Gendered Linguistic Analysis of Jane Austen's 'Emma': Unveiling Feminist Perspectives at the Word Level

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Abstract

This research aims to analyze the stylistic and linguistic selection in representing women in Jane Austen's novel entitled Emma by emphasizing the gender specific words presented in the novel and discover the gender specific theme exposed in the novel. This research conducts a qualitative analysis to explore the stylistic and linguistic choices employed in depicting women in Jane Austen's novel, "Emma." Focusing on gender-specific words within the text, the study aims to uncover the novel's thematic presentation of gender. Utilizing Sara Mills' feminist stylistics theory as a framework, the linguistic structure at the word level is examined to portray female characters and assess its societal impact. By decoding Austen's linguistic strategies, this analysis provides a critical lens for examining gender representation within the novel and its broader societal implications. The study contributes to literary and linguistic scholarship, enhancing the understanding of Austen's narrative techniques and shedding light on societal perceptions of gender.

Keywords: *Emma; Feminist Stylistics; Gender-Specific Language; Jane Austen; Societal Implications; Women's Portrayal; Word-Level Analysis.*

INTRODUCTION

The women's liberation movement is an empowerment movement demanding equal rights in society for men and women. The battle for self-determination and advancements in women's rights, socioeconomic, cultural, and political conditions is referred to as the feminist movement (Dewi & Arifin, 2019). While Goertz and Mazur (2008) stated "women's movement is a phrase commonly used by reporters, activists, officials, researchers, and citizens alike," most people have a broad understanding of what it means. The nineteenth century saw the birth of the women's movement, where women believed they were neglected in their families and social lives due to the male-dominated culture (Suarez, 2020). This societal imbalance, largely shaped by patriarchal norms, has been reflected and critiqued in literature, where feminist movements have found a voice. Women have more diversity in speech than men in matters such as class, race, disability, sexual orientation, and other social discriminations (Westlund, 2018). As a result, feminist literary scholars argue for analysing texts to uncover hidden biases in language, including those that perpetuate traditional gender roles. Women urge that their positions be equalized in areas such as elections, career possibilities, and economic and social factors.

Gender defines as a term used to characterize socially created categories based on gender, the common understanding of this term is that it relates to a societal differentiation between masculine and feminine (Fathallah & Pyakurel, 2020) . According to Miccio (2007), "the ideology of the battered women's movement is consonant with conceptions of the self that antirape, reproductive rights, antislavery, and antiracism advocates". The evolution of feminism through the 19th century saw increased emphasis on gender equality in all spheres, with literary works serving as a key medium for conveying feminist ideologies. The emergence of the feminism rights became more noticeable in 1830 (Grevin, 2022). To promote their movement, feminists have historically used literary works to reflect societal structures and challenge gender-based discrimination. Through language, authors like Jane Austen have exposed and questioned the roles women were expected to play. in promote their movement, the feminist uses works of literature and language as propaganda since literary works can express the portrayal of society and reality that woman faced, the literary works assist feminists in making their movement more apparent to the public at large (Bell et al., 2021; Chamalah et al., 2023). Austen's works, for example, provide nuanced critiques of women's roles in marriage and society, making them central texts in feminist literary scholarship. In Marxist feminist perspective Austen literary works accorded women only a marginal role, the treatment of the gender politics and the subtle ideological maneuverings in the

structure of the society make her novels as a guide for the feminist movement (Hayat et al., 2021).

Feminist stylistics introduces readers to various issues and skills in analyzing texts to answer questions, particularly from a feminist perspective (Romadhon, 2020). This framework not only identifies instances of sexism in texts but also explores how language perpetuates gender hierarchies. Women are subject to personal and institutional discrimination, which can be examined in texts using the feminist stylistic approach. Based on the deficit approach (Jespersen, 2013), women 's language is shown as ineffective, powerless, and lacking compared to men. Feminist stylistics offers readers to a variety of themes as well as abilities in interpreting texts through a feminist standpoint. The primary aim of feminist stylistics is to analyse how language encodes and reinforces power dynamics, often privileging male experiences and perspectives. The feminist analysis seeks to bring attention to and modify how sexuality is portrayed, because many of these social practices are destructive to both women and men (Yadav et al., 2021) . Feminist stylistic analysis deals not only with defining sexism in a text, but also with examining how perspective, action, symbolism, and word is surprisingly tightly connected to gender issues (Mills, 1995). This approach is particularly relevant to texts like Austen's *Emma,* where character portrayal and dialogue reveal the deeper societal expectations of gender.

