

**THE CONSTRUCTION OF MUSLIM WOMEN'S IDENTITY  
AND ROLES IN LUMINIHSAN'S PODCAST: CRITICAL  
DISCOURSE ANALYSIS**

**THESIS**

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**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI  
MAULANA MALIK IBRAHIM MALANG  
2026**

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**THESIS**

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MAULANA MALIK IBRAHIM MALANG**

**2026**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“The Construction of Muslim Women’s Identity and Roles in Luminihsan’s Podcast: Critical Discourse Analysis”** is my original work. I do not include materials previously written or published by another person. Except those cited as references and written in bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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The Researcher



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## APPROVAL SHEET

This to certify that Zulfa Amanda Fairus' thesis entitled **The Construction of Muslim Women's Identity and Roles in Luminihsan's Podcast: Critical Discourse Analysis** has been approved for thesis examination at Faculty Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S).

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Malang, 23 Juni 2026

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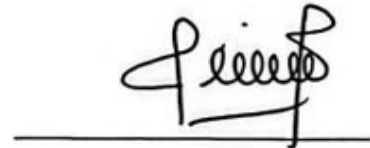
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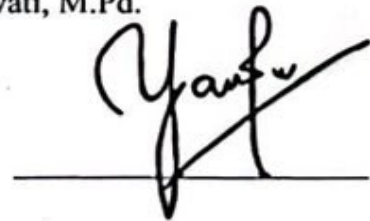
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## MOTTO

لَا يُكَلِّفُ اللَّهُ نَفْسًا إِلَّا وُسْعَهَا

"Allah does not burden anyone beyond their capacity."

(Q.S. Al-Baqarah: 286)

## **DEDICATION**

I proudly dedicate this thesis to myself, my beloved late mother, Mrs. Siti Khotimah, whose love, prayers, and memories continue to be my source of strength, as well as my father, M. Yosdianto, my dearest aunts, Mrs. Siti Rohmatun and Mrs. Siti Zuhro, and my beloved siblings, Akasa Ayustin Afiyah and Satrio Luhur Budi. I also dedicate this work to my family and friends, who have always provided encouragement, support, and motivation throughout the process of completing this thesis.

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researcher's life journey. Your presence gives color, strength, and reason to keep striving to be the best version of life for researcher.

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The researcher also expresses her sincere gratitude to all of her classmates, especially her ELT friends, for all the joy and togetherness shared throughout the academic journey. The small classroom was not merely a place for learning, but also a space for growth, where the researcher found comfort, security, and happiness amidst various pressures and challenges during her university years. Thank you for creating a warm, supportive, and welcoming environment that made this journey more meaningful.

The researcher realizes that this thesis is far from perfect. Therefore, criticism and suggestions from readers are greatly appreciated to help improve this work in the future. The researcher hopes that this research will be beneficial to everyone, especially those interested in CDA and gender studies.

Malang, 23 Juni 2026  
The researcher,

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## ABSTRACT

**Fairus, Z.A.** (2026). *The Construction of Muslim Women's Identity and Roles in Luminihsan's Podcast: Critical Discourse Analysis*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Lina Hanifiyah, M.Pd.

Keywords: Construction, muslim women identity, roles, CDA norman fairclough, luminihsan's podcast.

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The representation of Muslim women in the media is often associated with narratives of oppression, passivity, and limitations in the domestic sphere influenced by patriarchal discourse. Although previous research has focused heavily on mainstream media, studies of podcasts as an alternative digital space that allow Muslim women to negotiate and reconstruct their identities are limited. Therefore, this study aims to analyze the construction of the identity and role of Indonesian Muslim women in the Luminihsan podcast through textual dimensions, discursive practices, and social practices.

This study uses a qualitative method with an interpretive paradigm through the Critical Discourse Analysis (CDA) approach of Norman Fairclough and Feminist Critical Discourse Analysis (FCDA) Michelle M. Lazar. The research data is in the form of transcripts from two episodes of the Luminihsan podcast that were purposively selected with Indonesian Muslim female speakers, and supported by secondary sources in the form of books, journal articles, and previous research. Data was collected through observation and documentation techniques, then analyzed using the three-dimensional Fairclough analysis.

The results of the study show that, first, in the textual dimension, language choice, diction, and narrative structure build a representation of Muslim women as dynamic individuals, undergoing transformation, striving towards empowerment, and being able to negotiate various roles. Second, in the dimension of discursive practices, the process of production, distribution, and consumption of podcasts contributes to shaping empowerment discourses through inspirational narratives, digital dissemination, and positive responses from audiences. Third, in the dimension of social practice, the Luminihsan podcast builds an empowered Muslim women's discourse which represents women as active, independent, and capable individuals who have the ability to participate in the domestic and public spheres while maintaining religious values. These findings suggest that the Luminihsan podcast serves as a digital discursive space for Muslim women in negotiating identities, gender expectations, and religious values in the context of contemporary Muslim society.

The limitation of this study lies in the limited data sources as it only analyzes two episodes of podcasts and focuses on aspects of verbal discourse. Therefore, the results of the study cannot be generalized to all representations of Muslim women in the context of other digital media. Further research is suggested to use more diverse data sources, examine multimodal aspects of discourse, and explore audience responses to the construction of Muslim women's identities.

## المخلص

فايروس، ز.أ. (2026). بناء هوية وأدوار المرأة المسلمة في بودكاست لومينيهسان: تحليل الخطاب النقدي. أطروحة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلام المولانا مالك إبراهيم مالانغ. المستشار الدكتور لينا حنيفية، ماجستير في الشرطة.

الكلمات المفتاحية: البناء، هوية النساء المسلمات، الأدوار، CDA نورمان فيركلوف، بودكاست لومينيهسان.

غالبا ما يرتبط تمثيل النساء المسلمات في الإعلام بسرديات عن القمع والسلبية والقيود في المجال المنزلي المتأثرة بالخطاب الأبوي. على الرغم من أن الأبحاث السابقة ركزت بشكل كبير على وسائل الإعلام السائدة، إلا أن الدراسات حول البودكاست كفضاء رقمي بديل يسمح للنساء المسلمات بالتفاوض وإعادة بناء هوياتهن محدودة. لذلك، تهدف هذه الدراسة إلى تحليل بناء هوية ودور النساء المسلمات الإندونيسيات في بودكاست لومينيهسان من خلال الأبعاد النصية، والممارسات الخطابية، والممارسات الاجتماعية.

تستخدم هذه الدراسة منهجا نوعيا مع نموذج تفسيري من خلال منهج تحليل الخطاب النقدي (CDA) لنورمان فيركلوف وتحليل الخطاب النقدي النسوي (FCDA) ميشيل إم. لازار. بيانات البحث تأتي على شكل نصوص من حلقتين من بودكاست لومينيهسان تم اختيارهما عمدا مع محدثات مسلمات إندونيسيات، ومدعومة بمصادر ثانوية على شكل كتب ومقالات علمية وأبحاث سابقة. تم جمع البيانات من خلال تقنيات الملاحظة والتوثيق، ثم تم تحليلها باستخدام تحليل فيركلوف ثلاثي الأبعاد. تظهر نتائج الدراسة أنه، أولا، في البعد النصي، تبني اختيار اللغة، والنطق، والبنية السردية تمثيلا للنساء المسلمات كأفراد ديناميين، يخضعون لتحول، ويسعون نحو التمكين، وقادرين على التفاوض على أدوار متنوعة. ثانيا، في بعد الممارسات الخطابية، تساهم عملية إنتاج وتوزيع واستهلاك البودكاست في تشكيل خطابات التمكين من خلال السرديات الملهمة، والنشر الرقمي، وردود الفعل الإيجابية من الجماهير. ثالثا، في بعد الممارسة الاجتماعية، يبني بودكاست لومينيهسان خطابا نساء مسلمات تمكينيا يمثل النساء كأفراد نشطات ومستقلات وقادرات لديهن القدرة على المشاركة في المجالات المنزلية والعامة مع الحفاظ على القيم الدينية. تشير هذه النتائج إلى أن بودكاست لومينيهسان يعمل كمساحة رقمية للنقاش للنساء المسلمات في التفاوض حول الهويات والتوقعات الجندرية والقيم الدينية في سياق المجتمع الإسلامي المعاصر.

يكن تقبيد هذه الدراسة في محدودية مصادر البيانات، حيث تحلل حلقتين فقط من البودكاست وتركز على جوانب الخطاب اللفظي. لذلك، لا يمكن تعميم نتائج الدراسة على جميع تمثيلات النساء المسلمات في سياق وسائل الإعلام الرقمية الأخرى. يقترح المزيد من الأبحاث لاستخدام مصادر بيانات أكثر تنوعا، ودراسة الجوانب متعددة الوسائط للخطاب، واستكشاف ردود فعل الجمهور لبناء هويات النساء المسلمات.

## ABSTRAK

**Fairus, Z.A.** (2026). *Konstruksi Identitas dan Peran Perempuan Muslim dalam Podcast Luminihsan: Analisis Wacana Kritis*. Tesis Sarjana. Jurusan Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Penasehat Dr. Lina Hanifiyah, M.Pd.

Kata kunci: Konstruksi, identitas perempuan muslim, peran, CDA norman fairclough, podcast luminihsan.

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Representasi perempuan Muslim di media sering dikaitkan dengan narasi penindasan, pasif, dan keterbatasan di ranah domestik yang dipengaruhi oleh wacana patriarki. Meskipun penelitian sebelumnya sangat berfokus pada media arus utama, studi tentang podcast sebagai ruang digital alternatif yang memungkinkan perempuan Muslim untuk bernegosiasi dan merekonstruksi identitas mereka terbatas. Oleh karena itu, penelitian ini bertujuan untuk menganalisis konstruksi identitas dan peran perempuan Muslim Indonesia dalam podcast Luminihsan melalui dimensi tekstual, praktik diskursif, dan praktik sosial.

Penelitian ini menggunakan metode kualitatif dengan paradigma interpretatif melalui pendekatan Critical Discourse Analysis (CDA) Norman Fairclough dan Feminist Critical Discourse Analysis (FCDA) Michelle M. Lazar. Data penelitian tersebut berupa transkrip dari dua episode podcast Luminihsan yang dipilih secara sengaja dengan penutur perempuan muslim Indonesia, dan didukung oleh sumber sekunder berupa buku, artikel jurnal, dan penelitian sebelumnya. Data dikumpulkan melalui teknik observasi dan dokumentasi, kemudian dianalisis menggunakan analisis Fairclough tiga dimensi.

Hasil penelitian menunjukkan bahwa, pertama, dalam dimensi tekstual, pilihan bahasa, diksi, dan struktur naratif membangun representasi perempuan Muslim sebagai individu yang dinamis, mengalami transformasi, berjuang menuju pemberdayaan, dan mampu menegosiasikan berbagai peran. Kedua, dalam dimensi praktik diskursif, proses produksi, distribusi, dan konsumsi podcast berkontribusi dalam membentuk wacana pemberdayaan melalui narasi inspiratif, diseminasi digital, dan respon positif dari audiens. Ketiga, dalam dimensi praktik sosial, podcast Luminihsan membangun wacana perempuan muslim yang berdaya yang mewakili perempuan sebagai individu yang aktif, mandiri, dan cakap yang memiliki kemampuan untuk berpartisipasi dalam ranah domestik dan publik dengan tetap menjaga nilai-nilai agama. Temuan ini menunjukkan bahwa podcast Luminihsan berfungsi sebagai ruang diskursif digital bagi perempuan Muslim dalam menegosiasikan identitas, harapan gender, dan nilai-nilai agama dalam konteks masyarakat Muslim kontemporer.

Keterbatasan penelitian ini terletak pada sumber data yang terbatas karena hanya menganalisis dua episode podcast dan berfokus pada aspek wacana verbal. Oleh karena itu, hasil penelitian tidak dapat digeneralisasi ke semua representasi perempuan muslim dalam konteks media digital lainnya. Penelitian lebih lanjut disarankan untuk menggunakan sumber data yang lebih beragam, memeriksa aspek wacana multimodal, dan mengeksplorasi tanggapan audiens terhadap konstruksi identitas perempuan Muslim.

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## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

In Islam, the position of women has been regulated in the Qur'an as the normative foundation of Muslim life. The Qur'an affirms the equality of men and women in spiritual and moral aspects, as reflected in Q.S. Al-Hujarat verse 13 which emphasizes that glory is determined by piety. In addition, Q.S An-Nahl verse 97 shows that both men and women who do righteous deeds will receive equal rewards. This indicates that women have an important agency and role in social and religious life. However, in practice, the meaning of these verses is often influenced by patriarchal social constructions that limit the role of women in the public space . Studies in Islamic gender studies emphasize the importance of a contextual approach in understanding the text of the Qur'an so that there is no interpretation bias. Thus, the Qur'an basically carries the principles of justice and gender equality, while opening up space for women to contribute actively in the various aspect.

On the other hand, In recent years, the representation of Muslim women in the media still often faces challenges. Many studies show that Muslim women are often portrayed with certain stereotypes, such as being considered passive, weak, or not having a significant contribution to society (Jaiswal & Kapoor, 2024; Khokhar, 2022). This biased representation has the potential to perpetuate the view that Muslim women have only a limited role in the domestic sphere, while their



work in the public sphere is less recognized (Khan et al., 2023). This issue has occurred in the 2024 Aceh Regional Election, where women are not allowed to be the candidate and are considered haram to become leaders. This kind of view can still be found in various media, such in news, television show, and magazines.

Such representations can make views of Muslim women narrow and ignore their experiences and contributions in various fields. Therefore, it is important to look at how Muslim women build their identities and show their roles through media, especially digital media that provide space for them to convey their own experiences and perspectives. Digital media can provide a space for women to be represented as active subjects who have agency, leadership, and the ability to participate in public spaces, as shown through the representation of Theresa May as a female political leader constructed through language choices in digital discourse (Zakiyah & Wahyudi, 2022). Therefore, the analysis of women's representation is important to see how language and discourse can shape an understanding of gender and power relations (Lazar, 2007).

In this era, podcasts have become one of the digital media that have grown rapidly and are in demand by the public, including in Indonesia (Renisyifa et al., 2022). As an alternative media, podcasts not only function as entertainment, but also become a discussion space that is open to various social, cultural, and religious issues (Hidayah, 2021). This phenomenon opens up opportunities for Muslim women to appear and voice their identities and roles more freely. Through casual and in-depth conversations, podcasts provide a new space for Muslim

women to express their views, experiences, and positions in social lifeClick or tap here to enter text.(Harharah et al., 2024)

In this context, podcasts present as a more fluid and interactive medium, where Muslim women can reconstruct their own identities and roles without having to follow the framework of representation formed by society and some media (Sharon, 2023). Through interviews and conversations, Muslim women can show that they not only play a role in the domestic sphere, but also actively in education, work, da'wah, and other social activities. Thus, podcasts are an important forum to see how Muslim women negotiate their identities and roles in a society that is still full of stereotypes (Idrees & Noor, 2025).

This research is in the realm of Critical Discourse Analysis (CDA) which views language as a social practice that is loaded with ideologies and power relations (Fairclough, 1993, 2013). CDA emphasizes that discourse is not neutral because the use of language in media is influenced by certain ideological positions and social contexts, which shape how meanings and representations are constructed (Imani & Wahyudi, 2025). In this context, CDA is used to analyze how the identity and role of Muslim women are constructed through speech, word choice, discourse structure, and language strategies that appear in the Luminihsan podcast (Lazar, 2007). This research is not only limited to the analysis of conversational texts, but also includes the discursive practices that occur in the interaction between the host and the speaker, as illustrated in Firclough's three-dimensional model which includes text, discursive practices, and social practices (Fairclough, 1993, 2013). Thus, this study emphasizes the close relationship between language, digital media,

and social construction, where podcasts are positioned as an alternative representation space that allows Muslim women to negotiate their identities and roles.

The topic of this research focuses on the construction of the identity and role of Muslim women in the Luminihsan podcast which is broadcast through the YouTube platform. As a data source, this study uses two selected episodes that were chosen based on several criteria, including their relevant to the research topic, the presence of Muslim women speakers who actively discuss their personal experiences, social roles, and identity construction, as well as the availability of meaningful discussions related to women's roles in both social and domestic contexts. The research data was in the form of conversation transcripts from two podcast episodes which are then analyzed to see how language is used in shaping the representation of Muslim women. By taking these data, the study can highlight the way Muslim women express their identities, display roles in public spaces, and respond to stereotypes that are often attached to them.

In previous studies using the Critical Discourse Analysis approach, there has been a lot of focus on the negative representation of Muslim women in the media, especially in the form of narratives of oppression, marginalization, othering, and Islamophobia. Through Critical Discourse Analysis, Muslim women are often represented as passive subjects, weak, and have only limited space in the social sphere (Badara & Jamiludin, 2020; Elyas & Aljabri, 2020; Khan et al., 2021; Kjellgren, 2023; Nartey & Ladegaard, 2021). The media often frames Muslim women as victims of patriarchal systems, restrictive cultures, or certain ideologies,

thus reinforcing stereotypes and negative images that have long developed. CDA studies so far have placed more emphasis on dismantling oppressive practices, but not many CDA studies have been used as an attempt to counter and reverse negative narratives about Muslim women.

In addition, previous research has shown limitations in the selection of the media studied. Most studies on the representation of Muslim women still focus on mainstream media, such as newspapers, magazines, and even online news portals (Badara & Jamiludin, 2020; Elyas & Aljabri, 2020; Elyas et al., 2021; Hamid et al., 2021). Such media are one-way and institutional, where the production of discourse is more controlled by the interests of the media and certain powers. Although research on digital media is starting to develop, the focus is only on social media, while interactive media such as podcasts have not received much space in the academic field. Some studies that mention podcasts tend not to focus on Muslim women or use CDA comprehensively. This shows that there is a research gap related to the use of podcasts medium as a space for discourse for Muslim women in building their identity and social roles.

