

## Fillmore's Case Grammar Analysis of *Jinniyāt Jabal Kumang* Film Dialogues

DOI:10.22515/ibs.v7i1.5021



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submitted: 29/3/2022 revised: 19/7/2022 accepted: 24/7/2022 published: 25/7/2022 pages: 73-83

### ABSTRACT

This study aimed to describe the modalities and propositions in the dialogues of the film entitled *Jinniyāt Jabal Kumang* based on case grammar theory from Charles J. Fillmore. This is a literary research that applied descriptive-qualitative method. The result of this study showed that from the dialogues there were found three types of time modalities, namely past, present and future; two forms of adverbial modality, i.e.: quantitative and frequency; an a negation modality. Meanwhile, the types of propositions found were the agentive, objective, source, goal, instrument, time, accompanying, benefactive, and locative cases. From the findings, it can be concluded that the case grammar analysis is applicable to Arabic sentence structure similar that of English and Indonesian language.

**Keywords:** case grammar, modality, proposition, Arabic

### INTRODUCTION

Case grammar is a specific study of sentence structure that refers to morphology and syntax. In general term, case grammar is a sort of container for receiving rules for control language structure that consists of morphology, syntax, and pragmatics (Tarigan 2009). The theory of case grammar was first put forward by an American linguist named Charles J. Fillmore. This theory focuses on semantics and comprises the elements of sentence structure (Tarigan 2009).

According to Fillmore (1967), case grammar is a development of transformational grammar. It repeats the transcendental aspects between cases in traditional grammar along with maintaining the differences between the inner arrangement (semantic depth) and the background or surface arrangement of generative grammar (Yendra 2018). Case grammar is also considered as the study of language analysis. However, according to Tarigan (2009), case grammar is used to describe grammatical compatibility and explanation in all languages as well as to explain how children acquire language. Thus, case grammar becomes a fascinating study because grammar itself discusses the presentation of sentence structure and methods and how to combine language components, such as words and phrases, that produce sentences in a particular language. Grammar also considers the meanings and functions of these sentences in any language systems. The explanation may or may not include the descriptions of certain language sounds (Tarigan 2009).

This research examined the object by using case grammar for several reasons. First, case grammar analyzes words and sentences in a language. Second, it gives us an understanding of the importance of sentence structure.

Third, grammar considers the meaning and functions contained by sentences in any language systems to be understood by its users.

Sentences which have certain structure can be found in any product of language use, like film dialogues. *Jinniyāt Jabal Kumang* is a film that tells the story of an angel named Aren when she came down to earth to take a bath. Unfortunately, it turns out that her scarf was missing, so she could not return to the kingdom of the sky. Long story short, he was helped by a boy named Mudal and his mother to live with them. Then, the feelings of love between Aren and Mudal emerged over time. Nevertheless, their happiness was dashed when the guardian of the sky came and brought Aren back to their kingdom. Mudal was given a stern test to be with Aren again. In the end, the king blessed their relationship and they both lived happily ever after on earth.

The sentence structure of dialogues in the film is quite challenging to be analyzed from the perspective of Fillmore case grammar. It is because the dialogues of the film are in Arabic language and there are various supporting contexts, such as wonderful customs and valuable culture. In addition, the researchers considered that Fillmore's case grammar theory is rarely applied to Arabic language analysis.

#### Studies on Grammar Case

Related to this research, there were found several previous studies with the same approach, that is using Fillmore's perspective on case grammar.

The first is a study conducted by Alfadhil, Fuady & Rahmadi (2020) with the title *Tata Bahasa Kasus dalam Sosial Media Tweet Rocky Gerung Berdasarkan Perspektif Charles J. Fillmore* (Case Grammar in Social Media *Tweet Rocky Gerung* based on Charles J. Fillmore Perspective). From this research, four cases of grammar were found in the messages of *Tweet Rocky Gerung* account, namely agentive, committed, dative, and source cases. Next is the research entitled *The Grammar of the Case in Upin and Ipin's Film Episode Misteri Hantu Durian Based on the Perspective of Charles J. Fillmore* which was carried out by Basid & Inayati (2020). The result of this study showed that there are 3 types of modalities and 10 types of propositions in the episode.