Mill's Theory of Feminist stylistics is chosen in this research due to the holistic nature of her approach, which examines gendered language at various levels—from words to discourses. According to Mills (1995) , language that reflects the male experience as the norm is "sexist" and may be avoided using "gender-neutral language" such as the plural pronoun, s/he norms, and passive use of feminine pronoun use in general. By adopting Mills' framework, this study seeks to expose linguistic elements that subtly reinforce male-centric norms in literature. Demonstrating equality in texts is required, this is a constructive strategy to promote peace and prevent conflict (Casad et al., 2021). In the context of Austen's Emma, Mills' theory helps uncover how gender-neutral or biased language shapes societal perceptions of women's roles. Thus, Sara Mill's Theory of Feminist Stylistics is selected to guide the analysis in this study. The writer uses Jane Austen's work Emma as the primary text for this study. The novel was chosen for two key reasons. First, Emma's portrayal as the primary character is particularly distinctive. Emma stands apart from other women in her society due to her wealth, independence, and bold personality, positioning her almost as an equal to men in terms of education, economic status, and social rank. Unlike other women in her culture, she believes that women may be satisfied if they marry.

In addition, Emma fights against gender discrimination in her community. The research was conducted to demonstrate Emma's desire for men and women to be considered equal before and after marriage, with no prejudice against young women. Her stance challenges traditional gender roles, making her character a focal point for examining the dynamics of gender and marriage. Therefore, women can have an ideal marriage based on love and compassion, not for economic reasons or financial security. This movement is also supported by other writers, such as Charlotte Brontë in Jane Eyre, which implied that women should not marry solely for economic reasons, social status, or rights to property (Murtiningrum, 2017). Austen as a writer also has implicate empowerment of love decision and pwomen's voice in all of her literary works (Alhasan & Omar, 2020). Secondly, the writing style of this novel applies a feminist perspective in which it shows an understanding of literary words through linguistic analysis. In this novel, the writing style is related to gender. Female characters differ from men because more descriptions are given to those related to thoughts, emotions, experiences, vulnerability to men, and physical characteristics. Conversely, men are described according to physical strength, personality, and attitude, which dominate women. This gendered contrast in Austen's descriptions provides rich material for feminist stylistic analysis, which aims to dissect how language choices reflect and reinforce these social norms. Furthermore, Jane Austen has become the center of scholarly and popular attention for gender studies in both Anglo-American and Chinese contexts, which has led to the growth of feminist movements due to her literary works (Sun, 2021). Austen's global relevance in gender studies highlights the timeless nature of her critique on societal expectations of women, making Emma a pivotal text for feminist linguistic analysis.

Some studies related to feminist stylistic analysis include Paletschek and Pietrow-Ennker (2004) examination of the feminist movement's historical and societal impact, as well as Goertz and Mazur's (2008) exploration of the use of language in the movement. Additionally, Coates (2015) discusses the societal construction of gender, while Miccio (2007) examines how the battered women's movement aligns with other social justice causes. These studies provide foundational context for understanding how gendered language operates within both historical and modern texts. Previous studies utilized the feminist stylistic approach analyze to helps reader in order to avoid misunderstanding regarding gender specific word in the text (Hutasuhut & Rangkuti, 2022). For example, they reveal how gender-specific terms reinforce stereotypes, with women being described in more passive or objectifying terms, while men are often described with more active and neutral terms. While, based on Sinulingga et al. (2021) emphasize that the writing style of

the author differs for each gender, which shown the inequality in the text. (Siregar et al., 2020) shows that women always described or mentioned using gender specific terms in text while men use general term, and (Mayoriska et al., 2022) represent that women inferior comparing to men due to sexism in the text which make women get depreciated by societal prejudice. This disparity also extends to visual media, such as films, where beauty standards for women often align with male-centred ideals. In film industry, the beauty of the women was set to certain standard that portray the European standard of beauty such as slim body, fair skin, and blonde hair in order to be portrayed as "princess" or differentiate their character with the female villain. However, it is creating the dictation on how women should look based on the male perspective to be known as good women while this portrayal did not exist in male character (Murtiningrum et al., 2023)

The wider implications of the study include contributing to the ongoing dialogue about gender equality in literature and society. Since gender inequality causing woman-oppression which avoiding them from the opportunities of job and education, thus lead to the feminism movement (Hambur & Nurhayati, 2019).The study highlights the importance of analyzing language in literature to identify and address issues of gender inequality. Austen literary works known to have relevant in the modern society for the feminist movement through her heroin character in her novels (Madina, 2023). The study also contributes to feminist stylistics as a field of study and provides insights into the potential of this approach to literary analysis. Overall, the study has the potential to promote peace and prevent conflict by demonstrating the importance of linguistic choices in promoting equality and challenging discrimination in all written papers.