From the two research gaps, this study offers novelty by shifting the focus of the study from the dominance of narratives of oppression against Muslim women in the mainstream media to the analysis of how Muslim women build their identities and roles in the social sphere through communicative media. Different from previous research which mostly used print and news media as the object of study, this study focuses on podcast media as a discursive space that is increasingly popular, dialogical, and allows for deeper discussions. In addition, this study not

only dismantles the dominant discourse that reproduces negative stigmas against Muslim women, but also examines how language, discourse strategies, and social practices are used to present representations that oppose these stigmas. By applying Fairclough's Critical Discourse model analysis in this podcast, this research is expected to enrich the study of Muslim women's representation by presenting new perspectives that have not been explored more in previous research studies.

The uniqueness of this research lies in the selection of the object in the form of the Luminihsan podcast which presents Muslim women as the main speakers. Podcast is chosen because it have interactive, relaxing, and immersive characteristics, allowing for the emergence of more authentic representations compared to mainstream media. In this context, podcast channel that was choosen by researcher is Luminihsan Podcast. Luminihsan podcast was choosen because it features Muslim women who are widely known by the public, have thousands of followers, and have a real role in their social lives. In addition, the Luminihsan podcast also presents themes related to research topics, namely the identity and role of Muslim women. In addition, this study combines the Critical Discourse Analysis (CDA) approach with the medium of podcast, something that is still rarely done in the study of critical linguistics. Thus, this research not only contributes to the understanding of how Muslim women's identities and roles are constructed, but also expands the scope of CDA in contemporary digital media. This makes this research unique and important, as it opens up a new perspective on how Indonesian Muslim women build their narratives in an increasingly influential digital space.

This research assumes that digital media, especially podcast, is not only an entertainment space, but also a discourse space where ideas, identities, and social meanings are constructed through language. In this context, podcasts can and reconstruct the identity and role of Muslim women. Podcast is considered to provide a freer and more egalitarian space than mainstream media, allowing Muslim women to express their views, experiences, and contributions in various areas of life. This study also assumes that the representation of Muslim women in podcasts is not completely neutral, but is influenced by ideology, language choice, and power relations present in the discrete interaction between hosts and speakers. Therefore, Critical Discourse Analysis (CDA) is seen as a relevant approach to unravelling the construction of such identities and roles. In addition, this study assumes that the experiences of Muslim women contained in the Luminihsan podcast reflect distinctive dynamics, so as to provide a new understanding of how Muslim women negotiate their positions in the digital media era.

This study aims to identify what forms of identity and role construction of Indonesian Muslim women are displayed through the Luminihsan podcast. Through the analysis of two selected episodes, this study seeks to reveal how Muslim female speakers describe themselves, their role in society, and how they negotiate positions in the midst of persistent stereotypes. In addition, this study also aims to understand how the construction is constructed through language choices, discourse strategies, and social practices that arise in the interaction between the host and the speaker. Using the Critical Discourse Analysis approach, this study focuses on the linguistic and ideological processes that shape the representation of Muslim women in the

digital space, so as to provide a more comprehensive picture of their identities and roles in the social context.

### **B. Research Questions**

1. How are the forms of identity and role of Indonesian Muslim women represented and constructed in the Luminhisan podcast through language choices, diction, metaphors, and narrative structures?
2. How do the production, distribution, and consumption of the Luminhisan podcast shape the construction of Muslim women's identity and roles?
3. How does the construction of Muslim women's identity and role in the Luminhisan podcast reflect or negotiate the broader social, cultural, and religious dynamics in contemporary Indonesian Muslim society?

### **C. Research Objectives**

This study aims to analyze the construction of Muslim women's identity and role in the Luminhisan podcast through Norman Fairclough's Critical Discourse Analysis approach. In particular, this study aims to:

1. To analyze how the forms of identity and roles of Indonesian Muslim women are represented and constructed in the Luminhisan podcast through language choices, diction, metaphors, and narrative structures.
2. To analyze how the process of production, distribution, and consumption of the Luminhisan podcast shapes the construction of Muslim women's identities and roles.

3. To analyze how the construction of Muslim women's identities and roles in the Luminihsan podcast reflects, negotiates, or responds to broader social, cultural, and religious dynamics in contemporary Indonesian Muslim society.

#### **D. Significance of the Study**

This research is expected to contribute the practical perspective. Practically, this research is expected to increase public critical awareness of how digital media, especially podcasts, affect the way Muslims are perceived. This research also contributes by providing a critical analysis of the construction of Muslim women's identities and roles in interactive digital media, thus offering a more comprehensive understanding of how the ideal image of Muslim women is produced and represented. The results of this research can be a reflection material for listeners to understand how language and discourse play a role in shaping social perceptions and strengthening media literacy so that audiences are better able to critically assess gender representation in various digital content. Thus, for other researchers, this research enriches academic perspectives in the study of critical discourse in the digital media era, especially related to gender and religious representation.

#### **E. Scope and Limitation**

The scope of this research is in the realm of Critical Discourse Analysis by using Fairclough's theoretical framework to analyze the construction of the identity and role of Indonesian Muslim women in digital media, especially through the Luminihsan podcast. (This research focuses on the analysis of linguistic and



ideological discourses that emerge in conversations between hosts and speakers, as well as how language choices, discourse strategies, and social practices shape the representation of Muslim women in the digital space. The research data includes two selected episodes of the Luminihsan podcast that presents Indonesian Muslim women speakers from diverse backgrounds, such as educators, activists, entrepreneur, and content creators. The episodes were chosen purposively, based on their suitability with the purpose of the study to see how Muslim women express their identities and social roles in the midst of persistent stereotypes. Therefore, the results of this study are not intended to be generalized to all podcasts or representations of Muslim women in other digital media.

The limitation of this study lies in the focus of the analysis that only includes linguistic and ideological aspects in the text of the conversation transcript, without examining non-verbal elements such as intonation, gestures, or visual expressions that may also affect the meaning of the discourse. This study only focuses only on verbal discourse because the primary aim is to analyze linguistic features and ideological meanings embedded in spoken language. Although non-verbal elements such as gesture and facial expressions may contribute to meaning-making, it has difference approach such as the analysis of Multimodal which not included due to the scope of this research. Thus, the scope and limitations of this research are limited to the analysis of how language is used as an ideological means in shaping and negotiating the identity and role of Muslim women through the discourse of the Luminihsan podcast.

## **F. Definition of Key Terms**

1. Construction: Construction refers to how the discourse in the podcast shapes and displays certain views of Muslim women's identity and roles through language choices or discursive strategies.
2. Muslim Women's Identity: Muslim women's identities are interpreted as the way Indonesian Muslim women express their identities, values, and beliefs through verbal interactions in the Luminihsan podcast, which shows their negotiation between religious commitment and modern social participation.
3. Role: In the context of this study, the role of Muslim women refers to the representation of their contribution and participation in the private (family) and public (social, educational, professional) realms as constructed through podcast discourse.
4. Luminihsan's Podcast: a digital podcast platform produced by Muslim women that discusses issues around women, self-development, relationships, and Islamic values from a contemporary Muslim perspective. In this study, the Luminihsan Podcast is used as the main object to analyze how the identity and role of Muslim women are represented and constructed through discourse in digital media.
5. Critical Discourse Analysis: CDA was used to analyze how the Luminihsan podcast builds the identity and role of Muslim women through linguistic characteristics, discourse strategies, and the socio-cultural context that surrounds it.

## **CHAPTER II**

### **REVIEW ON RELATED LITERATURE**

#### **A. Critical Discourse Analysis**

Critical Discourse Analysis (CDA) is an approach to discourse analysis that understands language as a social practice that is never neutral. According to Fairclough (1993), language is an ideological instrument that can be used to form, maintain, or oppose social structures in society. The CDA emphasizes that discourse does not stand alone, but is closely related to the social, political, economic, religious, cultural, and power relations contexts that surround it. Therefore, discourse must be analyzed in depth to see how meaning is constructed and how power is maintained or challenged through the use of language.

Within the framework of CDA, language is understood as a social practice. Fairclough (2013) explained that the use of language reflects existing social conditions and power structures, as well as being a means to form these social structures. Thus, every speech, conversation, or text is always related to the underlying ideology, either explicitly or implicitly.

In digital media such as podcasts, discourse has an important role because of its dialogical, flexible, and accessible. Podcasts provide a space for speakers to express their identity, experiences, beliefs, or social roles without the strict limitations of mainstream media. This makes CDA very suitable for broadcasting podcasts, especially when the research subjects relate to the representation of Muslim women who have often been biased in some media.

CDA-based research has been widely conducted in the study of representation of minority social groups because this approach allows researchers to uncover the power imbalances, ideologies, and biases hidden behind language structures. Elyas et al., (2021) for example, examined the representation of Saudi women in print media in the period before women were allowed to drive. Through an analysis of lexical choices, narrative structures, and the way the media frames women's issues, they found that the media consistently positions women as domestic figures who depend on male authority. Women are portrayed as lacking the capacity to participate in public spaces, so media discourse reinforces social constructs that limit women's mobility. This study shows how the media can be an ideological agent that produces patriarchal orders through symbolic representations that seem natural, when in fact they are highly structured by social and political interests.

Meanwhile, Nartey & Ladegaard (2021) examined the practice of othering against Fulani groups in Ghanaian media. Using the CDA, they show how the Fulani group is constructed as the "other" through language strategies such as negative labels, generalizations, and associations with criminal acts. The choice of words used by the media not only describes but also shapes public perception, so that the Fulani are positioned as a social threat. This study confirms that the media plays a major role in shaping the social hierarchy and power relations between dominant groups and minorities. Furthermore, this study shows the important side of CDA in identifying how cultural stereotypes do not arise by chance, but are produced through the process of producing a biased discourse.

Badara & Jamiludin (2020) examined the representation of Indonesian women workers in national newspapers and Islamic-oriented media. The results of their research reveal that women's representation is greatly influenced by media ideology. Nationalist newspapers tend to portray women as independent, professional, and active agents in the public sphere. On the other hand, newspapers with Islamic ideology more often place women in the framework of morality, modesty, and domestic roles that must be maintained. This difference shows how media ideology determines the way women are positioned in discourse, so that readers are presented with different images of women according to the media's symbolic agenda.

The three studies show that CDA has the analytical power to unravel hidden dimensions in media texts, especially related to gender bias, cultural stereotypes, and power relations that govern the representation of certain social groups. CDA allows researchers to see that representation is never neutral, the language of the media is the result of a construction influenced by ideology, political interests, or the dominant power structure in society. Thus, the three studies reinforce the theoretical basis that critical discourse analysis is highly relevant to examining how Muslim women are represented, including in the context of digital media such as the Luminihsan podcast.

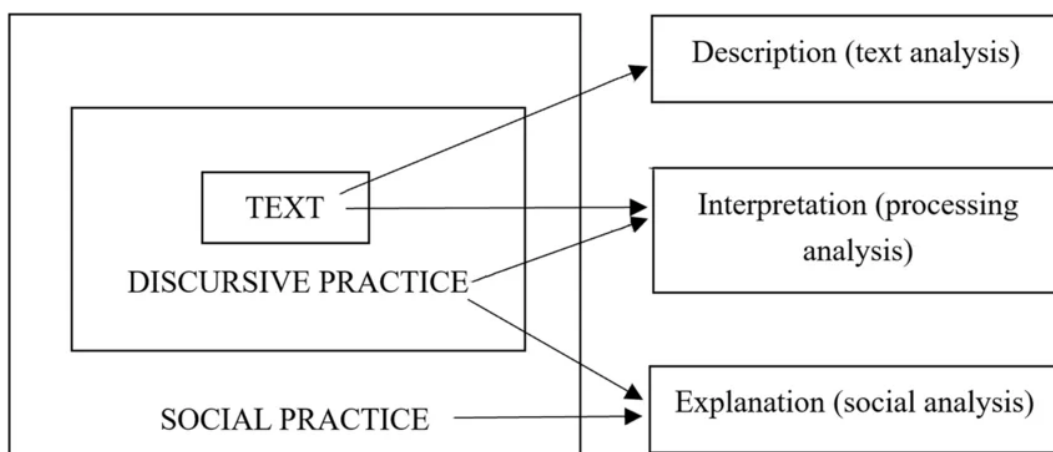
In this study, CDA is used as the main tool to reveal how the discourse in the Luminihsan podcast is constructed and interpreted. This approach allows researchers to identify the language structure used by the speakers, including diction choices, narrative patterns, persuasion strategies, and the forms of claims

that appear in conversations. Through this analysis, researcher can trace how Muslim women's identities are constructed, negotiated, and displayed through the language they use. In addition, CDA helps to see how the role of Muslim women is represented in conversations and how these representations are closely related to the cultural, religious, and gender social context. Furthermore, CDA is also used to assess the extent to which discourse in podcast reproduces, challenges, or changes the patriarchal power structures that have long shaped women's positions in society.

### B. Norman Fairclough Critical Discourse Analysis

Fairclough (1993) developed a framework for Critical Discourse Analysis (CDA) that is widely used in critical linguistics studies to examine how language is connected with social practices, power, and ideology. Fairclough explains that discourse is not only a form of communication but also a social practice that can construct meaning, identity, and social relations. The model consists of three dimensions:

*Figure 2.1 Fairclough's CDA Framework*



## 1. Text Analysis

This analysis focuses on how language shapes the construction of identity and roles of Muslim women in the Luminihsan podcast. In this text analysis will be more focused on some points:

### a. Vocabulary

Vocabulary analysis focuses on the choice of words used to represent Muslim women and their social roles. The selection of specific words, labels, and expressions can construct certain meanings and identities. For example, terms such as "Muslimah shalihah", "career woman," or "ideal housewife" can indicate certain values, expectations, and standards placed on women. In addition, the use of words that have both positive and negative meanings can affect how women are positioned in discourse, whether as individuals who have abilities and freedoms, or as someone who is still limited by certain social expectations. Therefore, vocabulary analysis was used to see how language choices shape Muslim women's representation.

### b. Grammar

Grammatical analysis is particularly useful in understanding how women's roles are constructed in discourse, particularly through the distinction between active and passive forms, which reveal whether women are positioned as active subjects or merely as objects of action. In addition, modality plays an important role, as the use of words such as "should," "may," and "should" reflect the varying levels of obligations, permissions,

and expectations imposed on women. Furthermore, transitivity analysis helps uncover who is represented as the perpetrator of the action and who is affected by it, thus showing whether women are portrayed as agents with autonomy or as recipients in social structures. Together, these grammatical features contribute to shaping the representation of women and their perceived role in society.

c. Cohesion

Cohesion analysis focuses on how the relationship between sentences and ideas is constructed so as to produce a complete meaning. This aspect looks at the use of repetition of words, conjunctions, references, and relationships between ideas in a text. In the context of this research, cohesion is used to look at how specific themes such as religious identity, family roles, women's empowerment, or social resistance continue to be connected and emphasized in podcast conversations. Through this analysis, researchers can understand how the meaning of Muslim women is constructed and strengthened through the relationships between parts of the discourse.

d. Metaphor

The metaphorical analysis looks at how the use of figurative language is used to describe the experiences, identities, and roles of Muslim Women. Metaphors can shape the way audiences understand a reality because the use of certain expressions carries a certain meaning and point of view. In this study, metaphorical analysis was used to see how Muslim



women are portrayed through certain expressions related to struggle, responsibility, strength, or moral values. For example, the portrayal of women as "pillars of the family" or "inspiration" can show how society gives certain meanings to women's roles. Thus, metaphors can help uncover hidden meanings and ideological values in women's representation.

e. Text structure

Text structure analysis focuses on how a discourse is structured to form a certain meaning. This aspect looks at how the topic is introduced, how the story is developed, how the argument is presented, and how the conversation ends. In podcasts, the structure of the story or personal experiences conveyed by the speakers can influence the way the audience understands the identity and role of Muslim women. Unfortunately, the narrative that begins with difficult experiences then ends with success and forms the representation of women as strong individuals and able to face opposition. Therefore, the analysis of the structure of the text helps to understand how the overall structure of the discourse constructs a certain picture of Muslim women.

2. Discursive Practices

This analysis focuses on how the process behind podcasts affects the way Muslim women's identities and roles are understood. Including how discourse is produced, distributed, and consumed.

a. Production of discourse

The production of discourse in the Luminihsan podcast can be examined by exploring how the content is created and constructed through several key aspects. This includes the profiles of discourse actors, such as the background of the speaker in terms of education, religious affiliation, and gender ideology, which affect the perspectives presented. In addition, the authority of discourse plays an important role in determining who is considered legitimate to speak about Muslim women, whether they are *ustadzah*, academics, practitioners, or influencers.

The purpose of production also shapes discourse, because the content can be aimed at da'wah, education, counter-narratives, or even the commodification of religious messages. Furthermore, strategies in framing are very important in understanding how topics about women are presented, whether normatively, progressively, moderately, or conservatively. Finally, intertextuality is reflected in how the podcast incorporates references to the Qur'an, hadith, ulama', or other popular discourse, which contributes to strengthening the credibility and meaning of the content.

b. Distribution of discourse

The distribution of discourse in the Luminihsan podcast can be analyzed by examining how the message is spread across different platforms and reaches different audiences. This includes the use of distribution platforms such as Spotify, YouTube, Instagram, each of which has different implications for communication styles and audience

engagement. Audience segmentation also plays an important role, as content can be tailored to specific groups such as Muslim teenagers, housewives, career women, or hijrah communities.