Meanwhile, Fajri, Selviana & Prasetyo (2020) studied *The Grammar of the Case in the Novel Sang Pencuri Warna Based on the Perspective of Charles J. Fillmore*. From this research, they found 1 agentive, 2 experienter, 3 objective, 4 source, 5 objective, and 6 referential cases. Then, Basid et al. (2021) analyzed *The Case Grammar in the Film The Professor and the Madman from the Perspective of Charles J. Fillmore* with 4 types of modalities and 10 types of propositions as the result of the study.

In addition, the study entitled *The Grammar of the Case in the Film The Gentleman from the Perspective of Charles J. Fillmore* conducted by Basid & Maghfiroh (2021) found 9 types of grammar, namely agentive, experienter, instrument, objective, source, goal, location, time, dan benefactive cases. Lastly, from the research entitled *Sentence Structure in the Film Knives Out Based on the Perspective of Charles J. Fillmore* that was conducted by Basid, et al. (2021), there were found 4 types of modalities, i.e.: international, epistemic, deontic, dynamic; and 10 types of propositions, i.e.: agentive, experienter, instrument, objective, source, and goal cases.

The researchers found two similarities and one difference between the previous studies and this current research. The similarities can be seen in the approach employed—that is Fillmore's grammar case—and the method applied—that is descriptive-qualitative. Meanwhile, the difference lies in the

object being studied. Each of the studies has a different object of analysis from social media messages to movie dialogues.

Based on the similarities and difference above, it can be concluded that this current research took a position as the complement of the findings of those previous studies, particularly the ones that discusses the elements of case grammar, either modalities or propositions in movie dialogues. Therefore, the results of this study was expected to provide a better understanding on the studies of Fillmore's case grammar , particularly toward movie dialogues in Arabic language.

#### Fillmore's Grammar Case

Fillmore (1967), in his writing entitled *The Case for Case*, divides a sentence into two parts, namely modalities—in the form of negation, tense, aspect, and adverbial elements—and propositions which consist of verbs accompanied by several cases (Susiawati 2020). Modalities can clarify a conversation, which is manifested through words, that show information about the existing sentence (Halliday 2014). Propositions are known as media that describe the source of a sentence and its relation to its purpose. The existence of these propositions also helps align cases in grammar so that they can be described (Shull 2003).

In relation with the propositions that consist of verbs and several cases, Fillmore categorize them into agentive, beneficial, objective, destination, instrumental, locative, source, experiencer, accompanying, and time cases.

Agentive case is the primary endpoint of an event that intersects with the immediate cause. In addition, the agent's role was not limited to animate but also to inanimate object (Fillmore 1967). Beneficial case, on the other hand, is the center of the case that refers to living things (people and animals) and derives benefits from the action performed by the verb. It is marked by the word 'for' in English, *untuk* in Indonesia, and *لـ (lām)* in Arabic (Tarigan 2009).

Meanwhile, objective case is considered the most neutral case and can be seen as a noun that plays a role in the action or state constituted by the verb. It is also known as variable case (Fillmore 1967). Then, destination case is the last instance to a moving point. This case is based on the end of the movement (Cook 2009). Instrumental case, on the other hand, refers to an object that causes causality due to an action performed by the verb. It is marked by the word 'with' in English which is equivalent to *dengan* in Indonesian and *مع (ma'a)* in Arabic (Tarigan 2009).