The aim of this study is to use feminist stylistic analysis, specifically Mills' theory of feminist stylistics, to examine Jane Austen's novel Emma from a feminist perspective. This framework enables the researcher to systematically uncover how Austen's language choices reflect, reinforce, or challenge societal expectations of gender, particularly within the domains of marriage and social roles. The study seeks to demonstrate Emma's desire for gender equality, particularly in marriage and social status, and to analyze the language used in the novel to reflect and reinforce gender roles and expectations and its effect for the social perspective. By focusing on linguistic elements such as word choice, narrative voice, and character dialogues, this analysis will reveal how Austen uses language to subtly question or conform to gender norms. In comparison to these studies, Mills' (1995) theory of feminist stylistics focuses specifically on analyzing language in literature to identify and address issues of gender inequality. Mills argues that language that privileges male

experiences and perspectives is inherently sexist and suggests using gender-neutral language to promote equality. Mills' framework is particularly suited for Emma because it allows for a detailed exploration of how gender is linguistically constructed within the novel's 19th-century context.

METHODS
The qualitative research method was used as the primary research design for this study. In qualitative research, a researcher will create a narrative or written explanation of the phenomenon being studied in which the study's object is given in words rather than numbers (Hennink et al., 2020) . The terms that identify gender will next be evaluated using feminist stylistic analysis in this study. Although content analysis is traditionally quantitative, it can be integrated within qualitative research to categorize and analyze textual data. In this study, content analysis was adapted as a qualitative tool, focusing on identifying, coding, and interpreting patterns in gender-specific terms within the narrative structure of the novel, without relying on numerical frequency alone. The terms that identify gender were evaluated using feminist stylistic analysis, focusing on how these words reflect societal gender norms and expectations.

There is a long and well-developed history in qualitative research of handling statistically with content analysis (Miles et al., 2018). However, instead of merely quantifying occurrences of gender-specific terms, this study used a feminist stylistic approach to interpret the function and meaning of these terms within their textual context. The qualitative adaptation of content analysis in this research involved identifying gendered language patterns, categorizing them based on their representation of male and female characters, and analyzing how they contribute to broader gender narratives. The data is taken from a text source in the form of a novel. The researcher started by reading the novel Emma by Jane Austen carefully and thoroughly. Then the researcher collected the data from the novel and categorized it into the level of the word. The data of this research were the gender-specific words found in the novel. This research's primary data source was Jane Austen's novel Emma, which was initially published in December 1815 and republished in 2019 by Gramedia Pustaka Utama, Indonesia. This research also included other sources in the form of books and articles. The leading theory used to analyze the novel was the feminist stylistic approach pioneered by Sara Mills. The qualitative research method was utilized as the primary research design for this study. This method allowed for an in-depth exploration of gendered language, focusing on the thematic significance of gender-specific terms within the social and historical context of the text. Qualitative research involves creating a narrative or written explanation of the phenomenon being studied (Akinyode

& Khan, 2018). Therefore, the study's object is presented in words rather than numbers (Miles et al., 2018). The terms that identify gender were evaluated using feminist stylistic analysis.

Research Design

Qualitative research was chosen as the research design as it allowed the researcher to explore and understand the phenomenon of gender-specific words in Jane Austen's novel Emma. The study used Sara Mills' feminist stylistic approach to dissect the narrative and linguistic choices that represent gender. This method involved micro-level analysis (individual words and phrases) to uncover gender biases and stereotypes in the text. The feminist stylistic analysis approach was employed to analyze the novel, aiming to identify and examine how gender is represented in language.

Data Collection

Data for this research were collected from the novel Emma by Jane Austen, which was initially published in December 1815 and republished in 2019 by Gramedia Pustaka Utama, Indonesia. The researcher began by reading the novel carefully and thoroughly to collect data on gender-specific words. The data were categorized into the level of the word. To ensure thoroughness, the researcher followed a systematic process, first identifying all gender-specific nouns, pronouns, and descriptors related to male and female characters. The second step involved coding these terms according to their semantic implications, classifying whether they conveyed dominance, subordination, or neutrality. Finally, these coded terms were analyzed within the context of character interactions, dialogues, and narrative structure, following Mills' feminist stylistics framework. Other sources in the form of books and articles were also included in this research to provide a comparative analysis of gender language in other studies.

Data Analysis

The primary data source for this research was Jane Austen's novel Emma. The data collected from the novel were analyzed using the feminist stylistic approach pioneered by Sara Mills (1995). The approach involves analyzing how gender is represented in language, including examining the use of gender-specific words and the role of the narrator in representing gender. The process of analysis was conducted in three stages: (1) Identifying the gender-specific words and phrases (such as "gentlewoman," "coachman," and "horsewoman"), (2) Coding these terms based on whether they contribute to reinforcing or challenging traditional gender roles, and (3) Contextualizing these terms within broader narrative themes, such as social status, marriage, and independence, to understand how Austen

portrays gender relations through language. Content analysis, adapted for qualitative purposes, was used to systematically interpret these gendered terms (Miles et al., 2018). This analysis also considered the social context of the 19th-century English society in which the novel was written, applying a feminist lens to Austen's depiction of gender roles and societal expectations.

