the construction of femininity discourse within negotiated patriarchal relations. Data validity is ensured through theoretical triangulation by comparing the findings with relevant studies on gender, femininity, and patriarchy. Through these procedures, this study is expected to provide a comprehensive understanding of the construction of femininity discourse in Indonesian digital religious television series.

DISCUSSION

Based on the background and research questions formulated in this study, a systematic discussion and interpretation of the findings can be presented. Focusing on the construction of women's discourse in the religious series *Para Pencari Tuhan* (2025), this analysis employs Teun A. van Dijk's Critical Discourse Analysis framework, which comprises text structure, social cognition, and social context dimensions. Through this approach, the study is able to

explore in depth how female representation is constructed, positioned, and interpreted within the discourse of Indonesian religious television series. The findings are presented in several sub-sections in accordance with the data results and the research questions.

Representation of Femininity Discourse in *Para Pencari Tuhan* (2025) Based on Text Structure

Macrostructure

Based on the collected and classified data, the visualization of scenes in the religious series *Para Pencari Tuhan* (2025) demonstrates the construction of discourse at the macrostructural level, which points to a global theme concerning the positioning of women within the domestic sphere. This theme is constructed through a series of scenes portraying women as household caretakers, wives' companions, and individuals who bear greater responsibility for family affairs than participation in the public sphere. Meanwhile, men are more frequently represented as breadwinners and primary decision-makers within the family. These representations collectively produce an ideological meaning that normalizes traditional gender role divisions, positioning women primarily within domestic space and limiting their access to the public sphere. Thus, the macrostructure constructed in this series indicates a legitimization of patriarchal gender relations through repeated narrative and visual representations.

These phrases and sentences construct an idealized notion of female characters as housewives who remain at home, are not employed, and are economically dependent on men. This discourse aligns with patriarchal ideology, which positions men as the central source of power within the social structure, while women are constructed as occupying a domestic function. This is supported by previous research indicating that patriarchy operates through representations that portray women as weak, incompetent, and subordinate to male control (Fakhrurrozi, A., 2020). The statement "women do not need to work" is not merely an individual opinion of a character but part of a broader ideological reproduction.

Data 1

"Sorry, miss, the required employee must be unmarried..." (Security guard)

"I work precisely for my child..." (Applicant)

Visually, women are placed in a subordinate position through an initial job interview scene conducted by a security guard. The camera highlights how the female character must explain her marital status and economic condition before her competencies are considered. This scene reinforces the construction that a woman's identity as a mother is more dominant than her professional identity.

This narrative reflects a form of negotiated patriarchy. The female character does not directly reject the norms restricting her access to work but instead negotiates them by using her "motherhood" identity as legitimation. In this sense, women gain access to the public sphere through a justification that is acceptable within the patriarchal system, namely, the responsibility toward family and children. At the macrostructural level, these discourses reveal an unequal system of legitimacy that does not merely restrict women but frames their participation in the workforce as conditional. The cited expressions indicate that women are allowed to work only under certain conditions. If women are unmarried or lack domestically justified reasons, such as having children, then working is not considered a right but rather an exception that must be justified. This constitutes a mechanism of ideological control over women's roles in the public sphere.

This finding is supported by previous studies suggesting that the media does not merely represent reality but actively constructs social standards regarding gender, thereby limiting

women's roles and behaviors. Hence, the macrostructure in these discourses functions as a tool of social legitimation that narrows women's gendered space of agency.

Data 2

"So why now, after becoming a wife, are you telling me to live in hardship..." (Mbak Ayang)

This scene shows a direct interaction between husband and wife within the domestic sphere. The expression of frustration from Ayang when discussing economic hardship reflects a negotiation of traditional gender roles, where women are no longer fully positioned as passive companions to their husbands. The discourse indicates that women are not only objects shaped by patriarchal systems but also participants in their reproduction. This is evident in the form of acceptance and adaptation to the male partner as part of a mutually dependent relationship. In this discourse, women are represented as a gender expected to understand, practice frugality, and adjust themselves to men facing economic difficulties without altering the existing power relations. This condition can be understood as internalized sexism, where women unconsciously accept and perpetuate patriarchal values.

This discourse is also supported by previous research showing that in media representations, women are often depicted as agents who inadvertently sustain patriarchal values through their roles and actions. This demonstrates that macrostructural analysis not only reveals explicit control over women but also implicit ideological reproduction originating from internalized perspectives.