Locative case is the place or site where an event or action occurs. This case also has the features 'in' or 'at' in English that are equal to *di, ke, and dari* in Indonesian, and *في, إلى, and من (fi, ilā, and min)* in Arabic. Then, source case is called the initial or the starting point of a migration. This case is indicated by the use of 'from', 'from away', 'out of', and 'off of'. Meanwhile experiencer case represents a psychological event which is constituted by a natural mental state verb (Cook 1989). Accompanying case, on the other hand, is a noun phrase, characterized by the words 'with' or 'together' (Samsuri 1978). Lastly, time case refers to a particular time when an event is happening or an action being taken (Fillmore 1971).

In general, this research aimed to describe the grammar of the case in the dialogues of the film *Jinniyāt Jabal Kumang*, whereas the specific objective was to reveal and describe the modalities and propositions within the dialogues. Hopefully, the findings of this study could contribute to enrich the samples of Fillmore's case grammar theory application in Arabic language which is still rarely found.

**RESEARCH METHOD** This research applied descriptive-qualitative method by using two data sources, namely primary and secondary data sources. Primary data sources are the sources of data from which the researcher obtains the data directly (Tokan 2016). The primary data source in this study was speeches of the characters in *Jinniyāt Jabal Kumang* film which contain the elements of modalities and propositions. Meanwhile, the secondary data sources were references, including research articles and books relevant to the topic of this research.

The technique of collecting the data of this research was documentation. In the process of data collection, the researchers did this sequence of activities: (1) watching and listening to the movie; (2) note-taking the data related to Fillmore’s case grammar theory; and (3) collecting the data from the movie. The collected data were then validated following these steps: (1) increasing the persistence to validate the data; (2) eliminating irrelevant data; and (3) discussing the relation between the data and the theory with colleagues.

For the data analysis, the researchers went through the following steps: (1) selecting the data which conform Fillmore’s case grammar theory; (2) classifying the data based on their categories; (3) displaying the data on tables (modalities and propositions); and (4) concluding the research findings from the analyzed data.

**FINDINGS**  
**Case Grammar in *Jinniyat Jabal Kumang* Film Dialogues** From the case grammar analysis toward *Jinniyāt Jabal Kumang* film dialogues, a number of data representing modalities and propositions were found. The types of modalities include time, adverbs, and negation, whereas the forms of proposition cover agentive, objective, source, purpose, instrument, time, accompanying, beneficial, and locative cases.

**Modalities** According to Palmer (2001), modality is a semantic-grammatical feature, whereas Collins (2009) views it as a semantic notion including the possibility, need, ability, necessity, permission, and conjecture. The types of modality found from the dialogues of *Jinniyāt Jabal Kumang* film are time, adverbs, and negation.

**Time modalities** Verhaar (2010) states that time modality describes the action performed by a verb in its interaction during a specific time. There are three things following the concept of time, namely the point of time of narration, events, and referents (Comrie 1981). The time modality found in the film dialogues were past, present, and future.

Past is a type of time modality for marking an event that happened before it is being talked about (Sugono 2008). Past time modality in the film dialogues can be found in an utterance spoken by Mudal, the main character in the film.

(1) لَا لَقْدُ وَجَدْتُهُ مَصَابًا بِقَاءِ مَتِكَ

*lā laqad wajadtuhu maṣābān biqā’imatika*

No, I **found** him injured in his leg. (04:53)

The past tense in datum (1) above shown by the word لَقْدُ (*laqad*) which is located after *lam qosam*, which means oath and shown by *fi’il madhi* وَجَدَ (*wajad*). The word means an event that happened at a point of time before it is being conveyed. According to the context, the message delivered by the sentence above is that Mudal found a deer struck by an accident while he was in the forest.

Present is a time modality for describing the event that is currently happening (Sugono 2008). The present form of modality in the film dialogues appears in the speech uttered by Aren, another character in the movie.