Additionally, algorithmic dynamics and popularity factors, including the use of catchy titles, thumbnails, and themes, affect the visibility and reach of podcasts. The frequency and consistency of content production further contributes to shaping into audience habits and ongoing engagement over time. Finally, amplification strategies, such as collaborations with public figures and various cross-platforms, increase the spread of the impact of the discourse.

c. Consumption of discourse

The discourse consumption in the Luminihsan podcast can be understood by examining how the audience receives and interprets the message presented. Audience responses, such as comments, likes, shares, and testimonials, provide insights into engagement rates and immediate reactions to content. Beyond that, audience interpretations vary, as messages can be received in dominant, negotiated, or opposite ways depending on the individual's perspective and social background. The internalization of values is also significant, especially in how audiences adopt or negotiate the concept of the "ideal Muslim woman" presented in the discourse can influence changes in attitudes and behaviors, for example in shaping views about domestic roles, career choices, or levels of religiosity. Over time, these processes contribute to the formation of

discursive communities, where listeners share and reinforce the specific identities and understandings formed by the podcast.

### 3. Social Practice

This analysis links discourse to broader social structures, such as religion, patriarchal culture, gender roles, social norms, and dominant ideologies. At this stage, the researcher assesses how discourse describes or challenges certain social practices.

#### a. Socio-Cultural Context

The socio-cultural context plays an important role in shaping the discourse around Muslim women in Indonesian society, particularly through the tension between patriarchal values and egalitarian perspectives that emerge. Traditional patriarchal cultures often place women in domestic roles, while more contemporary views advocate gender equality and expanded participation in the public sphere. This dynamic is closely linked to family norms, especially in the division of domestic and public responsibilities, where women are often expected to prioritize parenting roles despite their increasing involvement in professional life. In addition, the emergence of urban culture and religiosity is increasingly influencing how Muslim women negotiate their identities, as religious expressions become more visible and intertwined with modern lifestyles. These sociocultural factors collectively form the background in which discourses about Muslim women are produced, circulated, and interpreted.

#### b. Religious Context

Religious contexts significantly influence the shaping of discourses about Muslim women, particularly through the diversity of Islamic schools of thought, such as textuality, moderate, and progressive perspectives, each of which offers different interpretations of gender roles and responsibilities. This variation shapes how religious teachings are understood and communicated in society. In addition, the emergence of new religious authorities, including media-based ustadz and influential hijrah figures, has changed the landscape of religious discourse while introducing new forms of authority and influence. Furthermore, there is a sustained contestation of gender interpretations in Islam, where traditional views are increasingly challenged by alternative and more egalitarian interpretations. This dynamic interplay of interpretation contributes to the complexity of how Muslim women's identities and roles are defined and negotiated in contemporary discourse.

c. Economic Context and Post-Modernity

The economic context and post-modernity play an important role in shaping the discourse about Muslim women, particularly in relation to their position in the family and society at large. Women are increasingly recognized as contributors to the family economy, both as the main breadwinners and breadwinners, challenging traditional assumptions about their roles. This shift is closely linked to the ongoing tension between the ideals of career women and housewives, where women are often expected to balance professional aspirations with domestic responsibilities. In

addition, the advent of modern media has led to the capitalization of religious content, where religious messages are packaged and distributed as commodities to a wider audience. This phenomenon of religious commodification further affects how Muslim women's identities and roles are constructed, negotiated, and consumed in contemporary society.

d. Social Impact of Discourse

The social impact of discourse plays an important role in shaping how Muslim women's identity and roles are understood and practiced in daily life. Through repeated representation, certain roles, such as women's domestic roles, can be normalized and accepted as normal in society. At the same time, discourse also contributes to the transformation of modern Muslim women's identities, as they are constantly negotiating between traditional expectations and contemporary realities. Furthermore, the construction of this discourse extends beyond representation and influences real-life practices, including decisions related to family roles, career paths, and religious expressions. As a result, discourse not only reflects social norms but also actively shapes and reinforces them in the life experiences of Muslim women.

These three dimensions are dialectically connected, so changes in one dimension can affect other dimensions. Fairclough's three-dimensional analysis model has been widely applied in studies focusing on women's representation, media practices, and the formation of social and religious identities. Hamid et al., (2021) used this model to analyze how Arab media reconstruct the role of women in the context of social

change. Through textual analysis, they found that media language is still dominated by diction that affirms patriarchal values, such as an emphasis on domestic roles, politeness, and obedience to male authority. In the dimension of discursive practices, the media seems to choose certain narratives that reinforce conservative views on women. Meanwhile, at the level of social practice, the study shows that social and state policy changes do not completely remove patriarchal structures in women's representation. This confirms that media discourse not only reflects social reality, but also becomes a means of reproducing gender ideology.

Research by M Kjellgren (2023) applied the Fairclough model to trace the representation of women in the politically oriented web-TV channel Riks. Using three levels of analysis, the study found that the framing of women in these channels was strongly influenced by the media's political agenda. At the textual level, women are often portrayed through metaphors or narrative constructions that are aligned with conservative and nationalistic ideologies. At the level of discursive practice, the content production process shows the selection of issues and sources that support a particular political agenda. Meanwhile, at the level of social practice, the media discourse plays a role in maintaining a broader social structure, such as traditional family values, public morality, and national identity. This study shows that Fairclough's model can reveal the close relationship between women's representation, political interests, and media ideology.

Idrees & Young (2025) used the Fairclough model to examine religious discourse in Pakistani YouTube content, specifically how religious identity is formed through language. At the textual level, they found that the use of religious

terms, persuasive language styles, and argument structures serve to build the moral authority of the speaker. At the level of discursive practice, the content production process shows the selection and editing of narratives aimed at creating a certain image of a particular scholar. At the level of social practice, the discourse is related to Pakistan's socio-political dynamics, such as the influence of religious authorities, the dominant interpretation of Islam, and the role of digital media as a means of spreading religious ideology. This research shows that language in digital media is not only a medium of communication, but also a tool for forming identity and ideological legitimacy.

Overall, these three studies show that the Fairclough framework is very effective in reading complex and layered discourses, especially those related to identity, power, and ideology. By analyzing language at three levels: text, discursive practice, and social practice, researcher can see how meaning is formed, how discourse is produced and circulated, and how it is connected to broader social structures.

In this study, the Fairclough framework will be used to analyze the three main dimensions of discourse in the Luminihsan podcast. At the text level, the analysis is focused on diction choices, the use of religious terms, the narrative construction of shared experiences, as well as persuasive strategies that emerge in conversations. At the level of discursive practice, the research examines how the interaction between the host and the speaker is constructed, including how the topic is introduced, how the turn of the speech is arranged, and how the narrative is produced and disseminated to the audience. Meanwhile, at the level of social



practice, the analysis is directed at the relationship between the discourse in the podcast and the broader cultural context, especially Indonesian Islamic culture, gender norms, moral values, and social conditions that affect the position and experience of Muslim women. By using these three dimensions in an integrated manner, this study seeks to comprehensively understand how the representation of Muslim women is constructed in the digital media space.

### **C. Ideology**

Fairclough (2013) ideology is a belief system that shapes the way individuals understand the world. Ideology is not always expressed explicitly, it is often embedded in language so that it looks natural or unnatural. In gender discourse, ideology can be in the form of moral, religious, cultural, or social values that determine what is considered appropriate for women. Patriarchal ideology, for example, maintains the belief that men are more competent in the public space and women are better suited in the domestic space. Religious ideology can also play a role, both in strengthening and challenging patriarchal structures.

Research on ideology in the representation of Muslim women shows that the media, both global and local, is never free from the social and political values that influence the construction of its discourse. Jaiswal & Kapoor (2024) found that global media still reproduce conservative ideologies regarding Muslim women, despite significant developments in the representation of minority groups in international media. In their studies, Muslim women often appear in narratives that emphasize limitation, passivity, or subordination, thus reinforcing their image as a group that lacks full autonomy over their bodies, choices, or social lives. These

representations show that conservative ideologies, rooted in orientalism and Western gender stereotypes, continue to influence the way the media interprets Muslim women's identities. The discourse indirectly maintains a hierarchical structure that places Western culture as more modern and Muslim women as traditional, thus perpetuating symbolic inequality in the global realm.

Meanwhile, Larsson & Willander (2024) highlight how social media used by the Muslim community also shapes the representation of women based on certain religious and social values. Their research shows that platforms like Instagram and TikTok do open up space for Muslim women to display their identities, but the representations that emerge are still influenced by the religious norms, decency, and morality that thrive in those communities. In many cases, Muslim women are represented within the ideal framework of Islam, such as women who maintain honor, observe religion, and play moral roles in the family. This suggests that although social media is more democratic and allows for freer the production of identities, religion-based ideologies and community values remain a powerful filter in shaping the image of women. Thus, Muslim social media has become not only a space for expression, but also an ideological reproduction arena that regulates how women should appear and act.

The research of Hamid et al., (2021) strengthens these findings by identifying the influence of patriarchal ideology in the construction of women's discourse in Arab media. They found that media often use diction and narrative structures that reinforce traditional gender hierarchies, such as highlighting women's roles as caregivers, guardians of family morals, or figures in need of

protection. The media also associates women with the values of decency and honor that must be maintained, thus narrowing the space for women to appear as independent or empowered agents. At the level of social practice, this study shows that Arab media discourse is strongly linked to patriarchal norms that have long been entrenched in society and social institutions. This shows how ideology works not only at the individual level, but also through social structures and media systems that produce certain representations over and over again.

Overall, the three studies show that ideologies, whether conservative, religious, or patriarchal, play a major role in shaping the representation of Muslim women in the media. The representation is not born neutrally, but is the result of selection, framing, and construction influenced by dominant values in society. Thus, ideological analysis becomes very important in discourse research, especially when examining the representation of Muslim women whose positions are often at the intersection of gender, religion, and power.

In this study, the concept of ideology is used to analyze the religious, moral, and social values that appear in the discourse of podcasts and how these values shape the way the speakers interpret their experiences. This analysis also focuses on how the speakers frame their identities as modern Muslim women, including the language strategies they use to negotiate their roles, beliefs, and social positions. In addition, this study assesses whether podcasts present conservative, progressive, or a combination of the two, so that it can be understood how the discourse displayed reflects the dynamics of gender, religion, and modernity in the lives of Muslim women today.

## **D. Representation**

Norman Fairclough in the framework of Critical Discourse Analysis views representation as one of the main dimensions of discourse that is constructive, not just reflective. According to Fairclough, representation is a particular way of representing some part of the physical, social, psychological world (Fairclough, 2003). Discourse is not neutral, it selectively includes, excludes, emphasizes, or hides certain aspects of social reality, thus shaping perceptions, identities, and power relations in society.

Representation has always been ideological because it involves a process of recontextualization, which is the transfer of social practices into a new context that often serves the interests of dominant power and ideology. Fairclough emphasizes the importance of analyzing how social actors, social processes, time, and space are represented in texts, as well as how those linguistic choices produce or challenge existing social structures.

Research on the representation of Muslim women shows that the media has a major role in shaping women's image and identity, both through restrictions and empowerment. Elyas et al., (2021) found that conventional media in Saudi Arabia tend to produce very limited representation of women and are controlled by social norms and strong patriarchal structures. Through discourse analysis of news and media articles, they show that women are often positioned in roles limited to the domestic realm, such as mothers, wives, or moral guardians of the family. Women are rarely portrayed as independent, professional, or authoritative individuals. This kind of representation not only reflects patriarchal culture, but also reinforces it by

presenting a picture of women that conforms to traditional norms as something natural and not problematic. These findings show how conventional media plays an important role in maintaining social structures by framing women's identities narrowly.

Meanwhile, research by Badara & Jamiludin (2020) shows that women's representation in the Indonesian media is also greatly influenced by the ideology of the media in question. Nationalist media, for example, are more likely to portray women as active, hardworking, and fully involved agents in the public sphere. In contrast, religiously oriented media tend to emphasize the representation of women in accordance with the values of modesty, morality, and domestic roles. This difference indicates that women are never represented neutrally, the media selects, frames, and directs the image of women according to their respective ideological agendas. Through certain selective interpretations, the media can reinforce or challenge existing gender norms. Thus, this study underscores that ideology works subtly in media texts, determining the types of narratives and images of women that are considered appropriate to be displayed.

Different from conventional media, Zaid et al., (2022) provide evidence that digital media has opened up new spaces for Muslim women to negotiate their identities more freely. Digital platforms such as YouTube, Instagram, and podcasts allow Muslim women to produce their own content without having to go through the gatekeeping of traditional media institutions. Through independent content production, women can frame their identities as modern, religious, professional, creative, or a combination of these identities. The study highlights how digital

media makes room for more diverse and complex representations, different from the static stereotypes that often appear in mainstream media. By controlling the production and distribution processes of discourse, Muslim women can challenge power structures, redefine their roles in society, and present a more authentic and multidimensional image.

Overall, the three studies show that the representation of Muslim women is strongly influenced by the type of media, ideological orientation, and the level of freedom of discourse production available. Conventional media tends to reinforce patriarchal structures and dominant ideologies, while digital media offers opportunities for women to renegotiate their identities, roles, and social positions. These findings underscore the importance of critical analysis of media discourse in understanding how Muslim women are represented across platforms.

In this study, the representation of Muslim women in the Luminihsan podcast is examined through the way the speakers described their life experiences and the challenges they faced in various social and personal contexts. The analysis also highlights the social roles displayed by the speakers, both as professionals, educators, entrepreneur, and content creators, to see how their identities are shaped and presented to the audience. In addition, this study examines the discourse strategies used by the speakers to challenge gender stereotypes, such as the use of empowerment narratives, emphasis on personal agency, or the redefinition of women's roles in society. These three aspects help to understand how podcasts become a space of representation that allows Muslim women to define their identities in a more complex and dynamic way.

## **E. Feminist Discourse**

Feminist Critical Discourse Analysis (FCDA) is a development of Critical Discourse Analysis (CDA) that explicitly integrates feminist perspectives to analyze how discourse maintains, reproduces, or challenges gender injustice (Lazar, 2014) in his chapter "Feminist Discourse Analysis: Relevance for Current Gender and Language Research", she asserts that FCDA is particularly relevant in the contemporary era where subtle forms of sexism are becoming more prevalent, while feminism is often denied or deemed no longer necessary. (Lazar, 2014)

The FCDA views gender as a hierarchical ideological structure and social practice, which divides society into two groups based on sexual differences that are considered "natural". Discourse plays an important role in maintaining this patriarchal social order through ways that are often hidden and considered common sense. The FCDA's goal is to dismantle power mechanisms and gender ideologies in discourse to drive social change towards more equitable equality.

This study adopts the framework of FCDA (Lazar, 2014) to analyze the representation of Muslim women in the Luminihsan podcast. The analysis of this research focuses on how the speakers represent their life experiences, challenges, and identities as Muslim women through the discourse built into the podcast. In addition, this study also examines how the discourse in the podcast plays a role in deconstructing patriarchal gender stereotypes and building narratives about women's empowerment and personal agency. Furthermore, this study analyzes the linguistic and discursive strategies used to negotiate various roles of Muslim women, such as professionals, educators, entrepreneurs, and content creators. This

analysis also considers the interaction between gender, religion, and the socio-cultural context of Indonesia in shaping the construction of Muslim women's identity.

Through the FCDA's perspective, the Luminihsan podcast is understood as an alternative discourse space that provides opportunities for Muslim women to become active subjects in producing and conveying their representations, while challenging the dominant gender reconstruction that is still influenced by patriarchal and stereotypical values. Several previous studies have used feminist approaches and Feminist Critical Discourse Analysis to explore Muslim women's representation, identity, and resistance to patriarchal structures in various cultural and religious contexts. These studies provide an empirical basis for this study which analyzes the representation of Muslim women in the Luminihsan podcast.

(Koburtay et al., 2023) in a study titled "Women Leadership, Culture, and Islam: Female Voices from Jordan" explored the experiences of Jordanian women leaders by considering the interaction between gender, religion, and culture. Through a qualitative-inductive approach that listens to "women's voices" directly, the study found that Jordanian women leaders adopted the perspective of Islamic feminism. They do not fully embrace Western liberal feminism or socialist feminism, but rather interact Islamic values to justify and support their leadership roles. This study shows that Islam can be a source of empowerment as well as an arena for negotiation against patriarchal cultural norms. These findings are relevant to this study because they affirm that Muslim women can build a biblical leadership identity through religious reinterpretation, not rejection of it.



(Mendoza et al., 2024) in the article "Feminism, Islam and Higher Education: Towards New Roles and Family Relationships for Young Spanish-Moroccan Muslim Women in Spain" analyzes the lives and family relationships of young women of Moroccan descent in Catalonia, Spain. Using ethnographic approaches and life stories, this study reveals that access to higher education encourages these women to make feminist interpretations of the Qur'an. They found the basis of gender equality in sacred texts, which they said had been misinterpreted by patriarchal traditions. As a result, they managed to negotiate new roles in the family, gain authority and recognition, and gradually change the dynamics of family relationships. This study reinforces FCDA Lazar's perspective that education and discourse cases enable Muslim women to deconstruct traditional gender norms while maintaining their Islamic identity.

(Nartey, 2021) in the study "A Feminist Critical Discourse Analysis of Ghanaian Feminist Blogs" explicitly used Michelle M. Lazar's Feminist Critical Discourse Analysis framework to analyze Ghanaian feminist blog posts. In this study, it shows how Ghanaian women bloggers use emancipatory discourse strategies to criticize systematic gender injustice, expose male privilege, and build a narrative of resistance to discriminatory practices. This analysis highlights the role of digital discourse as a space for women to voice feminist perspectives and challenge naturalized patriarchal ideologies. Despite the non-Muslim African context, this study is particularly relevant as an example of the application of the FCDA to digital media (blogs), similar to the podcast that is the subject of this research.