Limitations
One limitation of this study is the use of only one novel as the primary data source. Although the novel was chosen because it is a well-known literary work, the findings of this study may not be generalizable to other literary works or contexts. This limitation affects the study's ability to claim universality in its conclusions about gender representation in literature. The focus on Emma provides depth but restricts the breadth of the analysis. Another limitation is the potential for researcher bias in the selection and analysis of data. Researcher bias could arise from subjective interpretations of gender-specific terms and their meanings within the text. To minimize this, the researcher used a systematic coding process and consulted relevant literature on feminist stylistics to ensure the analysis was grounded in established feminist linguistic principles. The researcher attempted to mitigate this limitation by carefully documenting the data collection and analysis processes and seeking feedback from other researchers in the field. Additionally, cross-referencing findings with similar feminist linguistic studies helped validate the interpretations and increase the reliability of the findings.

Ethical Considerations
This research did not involve human participants; thus, ethical considerations were not a significant concern. However, the researcher ensured that the data collected and analyzed were done so in an ethical manner, and proper citations and references were used to acknowledge the original sources.

The qualitative research design was employed, and data were collected from Jane Austen's novel Emma. The feminist stylistic approach was used to analyze the data, including examining the use of gender-specific words and the role of the narrator in representing gender. The limitations of this study were discussed, and ethical considerations were addressed. The following chapter will present the findings of this study.

FINDINGS AND DISCUSSION
This level of examination focused on gender bias that could be seen in the use of individual words. The analysis focuses on presenting a few words that indicate the specific gender that the researcher found in the novel Emma. Gender-specific nouns and pronouns are often sexist to refer to people working in

stereotypically male and female professions and their role in society (Akopian, 2019) . the gender-specific words presented in the novel pertain to the feminine gender. In comparison, the male use more neutral words, which can also be applied to a woman.

Generic Nouns

In feminist theory, generic nouns refer to the use of language that assumes the male gender as the norm or default, thereby excluding or marginalizing women (Mills, 1995). This linguistic phenomenon has been identified as a form of symbolic violence that perpetuates gender inequalities and reinforces patriarchal power structures. Generic nouns can be found in various aspects of language, such as pronouns, titles, job descriptions, and even in everyday speech. Feminist scholars argue that the use of gender-neutral language is essential in promoting gender equality and challenging traditional gender roles (Vergoossen et al., 2020). The adoption of gender-neutral language can help to create a more inclusive and equitable society by acknowledging the existence and value of all genders. Moreover, the use of gender-neutral language has been shown to increase the representation and visibility of women in various fields, such as politics, education, and the workplace.

During Austen's time, the use of male-specific nouns such as "man" or "mankind" was common and reflected the societal view of men as the default human experience. Terms like "coachman" and "tradesman" were part of the typical lexicon, aligning with traditional gender roles of the period, where men were seen as dominant in both public and private spheres. However, Austen's strategic use of terms like "gentlewoman" and "horsewoman" challenges these norms by highlighting women's roles and skills in ways that were often reserved for men. This can be seen in her portrayal of Emma, who assumes roles and traits typically associated with male characters, reflecting a subtle critique of the linguistic and social conventions of her time. Jane Austen has written generic nouns in the novel "Emma". For example, the word "gentlewomen" and "horsewoman" are gender-specific nouns that present the characters as female. The male-specific nouns are "coachman" and "tradesman".

The text sentences refer to common nouns from the novel Emma, including in the sentences on page 635, She proved to be the daughter of a *tradesman,* rich enough to afford her the comfortable maintenance which had ever been hers, and decent enough to have always wished for concealment. On page 626, Perhaps, indeed, at that time she scarcely saw Mr. Elton, but as the *clergyman* whose blessing at the altar might next fall on herself. —Robert Martin and Harriet Smith, the latest couple engaged of the three, were the first to be married. On page 45, You might not see one in a hundred with *gentleman* so plainly

written as in Mr. Knightley. But he is not the only *gentleman* you have been lately used to.

Male-specific orientations are presented as the general rule in generic nouns. An example is the word "mankind", which is used to emphasize all the humans. The use of generic nouns, for instance, "when discussing humankind as a whole, 'mankind' and 'man' are frequently used" (Mills, 1995). Genderless Meanings are allocated the word "man" because of gender stereotypes and because the male is reflected as the norm. However, in those examples above, the word contains the suffix '-man', representing the masculine gender. These gendered nouns in Emma reflect how 19th-century society often saw male roles as central, but Austen's inclusion of terms like "horsewoman" and "gentlewoman" subtly challenges these assumptions by granting women roles of honour and activity. Generic nouns have been used to represent men as the norm in society, which perpetuates gender stereotypes and reinforces patriarchy (Sinulingga et al., 2021). Similarly, Kayani & Anwar (2022), argued that male-specific language use in generic nouns and pronouns reinforces the cultural and social dominance of men over women. Moreover, Mills (1995) introduced the feminist stylistic approach to language, which highlights the use of language as a tool for oppression and discrimination against women. In her study, she emphasized that the use of male-specific orientations in generic nouns and language use in general reflects a lack of consideration and recognition of women's experiences and perspectives.