(2) و الآن ماذا سأفعل

*wal 'āna mādhā sa'af'alu*

Then, what **must** I do? (14:25)

The modality in present tense in datum (2) above is indicated by the word الآن (*al 'āna/naw*)—which is located after *wawu ibtida'* (و) or *wawu* at the beginning of a sentence—and by *fi'il mudhari'* (أفعل). The word الآن denotes the moment of the event. According to the context, the sentence means that Aren doesn't know what to do after losing her own scarf.

Future is a tense for expressing something that is about to happen (Sugono 2008). The modality indicating a forthcoming event in the film dialogues can be seen in the sentence uttered by Mudal below.

(3) سأتزوج عندما تزهر زهرة المكنون يا هذا

*sa'atazawwaju 'indamā tazharu zahratal maknūn ya hādha*

I **will** marry when the Maknun flower has bloomed. (03:30)

The modality of future tense in datum (3) above is indicated by the clause سأتزوج (*sa'atazawwaju*/I will marry), precisely on the letter س (*sa/will*) which is located at the beginning of the sentence.

The word س indicates an event that is about to happen. The letter س informs that Mudal will marry when the Maknun flower has bloomed. However, at the time he was speaking the utterance, the flower had not bloomed yet. Therefore, the sentence implies that the marriage of Mudal happens in the future.

#### Adverbial modalities

Adverbial modality is characterized by the word describing the speaker's attitude towards the speech partner (Alwi 2020). The modalities of adverbs found in the movie comprise adverbs of quantity, frequency, degree, and comparison.

A quantitative adverb describes the action related to number (Alwi 2020). The case of modality in the form of quantitative adverb can be observed in the following utterance.

(4) ولكن هل هذا يعني أنه سيكون لديه ثماني زوجات

*walākin hal hādha ya'nī 'annahū sayakūnu ladayhi thamāniy zawjāt*

But, does this mean that he will have **eight** wives. (13:25)

The quantitative modality in datum (4) above is indicated by the word ثماني (*thamāniya*/eight) which is placed after the clause لديه (*ladayhi*/he has). The word ثماني is a number. Numbers are included in adverb of quantity which states the sum of items or objects. Based on the context, the word ثماني above gives information on the number of wives Mudal has in the future.

Adverb of frequency describes the level of repetition of occurrences (Alwi 2020). One utterance from the film that contain modality in the form of a frequency can be seen below.

(5) ستكون دائما معي في قلبي

*satakūnu dā'imā ma'ī fī qalbī*

You will **always** be with me in my heart (24:00)

The form of the frequential modality in datum (5) is indicated by the word دائما *(dā'imā/always)*. دائما means 'consistently'. According to the context of the utterance, the term دائما tells that the speaker's loves and cares for his father who will always be in his heart.

**Negation modalities** Negation modality describes a construction stage related to the rejection of the meaning of a sentence by adding a word of denial (Alwi 2020). The only negation modality found in the movie dialogues is the word ل (la/not).

The word ل is a particle to express denial and rejection (Sugono 2008). The following utterance which is spoken by Aren indicating a negation.

(6) لن أذهب إلى أي مكان

*lan 'adhaba 'ilā ayyi makān*

I'm **not** going anywhere. (56:40)

The negation modality in datum (6) is indicated by the word ل. Actually, the term does not mean to deny but expressing a rejection or rebuttal toward the pre-existing statement. According to the context, the sentence above tells that Aren strongly rejects or refuses the orders from the royal guards who force her to return to the kingdom of heaven.

**Propositions** Regarding the grammar case of propositions, various types of propositions were found in the dialogues of *Jinniyāt Jabal Kumang*, namely agentive, objective, source, destination, instrument, time, accompanying, beneficial, and locative.

**Agentive case** Agentive case becomes the primary measure of an event that crosses the direct causes and natural forces included in the instrument case (Fillmore 1971). One form of agentive case found in the movie dialogues is first-person-singular personal pronoun.