## **F. Empowerment**

In the framework of FCDA (Lazar, 2014), views empowerment as an integral part of the practice of feminist discourse that is emancipatory in nature, namely actions that aim to free a person or group from the shackles of oppression, inequality, domination, and dependence. The FCDA not only criticizes how discourse reproduces gender injustice and patriarchy, but also highlights the potential of discourse as a tool of resistance, agency, and women's empowerment. Empowerment in the FCDA is understood as a dynamic process in which women deconstruct oppressive gender ideologies and build more equal and equitable alternatives.

The FCDA is a political perspective and praxis. This means that analysis is activist in nature that aims not only to describe, but also to contribute to social change. Empowerment here is not a purely liberal individualist concept, but a collective and structural process that involves the power struggle of discourse to oppose patriarchal hegemony (Lazar, 2014). In this context, the Luminihsan podcast can be seen as a discursive empowerment space. Muslim female speakers not only recount challenges, but also present themselves as empowered professionals, educators, and entrepreneurs. Discourse strategies such as empowerment narratives, emphasis on personal agency, and reinterpretation of gender roles reflect the practice of resistance to patriarchal and orientalist stereotypes that often emerge in conventional media.

In this study, the concept of empowerment in the framework of FCDA (Lazar, 2014) was used to analyze how the speakers in the Luminhsan podcast build

agency through personal and professional experiences, challenge gender stereotypes through empowering narratives, and negotiate identities as modern, religious, and empowered Muslim women. In addition, this study looks at how the discourse produced in podcasts can contribute to social change by presenting alternative representations of Muslim women. thus, FCDA helps understand the Luminihsan podcast as a space for feminist discourse that not only functions as an entertainment medium, but also as a means of empowering Muslim women in Indonesia.

Several previous studies have explored the concept of women's empowerment through the lens of FCDA and other feminist approaches. These studies provide an empirical foundation for this study which analyzes the narrative of Muslim women's empowerment in the Luminihsan podcast. (Gusti Ayu Mahatma Agung, 2024) in a study titled "Empowering Narratives: A Feminist Critical Discourse Analysis of Essays from Magdalene" used the FCDA framework to analyze essays published on Magdalene, a media platform that focuses on gender and equality issues. This study highlights how the narrative built by women through essay writing functions as an empowering action. Through qualitative content analysis, researchers found that the essays actively deconstructed patriarchal norms and constructed an actuarial narrative that emphasized women's agency, resistance, and critical awareness. Discourse as a tool of emancipatory praxis, where the production of texts by women becomes a space of resistance to the dominant gender ideology (Lazar, 2014).

Khaliq Butt et al., (2024) in a study entitled "Language, Power, and Gender Politics: A Critical Discourse Analysis of Women Empowerment Slogans as Tools for Social Change" analyzed women's empowerment slogans using the Critical Discourse Analysis approach. This study explores how the language in these slogans represents power and gender politics, as well as serves as an instrument of social change. Researchers found that women's empowerment slogans often contain elements of resistance to patriarchal domination, although they sometimes contain ideological contradictions. This study strengthens the understanding that empowerment discourse is political and can be a strategic tool to change people's perceptions of women's roles.

Ainurrofiq & Khasanah, (2024) in the study "From Domestic to Public: The Construction of Women's Empowerment Discourse in Saudi Arabia's Vision 2030" analyzed how the women's empowerment discourse is constructed within the Saudi Vision 2030 national policy framework. With a discursive approach, this study reveals the shift in women's representation from the domestic realm to the public and economic sphere. Although it supports women's participation, this discourse also shows an ambivalent nature because it is still related to the interests of the state and modernization.

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. Research Design**

This research is based on an interpretive paradigm. This paradigm views that social reality is subjective, plural, and formed through humans and the use of language. Thus, the task of researcher is not to search for a single truth, but to understand the meaning contained behind the use of language and the practice of social discourse (Kustiawan et al., 2025). In the context of this research, an interpretive paradigm is used to interpret how Muslim women express and negotiate their identities and social roles through speech in the Luminihsan podcast.

The method used in this study is qualitative method. This method aims to describe and interpret how Muslim women's identities and roles are constructed through language and discourse strategies in the Luminihsan podcast, without manipulating variables or statistical measurements. The qualitative approach provides space for researchers to explain phenomena in depth based on the context of the discourse (Pervin & Mokhtar, 2023).

In this study, the theory that is used to analyze the data is Critical Discourse Analysis Theory by Fairclough. In this theory, it is explained that there are three steps on how to analyze data. First, using analytical texts that include lexical choices, metaphor, grammar structure, and so on. Second, discursive practice. This step will interpret how the discourse strategies built by the host and speakers shape the image of Muslim women's identity and role through conversations in the

podcast. Lastly, social practice. This step will conclude what ideology will be formed in society through the text analysis and discourse strategies.

## **B. Data and Data Source**

The primary data of this research consist of spoken discourse which has been transcribed of selected episodes of the Luminihsan podcast featuring Indonesian Muslim women as the main speakers. (Halliday, 1999) explains that spoken discourse represents the use of language in social contexts, where meaning is constructed through the interaction between speakers, situations, and communicative purposes. In this study, the researcher use a direct transcription tool from YouTube its self. However, the researcher still double-checked the transcript results in the conversation section that will be used as the main data to be analyzed to avoid mistakes. In addition, to enrich the analysis according to the Norman Fairclough framework, the researcher also used supporting data in the form of audience comments on both episodes on the YouTube platform.

The secondary data of this research consist of academic books, journal articles, previous studies, and other relevant sources that discuss women's identity, gender roles, ideology, Critical Discourse Analysis, and the representation of Muslim women in media. These sources are used to support the theoretical framework and strengthen the analysis of the primary data.

The episodes are purposively selected based on their thematic relevance to the objectives of this study, particularly those in which the speakers discuss issues related to Muslim women's identity construction, social expectations, life challenges, and self-representation in society. The episodes were deliberately

chosen based on their thematic relevance to the purpose of this research, particularly the episodes in which the speakers discussed issues related to the formation of Muslim women's identity, social expectations, life challenges, and self-representation in society. In addition, the speakers in these two episodes demonstrate diverse perspectives and personal narratives that provide rich data for interpretive analysis. The data used in this study were taken from two specific episodes of the Luminihsan podcast. The first episode is "*From Stress to Serenity*" (<https://youtu.be/Kerk80iqrH0?si=lsOJnFuTuXSej1ge>) featuring Karina Hakman, which discusses emotional struggles, spiritual grounding, and identity negotiation in the midst of life transitions.

The second episode is "*The Power of Balance*" (<https://youtu.be/VXv3jVrQO6k?si=6sfYiiQ7umE63ybw>) featuring Sara Sofyan, which highlights the ways Muslim women balance personal growth, professional roles, and religious commitments. Both episodes were accessed through YouTube and transcribed in full to enable detailed qualitative analysis of linguistic strategies, discourse patterns, and expressions of identity.

For Luminihsan's overview, Luminihsan is a global movement and community dedicated to empowering Muslims, especially Muslim women around the world through knowledge, faith, and community involvement. The name Luminihsan comes from the word "Lumina" which means light and "Ihsan" an Islamic concept of doing good perfectly, as if seeing or seen by Allah. Luminihsan has an official tagline that is always displayed in every bio of its social media account, namely "Illuminating hearts with purpose. Start with Ihtisab and Strive

with Ihsan" They want to be a "light" that illuminates the hearts of the ummah to live with purpose, excellence, and real contribution to the ummah. This platform actively shares inspirational content that often focuses on the spiritual journey, humanity, and self-development of Muslim women.

Luminihsan was officially launched on July 12, 2025 during the Legacy Makers Summit event held with Wardah and ParagonCorp in Jakarta. But before the formal launch, Luminihsan has been active on Instagram and YouTube in 2024 by sharing some inspirational content. This movement was founded by Guzelya Marisova (founder) with co-founder Shafira Umm. On the Luminihsan youtube channel, the uploaded content discusses themes that are very relatable to the life of a Muslim today such as the journey of faith and spiritual hijrah, mental health from an Islamic perspective, Muslim leadership, inspiring stories from global Muslim women figures (reverts, entrepreneurs, activists, academics, etc.), as well as several contemporary issues such as children's education, the role of mothers, faith in the modern world, and contributions to the ummah.

Luminihsan's Youtube channel does not have a fixed podcast upload schedule, but based on observations of its YouTube channel, the frequency of content publication ranges from two to four uploads per month. In addition, Luminihsan also shows a multiplatform presence by actively utilizing various digital media, such as Instagram which has around 40 thousand followers, Spotify as a podcast audio version provider, and Luminihsan's official website which functions as an information center related to their activities and events.



### **C. Data Collection**

The data collection process in this study is carried out through observation and documentation techniques. In the observation technique, the researcher not only observed the content of the selected podcast video, but also observed the Luminihsan platform as a whole as a digital medium. These observations include the identity of the channel, the type of content produced, the themes raised, the communication style used, the target audience, and how Luminihsan builds branding as a platform that focuses on Muslim women's issues, self-development, and contemporary Islamic values. This observation stage is carried out to gain a more comprehensive understanding of how discourse is produced and constructed in the context of digital media.

Furthermore, in the documentation technique, the researcher collected and documented podcast transcripts that were accessed directly through YouTube. The transcripts are then selected, classified, and used as the primary data source in textual analysis. In addition, the audience's comments on both episodes were also commented on as supporting data to analyze the dimensions of discursive practice, especially in the aspect of discourse consumption and the audience's response to the construction of Muslim women's identities displayed. These combined procedures allowed the researcher to gather comprehensive and contextually grounded data for subsequent analysis.

### **D. Data Verification**

In qualitative research, data verification is an important process to ensure the credibility and validity of the data used. In this study, data verification was

carried out through observation extension techniques and source triangulation. The extension of observation was carried out by re-observing the podcast videos that had been selected repeatedly to gain a deeper understanding of the discourse, context, and patterns that appeared in each episode. The researcher rewatched and carefully examined the video, including the theme of the discussion and the context of Luminihsan as a digital platform. This process aims to minimize misinterpretations and improve the accuracy of data analysis.

In addition, source triangulation is carried out by comparing data obtained from two episodes of the podcast that has been selected. Researchers analyzed whether the two episodes showed a consistent construction of Muslim women's identity, social roles, and ideologies. The results of the triangulation showed that both podcast episodes had similar discourse tendencies in representing Muslim women as individuals who have the ability, independence, and agency to determine their roles in society. In addition, both episodes also show an attempt to challenge the stereotype of Muslim women through narratives about self-development, social contribution, and the negotiation between religious identity and modern roles.

Through the comparison process, researchers can ensure that research findings do not only come from one data source, but are supported by several sources that show the same discourse bias. Thus, the application of extended observation and source triangulation helps to increase the credibility and validity of the research.

## **E. Data Analysis**

Data analysis in this study is conducted using Fairclough's Three-Dimensional Critical Discourse Analysis (CDA) framework. The first stage, Text Analysis, this dimension used for answering the first research question. Involved examining linguistic features such as vocabulary, grammar, cohesion, metaphors, and text structures that contribute to the construction of particular representations. The second stage, Discursive Practice, this dimension used for answering the second research question. Focused on interpreting how the discourse was produced, distributed, and consumed by both podcast channel its self and the audiences. The final stage, Social Practice used for answering the third research question. It linked the findings of the linguistic and interpretive analyses to broader socio-ideological contexts such as gender ideology, Islamic values, and the representation of Muslim women within contemporary digital media. Through these three interconnected levels, the analysis provides a comprehensive understanding of how identity and social roles are constructed in the Luminihsan podcast.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

This chapter presents findings and discussion on the Norman Fairclough discourse analysis model. The discussion has purposed to answer the research questions in the chapter one, which is about critical discourse analysis. In addition, in this chapter, the researcher analyzes the textual dimension, discourse practice, and sosial practice on two Luminihsan's podcast episode based on Fairclough's model.

#### **A. Findings**

##### **1. Textual Analysis**

In this textual dimension, the researcher analyzes how the forms of identity and role of Indonesian Muslim women are represented and constructed in the Luminihsan podcast through the choice of language, diction, metaphors, and narrative structure

##### **a) First Episode (From Stress to Serenity)**

The first episode discusses the struggles of Muslim women in managing various responsibilities, including work, family, and self-development. The conversation features Karina Hakman sharing personal experiences regarding social pressure, career expectations, and emotional challenges.

### Data 1

*"In Islam, we understand that we have **multiple roles** and that what **I'm** trying to do. **I'm a wife, a mother** of three children, **I'm** homeschooling them, **and then**, as a mother, **I** also have experience being a stay-at-home mom, as a **working mom**, as a **student mom**." (From Stress to Serenity, Karina Hakman, 04.43-05.03)*

Context in the first text data: The first data came up at the beginning of the episode when the host discussed the issue of the pressure that modern Muslim women experience in performing multiple roles simultaneously. The discussion establishes the context that Muslim women today are not only positioned in the domestic space, but also face demands to play a role in various spheres of life. Karina then responded to the issue by using her personal experience as a form of legitimacy for the broader social experience of Muslim women's lives.

Based on Fairclough's textual analysis dimension, the construction of women's identities in this data can be seen through the choice of vocabulary, grammatical structure, relationship between sentences, the use of metaphors, and the structure of the text used.

In terms of vocabulary, the use of words related to social roles such as "wife," "mother," "working mom," "student mom," and "stay-at-home mom" shows how women's identities are constructed through various social positions attached to them. The choice of vocabulary shows that women are not represented through just one identity, but as individuals who have multiple roles simultaneously. The words "wife" and "mother" represent the traditional role of women in the family sphere, while

"working mom" and "student mom" expand the representation of women as individuals who also have involvement in education and the world of work. Thus, the choice of vocabulary builds the representation of Muslim women as subjects with complex and multidimensional identities.

In the grammatical aspect, the use of sentence structure with the repetition of the phrase "I'm" is a linguistic strategy that emphasizes the identity and agency of the speaker. The use of the first-person pronoun "I" suggests that Karina is an active subject who defines herself through her personal experiences. She is not only placed as an object of social norms regarding women, but as an individual who has the ability to construct a narrative about herself. In addition, the use of the present tense form in statements such as "I'm a wife" and "I'm homeschooling them" suggests that these roles are an ongoing part of Karina's life, not just a temporary experience.

In the aspect of cohesion, the interconnection in the text is built through the pattern of repetition and the use of the conjunction "and" that connects various roles of women. The pattern creates an accumulative structure that suggests that the roles are present simultaneously and interrelated. The use of sequential role lists shows that women's identities are not singular, but are formed through a combination of various social experiences. The cohesion in this text also reinforces the idea that multi-role play is part of the contemporary Muslim women's experience.

In the metaphorical aspect, although this data does not use metaphors explicitly, the construction of meaning in the text can be understood through the conceptual metaphor of "identity as a collection of roles." The mention of various identities such as mother, wife, worker, and student portrays women as individuals who have the capacity to combine various responsibilities in one life. This representation forms the understanding that women's identity is not something limited to one specific position, but continues to evolve through the social experiences undertaken.

In the aspect of text structure, Karina's statement uses an enumeration structure pattern, starting from the general idea of "multiple roles" and then continuing with specific examples of the various roles she performs. This structure directs listeners from a general understanding of the complexity of women's roles to the speaker's personal experience. Through this structure, the text builds the argument that Muslim women have a multi-layered identity and cannot be reduced to just one specific role.

Through the perspective of Michelle Lazar's Feminist Critical Discourse Analysis (FCDA), this data shows how discourse builds representation of Muslim women as subjects who have agency and the ability to negotiate various social identities. Lazar emphasizes that feminist discourse analysis looks not only at how language represents

women, but also how language can sustain or challenge existing gender ideologies.

In this data, Karina does not represent herself as a woman who only follows social demands regarding domestic roles, but as an individual who actively manages these various roles. The statement "I'm trying to do" shows that there is a negotiation process against the various gender expectations inherent in Muslim women. Women in this discourse are positioned as agents who are able to determine and carry out their various identities.

In addition, the mention of roles such as "wife" and "mother" indicates a relationship with traditional constructions of femininity that are often associated with family and nurturing. However, the presence of identities such as "working mom" and "student mom" expands the representation by showing that women also have room to develop outside the domestic realm. Through this construction, the discourse challenges the view that limits Muslim women to only the role of caregivers in private spaces.

In Lazar's perspective, the representation shows a form of empowerment because Muslim women are constructed as subjects who are able to integrate religious, family, educational, and professional identities simultaneously. Thus, this data shows that language is used to construct an alternative representation of Muslim women, namely as



active, empowered, and capable individuals who carry out various roles in social life.

## Data 2

*“I spent my academic professional career as a lecturer... and then I resigned being a stay-at-home mom and then I just returned to my professional career... being a researcher”* (From Stress to Serenity, Karina Hakman, 09.36 - 09.53)

Context in the second text data: The second data emerged after a discussion about the challenges of stress and mental load experienced by women in carrying out various responsibilities. In this part, Karina tells her life journey when she has to face the choice between a professional career and a domestic role as a housewife. She explained that she once left her academic career to become a stay-at-home mom, then re-entered the professional world as a researcher.

Based on Fairclough's textual analysis dimension, the construction of women's identities in this data is constructed through language choices that indicate processes of change, agency, and role negotiation.