Furthermore, words formed with the suffix '-man' refer to male characters and are not used to represent all genders. Indeed, Austen uses generic nouns in the novel "Emma". However, she applies them equally by not using words specifically intended for men to refer to women. As on page 249, Their subjects in general were such as belonging to an opening acquaintance. On his side were the inquiries, — 'Was she a *horsewoman*? —Pleasant rides? — Pleasant walks? —Had they a large neighborhood? —Highbury, perhaps, afforded society enough? —There were several very pretty houses in and about it. —Balls—had they balls? —Was it a musical society?. On page 360, Having understood as much, I was rather astonished to find her so very lady-like! But she is really quite the *gentlewoman.* On page 362**,** I could not have believed it! And to propose that she and I should unite to form a musical club! One would fancy we were bosom friends! And Mrs. Weston! — Astonished that the person who had brought me up should be a *gentlewoman!* Worse and worse. I never met with her equal.

Furthermore, a facet emerges from the deliberate application of gender-specific nouns within Jane Austen's "Emma." Particularly in reference to women, these nouns are skillfully suffixed with '-woman'. The word "horsewoman"

emphasizes the role of women as the female horse rider, which have an equal role to a man, represented by the word "horseman," which means the male horse rider. This usage not only underscores the equivalency of roles, demonstrated by the parallel term "horseman," but also highlights the unison of competence regardless of gender, be it male or female. This linguistic choice subtly disrupts the traditional gender divide of the time, offering a vision of equality, even in areas like horseback riding, often considered male-dominated. Compared to Hutasuhut & Rangkuti (2022) findings, the women are in inferior position and vulnerable, therefore they cannot have same competence with men. Moreover, the term "gentlewoman" is thoughtfully integrated into character dialogues. This usage draws a remarkable parallel to its male counterpart, "gentleman," traditionally aligned with honor and nobility. While, according to Sinulingga et al. (2021), the women have negative way of mentioning such as 'slut' and 'prostitute', however men have opposite way of mentioning in text such as 'Iman' and 'prince' which indication an honor. Previous study also shows that, the word such as "horsewoman" in a novel also representing the liberal feminism since it portrays that women can have same opportunities with men, and access to a capital to ride a horse (Desmawati, 2018). The same opportunities and and capability in their lives, in women can work and be intellectual (Yusuf & Susilo, 2020). This strategic use of terms like "gentlewoman" and "horsewoman" reinforces Austen's critique of gender inequality, revealing how women in Emma navigate societal restrictions while still asserting their honor and skill, aligning with the ideals of liberal feminism.

Endearments and Diminutives
Endearments, when examined through a feminist lens, can carry complex implications. While these terms are often used to convey affection, they can also reinforce traditional gender roles and power differences. These terms can reflect a historical tendency to infantilize women, positioning them as objects of affection rather than individuals with agency and expertise (Mills, 1995). From a feminist standpoint, it's important to critically assess the use of endearments in language and consider whether they contribute to reinforcing unequal gender norms or diminishing women's autonomy and authority (Hildebrand et al., 2022). Another form of derogatory gender-specific forms toward women is diminutives. Although they seem sweet and harmless, these terms imply an equivalence between women and small, powerless creatures (Hussain & Jabeen, 2019). Therefore, these terms produce an imbalance of power relations since they are always exclusively used by men toward women (Mills, 1995). This gender-specific language is found in many occurrences in the novel Emma. As on page 96, Mr. Woodhouse was almost as much

interested in the business as the girls and tried very often to recollect something worth their putting in. 'So many clever riddles as there used to be when he was young— he wondered he could not remember them! but he hoped he should in time.' And it always ended in *'Kitty*, a fair but frozen maid.

The word 'kitty' refers to Emma from the perspective of Mr. Woodhouse. Mr. Woodhouse is Emma's father, making some readers think that this word is harmless. However, the feminist stylistic used in this context gives a different perspective as the endearments and diminutives toward the woman. The word 'kitty' literally refers to a kitten, the cat offspring aged around one month to twelve months. Indeed, a kitten is cute, and Mr. Woodhouse, as her father, might be seen as Emma the same way. However, 'kitty' that refers to a kitten also symbolizes a small and powerless creature and, in this case, has the equivalence position with a woman. It is similar to (Hussain & Jabeen, 2019) findings, which state that women can be equated to small animals. In Austen's text, this choice of words reinforces the idea of women being viewed as delicate, passive, and subordinate, particularly from a male figure of authority like Emma's father, even though she is an independent and formidable character. As on page 106, Aye, that's very just. Indeed, that's very properly said. Very true. 'Woman, lovely woman.' It is such a pretty charade, my dear, that I can easily guess what *fairy* brought it. — Nobody could have written so prettily but you, Emma.