(7) توقفي أيتها البطة أنا من شرق الجناحين انا فعلت ذلك

*tawaqqafi 'ayyatuhā baṭṭah 'anā man syaraqal janāḥayni 'anā fa'altu dhālika*  
Stop, O duck, I stole Aren's shawl, I did that. (49:02)

The propositional form of the first-person-singular personal pronoun in datum (7) lies in the word أنا (*'anā/I*). The word أنا is a first person singular pronoun. أنا in the sentence above is the perpetrator of the work or the provocateur of an action called the agentive case. The word is spoken in the context of the speaker as the person who stole the shawl of an angel named Aren. The first person singular أنا needs the verbs *steal* and *do* to be the agentive case.

**Objective case** The objective case is known as the most neutral case and can be symbolized by a noun that has a role in the action or state verb introduced by the verb itself (Fillmore 1967). One of objective cases found in the dialogues of the movies is الجنيات (*al jinniyāt/the angels*)

In the dictionary, الجنيات is defined as a princess or goddess from heaven or a gorgeous woman (Sugono 2008).

(8) سمعت كل الجنيات ينادينك

*sami'tu kullal jinniyāti yunādīki*

I heard the **angels** calling you. (18:32)

The objective case proposition in datum (8) is shown by the phrase الجنيات. It has the position as the object because it is exposed to a verb or action from the

subject. The word الجنيات is a living object that can breathe and can be categorized as an objective case. Based on the context of what Mudal said to Aren, the word الجنيات is the object that is affected by the action constituted by the verb سم (*sami/heard*) taken by the subject, Mudal.

**Source case** One source case found in the dialogues of *Jinniyāt Jabal Kumang* film is human. Humans are known as intelligent beings (Sugono 2008).

(9) هذا خطائي، لأنني أردته أن يبقى معنا

*hadhā khatā'i, li'annanī 'aradtuhu 'an yabqā ma'anā*

It's my fault because I want him to stay here. (1:33:12)

The source case in datum (9) exists in the clause أردته (*'aradtuhu/I want it*). In this context, أ (*a/I*) which is part of the sentence أردته refers to a human being, namely the King—who is the starting point of motion and the cause or source of an event or a problem—and is, therefore, called the source case. According to the context, the King wants and forces Mudal to stay with him forever. It makes Mudal almost killed by the head of the palace guard.

**Purpose case** One purpose case found from the movie dialogues is a proposition. Propositions are words that can describe an object or activity in an adverb of time and place. This is also why propositions are popular because they have similarities with adverbs (Hatch, 1995).

(10) أرين سنجد لك جنحين

*aren sanajidu laki janaḥayni*

Aren, we will find your scarf. (15:56).

The proposition in datum (10) can be found in the clause سنجد لك (*sanajidu laki*) that if translated will result in various meanings. One of them is 'We will find your scarf again'. The form of the proposition in the sentence above describes a goal or purpose to someone. Therefore, the word can be included into a proposition that describes the direction of a goal. From the context of the sentence, سنجد لك shows that there is a subject who will play a role in finding the scarf of the listener.

**Instrumental case** The instrumental case refers to an inanimate being or an object that undergoes a cause-and-effect relationship due to the action performed by the verb (Tarigan 2009). The instrumental case found in the dialogues of the film is the word جنحيك or 'shawl'. Shawl is a long silk cloth or cloth covering the neck (shoulder, head) or for dancing. It can also be a cloth for carrying something (Sugono 2008).

(11) إذن إذهب بجنحيك إلى البرك حيث الجنيات سيستحممن

*'idhan 'idhhab bijanaḥaika 'ilāl biraki ḥaythul jinniyāt sayastaḥimna*

So, go with your shawl to the pool because the angels will bathe. (06:09)

In datum (11), part of sentence that refers to a proposition is the phrases بجنحيك (*bi janaḥaika/with your scarf*). بجنحيك is a proposition included into instrumental case because it is an inanimate object that is affected by the cause-and-effect relation of an action verb. Based on the context of the sentence spoken by the King above, the word جنحيك is defined as a cloth worn by an angel from heaven and functions as a tool for flying. It is alsodescribed a tool for going to the bathing pool on earth.