In terms of vocabulary, the use of verbs such as "spent," "resigned," and "returned" is an important lexical choice in building Karina's identity representation. The word "spent" indicates an investment of time and experience in academia, while "resigned" indicates a conscious decision to leave a professional position in favor of a domestic role. Meanwhile, the word "returned" indicates a process of returning to the professional space. The choice of vocabulary illustrates that the change in women's roles is not as a loss of identity, but as a transition process that is carried

out consciously. In addition, the use of the terms "lecturer" and "researcher" affirms the identity of women as individuals with intellectual and professional capacity, not just as figures in the family realm.

In the grammar aspect, the use of active verbs such as "I spent," "I resigned," and "I returned" puts Karina as the main actor in every action. The sentence structure shows that the change in his life course is a decision made by himself, not something that only happens as a result of external pressure. The use of the first-person pronoun "I" also reinforces the speaker's position as a subject who has control over his or her life choices. Thus, the grammatical structure in the text builds the representation of women as individuals who have agency in determining the direction of their lives.

In the aspect of cohesion, the use of temporal conjunctions "and then" that appear repeatedly serves to connect the stages of Karina's experience in order. This cohesion pattern creates a chronological relationship between working as a lecturer, the decision to become a housewife, and returning to the professional world. The use of "and then" not only serves as a link between events, but also establishes the meaning that role changes are part of a continuous life journey. Each phase is not positioned as a failure or disconnection, but rather as part of the development of women's identity.

In the metaphorical aspect, although the data do not use metaphors explicitly, the career journey described through the words "spent," "resigned," and "returned" can be understood through the conceptual metaphor of "life as a journey." The change from a lecturer, to a housewife, and then to return as a researcher describes women's life as a process of moving through various phases and social spaces. This metaphor of travel builds an understanding that women's identities are dynamic and can evolve through a variety of experiences.

In the aspect of text structure, this data uses a chronological narrative structure that follows the chronological order. Karina first conveyed her professional experience as a lecturer, then explained her decision to become a stay-at-home mom, and finally told about her return to the academic world as a researcher. This structure builds a narrative of self-development that shows a gradual change in roles. Through this structure, the text presents women as individuals who are able to experience a change in identity without losing their professional capacity or value.

In the perspective of Michelle Lazar's Feminist Critical Discourse Analysis (FCDA), this data shows how discourses about women can construct representations that challenge the traditional separation between domestic and public spaces. Lazar emphasized that feminist discourse looks at how language relates to gender ideology and how women can establish a position as subjects who have power over themselves.

In this data, Karina's decision to leave her professional job and then return to academia shows the existence of a process of negotiating women's identities in the face of gender norms. Women are often constructed through the dichotomy between maternal and professional roles, but Karina's narrative shows that the two identities can run alternately or simultaneously. She is not positioned as a woman who loses her professional identity when she chooses to be a housewife, but as an individual who has the ability to move and adapt between various social spaces.

In addition, the use of personal narratives serves as a form of self-representation that provides space for women to define their own experiences. Through the use of the word "I" and active verbs, Karina builds a position as an agent who has decisions about her life journey. This is in line with Lazar's concept of empowerment, which is how women can gain and demonstrate the capacity to act in a social structure influenced by gender norms.

Thus, through a combination of Fairclough and Lazar's analysis, this data shows that Muslim women's identities are constructed as flexible and continuously negotiated identities. The discourse not only represents women as managers of family responsibilities, but also as individuals who have the intellectual, professional, and agency abilities to determine their life choices.

### Data 3

*“if we get married early, people will say that **we waste our education**... if we get married later, people will gossip about being an **old maiden**. if you choose to be a **stay-at-home mom**, people will say that your education is **useless**. If you choose to pursue your **professional career**... **you care less** about your **family**. at the end of the day **you never win** with the society... **you never win** with what other people say”* (From Stress to Serenity, Karina Hakman, 16.22 – 17.02)

Context in the third text data: in this section, the discussion shifts to a broader social issue, namely the community's assessment of Muslim women's life choices. Karina raised the phenomenon of social judgment that often arises when women make decisions related to education, marriage, or career. This context expands the personal experience into the collective experience of women.

Based on Fairclough's textual analysis dimension, the construction of women's identities in this data is constructed through language patterns that show social pressures, contradictions of gender norms, and women's collective experiences.

In the vocabulary aspect, the use of evaluative phrases such as "waste our education," "old maiden," "education is useless," "care less about your family," and "never win" shows that there is a representation of various forms of social assessment directed at women. The vocabulary has a negative meaning that describes how women's choices are often constructed through criticism and stigma. For example, the phrase "education is useless" indicates a social view that demeans women's education when they choose to focus on domestic roles. On the contrary,

the phrase "care less about your family" shows the stereotype that women pursuing careers are considered to be neglecting family responsibilities. Through the choice of vocabulary, the text reveals the existence of double standards in society towards women.

In the grammar aspect, the use of the conditional structure "if... then..." In sentences like "if we get married early..." and "if you choose to pursue your professional career..." becomes a grammatical strategy that shows the various possible choices of women. However, each of these choices is always followed by consequences in the form of negative judgments from the public. The use of pronouns "we" and "you" also has an important function. The word "we" is used to build closeness and show shared experiences between women, while "you" extends the experience to the audience so that the issues conveyed are not only Karina's personal experiences, but also representations of women's collective experiences.

In addition, the use of verbs such as "say," "gossip," and "win" indicates the existence of power relations in social discourse. The community is represented as the party that has the power to provide judgment, while women are in a position to face these various demands. However, through the use of the phrase "you never win," Karina also shows criticism of the social system that creates unfavorable conditions for women.

In the aspect of cohesion, the repetition of the pattern "if... if..." creating relationships between parts of the text that are accumulative.

Each clause shows a different woman's life choices, but they are all directed to the same outcome, which is social criticism. This pattern of cohesion builds the idea that the problems faced by women do not come from individual choices, but from social structures that always provide limits and judgments. The repetition of the phrase "you never win" also serves as a form of emphasis on the intensity of social pressure experienced by women.

In the metaphorical aspect, the phrase "You Never Win with the Society" can be understood as a metaphor for the relationship between women and society as a "match." The word "win" describes that women seem to be in a competitive situation to meet social standards, but those standards are always changing and difficult to achieve. This metaphor suggests that women are in a position where they are constantly trying to meet external expectations, but still run the risk of being perceived as wrong.

In the aspect of text structure, this data uses an argumentative structure that starts from several examples of situations (marrying young, marrying late, becoming a housewife, pursuing a career) and then ends with a general conclusion through the statement "at the end of the day you never win." This structure strengthens the argument that women's experiences have the same pattern, namely facing social judgment. Thus, the text moves from individual examples to criticism of broader social phenomena.

Through the perspective of Michelle Lazar's Feminist Critical Discourse Analysis (FCDA), this data shows how language is used to expose and critique gender ideologies that limit women. Lazar emphasized that discourse not only reflects social realities, but also plays a role in maintaining or challenging gender-related power relations.

In this data, Karina shows how women are often placed in disadvantaged positions due to contradictory social expectations. When women choose to marry early, they are considered to be wasting education, whereas when they marry later they get social stigma. Likewise, in the choice between being a housewife or pursuing a career, both still receive a negative assessment. Through this representation, this discourse criticizes the double standard that limits women's freedom in making life choices.

The use of the pronoun "we" is also an important strategy in building solidarity and women's collective identity. Instead of just telling personal experiences, Karina builds a narrative that represents the experiences of many women. This shows a form of collective empowerment in Lazar's perspective, which is how women build a shared awareness of the social structures that affect their lives.

In addition, the statement "you never win" serves as a form of resistance to social norms that continue to control women's behavior. Through this language, Karina not only describes the pressures experienced by women, but also questions the social systems that create



these pressures. Thus, this discourse serves as a feminist critique of the ideology that requires women to meet certain standards to be considered successful.

Based on Fairclough and Lazar's analysis, this data shows that the representation of Muslim women in such discourses is not only related to personal choices, but also to the social structures that shape and limit those choices. Language is used to show women's experiences as a group facing social pressures, while also building awareness that gender norms can be negotiated and criticized.

#### **Data 4**

*“There’s no question about we are **indeed** born with **multiple roles**, **but** the message is about how we **balance them** all according to the ***Qur’an and Sunnah***”*(From Stress to Serenity, Karina Hakman, 14.32)

Context in the fourth text data: The fourth data came up when the host asked how women can manage the different roles they play in life. In her response, Karina directed the discussion from the practical issue of the division of roles to a normative-religious framework. She connects the concept of balancing women's roles with Islamic teachings through references to the Qur'an and Sunnah as the basis for legitimacy.

Based on Fairclough's textual analysis dimension, the construction of women's identities in this data is constructed through language choices that show certainty, religious legitimacy, and the process of managing various roles.

In terms of vocabulary, the use of terms such as "multiple roles," "balance them all," "Qur'an," and "Sunnah" shows how Muslim women's identities are constructed through the relationship between social roles and religious values. The phrase "multiple roles" emphasizes that women have various responsibilities in life, while the phrase "balance them all" indicates that these various roles do not need to be eliminated, but need to be managed in harmony. The choice of the word "balance" builds the representation of women as individuals who have the ability to organize and negotiate various demands of life.

In addition, the use of references to "Qur'an and Sunnah" serves as a major source of legitimacy in building arguments. The reference gives authoritative power to the views conveyed because they are placed within the framework of religious teachings. Thus, the vocabulary used not only has a descriptive function, but also builds a relationship between women's identity and Islamic values.

In the grammatical aspect, the use of high modality in the phrase "There's No Question" and the word "Indeed" indicates a strong level of certainty. The structure displays Karina's statement as something that is considered clear and undoubted, thus establishing the speaker's position as someone who has confidence and authority in explaining the issue. The use of the pronoun "we" in the sentence "we are indeed born with multiple roles" also creates a collective identification between the speaker and the women's group in general. Through the use of "we", the

experience is constructed not as Karina's individual experience alone, but as a condition experienced by women together.

In the aspect of cohesion, the anaphoric relationship in the text is built through the use of the conjunction "but". The connecting word creates a shift in focus from acknowledging the existence of various women's roles to solutions or ways of managing these roles. The first part "born with multiple roles" serves as an acknowledgment of the complexity of women's identities, while the second part ("balance them all according to the Qur'an and Sunnah") provides a direction for settlement based on religious values. This cohesive relationship builds an understanding that women's challenges do not lie in the existence of many roles, but in how these roles are carried out in a balanced manner.

In the metaphorical aspect, the phrase "balance them all" can be understood as a metaphor for balance that describes women's lives as something that must be managed in order to remain harmonious. The role of women is represented as elements that need to be regulated so as not to contradict each other. This metaphor builds the image that women have the capacity to manage various aspects of their lives, both in the family, society, and personal spheres.

In the aspect of text structure, this data has an argumentative structure that begins with a statement about the general condition of women ("born with multiple roles") and then continues with an explanation of the right approach ("how we balance them all according to the Qur'an and

Sunnah"). The structure shows a pattern of problems and solutions, where the diversity of women's roles is not seen as the main problem, but rather as a condition that requires management based on certain values. Through this structure, the text builds a representation of women as individuals who are able to carry out various roles with religious guidance.

In the perspective of Michelle Lazar's Feminist Critical Discourse Analysis (FCDA), this data shows how Muslim women's identities are constructed through a process of negotiation between women's agencies and religious value structures. Lazar emphasizes that feminist discourse needs to look at how women are positioned in the relationship between the social, cultural, and power systems that shape their identities.

In this data, women are not represented as individuals who have to abandon one of their roles, but as subjects who are able to manage multiple identities simultaneously. The statement that women are "born with multiple roles" shows an acknowledgment of the complexity of women's experiences. From the perspective of the FCDA, this can be seen as a form of representation that broadens the understanding of Muslim women, not only as domestic figures, but as individuals with different dimensions of life.

In addition, the use of references to "Qur'an and Sunnah" shows how Muslim women's identities are constructed through religious frameworks. In this context, religion serves as a source of meaning and

legitimacy in understanding the role of women. However, the discourse also shows that there is a negotiation between traditional values and the needs of modern women, because the concept offered is not a limitation of roles, but a balance in carrying out various responsibilities.

From Lazar's perspective on empowerment, Karina's statement can be understood as an effort to build the representation of Muslim women as agents who are able to make decisions and organize their lives according to their beliefs. Women are not portrayed as passive parties to social demands, but as individuals who have the capacity to manage various roles.

Thus, through Fairclough and Lazar's analysis, this data shows that the discourse on Muslim women is built through a combination of a diversity of roles, individual agency, and religious values. The language in this data serves to represent women as subjects who are able to carry out various identities in harmony within the framework of Islam.

### **Data 5**

*“In Islam, our **worth** is **not defined by external labels** or status”*  
(From Stress to Serenity, Karina Hakman, 24.35)

Context in the fifth text data: towards the end of the episode, the conversation is directed to the conclusion of women's self-worth from an Islamic perspective. Karina responded to social pressure by emphasizing the redefinition of women's values that were not determined by external standards.

Based on Fairclough's textual analysis dimension, the construction of women's identity in this data is constructed through the use of language that shows a rejection of external standards and an affirmation of self-worth.

In the vocabulary aspect, the use of the word "worth" is the main lexical choice in building the concept of women's self-worth. The word shifts the focus of the discussion from just a social role to a more personal aspect, namely individual worth. In addition, the phrases "external labels" and "status" represent forms of social standards that are often used to judge women. The word "labels" indicates that women's identities can undergo a labeling process from the social environment, such as based on marital status, occupation, or family roles. Thus, the choice of vocabulary builds an opposition between women's internal values and the external judgments of society.

In the aspect of grammar, the use of the "is not defined by" negation structure is an important element in building the meaning of resistance to social constructions that limit women. This negative structure shows a rejection of the idea that women's values are determined by factors outside of themselves. The use of the pronoun "our" in the phrase "our worth" also builds a women's collective identity. Karina not only talks about herself, but conveys ideas that encompass women's experiences more broadly. The simple form of a declarative sentence also gives an assertive effect, as if the statement is a belief principle.

In the cohesion aspect, the relationship of meaning in the text is built through the opposition between concepts "worth" and "external labels or status." Although this sentence is short, its cohesive structure forms a comparison between the values that come from within the self and the values given by society. The use of the conjunction "or" in the phrase "external labels or status" expands the scope of external forms of assessment that can affect the construction of women's identity. This cohesion reinforces the message that various forms of social norms have positions that do not equally determine one's self-worth.

In the metaphorical aspect, the phrase "external labels" can be understood as a metaphor that describes social identity such as a label attached to an individual. This metaphor shows that society often assigns certain categories to women based on their status or role. However, through the statement "not defined by," Karina rejected the idea that the label has full power in determining women's identity. Thus, the text builds an understanding that women's identities are more complex than just social categories.

In the aspect of text structure, this data uses a direct and concise declarative structure. The statement begins with the basis of legitimacy "In Islam" and then continues with the main idea of women's self-worth. The structure shows an argumentation pattern from a religious perspective to the meaning of identity. The use of a simple structure

reinforces the main message that women's values are fundamental and do not depend on external judgments.

In the perspective of Michelle Lazar's Feminist Critical Discourse Analysis (FCDA), this data shows how discourse is used to build a more empowered form of women's representation by rejecting social constructs that limit women's values based on external standards. Lazar emphasizes that feminist discourse seeks to identify how gender ideology works in determining women's positions and values in society.

In this data, the statement "our worth is not defined by external labels or status" shows a process of resistance to the social assessment system that often links women's values to certain roles. In many social contexts, women are often judged based on status such as as wife, mother, or professional achievement. However, through this discourse, Karina builds an alternative representation that women's values do not depend on these social categories.

The use of the word "our" also shows the formation of women's collective identity. Through this language strategy, the experience of social pressure is not positioned as an individual problem, but as a shared experience experienced by women more broadly. This is in line with Lazar's concept of collective consciousness in understanding women's experiences of the social structures that shape their identity.

Moreover, the use of an Islamic perspective as a basis for argument shows that women's empowerment in this discourse is built through



negotiation with religious values, not through the rejection of religious identity. Muslim women are represented as subjects who have intrinsic value derived from spiritual connections, not solely from social recognition.

Thus, based on Fairclough and Lazar's analysis, this data shows a reconstruction of the identity of Muslim women as individuals who have independent self-worth and do not depend on external standards. The language in this data serves as a form of criticism of the social construction that limits women as well as an empowerment strategy that places women as subjects who have dignity and values.

#### **b) Second Episode (The Power of Balance)**

The second episode presents Sara Sofyan as a speaker who discusses her personal experience in carrying out various roles as a Muslim woman, including in the realm of family, work, and self-development. The discussion in this episode highlights the balance between domestic responsibility, personal growth, and women's contribution in the social space.

##### **Data 1**

*“Can a woman truly **lead** with **strength** and still **preserve** her **feminine anergy**, her **nurturing soul**? But today’s guest shows us **not only is that possible, but it’s also empowering for women**” (The Power of Balance, Celica Krisanti, 00.53 – 01.00)*

Context in the first text data: The first data appeared in the opening part of the episode when host Celica Krisanti introduced the main theme regarding the relationship between female leadership and feminine

identity. In this section, the host directly frames the issue of women's empowerment which is often considered to be contrary to feminist values. The questions asked raised the social assumption that women who have power, leadership, and authority are often considered to have to abandon their feminine character. Through this introduction, this episode is directed to build an alternative understanding that women can have power while maintaining the feminine aspect in themselves.

Based on Fairclough's textual analysis dimension, the construction of women's identities in this data is built through language choices that bring together two discourses, namely leadership and empowerment discourse with feminine discourse.