Through these dialogues, the series *Para Pencari Tuhan* (2025) constructs femininity as something inherently attached to women, including traits such as caregiving, patience, sacrifice, and responsibility. Women are not only positioned as housewives but also as individuals capable of adapting to the economic conditions of the family. Therefore, femininity is represented as a form of obedience and adaptability to socially imposed expectations dominated by men.

The findings indicate a construction of religio-negotiated femininity in *Para Pencari Tuhan* (2025). Women are no longer entirely excluded from the public sphere or prohibited from working outside the home. However, such participation remains constrained by expectations to maintain domestic roles as wives, mothers, and household managers. In this context, religious values function as a moral legitimation that allows women to work, as long as such activities do not violate the culturally constructed notion of femininity. Thus, the series does not depict a rejection of modernity but instead presents a negotiation between religious values, economic demands, and persistent patriarchal structures within society.

Superstructure

From the perspective of Teun A. Van Dijk's theory, the superstructure level focuses on how text is constructed in a systematic narrative form to signal specific meanings that emerge within critical discourse. Van Dijk (2008) explains that narrative structures in discourse are not neutral; rather, they are organized in ways that convey ideology through specific stages or schematic structures. In the context of Indonesian media, narrative flow in religious television series functions to maintain dominant social constructions, particularly those related to unequal gender relations between men and women.

At the superstructural level, the phrase "wives should stay at home" functions as an opening stage (establishing a norm), which serves as the ideological foundation of the narrative. This discourse is not positioned as a conflict or debate but rather as something naturalized and unquestionable. From a critical discourse perspective, this reflects patriarchal ideology in which women's participation in work is normalized or restricted through socially constructed

“common sense.” This construction is reinforced by previous studies indicating that media often present women’s domestic roles as neutral representations, thereby strengthening gender stereotypes within society (Zahira, 2025).

Data 3

“Women do not need to work.” (Male porridge seller)

This statement functions as reinforcement within the narrative structure, referring to norms that have been previously established through the storyline and dialogues in *Para Pencari Tuhan* (2025). Women are not only positioned as mothers but are also explicitly constructed as individuals who are not necessarily responsible for working. From a critical discourse perspective, this reflects an ideological repetition strategy, in which meanings are reiterated to strengthen discourse legitimacy. In this sense, narrative discourse not only functions as a medium of message delivery but also as a mechanism for reinforcing interpretation. This is supported by previous research showing that women’s representations in media are often constructed through repetitive stereotypes, which shape collective perceptions and make such assumptions difficult to challenge in public discourse (Karwati et al., 2024).

Data 4

*“Sorry, miss, the required employee must be unmarried, and you already have a child.”
(Security guard)*

This excerpt implicitly demonstrates an ideology that is not expressed as an explicit statement but is enacted through practical action, namely, the rejection of employment for married women. The use of the word “sorry” functions as a discursive strategy to neutralize discrimination. At the superstructural level, this represents a rationalization stage, where inequality is presented in a logical and socially acceptable manner. The discourse does not frame discrimination as a conflict but rather as a normal procedure. This is supported by previous research indicating that workplace discrimination against women is often legitimized through rational explanations such as marital status or domestic responsibilities (Nurhakim et al., 2023).

Data 5

“So why now, after becoming a wife, are you telling me to live in hardship? My husband is currently unemployed and trying to earn money. That’s difficult. That’s why we must be frugal. When will my husband earn money again?” (Mbak Ayang)

This utterance constructs a narrative in which women are expected to adapt to their male partner’s conditions. The excerpt reflects a conflictual situation that ultimately reinforces patriarchal norms. At the superstructural level, this statement demonstrates an ideological closure, where the narrative is concluded in a way that preserves dominant ideology. This is supported by relevant studies showing that media representations of gender conflict and resolution often remain centered on the reinforcement of traditional values (Listiorini & Vidiadari, 2025).

This narrative closure constructs femininity as the ability to adapt, sacrifice, understand a partner’s condition, and maintain family stability. Thus, femininity is not merely represented as a biological identity of women, but as a set of social expectations that must be fulfilled within patriarchal relations.