The next word is 'fairy,' which Mr. Woodhouse refers to as Emma. Indeed, it looks sweet, but it also implies Emma is a powerless and small creature. The term 'fairy' here may be endearing, but it subtly diminishes Emma's autonomy by likening her to a mystical, fragile being, incapable of real influence. Both words above, 'kitty' and 'fairy,' are indeed adorable and describe beauty and cuteness. Sinulingga et al. (2021) find the same things, which women only seen with their beauty and based on men's sexual interest. These endearments contribute to Emma's character development by emphasizing the tension between her perceived fragility and her actual strength. Thistendency to put women as an object and the way a woman is seen; it is only by their beauty or their appearance instead of their thinking and ideas. While Romadhon (2020), found the same condition in the analysis of 'Beauty and the Beast' film which have words such as 'honey', 'sugar', and 'cheesecake' referred to reinforcing the male superiority.

Woman as the Marked Form
The linguistic forms present the male as an unmarked and the female as a marked form. These forms show that women are discriminated against through the language used to describe their sexual availability (Mills, 1995). In the novel Emma, the

woman as the marked form phenomenon is found in the many words', referring to the woman described based on the text. According to Mills (1995), utilizing indicated feminine forms is like erasing women's role in the language. However, the generic pronouns referring to the novel's characters use both suffix '-man' and 'woman'. The use of the suffix that applied to both genders implied that they were in the same position. The woman is not 'lesser' than the man, and the man is not more than a woman. Thus, the woman being marked make them equal to men in the novel.

In the novel 'Emma', the woman as the marked form phenomenon is found in the word 'Horsewoman', which refers to the character Emma that can ride a horse. As on page 249, Was she a *horsewoman*? —Pleasant rides? — Pleasant walks? —Had they a large neighborhood? —Highbury, perhaps, afforded society enough? —There were several very pretty houses in and about it. —Balls—had they balls? —Was it a musical society?.

Emma is a female character that can ride a horse in the novel, while the horse riders are associated with the male world or man activity. It emphasizes Emma as a respectable woman because she has the same opportunity as a man to learn about riding a horse. Moreover, Emma is more than some men in this case since she's come from a wealthy family makes horse riding affordable for her. However, some men might not have the same opportunity as Emma since not all the male characters are from wealthy or honorable families. Unlike the finding of Romadhon (2020), where marked form of women such as 'enchantress' and 'princess' which tends to make them weaker and more vulnerable, also indicate women are low status and sexually connotative. As on page 360, Having understood as much, I was rather astonished to find her so very lady-like! But she is really quiet the *gentlewoman.*

The word 'gentlewoman' is the other presence of marked female form, which refer to Mrs. Weston, Emma's governess. The word 'gentlewoman' refers to Mrs. Weston's attitude; she is described as a motherly and kind-hearted woman. She's an honourable woman respected by other characters due to her gentleness.

Thus, they call her the 'gentlewoman'. Moreover, the existence of marked female form in the 'Emma' is purposedly to make the equality between both genders of characters. Austen uses both suffixes for roles involving man and woman instead of using the general neutral word. For example, the words 'horsewoman' and 'horseman' have 'horse rider' as the neutral word that does not mark both genders. Similar result found in Fiersa Besari novel which the main character used marked form language as the sign of equality between men and women (Laswaniyah, 2021). An opposite result found by Hussain & Jabeen (2019) which shown that the marked female form found

in their analysis are derogating and make women less significant. Nevertheless, there is an example of a woman being marked and facing humiliation, as quoted on page 60, but if he marries a very ignorant, *vulgar woman*, certainly I had better not visit her if I can help it.

The word 'vulgar' is used when Emma and Harriet converse about Mr. Martin. Indeed, Mr. Martin has feelings for Harriet, but Mr. Martin is an ordinary man who works as a farmer. Emma rejected the idea of accepting Mr. Martin as Harriet's counterpart due to his status. As a farmer, Emma thinks Mr. Martin can only marry a lowly class woman with no education and is 'vulgar'. The word 'vulgar' indeed refers to a woman who is Mr. Martin's future wife.

Furthermore, a woman in this context is also marked by a woman, Emma. Therefore, it doesn't make a case as a male derogating woman; instead, it shows Emma supremacy as the dominant and respectable woman since she considers a woman's life, in this case, Harriet as her friend, to be independent and can't be achievable if Harriet Marry Mr. Martin. Therefore, Austen reveal the marked form still exist, however there is no derogatory effect for the women which make them less important compared to men, unlike Sinulingga et al. (2021) research which mentioned that women written in the vulnerable way and less important. Austen also known to have innovation to rewrite masculinity with feminist implication in her novels dialogue (Kramp, 2022). According to Mill (1995) framework of feminist stylistic analysis, Austen indeed a feminist and portray an equal word for each gender, therefore both genders should have same position in the society and equal right as an individual.