In the vocabulary aspect, the use of words such as "lead," "strength," and "empowering" shows the existence of vocabulary derived from the discourse of leadership, power, and empowerment of women. The word "lead" represents a woman's position as an individual who has the ability to make decisions and have influence, while the word "strength" describes qualities that are often associated with power and ability. On the other hand, the terms "feminine energy" and "nurturing soul" come from the discourse of femininity related to tenderness, caring, and nurturing aspects. The merger of the two groups of vocabulary shows the existence of interdiscursivity, which is the meeting between leadership discourse and feminine discourse in forming a new representation of women.

In addition, the use of the word "preserve" has an important meaning because it shows that femininity is not something that should be abandoned when women enter the leadership space. The word implies that the feminine aspect is part of women's identity that can still be maintained even though women have power and authority.

In the aspect of grammar, the use of the interrogative sentence "Can a woman truly lead with strength and still preserve..." It serves as a rhetorical question that not only asks for answers, but also raises a social issue. The structure of the question reflects the growing assumption in society that leadership and femininity are two things that are difficult to go together. Furthermore, the use of affirmative structures in the sentences "that's possible" and "it's also empowering for women" provides an answer that confirms that the two identities can be present simultaneously. The use of the "can" modality also shows the possibility and opens up space for negotiation against the old understanding of women. Instead of stating that women should choose between being strong or feminine, this language structure builds on the idea that women have the capacity to exercise both.

In the aspect of cohesion, the relationship between the text is built through the pattern of opposition between the concepts of "strength" and "feminine energy." The conjunction "and" serves to connect two characteristics that were previously considered opposites. In addition, the use of the "but" conjunction in the second sentence indicates a shift

from assuming the problem to the solution. The first part presents the question of the possibility of women leading without losing femininity, then the second part emphasizes that it is a form of empowerment.

In the metaphorical aspect, the phrases "lead with strength" and "nurturing soul" can be understood as metaphorical representations of the two dimensions of women's identity. "Strength" describes capacity, courage, and authority, while "nurturing soul" describes the caring and emotional side of women. Through this metaphor, the text builds an understanding that women's identity is not singular, but consists of various aspects that can run simultaneously.

In the aspect of text structure, this data has an argumentative structure that begins with a question about the conflict between leadership and femininity, then continues with an answer in the form of a justification for the possibility of integration of the two. This structure creates a pattern of "problem-response," in which social assumptions that limit women are first displayed, then challenged through empowerment narratives. Thus, the structure of the text serves to direct the audience to a new understanding of women's identity.

In the perspective of Michelle Lazar's Feminist Critical Discourse Analysis (FCDA), this data shows how the discourse builds representation of women as subjects that is able to combine power and femininity without having to lose either of them. Lazar emphasizes that

feminist analysis of discourse needs to look at how language can sustain or challenge gender ideologies that limit women's positions.

In this data, the question "Can a woman truly lead with strength and still preserve her feminine energy?" reflects the existence of a social construct that separates leadership qualities and feminine identity. In many traditional discourses, leadership is often associated with masculine traits such as strength and assertiveness, while women are often associated with tenderness and nurturing. Through these questions, the host revealed and questioned the gender limit.

Furthermore, the statement that it is "possible" and "empowering for women" shows a form of resistance to the separation between power and femininity. Women are represented as agents who have the ability to enter the leadership space without having to reject the feminine characteristics inherent in them. This is in line with Lazar's concept of empowerment, which is when women have the space to define their own identity beyond restrictive gender constructs.

Moreover, the use of the terms "feminine energy" and "nurturing soul" suggests that this discourse does not seek to erase the feminine aspect, but rather redefine it. Femininity is no longer positioned as a weakness or obstacle to leadership, but rather as a quality that can support women's forms of leadership.

Thus, based on Fairclough and Lazar's analysis, this data shows that women are constructed as subjects who have multidimensional

identities. The discourse challenges the view that women must choose between being strong or feminine, and offers an alternative representation that strength, leadership, and femininity can go hand in hand.

## Data 2

*“She is a **fashion influencer**, an **entrepreneur**, a **mother**, a **wife** who **beautifully embodies the harmony** of leading in the public sphere while also **nurturing the tranquillity at home**”* (The Power of Balance, Celica Krisanti, 01.00 – 01.18)

Context in the second text data: after the opening, the host introduced Sara Sofyan by emphasizing her social identity as an influencer, entrepreneur, mother, and wife. This context shows how women's narratives are shaped through the accumulation of idealized and multidimensional social identities.

Based on Fairclough's textual analysis dimension, the construction of women's identities in this data is built through role enumeration strategies, evaluative vocabulary choices, and the use of metaphors regarding the balance between public and domestic spaces.

In the vocabulary aspect, the use of terms such as "fashion influencer," "entrepreneur," "mother," and "wife" shows the construction of women's identity through the accumulation of various social roles. The vocabulary combines two main domains in women's lives, namely the public domain and the domestic domain. The terms "fashion influencer" and "entrepreneur" represent women as individuals who are active in the professional world, have creativity, and participate

in the economic and social space. Meanwhile, the words "mother" and "wife" represent the role of women in the family.

In addition, the use of evaluative phrases such as "beautifully embodies" has a positive meaning that reinforces the ideal representation of women. The word "beautifully" not only describes the way a person performs a role, but also gives an assessment that the ability to combine these various identities is something that is valued and admired. Thus, the choice of vocabulary in the text builds the image of women as successful individuals in various aspects of life.

In the grammatical aspect, the use of the "She is" copula structure followed by a series of identities indicates the identification process. This structure serves to define Sara through the various social categories attached to her. The use of role lists after "She is" suggests that women's identities are not built through a single characteristic, but through a combination of several social positions. In addition, the use of the relative clause "who beautifully embodies" provides additional explanation for how Sara carried out her various roles. The verb "embodies" suggests that Sara not only has that role, but also represents certain values through the way she carries them out. This grammatical structure places Sara as an example or representation of the concept of modern women's balance.

In the aspect of cohesion, the relationship between the two is built through an enumeration pattern that connects various identities of

women. The use of role lists (influencers, entrepreneurs, mothers, wives) creates an accumulative effect that shows the complexity of women's identities. In addition, the use of the conjunction "while also" connects two different living spaces, namely activities in public spaces and responsibilities in domestic spaces. This cohesion builds the idea that the two spaces do not have to be opposed, but can run simultaneously.

In the metaphorical aspect, the word "harmony" is the main metaphor in the text that describes the relationship between public and domestic roles as something that can run in harmony. This metaphor transforms the concept of balance into a picture of a harmonious relationship, not a conflict between two demands of women's lives. In addition, the phrase "nurturing the tranquility at home" also has a metaphorical meaning. The house is represented as a space of tranquility, while women are constructed as individuals who have the ability to create and maintain the atmosphere. This representation strengthens the image of women as figures who have an emotional and relational role in the family.

In the aspect of text structure, this data uses a descriptive structure that begins with the introduction of Sara's identity through a list of roles, then continues with an explanation of how she carries out the role. This structure builds a narrative of progression from "who the woman is" to "how the woman represents balance." Thus, the text not only introduces



social identity, but also establishes certain values regarding the ideal woman.

In the perspective of Michelle Lazar's Feminist Critical Discourse Analysis (FCDA), this data shows how discourse shapes women's representation through the concept of empowerment, but remains in negotiation with gender norms regarding domestic roles. The mention of Sara as a fashion influencer, entrepreneur, mother, and wife shows the construction of women as multidimensional subjects. In Lazar's perspective, this representation can be seen as a form of expanding women's identity because women are no longer placed only in the domestic realm. Women are shown as individuals who have agency in the public sphere through career, business, and social influence.

However, this discourse also shows how women's empowerment is still negotiated through the ability to maintain domestic roles. The phrase "nurturing the tranquility at home" suggests that even though women are present in public spaces, they are still associated with emotional responsibilities in the family. This shows the complex relationship between empowerment and traditional feminine norms.

Through Lazar's perspective, this data shows a form of representation of women that does not completely abandon traditional gender constructions, but negotiates against them. Women are represented as individuals who are able to enter the public space without losing their identity as mothers and wives. In other words, the discourse

builds the concept of empowerment through the integration of various roles, not through the rejection of domestic roles.

Thus, based on Fairclough and Lazar's analysis, this data shows that women's identities are constructed as complex and harmonious identities. Language is used to build a representation of women as individuals who are able to lead, work, and continue to carry out family roles at the same time.

### Data 3

*“So, when you think about leader **you don’t automatically think** about women. In this stigma, **usually a leader** is someone who’s very **strong**, very **outspoken**, very **open minded** and **usually that kind of word related to very manly**”*  
(The Power of Balance, Sarah Sofyan, 02.05 – 02.19)

Context in the third data text: Sara Then responded to the question of women's leadership by raising the social stigma that is still attached. She identified the existence of gender bias in the definition of masculinity which is still dominated by masculine attributes.

Based on Fairclough's textual analysis dimension, the construction of women's identities in this data is constructed through the use of language that reveals the relationship between leadership concepts, masculinity, and gender stereotypes.

In the vocabulary aspect, the use of words such as "leader," "strong," "outspoken," "open minded," and "manly" indicates a semantic relationship between leadership and masculine characteristics. The word "leader" does not only refer to a position or position, but also

carries certain social values regarding how a leader should look and behave. Meanwhile, the words "strong," "outspoken," and "manly" establish the association that leadership is often constructed through traits that are socially attached to men. The choice of the word "stigma" also has an important meaning because it shows that the relationship between leadership and masculinity is not something natural, but rather the result of social construction. Thus, the vocabulary in this data shows how language can reproduce and critique existing gender ideologies.

In the aspect of grammar, the use of the "you don't automatically think about women" negation structure shows that there is a distance between the concept of leadership and the representation of women in social thought. This negation indicates that women are not the main association when society imagines a leader. This sentence structure shows the existence of assumptions that have been embedded in society. In addition, the use of generalizations such as "usually a leader is someone..." suggests that Sara is describing the social constructs that prevail in general. The use of the word "usually" indicates that these characteristics are not absolute truths, but are a pattern of understanding that develops in society.

In the aspect of cohesion, the relationship between the two is built through a series of adjectives that describe the character of the leader, namely "strong," "outspoken," and "open minded." The arrangement of these attributes creates an accumulative pattern that shows how the

concept of a leader is built through a certain set of characteristics. Later, the cohesive relationship between these attributes and the word "manly" makes it clear that these leadership characteristics are often associated with masculine identity. Moreover, the use of the phrase "in this stigma" connects social experience to a particular system of thought, suggesting that views of leaders are not just individual choices, but part of a broader social construct.

In the metaphorical aspect, the phrase "a leader is someone who's very strong..." It can be understood as a metaphorical representation of the leader as a figure who has a certain power. In the social construct that Sara described, leadership is described as something that requires a "strong" trait, which is then associated with masculinity. This metaphor shows how the concept of leadership is often built on values that are closer to the male character.

In the aspect of text structure, this data uses a reflective-argumentative structure. Sara starts with an observation about how people think about leaders, then explains the characteristics that are usually attached to the leader. This structure serves to uncover the existence of stereotypes before providing a critical understanding of the construction. Thus, the text moves from social experience to criticism of gender ideology.

In the perspective of Feminist Critical Discourse Analysis (FCDA) Michelle Lazar, this data shows how language is used to uncover gender

power relations that affect women's representation in leadership. Lazar emphasized that discourse has an important role in defending or challenging the ideologies that shape the position of women and men in society.

The statement "you don't automatically think about women" shows the existence of a social construct that makes women not the main representation of the concept of leaders. This illustrates how gender ideology works through everyday language and thinking, i.e. by linking leadership to characteristics that are considered masculine.

Through the mention of the words "strong," "outspoken," and "manly," Sara shows that leadership attributes have been built on masculine standards. From the perspective of the FCDA, this shows that there is an imbalance of representation because the qualities considered important in leadership are more often attributed to men than women.

However, Sara's narrative is also a form of criticism of the construction. By identifying the existence of stigma, he not only describes social conditions, but also opens up space to question why leadership should always be associated with masculinity. Women in this discourse are represented as subjects who are in the process of negotiating against dominant norms and have the potential to redefine the concept of leadership.

Thus, based on Fairclough and Lazar's analysis, this data shows that women's identities in leadership contexts are constructed through

conflicts between gender stereotypes and empowerment efforts. The language in this data serves to show how masculinity ideology influences the understanding of leaders, while opening up possibilities for new representations of women as leaders.

#### **Data 4**

*“If you think about it, women leads in their own ways. I think in this terms in this **new era** when women **talk** about **femininity modernation** new era **being your own voice** etc. they **forgot** that **in Islam** women is always **above** all that”* (The Power of Balance, Sarah Sofyan, 02.19 – 02.41)

Context in the fourth text data: In the continuation of her argument, Sara compares the modern narrative of femininity with an Islamic perspective. She places Islam as the main framework that goes beyond the modern definition of women's freedom.

Based on Fairclough's textual analysis dimension, the construction of women's identities in this data is built through the encounter between modern and religious discourses and the use of language that indicates the process of ideological negotiation.

In the vocabulary aspect, the use of terms such as "new era," "femininity," "modernization," and "being your own voice" shows the influence of modern discourses on women's freedom, individuality, and self-expression. The phrase "being your own voice" specifically represents the idea that women have the right to voice their identity and determine themselves.

However, the vocabulary was later contrasted with the phrase "in Islam women are always above all that." The use of the word "Islam" indicates the inclusion of religious discourse as the main source of legitimacy. Meanwhile, the word "above" has an evaluative value that indicates a higher position or priority. The word constructs the Islamic perspective as a framework that is considered beyond the modern definition of women. Thus, the choice of vocabulary in the text shows the existence of interdiscursivity, which is the meeting between modern discourses on feminism and religious discourse.

In the aspect of grammar, the use of the phrase "women lead in their own ways" shows the existence of affirmations of women's agency. The phrase "their own ways" emphasizes that women have a form of leadership that does not have to follow the masculine standards discussed earlier. This structure builds the representation of women as subjects who have their own capacity and way of leading.

In addition, the use of the verb "forgot" in the sentence "they forgot that in Islam women are always above all that" shows an evaluation of the modern understanding of women. The word implies that according to Sara, there is a certain aspect that is not paid attention to in modern narratives, namely the position of women in the Islamic perspective. Thus, this grammatical structure shows the existence of an argumentative position that leads the audience to reconsider the relationship between modernity and religion.

In the aspect of cohesion, the relationship between the two is built through the contrast between modern and religious discourses. The first part presents concepts such as "femininity," "modernization," and "being your own voice," then the second part provides an alternative perspective through the phrase "in Islam." The transition creates a cohesive relationship in the form of a comparison between the two indigo systems. In addition, the use of the phrase "above all that" serves as a link of meaning that emphasizes that Islamic values are placed as a more important framework than the modern concepts mentioned earlier. This cohesion structure shows the process of value hierarchy in discourse.

In the metaphorical aspect, the word "above" becomes the main metaphor in the text. The word does not only mean physical position, but also describes a higher or more important ideological position. Through this metaphor, Islam is represented as the foundation that provides meaning and direction to women's identity. In addition, the phrase "being your own voice" can also be understood metaphorically as a symbol of women's freedom and agency. "Voice" does not only refer to the ability to speak, but describes women's right to have an identity, opinion, and position in society.

In the aspect of text structure, this data has an argumentative structure that begins with an affirmative statement about women's leadership, then continues with a critique of modern narratives, and



ends with an affirmation of the Islamic perspective as the main framework. The structure builds a flow from the recognition of women's abilities to the negotiation of values between modernity and religion.

In the perspective of Michelle Lazar's Feminist Critical Discourse Analysis (FCDA), this data shows how women's identities are formed through the negotiation process between various ideologies that affect the meaning of women. Lazar emphasized that the discourse on women has always been related to power relations, social values, and cultural systems that shape women's positions.

In this data, women are represented as subjects who have the ability to lead through their own way. The statement "women lead in their own ways" shows a rejection of the concept of leadership that only uses masculine standards. Women do not have to conform to the dominant leadership model, but can build a form of leadership that fits their identity.

However, the discourse also shows that there is a negotiation between modern femininity and Islamic values. Concepts such as "being your own voice" and "modernization" represent the idea of women's empowerment in contemporary discourse, while references to Islam suggest that Muslim women's identities are still constructed through religious frameworks.

In Lazar's perspective, this shows that women's empowerment is not always built through separation from traditional or religious values, but can be through a process of negotiation with those values. Sara builds a representation of Muslim women as individuals capable of having a voice, leadership, and agency, but still rooted in religious identity.

Thus, based on Fairclough and Lazar's analysis, this data shows that women's identities are constructed through the encounter between modernity and religion. Language is used to build a representation of women as subjects who are able to lead and express themselves, while maintaining religious values as an important part of their identity.

#### **Data 5**

*“As a woman, I think the **best investment** for your life is being **smart**”* (The Power of Balance, Sarah Sofyan, 24.06)

Context in the fifth text data: at the end, Sara provides practical reflections on the role of women, especially in the context of self-development. He directed the discussion on the importance of education and intelligence as a form of life investment.

Based on Fairclough's textual analysis dimension, the construction of women's identities in this data is constructed through the use of economic metaphors, evaluative vocabulary choices, and language structures that emphasize values and priorities.

In the vocabulary aspect, the use of the word "investment" is the main lexical choice that builds the meaning of women's self-development. The word comes from the economic realm, but it is used

to explain the importance of intelligence in women's lives. The use of this term suggests that knowledge and intelligence are positioned as something that has long-term value and provides benefits for the future. In addition, the use of the superlative phrase "the best" provides an evaluative emphasis that being smart is the most valuable form of choice for women. The word "smart" also builds a representation of women as individuals who have the ability to think, intellectual capacity, and the potential to develop. Thus, the choice of vocabulary shifts the representation of women from just an identity based on social roles to an identity oriented to a personal ability-oriented identity.