Microstructure

The microstructure analysis focuses on language use, diction choices, and rhetorical strategies in the dialogues of the religious series in order to uncover the ideological meanings regarding women's position in the public sphere. From Teun A. Van Dijk's perspective, words, phrases, and sentence structures play an essential role in representing ideology and power relations implicitly (Andalas & Prihatini, 2018).

The use of the phrase "wives should stay at home" does not merely reduce women's identity to their relationship with men but also constructs femininity as being attached to domestic activities, caregiving, and economic dependence on men. Thus, femininity is represented as a set of social roles restricted by domestic norms. The word "should" functions as an implicit boundary marker, positioning women within a limited social space outside other roles. The combination of these lexical choices demonstrates how language operates as an effective mechanism of social restriction in maintaining patriarchal construction.

Similarly, the phrase "women do not need to work" demonstrates the use of modality in the form of "do not need," which functions as a softened form of prohibition. This expression not only represents women as non-working subjects but also constructs work as something unnecessary for women. This reinforces previous studies suggesting that language not only restricts actions but also removes women's legitimacy in the economic sphere. Women are thus represented as agents lacking autonomy within social discourse (Sulistiani, 2023).

Furthermore, rhetorical strategies are visible in the use of the word "sorry" in the dialogue "Sorry, miss, the required employee..." The term "sorry" functions as a pragmatic politeness marker that serves to mitigate conflict. In this context, it produces a subtle form of discrimination. The address term "Miss" creates an impression of social closeness while simultaneously reinforcing an unequal power relation between the employer and the female applicant. Thus, discrimination is not eliminated but instead embedded within polite and systematic language. This supports previous research indicating that language functions as an ideological camouflage in media representations of women (Kania & Hamdani, 2023).

The statement "I work precisely for my child" reflects a limited form of resistance. The use of "precisely" indicates opposition to the dominant discourse, while the pronoun "I" positions the woman as an agent. However, the justification "for my child" functions to re-legitimize the action within the domestic sphere. This indicates that women's agency is required to be justified through family-based values rather than individual autonomy. Such resistance does not lead to liberation but remains within the same patriarchal ideological framework.

Meanwhile, the utterance, "So why now, after becoming a wife, are you telling me to live in hardship? My husband is currently unemployed and trying to earn money. That's difficult. That's why we must be frugal. When will my husband earn money again?" contains rhetorical questioning that emphasizes pressure on the female subject. The phrase "so why" functions as an implicit sarcastic expression, shifting the burden of economic hardship onto the woman. This reflects an implicit blaming strategy in which women are positioned as responsible for adapting to family conditions, particularly within marital relationships. This is supported by previous studies showing that women in media discourse are often positioned as agents responsible for maintaining social and familial stability (Prihantini et al., 2024).

In addition, cohesion and coherence in the discourse of *Para Pencari Tuhan* (2025) are constructed through the repetition of domestic themes such as "wife," "child," and "home," which consistently appears across episodes. This repetition strengthens the association between female identity and the domestic sphere, creating a stable cognitive framework for the audience. Furthermore, the use of simple sentence structures in the dialogues allows ideological messages to be easily internalized by viewers. Thus, cohesion functions as a tool for reconstructing social meaning.

Based on the microstructural analysis, language in *Para Pencari Tuhan* (2025) functions not only as a medium of communication but also as a mechanism for constructing femininity within negotiated patriarchal relations. Through diction choices, modality, rhetorical strategies, and cohesive patterns, women are represented as closely associated with domestic roles, caregiving, sacrifice, and adaptability to men's conditions. At the same time, forms of resistance that emerge are still negotiated through familial and maternal values, thus not fully challenging the dominant patriarchal structure.

Social Cognition in the Construction of Femininity Discourse in *Para Pencari Tuhan* (2025)

From Van Dijk's perspective, social cognition functions as a bridge between text and societal knowledge that influences the production of discourse meaning (Tunziah & Ri'aeni, 2019). In the context of religious television series, social cognition can be understood through the perspectives, knowledge, and beliefs held by the discourse producers in interpreting and constructing social reality and femininity in *Para Pencari Tuhan* (2025). In Van Dijk's framework, social cognition is both individual and collectively developed within society. Therefore, the director as the text producer does not merely construct and narrate a story but also reproduces and shapes patterns of thought regarding women that are already internalized through prevailing social and cultural values.