Naming and Androcentrism

Another important aspect of feminist stylistic analysis at the word level is looking at how the characters in the novel are named and how such naming relates to androcentrism. This type of indirect sexism shows that everything is men-centered as there is no other point of view from this gender. Androcentric perspective presents men as representative of human experiences and conditions while showing the other gender as human's condition digression (Bailey et al., 2019). Indeed, Emma, the Jane Austen novel, is considered a classic, arising in the era of the novel of manners. Thus, Austen uses very few names that overtly exhibit androcentric tendencies. However, androcentrism is subtly present in the naming conventions, especially in the way female characters are identified in relation to their marital status, which reflects the broader societal attitudes of the 19th century towards women. In 19th-century England, a woman's identity was closely tied to her marital status, a societal expectation that is reflected in the names given to female characters. Married women were expected to assume

their husband's surname, symbolizing their shift in identity from individuals to wives. This practice reinforced the idea that a woman's primary role was relational defined by her association with her husband or father. In contrast, men retained their full names and identities, whether married or unmarried, reflecting their autonomy in society.

Austen, writing in this context, uses these naming conventions to highlight both the societal norms of her time and to subtly critique them. In Emma, the androcentric perspective still exists and is used by both male and female characters. For example, Mrs. Elton uses the word 'sex' when referring to herself during a conversation with Mrs. Weston on page 399, No, indeed, I shall grant you nothing. I Always take the part of my *sex.* I do indeed. I give you notice—You will find me a formidable antagonist on that point. I always stand up for women— and I assure you, if you knew how Selina feels with respect to sleeping at an inn, you would not wonder at Mrs. Churchill's making incredible exertions to avoid it. Selina says it is quite horror to her—and I believe I have caught a little of her nicety.

Mrs. Elton uses the word 'sex' when referring to herself while talking with Mrs. Weston. While the word itself is not overtly androcentric, its usage here reflects the period's discomfort with discussing gender openly, especially from a woman's perspective. Mrs. Elton didn't use the word 'gender,' which would have been the more neutral term, indicating that gender discourse during Austen's time was still confined to binary and biological understandings. This naming choice also hints at the limited vocabulary women had in expressing their identity without being subsumed under male-oriented language. Mrs. Elton's use of the term 'sex' signifies her attempt to claim some autonomy within the male-dominated language of the time. Therefore, according to Mills' (1995) theory, there is no strong androcentrism in the choice of words in this particular conversation, but the larger societal structure of the 19th century is evident in how gender is discussed.

Indeed, androcentrism didn't exist in the conversation. However, it appeared in the characters' names in the novel. Some female characters in the novel are lived by their marital status, and their naming is based on their male counterpart, which according to (Jahan, 2024) research, also in this novel implying their dependency toward men emotionally and mentally. This reflects broader 19th-century societal views, where women were often seen as extensions of their husbands, losing their individual identity upon marriage. While other research argues that as the patriarchal portrayal in this novel (Boseovska, 2022). As on page 350, *Mrs. Elton* was first seen at church: but though devotion might be interrupted, curiosity could not be satisfied by a bride in a pew, and it must be left for the visits in the form which were then to be paid, to settle whether she was stunning

indeed, or only rather pretty, or not pretty at all. As on page 11, How was she to bear the change?—It was true that her friend was going only half a mile from them; but Emma was aware that great must be the difference between a *Mrs. Weston,* only half a mile from them, and a Miss Taylor in the house; and with all her advantages, natural and domestic, she was now in great danger of suffering from intellectual solitude.

In the novel 'Emma', two female characters live their lives with their male counterparts' names. It explicitly happened when they are married because they will be losing their first and family names. As mentioned in the example above, 'Mrs. Elton' and 'Mrs. Weston is the wife of Mr. Elton and Mr. Weston. This practice reinforces the idea that women, once married, are defined by their roles as wives rather than as independent individuals. Austen uses this convention to reflect societal norms, but the way she portrays Emma's independence suggests a critique of these norms. While Emma shows how androcentrism affected women in the 19th century in terms of identity and societal roles, it also highlights Emma's resistance to these norms. Her full name is retained throughout the novel, and she is not defined by a male figure, a divergence from the naming practices of her time. In contrast to Mrs. Elton and Mrs. Weston, Emma's autonomy in naming suggests that Austen was aware of the restrictive nature of these conventions and used her protagonist to challenge them subtly. It is in line with studies, where women live by their male counterpart's name and make them unseen in the society (Hussain & Jabeen, 2019). That kind of treatment that Emma fought in the 19th century society, similar to other Austen novel, she put two main characters to have obstacle for the freedom of their life, however later they can overcome it and live happily (Kusumawardhani & Rahayu, 2020).