In the aspect of grammar, the use of the declarative structure "the best investment for your life is being smart" shows the form of affirmative and normative statements. Sara not only conveys personal experiences, but also builds a principle or value that can be applied to women more broadly. The use of the opening phrase "As a woman" also has an important function because it puts the speaker in a position as part of the group being talked about. Meanwhile, the use of the pronoun "your" expands the message to the audience so that the statement is not only related to Sara's experience, but becomes a reflective invitation for other women.

In the aspect of cohesion, the relationship of meaning in the text is built through the relationship between the concepts of "investment" and "being smart." The word "investment" is an element that connects

intelligence with ideas about the future and self-development. Although this sentence is short, the relationship between the elements forms the idea that intelligence is a capital that provides sustainable value for women's lives. In addition, the relationship between "woman" and "being smart" establishes an ideological cohesion that women's identity is not only related to traditional gender roles, but also to individual intellectual abilities and potential.

In the metaphorical aspect, the word "investment" is an economic metaphor that describes intelligence as capital that can be developed and provide results in the future. The use of this metaphor brings economic concepts such as value, profit, and development into the discourse about women's identity. The metaphor shows that intelligence is not just an academic ability, but something that has strategic value for women's lives. Thus, women are represented as individuals who are able to plan for the future and build their own qualities through the process of intellectual development.

In the aspect of text structure, this data has a simple structure in the form of a main statement that directly conveys ideas. The declarative structure creates an effect of assertiveness and gives the impression that intelligence is an important principle in women's lives. There are no lengthy explanations or complex arguments, so the main message becomes stronger and easier to accept by the audience.

In the perspective of Michelle Lazar's Feminist Critical Discourse Analysis (FCDA), this data shows how the discourse builds representation of women as subjects who have agency through education and self-development. Lazar emphasized that women's empowerment is related to women's ability to gain access, control, and capacity to determine their lives.

The statement "the best investment for your life is being smart" represents intelligence as a form of women's strength. In this context, women are not only positioned through their identity as mothers, wives, or figures in social relationships, but also as individuals who have intellectual capacity and personal goals. The use of the metaphor "investment" also shows a change in perspective on women's values. Women's values are no longer just associated with domestic contributions or social acceptance, but with the ability to develop themselves. This reflects a form of empowerment because women are placed as parties who can make decisions and build their future. In addition, the use of the phrase "As a woman" shows the existence of a collective identity of women. Sara spoke from her experience as a woman while providing a reflection that can be applied widely. This strategy builds solidarity and a shared awareness that self-development is an important part of perempuan.al experience.

Thus, based on Fairclough and Lazar's analysis, this data shows that women are constructed as individuals who have value through

knowledge, intelligence, and the ability to develop. The discourse expands the representation of women from mere objects in the social structure to active subjects who have control over their life journey.

## **2. Discursive Practice**

In this discursive practice dimension, researcher analyze how the production, distribution, and consumption of the Luminhisn podcast shape the construction of Muslim women's identity and roles.

### **a) First Episode (From Stress to Serenity)**

At the level of discursive practice, the construction of Muslim women's identities and roles in the episode From Stress to Serenity is shaped not only by the text, but also by how those discourses are produced, distributed, and consumed in specific social contexts. In Norman Firclogh's framework, these three aspects interact with each other in shaping meaning and influencing the way women's identities are represented.

In terms of production, this podcast is produced by Luminihsan, a platform that explicitly raises the issue of Muslim women, spirituality, and empowerment. This orientation shows that from the beginning, the production of discourse has been directed at shaping the representation of women as empowered subjects. Karina Hakman's presence as a speaker played an important role in shaping this identity construction. Her background as a mother, educator, and researcher allows for the formation of discourses based on real experiences, resulting in authentic

and reflective narratives. From the perspective of the CDA, the social position of the speakers gives legitimacy to the discourse conveyed, so that women's identity is constructed as something that can be achieved and experienced in real life, not just idealization.

Furthermore, the presenter's interest in education and justice also influenced the direction of the discussion, with the topics tending to emphasize women's experiences of facing social pressures and how they negotiate their roles. Thus, the production process involved not only the representation of information but also the construction of a shared discourse, where the presenter's identity shaped the interaction between the presenter and the speakers.

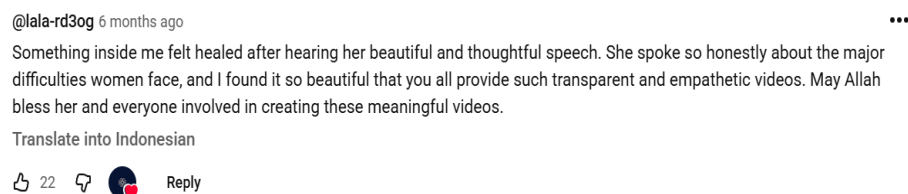
In terms of discourse distribution, this podcast is published through digital platforms such as YouTube, which allows wide access for audiences from various backgrounds. This digital distribution influences the form of discourse produced, where the language used tends to be personal, narrative, and easy to understand. In Fircloough's framework, this distribution creates an interdiscursive environment, where various discourses, such as religion, personal experience, and social issues, converge in a single digital space.

In addition, distribution through digital media also allows the reproduction of discourse through features such as comments and sharing, thus expanding its range of influence.

In terms of consumption, the construction of Muslim identity and the role of female leaders in this episode can be seen concretely through the audience's response to the comment column. The comments that appear show that the audience is not only accepting passive discourse, but actively interpreting, internalizing, and even reproducing the values conveyed in the podcast.

One of the comments stated:

**Figure 4.1 comment on Episode From Stress to Serenity**



This comment shows the existence of an affective identification process, in which the audience not only understands the content of the discourse cognitively, but also responds emotionally. Diction such as "felt healed" and "honestly" show that the narrative conveyed in the podcast is perceived as something authentic and touches the audience's experience. In the framework of Norman Fairclough's CDA, this shows that the discourse concept functions as a space for the formation of meaning that is both emotional and social, where women's identities are constructed as individuals who are under pressure but also have room for recovery.

Another comment stated:



### Figure 4.2 comment on Episode From Stress to Serenity

@AsmaEf 4 months ago (edited) ...

Allahumabarek, Karina is such a well-spoken educated and prepared speaker. I hope she will give more podcasts in english, I would like to listen to more topics spoken by her. Thank you for this well needed episode, the mental load these days among people is real.

Translate into Indonesian

👍 4 🗨️  Reply

This commentary shows a process of recognition and validation, in which the audience acknowledges the authority of the speaker while validating the issue being discussed. The use of the diction "mental load is real" directly reproduces the discourse raised in the podcast about the burden of women in carrying out various roles. In Fairclough's perspective, this shows that the audience not only consumes the discourse, but also reproduces and amplifies it, thus expanding the range of meaning in a broader social context.

Other comments on this episode:

### Figure 4.3 comment on Episode From Stress to Serenity

@lisa9004 5 months ago ...

As a Gen Z Muslim woman, I am very happy to find content like this. 🥰, that Muslim women can be whatever they want, can be useful as much as possible, without neglecting their natural disposition. Thank you, Luminihsan and Sister Karin, for the insight, I really like it! ❤️

👍 1 🗨️  Reply

This commentary reflects the process of aspirational identification, where the audience not only associates themselves with the discourse, but also uses it as a framework for understanding their own identity. Diction such as "can be whatever they want" indicates the internalization of the value of empowerment conveyed in the podcast. In addition, the phrase "without neglecting their natural disposition" indicates a negotiation between modern values (freedom of choice) and

religious values (women's nature), which is in line with the construction of identity in podcasts.

Overall, the three comments show that the discourse consumption in this episode takes place in several forms at once, namely identification (emotional and personal), reproduction (repetition and reinforcement of discourse), and aspiration (the formation of an ideal identity). Thus, the practice of consumption does not only function as a message reception, but as an active process in shaping the identity of Muslim women as individuals who face social pressure, have reflective awareness, and adopt religious-based empowerment values. Within the CDA framework, this emphasizes that meaning does not stop at the text, but must develop through interactions between discourse and audience in digital spaces.

Overall, in this episode, the practices of experiential production, extensive digital distribution, and reflective consumption together shape the construction of Muslim women as individuals with multiple identities, capable of reflecting on social pressures, and negotiating their roles in everyday life.

#### **b) Second Episode (The Power of Balance)**

In this episode, discursive practices demonstrate more complex dynamics, especially in the integration between religious discourse, modernity, and digital media culture. The construction of women's identities in this episode is shaped through the interaction between

production, distribution, and consumption involving a variety of different social actors and contexts.

In terms of production, Sarah Sofyan's presence as a speaker has a significant influence on the form of discourse produced. As an influencer and entrepreneur, she brings a perspective that is not only based on personal experience, but also influenced by social media and popular culture. In this context, the identity of women is constructed as something that is not only religious, but also modern, productive, and visible in the public space. Within the framework of CDA, the speaker's position as a public figure shows that the production of discourse is influenced by social and economic factors, so that the resulting women's identity is aspirational and relatable to the audience.

In addition, the way the host introduces the speaker by emphasizing the various roles they have such as influencer, entrepreneur, mother, and wife shows that since the beginning of production, the identity of the performer has been framed as an ideal multiple identity. This strengthens the construction of women as individuals who are able to balance various roles without having to leave one aspect of their life.

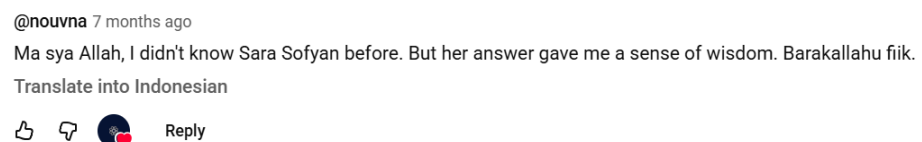
In terms of distribution, these episodes are also disseminated through digital platforms that allow for rapid and wide distribution. This distribution not only expands the reach of the audience, but also shapes expectations for content that is inspiring and empowering. In Fairclough's perspective, digital distribution creates a space where

various discourses such as empowerment, femininity, and religiosity interact with each other and form new meanings. In addition, the interactive characteristics of digital media allow audiences to participate in the dissemination of discourse, thus strengthening the resulting identity.

In terms of consumption, this episode shows how the audience interprets and strengthens the construction of Muslim women's identity through affirmative, religious, and aspirational responses. In contrast to the first episode which features a lot of affective identification of personal experiences, the comments in this episode are more about validating the speaker figure as a role model as well as strengthening religious values in discourse.

One of the comments stated:

**Figure 4.4 comment on Episode The Power of Balance**



This commentary shows a process of recognition and legitimization, in which the audience initially does not know the speaker, but then acknowledges his authority after hearing the narration being delivered. Diction such as "sense of wisdom" constructs the speaker as a source of knowledge and wisdom, while the religious expressions "MasyaAllah" and "Barakallahu fiik" serve as a form of legitimacy within the framework of Islamic values. From the perspective of the CDA, this

shows that the concept of discourse is not only cognitive, but also influenced by religious discourse that strengthens the acceptance of the message conveyed.

The second comment states

**Figure 4.5 comment on Episode The Power of Balance**

@DelaPuspita-wc2ez 5 bulan yang lalu  
 Good insight, barakallah sis Sara ❤️  
 Translate into Indonesian  
 👍 🗨️ 🌐 Balas

...

This commentary reflects a form of reproduction of discourse, in which the audience affirms the content of the discourse without doing long elaboration. The diction of "good insight" indicates the acceptance of the content as something of value, while the use of "Barakallah" reaffirms that appreciation is given in a religious framework. In Fairclough's framework, this shows that the audience participates in strengthening and disseminating the discourse, so that the construction of women's identity as wise and inspirational individuals is increasingly legitimized.

Next third comment:

**Figure 4.6 comment on Episode The Power of Balance**

@ceritamashyra9217 8 months ago  
 Maa shaa Allah, you are amazing ❤️ ❤️ 🙏  
 Translate into Indonesian  
 👍 🗨️ 🌐 Reply

...

This comment shows a brief but still significant form of consumption. The diction of "amazing" serves as a positive evaluation of the speaker,

while the use of "MasyaAllah" indicates that the admiration is associated with spiritual values. In the perspective of the CDA, this reflects aspirational positioning, where, the audience places the speaker as an ideal figure worthy of admiration. Although it does not explicitly express a desire to imitate, this form of praise implicitly establishes the ideal standard of female identity of being intelligent, wise, and still religious.

Of the three comments in this episode, the pattern of the three comments shows that the consumption process is dominated by recognition (recognition of the authority and quality of the speaker), reproduction (strengthening the discourse through affirmation), and aspirational evaluation (placement of the speaker as an ideal figure). Thus, within the framework of Norman Fairclough's CDA, consumption in this episode plays a role in reproducing and normalizing the representation of Muslim women as modern-religious role models, namely women who are able to balance public and domestic roles while maintaining their Islamic identity. The audience not only accepts these representations, but also contributes to strengthening them through an affirmative response with religious nuances.

Overall, the discursive practices in this episode show that the construction of Muslim women's identities is shaped through the integration of personal experiences, religious values, and the influence of digital media. Productions involving public figures, wide distribution

through digital platforms, and aspirational consumption together capture the representation of women as adaptive, productive, and able to balance various roles in modern life.

Through the analysis of these two episodes, it can be concluded that the production, distribution, and consumption of podcasts play an important role in shaping the construction of Muslim women's identities and roles. Production determines the ideological direction of discourse, distribution expands reach and brings together various discourses, while consumption allows audiences to interpret and internalize meaning. These three aspects together shape the representation of women as individuals who not only perform various roles, but also actively negotiate their identities in social, religious, and digital contexts.

### **3. Social Practice**

In the social practice dimension, this study analyzes how the construction of Muslim women's identity and role in the Luminihsan podcast is related to social structures, culture, religious values, and gender relations in contemporary Indonesian Muslim society. Based on Norman Fairclough's concept of Critical Discourse Analysis (CDA), discourse is not only understood as the use of language, but also as a social practice that reflects, maintains, and negotiates the ideologies and power relations that develop in society.

Therefore, the analysis on this dimension looks at how the discourse about Muslim women is shaped through the Luminihsan podcast, what ideology underlies the construction, and how these representations relate to social change and gender relations. In addition, Michelle Lazar's Feminist Critical Discourse Analysis (FCDA) perspective is used to see how the discourse relates to the construction of women's identity, gender inequality, and how women gain positions as subjects who have agency in social structures that are still influenced by patriarchal norms.

The analysis of the social practice dimension is carried out integratively for both episodes because the main focus of this dimension is not on the differences between texts, but on the broader social context behind the emergence of the discourse. Based on the two podcast episodes, it was found that the main discourse built was related to the position of Muslim women in the negotiation process between domestic roles, religious identity, and women's involvement in the public sphere.

#### **a) Main Discourse**

The two podcast episodes consistently build the discourse of Muslim women as subjects who have multiple roles, namely as wives, mothers, as well as individuals who are active in the public sphere such as education, career, leadership, and entrepreneurship. This representation shows a shift from traditional constructions that often place women only in the domestic realm to the construction of women as individuals with abilities, choices, and social contributions.



In the first episode, the discourse on social pressure on women is seen through the statement "you never win the society". The statement illustrates how women are often in a difficult position due to different social standards. When women choose to focus on family, they can be perceived as less ambitious, whereas when women have careers, they are often questioned about their domestic responsibilities.

In the perspective of CDA Fairclough, the discourse shows how language reflects the social structures that govern women's behavior through gender norms. Meanwhile, through the perspective of FCDA Lazar, this phenomenon shows that there is gender inequality because women must continue to negotiate social expectations that are not always given to men.

Meanwhile, the second episode reconstructs the position of women through concepts such as "leader", "balance", and "investment". The use of the concept builds a new representation that Muslim women are not only individuals who carry out domestic obligations, but also as individuals who have the intellectual capacity, leadership, and ability to develop.

Thus, the main discourse built by both episodes is not a rejection of the traditional role of women, but a process of negotiation between domestic roles and public participation. The concept of "balance" is an important discourse because it connects two spaces that were previously often considered opposite, namely the family and the public space.

### **b) Ideological Position**

Based on CDA Fairclough's perspective, discourse has always been related to ideology because language is used to shape a particular way of understanding social reality. In the Luminihsan podcast, the emerging ideology does not fully defend the conservative view that restricts women to the domestic sphere, but also does not fully adopt a liberal view that separates women from religious values.

Instead, the podcast builds a hybrid ideological position, which is a blend of the idea of gender equality and Islamic values. Women are represented as having the right, ability, and agency to participate in education, work, and social space, but they are still constructed within the framework of Islamic values such as family responsibility, balance, and morality.

In the perspective of FCDA Lazar, this construction shows that women's empowerment does not always arise through the rejection of existing norms, but can emerge through the process of negotiation and reinterpretation of those norms. In other words, Muslim women in this podcast are empowered through the creation of new meanings about women's roles that remain rooted in religious identity.

The emerging ideology can be referred to as "Islamic modern femininity", which is the construction of modern Muslim women who are active, productive, educated, and socially contributed, but still maintain a relationship with religious values. However, the FCDA also sees complexity

in the construction because women are still placed in a certain ideal standard, namely being able to succeed in the public space while carrying out domestic responsibilities.

### **c) Social Context**

The discourse built in the Luminihsan podcast is closely related to social changes in contemporary Indonesian Muslim society. Changes such as women's increased access to education, the increasing number of women in the workforce, and the development of the digital space have affected the way society understands Muslim women's identity. According to Fairclough, discourse not only reflects social change, but also plays a role in shaping those changes. The Luminihsan podcast not only portrays the reality of Muslim women today, but also reinforces the social legitimacy of women who are active in the public sphere.