Data 6

"It will be difficult for you to find a job unless you get married. Your husband will surely be happy to have breakfast prepared every morning." (Bumi, 2025)

This statement shows that the cooking skills possessed by Mentari are not perceived as economic or professional competence, but rather as attributes that support her role as a prospective wife. Visually and textually, women are represented through a domestic identity, where cooking skills are valued more as a means of serving a husband than as capital for employment. This discourse constructs femininity as an ideal condition when women are able to provide domestic services to men through roles associated with motherhood and household responsibilities.

The emergence of this dialogue indicates that the text producer deliberately presents a social reality that is close to the lived experiences of Indonesian society. As a religious series long known for portraying the everyday life of lower- and middle-class communities, the narrative tends to center on domestic and family conflicts as its primary storyline. The selection of dialogue linking women to marriage and service to husbands reflects a narrative preference for maintaining traditional family values considered relevant to its audience. This is evident in the statement "It will be difficult for you to find a job unless you get married," where women are portrayed as unable to sustain themselves economically, even through hard work, unless they are married. Thus, marriage is constructed as a solution to women's limitations in both domestic and occupational spheres. Meanwhile, male happiness functions as the central orientation of women's roles. Consequently, the text producer internalizes a social reality in which women are primarily defined through domestic functions. This is supported by previous research indicating that Indonesian social construction still positions women as household caretakers and providers of family needs (Sulistiani, 2023).

Based on the analysis of social cognition, the producers of *Para Pencari Tuhan* (2025) represent femininity through socially shared knowledge in Indonesian society, namely, women as wives, mothers, and household managers. This knowledge is not only reflected but also reproduced through dialogues and narrative structures that position women within negotiated patriarchal relations. In this context, women are given space to participate in the public sphere;

however, the legitimacy of such participation remains tied to domestic responsibilities and family interests. Therefore, the social cognition of the text producer demonstrates an effort to sustain patriarchal values through representations that are adapted to contemporary social changes.

Social Context of Indonesian Society in the Construction of Femininity in *Para Pencari Tuhan* (2025)

In Van Dijk's model, social context refers to the dimension that examines the relationship between discourse and the social conditions of society. This analysis highlights the processes of discourse construction and power practices that enable certain groups to influence others (Tunziyah & Ri'aeni, 2019).

From Teun A. Van Dijk's perspective, social context focuses on the relationship between discourse constructed in text and the social structure, cultural values, and power relations within society. The representation of female characters in the religious series *Para Pencari Tuhan* (2025) is closely related to the social condition of Indonesian society, which is still strongly influenced by religious values and patriarchal culture. The femininity discourse in this series reflects power relations that position women as subordinate, particularly in both domestic and public spheres. Women are predominantly portrayed as responsible for household affairs, while men are constructed as breadwinners. This is consistent with Yolanda et al. (2025), who state that women face various social and cultural barriers in fulfilling their livelihoods and must negotiate patriarchal norms that shape their identities and positions in society. Moreover, female characters demonstrate efforts to maintain dignity and achieve self-actualization amid various social pressures.

These findings clearly show that discourse does not merely represent social reality but also reinforces the legitimization of social structures. In this context, religion not only functions as a belief system but also as an ideological component that supports and constructs gender roles within Indonesian society. Therefore, this study finds that the social context shaping femininity in the text is characterized by negotiated patriarchy, meaning that patriarchal conditions remain dominant but are adjusted through negotiation processes in response to ongoing social changes within society.

CONCLUSION

Based on Teun A. Van Dijk's Critical Discourse Analysis, the construction of femininity in the digital religious series *Para Pencari Tuhan* (2025) is shaped through interconnected dimensions of text structure, social cognition, and social context. Women are represented as figures closely associated with domestic roles, caregiving, and sacrifice, although they are still granted limited space to participate in the public sphere. This study finds the emergence of religio-negotiated femininity, in which women are allowed to work and engage in public activities, yet are still expected to fulfill their roles as wives and mothers in accordance with prevailing religious values in society. These findings indicate that digital religious series do not merely represent social reality but also negotiate gender relations through religious values and patriarchal cultural norms.

This study is limited to a single research object and does not include audience reception perspectives. Therefore, future research is recommended to examine other religious series or combine discourse analysis with audience reception studies in order to gain a more comprehensive understanding of gender construction in digital media.

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