Another example of androcentrism is how women are marked by their marital status, whether married or not. However, it doesn't apply to men. As on page 9, Sixteen years had *Miss Taylor* been in Mr. Woodhouse's family, less as a governess than a friend, very fond of both daughters, but particularly of Emma. As on page 10, The event had every promise of happiness for her friend. *Mr. Weston* was a man of unexceptionable character, easy fortune, suitable age, and pleasant manners. As on page 39, With this inspiriting notion, her questions increased in number and meaning; and she particularly led Harriet to talk more *of Mr. Martin*, and there was evidently no dislike to it.

As mentioned in the example above, according to Mills (1995) theory that use to analysis the naming in the Austen novel' Emma, the naming for female and male characters is different based on their marital status. In this case, 'Miss Taylor' is an unmarried woman, and she's referred to as 'Miss' but a married woman like 'Mrs. Elton is referred to as 'Mrs.' while

losing their real name. However, it doesn't appear in the naming of male characters. 'Mr. Martin is still referred to as 'Mr.' before and after she's married to Harriet. Moreover, it also applied to 'Mr. Weston' since he's already married to his wife, in fact, 'Mrs. Weston, which is his wife, is the one that loses her name and identity due to her marital status. This marks them as primarily defined by their relationships to men, while men, such as Mr. Martin and Mr. Weston, retain their titles before and after marriage. The lack of change in male names reflects their perceived continuity and autonomy in society. It is shown the androcentrism in the society, according to Romadhon (2020), which found similar case in their findings, emphasize that it is a misogynous practice and should be stopped since it connotating trivialization and derogatory. However, Austen's treatment of her heroine, Emma, who remains unmarried throughout the novel, challenges this androcentrism. Emma's identity remains intact, suggesting that a woman's identity can exist independently of male influence, offering a subtle but powerful critique of the prevailing norms of Austen's time. The modern literary works have been adapting to that and it is found that waves of feminism have change this practice, thus shows the importance of the movement (Holland, 2024).

CONCLUSION

In conclusion, this research makes a significant contribution to feminist stylistic analysis by applying Sara Mills' framework to Jane Austen's novel Emma. The novelty of this study lies in its detailed examination of how language both reflects and reinforces gender roles through an analysis of specific linguistic elements such as gender-specific words, generic nouns, endearments, diminutives, naming conventions, and androcentrism. By dissecting these elements, this research has revealed how Austen's language both upholds and challenges societal expectations of gender, particularly within the social dynamics of the 19th century.

This study enhances the field of feminist stylistic analysis by offering a new perspective on how language choices in literary texts contribute to gender identity construction and power relations. Through a meticulous linguistic breakdown, it has demonstrated how Austen's Emma not only portrays but also critiques the patriarchal structures of her time. Mills' feminist stylistic framework was essential in this regard, allowing the study to uncover the subtle ways in which language perpetuates or resists gender biases. This nuanced approach pushes the boundaries of existing feminist literary criticism by focusing on the role of linguistic choices in reinforcing or dismantling patriarchal norms.

Furthermore, the contextualization of Emma within its historical and societal framework enhances its relevance for

contemporary discussions on gender and language. By drawing parallels between 19th-century and modern societal norms, this study underscores the continued importance of Austen's work in discussions about gender dynamics today. The novel's exploration of themes such as marriage, independence, and gender expectations remain pertinent, particularly in light of current global movements advocating for gender equality and social justice. This research also touches on contemporary issues such as the persistence of androcentric language in modern discourse, highlighting the ongoing need to address these biases.

The findings of this study convincingly argue for the enduring relevance of Emma in both literary and feminist discourse. Linguistic analysis has shown how Austen used language not only to reflect the gendered realities of her time but also to question and disrupt them. This underscores the novel's role as a critical text for understanding the historical roots of gender inequality and how literature can be a powerful tool in advocating for social change.

Overall, this research enriches the understanding of Austen's Emma by revealing the complex linguistic mechanisms that shape the novel's characters and themes. It also advances the field of feminist stylistics by presenting a comprehensive framework for analyzing the intersection of language, literature, and gender. Through this study, readers and scholars are invited to engage in meaningful conversations about how language constructs societal perceptions of gender, prompting us to reconsider the implications of language in the pursuit of gender equality and social justice.

AUTHOR STATEMENT

Author 1: Conceptualization, analyzing data, writing the manuscript, proofreading, and compiling references. Author 2: analyzing data, Author 3: manuscript editing, and proofreading. Author 4: Help for conceptualization, analyzing data, proofreading.

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