In Lazar's perspective, this podcast can be understood as a discursive space that provides an opportunity for women to build alternative representations of themselves. Muslim women are no longer only understood through their relationships with their families, but also through their abilities, experiences, and contributions to society.

### **d) Power Relation**

In Fairclough's CDA, the relationship between discourse and power is an important aspect because language can maintain or challenge existing social structures. In the Luminihsan podcast, the representation of women as educated, experienced, and decision-making individuals shows a change

in the position of women in the social structure. Women are no longer only positioned as parties who follow men's decisions, but as parties who have a voice and play the role of co-decision makers in the family and society.

From the perspective of FCDA Lazar, this construction shows an effort to challenge gender-based power relations that have placed men as the dominant party. However, these changes do not occur through the elimination of all social norms, but through a negotiation process between religious values, culture, and women's need for agency. Thus, the podcast shows a shift from hierarchical power relations to more dialogical and equal relations.

#### **e) Social Impact**

The construction of Muslim women's identities in the Luminihsan podcast resulted in several social impacts. First, the podcast contributes to normalizing the representation of women as active subjects who are able to carry out various roles, both in the family and in the public sphere. Second, this podcast builds a new standard of the ideal Muslim woman, namely women who are religious, educated, productive, and socially contributing. This representation provides an alternative to the old stereotype that only connects women to domestic roles. Third, based on the perspective of FCDA Lazar, the discourse has transformative potential because it opens up space for a change in perspective on gender relations. By featuring Muslim women as individuals who have agency, this podcast contributes to building an

understanding that religious identity and women's empowerment can go hand in hand.

However, the construction still shows that women's empowerment is still negotiated within certain social and cultural boundaries. This shows that changing gender relations is not a process that completely replaces old norms, but an ongoing process between challenges to existing structures and adaptation to social contexts.

## **B. Discussions**

### **1. Textual Analysis**

The results of textual analysis based on Norman Fairclough's Critical Discourse Analysis (CDA) framework show that the construction of Muslim women's identities in the Luminihsan podcast is not only shaped through the content of the message, but also through the linguistic strategies used. Aspects such as vocabulary, grammar, cohesion, metaphor, and text structure show that language serves as a tool to build social meaning about women, especially in the relationship between domestic roles, professional, leadership, and religious values. These findings are in line with Fairclough (2003) view that language is not neutral, but has a relationship with social ideology and practice because language choices can represent and shape social reality.

These findings are in line with the research of Elyas et al. (2021), in that both show that language choices and narrative structures in media play an important role in shaping women's representation. The similarity

lies in the understanding that women's identities not only describe pre-existing realities, but are also constructed through discourse, especially through word choice, the way women are described, and how stories are constructed. However, the difference lies in the form of representation produced. While Elyas et al. (2021) show that media representation still tends to place women in domestic and subordinate positions, this study found that the Luminihsan podcast builds representations of Muslim women as multidimensional subjects who have agency through roles as mothers, wives, professionals, leaders, and ever-evolving individuals.

The findings of this study also support the research of Badara and Jamiludin (2020), especially in showing that media ideology influences the way women are represented through language. The similarity is that linguistic choices such as diction and metaphor are not neutral, but reflect certain views on women's positions. However, in contrast to the research of Badara and Jamiludin (2020) which emphasizes more on how the media can sustain patriarchal ideologies, this study shows that digital media discourses such as podcasts can also be a space to build alternative representations through more empowering language. The use of words such as "empowering," "leader," "smart," and "investment" shows an ideological tendency that places women as individuals who have the ability, values, and control over themselves.

In the perspective of CDA Fairclough, these findings show that texts not only serve to reflect social realities, but also play a role in shaping

those realities. The language choices in the Luminihsan podcast show how Muslim women's identities are negotiated through discourse. This is also in line with the perspective of Feminist Critical Discourse Analysis (FCDA) Michelle Lazar who sees that discourse can maintain or challenge gender ideology. In this study, Luminihsan's discourse shows a form of negotiation on gender construction by presenting women as subjects who are able to combine femininity, leadership, professionalism, and religious identity.

Moreover, the findings of this study are in line with Zaid et al. (2022), in that both see digital media as a space for Muslim women to negotiate their identities beyond traditional stereotypes. The equation is that Muslim women are represented as active subjects who have the ability to define themselves. However, this study expands on the findings of Zaid et al. (2022) by showing that the process of identity negotiation in the Luminihsan podcast is not carried out through a rejection of religious values, but through a merger between Islamic values and the concept of modern women's empowerment.

Overall, textual analysis shows that the Luminihsan podcast builds Muslim women's identities through a blend of empowerment discourse and religious discourse. Unlike previous research that highlighted women as those who experience limitations or resist patriarchal structures, this study shows that Muslim women's identities can also be built through negotiation processes. Women are represented as dynamic

individuals, have various roles, have agency, and are able to balance personal, social, professional, and religious aspects in their lives.

## **2. Discursive Practice**

In the discursive practice dimension, this podcast is produced by Muslim women who carry out multiple roles, with a narrative rooted in the personal experiences of each speaker. The narrative is then constructed through inspirational and aspirational framing, so that the process of discourse production forms an ideological direction that moves from reflection of experience to inspiration and empowerment.

These findings are in line with the research of Zaid et al. (2022) which shows that digital media provides space for women to build narratives based on personal experiences, so that women are no longer only objects of representation, but also active subjects in producing discourse. However, within the framework of the CDA, this production process remains non-neutral because it involves a selection of specific experiences and framing that leads to a certain ideological message, namely the empowerment of Muslim women.

In addition, in the distribution aspect, this discourse is disseminated through digital media, especially the YouTube platform, with the use of language that is personal, communicative, relatable, and packaged in the framework of branding empowerment. In this context, digital distribution not only expands the reach of audiences, but also allows for the meeting of various discourses in the same communication space. This process



also shows how the empowerment discourse is strategically packaged to fit the logic of media consumption, so that it has the potential to shape the audience's preferences and perspectives on Muslim women's identity.

This is in line with the findings of Larsson & Willander (2024) who stated that social media is an important space in shaping Muslim women's identity, even though it is still influenced by social and religious norms. From an ideological perspective, this shows that the distribution of discourse in the digital space remains under the control of the dominant values that prevail in society.

In the consumption aspect, the audience shows various forms of response, such as inspiration, validation, and positive affirmations which are reflected in the comments on both podcast episodes. The response indicates that the audience is not only passively consuming the discourse, but also actively reproducing and legitimizing the constructed of female identities that are displayed. Thus, the consumption of discourse also contributes to strengthening and normalizing the representation of Muslim women in the digital space.

These findings corroborate the research of Jaiswal & Kapoor (2024) who stated that audiences have a role in reproducing ideologies through acceptance and affirmation of certain discourses. In the perspective of the CDA, this shows that discourse is reproduced through social practices. In the context of Islam, the use of expressions such as *MasyaAllah* and

Barakallah in commentary shows that the discourse also gains religious legitimacy from the audience.

### **3. Social Practice**

In the dimension of social practice, the main discourse built in the Luminihsan podcast focuses on the representation of Muslim women as individuals who have agency, decision-making skills, and are able to negotiate various roles in domestic and public life. These findings show that Muslim women are not only constructed through traditional roles such as wives or mothers, but also as individuals with intellectual, professional, and social contributions.

The findings are in line with Fairclough's CDA concept which explains that discourse not only serves to represent social reality, but also has a role in shaping the way society understands identity, values, and power relations. In the context of this research, the Luminihsan podcast not only describes the changing position of Muslim women in society, but also helps build a new meaning about women as active and empowered subjects.

Ideologically, the discourse that emerged in both podcast episodes shows that there is a negotiation process between modern values regarding gender equality and Islamic religious values. The podcast does not completely reject the traditional role of women, but builds a representation of Muslim women who can participate in public spaces such as education, career, and leadership without abandoning their

religious identity. In this study, the construction can be understood as a modern form of Muslim femininity, which is a representation of Muslim women that combines modern values such as independence, education, and productivity with religious values and social responsibility.

Through the perspective of FCDA Michelle Lazar, the construction shows that women's empowerment does not always emerge through a rejection of existing norms, but also through a process of negotiation and reinterpretation of social and religious values. Thus, the Muslim women in the Luminihsan podcast are not only placed as individuals who follow social rules, but as subjects who have the ability to establish their own identity.

The findings of this study are in line with the research of Zaid et al. (2022) and Larsson & Willander (2024) which showed that digital media provides space for Muslim women to build more complex and diverse self-representations. The similarity between this research and the two studies lies in the understanding that digital media is not only a means of disseminating information, but also a space for identity production. Just like the findings of Zaid et al. (2022), this study shows that digital media allows Muslim women to become producers of discourse, not just objects represented by other parties. Meanwhile, similarities with Larsson & Willander (2024) can be seen from the findings that Muslim women's identities in the digital space are still negotiated through religious values, morality, and social norms that apply in their communities.

However, this study has differences with Hamid et al. (2021) who found that the media tends to maintain patriarchal ideology through representations of women who are limited to domestic roles, morality, and family responsibilities. Hamid et al. (2021) shows that media can reinforce unequal gender structures, this study shows a different tendency as the Luminihsan podcast builds an alternative discourse that features Muslim women as individuals who have the ability, experience, and authority to define their lives.

However, the findings of this study also show that the empowerment discourse built does not completely release women from existing social expectations. The concept of "balance" that appears in the podcast does provide space for women to carry out various roles, but on the other hand it can also create a new standard that women must be able to succeed in the domestic and public spheres at the same time. This shows that women's empowerment in the discourse is still in the process of negotiation, not a change that completely replaces the old structure.

In addition, the findings of this study are also related to the research of Koburtay et al. (2023) and Mendoza et al. (2024) on how Muslim women build identities and roles through negotiation with Islamic values. What this study has in common with this study is that Muslim women do not always see religion as an obstacle, but also as a source of legitimacy to establish their position in society. However, the difference lies in the context of the research. Koburtay et al. (2023) and Mendoza et al. (2024)

focus on women's direct experiences in social and family contexts, while this study looks at how these identities are constructed through digital discourse in podcasts.

In the social context, the discourse built in the Luminihsan podcast also reflects social changes regarding the position of women in contemporary society. Women's increased access to education, employment, and public space has challenged the long-held view that women only have a role in the domestic sphere. These findings are in line with Badara & Jamiludin (2020) who show that women's representation in the media is influenced by certain ideologies and can undergo changes towards a more active representation of women in public spaces.

However, in contrast to Badara & Jamiludin (2020) who emphasized more on how the media shapes representations of women based on their ideological orientation, this study shows how faith-based digital media can be a space to produce more complex representations of Muslim women. Women are not only shown as religious individuals, but also as productive, educated, and socially contributing individuals.

In the aspect of power relations, the results of the study show that there is a change in the position of women from passive subjects to subjects who have the ability to make decisions. Women in the Luminihsan podcast are represented as individuals who have the right to determine their education, career, and personal life choices. In

Fairclough's perspective, this shows that discourse can play a role in changing the understanding of power relations in society.

Meanwhile, through the perspective of FCDA Lazar, the construction shows a challenge to gender relations that previously placed women in subordinate positions. However, these changes do not mean that gender inequality is completely eliminated. On the contrary, this podcast shows the existence of a negotiation process, namely women gaining greater space and agency but still interacting with applicable cultural and religious norms.

Overall, the social practice dimension suggests that the Luminihsan podcast becomes a discursive space that challenges the limited representation of Muslim women, but still maintains a connection to religious and cultural values. The contribution of this research lies in how this research shows that Islamic digital media in Indonesia can build Muslim women's representation through a combination of agency, religiosity, and public participation. Thus, the discourse on women's empowerment in this podcast not only reflects social change, but is also part of the process of forming those changes.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **A. Conclusion**

This study aims to identify how the construction of Muslim women's identity and role is represented in the Luminihsan podcast through three dimensions of analysis, namely textual analysis, discursive practice, and social practice. Based on the results of the analysis that has been carried out, it can be simulated as follows:

##### **1. Textual Analysis**

On the textual dimension, this study shows that the construction of Muslim women's identity in the Luminihsan podcast is constructed through the use of linguistic strategies such as vocabulary choice, grammatical structure, metaphor, and narrative structure. Through these elements, women are represented not only through domestic roles, but also as individuals who have agency, leadership skills, self-development, and participation in public spaces.

The use of diction such as "empowering," "leader," "smart," and metaphors such as "balance," "harmony," and "investment" show a change in women's representation from objects influenced by social demands to active subjects who are able to manage various roles and determine their lives. The narrative structure in the podcast also shows a

shift from the experience of facing pressure to a process of negotiation and empowerment.

According to CDA Fairclough and FCDA Lazar, this textual dimension suggests that language not only reflects social realities, but also shapes a new understanding of Muslim women. The Luminihsan podcast builds a representation of women as multidimensional individuals, which is able to combine religious identity, femininity, professionalism, and social roles simultaneously.

## **2. Discursive Practice**

In the discursive practice dimension, it was found that the production, distribution, and consumption of discourse in the Luminihsan podcast played a role in shaping the construction of Muslim prempuan identity. In terms of production, this podacast discourse is built on the personal experiences of speakers who carry out various roles, then packaged through inspiring and aspirational framing.

In terms of distribution, the use of digital platforms such as YouTube allows for the dissemination of discourse widely with a personal, communicative, and easy to understand language style. This makes the message conveyed closer to the audience and relevant to everyday life.

Meanwhile, in terms of consumption, the audience showed a variety of responses, such as feeling inspired, providing validation, and showing positive affirmations through comments. The response shows that the audience not only accepts the discourse passively, but also strengthens



and disseminates the construction of women's identities displayed. Thus, the discursive practices in this podcast contribute to building a shared understanding of the roles and identities of Muslim women in the digital space.

### **3. Social Practice**

In the social practice dimension, this study shows that the Luminihsan podcast builds the discourse of Muslim women as individuals who have agency, are able to make decisions, and can carry out various roles in domestic and public life. Based on CDA Fairclough's perspective, the discourse that emerges in the podcast not only describes the current social conditions of Muslim women, but also plays a role in shaping a new understanding of women's identity, roles, and positions in society.

In addition, through the perspective of FCDA Michelle Lazar, it was found that the Luminihsan podcast presents a discourse on women's empowerment by challenging the gender construct that limits women as passive subjects. Women are represented as individuals who are educated, productive, and have social contributions, but still build their identity within the framework of Islamic values. This shows that there is a negotiation process between modernity, religiosity, and social expectations for women.

However, the construction also shows that women's empowerment is not completely independent of existing norms, because women are still

expected to be able to balance domestic and public responsibilities. Thus, the Luminihsan podcast can be understood as a discursive space that represents a change in gender relations through the construction of modern Muslim women who have agency, but still negotiate with cultural and religious contexts.

## **B. Suggestion**

### **1. Suggestion for Podcast Platforms on Muslim Women's Issues**

Based on research, Luminihsan has successfully constructed a discourse on Muslim women that tends to be positive, inspiring and demonstrates women's ability to balance multiple roles. However, this construction is still dominated by idealistic and normative narratives, thus not fully representing the complexity of Muslim women; s experiences in diverse social realities.

Therefore, it is suggested that podcasts focusing on Muslim women's issues, including Luminihsan, can further enrich their content by presenting more diverse representation by showing the experiences of women from various social, economic, and life backgrounds, women with limited access to education, or the experiences of women facing roles conflicts more realistically. This important because the discourse constructed not only represents the ideal from of Muslim women, butalso reflects a broader and more inclusive reality.

## 2. Suggestion For Future Research

Although this study has examined textual aspects, discursive practices, and socio-cultural contexts, it still has limitations in terms of data coverage and depth of analysis of audience reception dynamics. Further research could expand this study by using more diverse data, for example by analyzing more episodes and comparing the with other podcasts with similar themes, so as to see differences in discourse construction across various digital media contexts.

In addition, further research can also delve deeper into specific aspects of audience reception, for example through interview or survey methods, so that it does not only rely on digital comments, but can also understand how the audience actually interprets, receives, or even negotiates the discourse delivered, furthermore, further research can examine the construction of Muslim women's identities with an interdisciplinary approach, such as connecting gender aspects with other factors such as social class, local culture, or educational background, thus producing a more comprehensive analysis of how Muslim women's identities are formed in various different social conditions.

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## CURRICULUM VITAE



Zulfa Amanda Fairus was born in Lamongan on January 29, 2004. She graduated from MI Ihyauddin Ngayung in 2016, then from SMP Simanjaya Lamongan in 2019, and from MAN 2 Lamongan in 2022. During her school years, she actively participated in several organizations, including OSIS MAN 2 Lamongan as CO Division Staff and Junior High School Alumni Association (IKMAL AL-FATTAH) as Secretary. She also achieved several accomplishments, such as becoming the 1st Winner of the Three Language Speech Competition at MAN 2 Lamongan, receiving The Best Student award in English Camp at Kind English Course, Pare, East Java, and serving as the talent for the video profile of Ma'had Ulul Albab MAN 2 Lamongan. After graduating from MAN 2 Lamongan, she continued her studies at UIN Maulana Malik Ibrahim Malang in 2022, majoring in English Literature, Faculty of Humanities. During her undergraduate studies, she actively participated in student organizations, including the English Letter Student Association as Staff of Entrepreneurship Department and later Secretary, as well as Lamongan Student Association (IKAMALA) as Staff of Public Relations Department and Vice Leader. She also contributed to several committees, including Maliki English Festival and ELSA Cup.

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