**Time case** Time case appears when an event is located and allows the focus to be specific to a particular time (Fillmore 1971). In the film dialogues, there were found two forms of time cases, namely ليلا ونهار (*laylān wa nahāran/night and morning*)

According to the dictionary, the word نهار (*nahāran/morning*) has the meaning of the early part of the day between dusk and noon. Morning is the time after sunrise until noon whereas ليلا means the time after sunset until sunrise (Sugono 2008). The propositional forms included into time case are shown in the sentences below:

(12) كل السماء تبيكي واعلمي ان امرأتك في غاية الحزن و أخواتك لا يأكلن و يبكين ليلا ونهارا إن تأخرت أكثر من هذا فلن تتمكني من رؤية سيادته مجددا عليك ان تعود الآن

*kullus samā'i tabkīkī wa 'lamī 'anna 'imra'atur fī ghāyatil ḥuzni wa 'akhwātuki lā ya'kulna wa yabkīna laylān wa nahāran 'in ta'akharti aktharu min hādhā falan tatamakkanī min ru'yati siyādathi mujaddadān 'alayki 'an ta'ūdal 'āna*  
 Everyone in the sky weeps for you, and know that the king is very sad and your sisters do not eat and cry in the **night and morning**. If you are late then you will not be able to see his sovereignty again, you must return now. (43:51)

The time case in datum (12) above lies in the phrase ليلا و نهارا. It is included the case of time because representing the moment at which the event occurs. The phrase 'night and morning' refer to the time when Aren's sisters were crying for her and did not eat because they thought about her.

**Accompanying case** Accompanying case is related to another noun phrase. It is constituted by the propositions 'with', 'together', and so on (Fillmore 1968). An accompanying case in the form of conjunction was found in the movie dialogues. Conjunctions are also known as connecting words. It is a word or phrase that plays a role to link one word to another or between two sentences in a paragraph (Eneste 2005).

(13) يجب ان تأتي بـمـدال إلى برك السمـن

*yajibu 'an na'tiya bimudāl 'ilā birkas saman*

We have to take Mudal to the Saman pond. (10:43).

The accompanying case in the form of conjunction in datum (13) is shown by the word ب (*bi/with*). The word ب is included into accompanying case in the form of a conjunction because it functions to connect between two nouns. However, in the expression تأتي بـ , as a whole, it functions as an idiom that means 'bring'.

**Beneficial case** Beneficial case refers to a living thing, either a human or an animal, who gets a benefit from the action represented by a verb (Tarigan 2009). A beneficial case in the form of conjunction was found from the film dialogues.

(14) تعالي هذا طعام لك

*ta'ālī hādhā ṭa'āmu laki*

Come here, here is food **for you**. (10:40)

In datum (14) above, the beneficial case is shown by the word ل (*la/for*) which is connected with *dhamir muta'asil* ك (*ki*). ل as a conjunction has the meaning 'for'. It is included into a beneficial case because there is a *dhamir* following it, that means someone or something gets a benefit from the action represented by the verb. According to the purpose of the sentence, Mother, as the speaker,

told the duck to come closer to her because she would feed it. Therefore, the duck which is referred by ك is the one that got benefit. The benefit is in the form of food to eat from the action taken by Mother.

**Locative case** Locative case refers to the location or place where an event or activity occurs (Cook 1989). One locative case found in the movie dialogues was جبل كومانغ (*jabali kumang*/Mount Kumang). In the dictionary, جبل (*jabal*/mountain) is defined as a vast and high hill whose height is usually up to 600 metres.

(15) لا أدري كيف يحصل امر مماثل على جبل كومانغ

*lā 'adrī kayfa yaḥṣulu 'amrun mumāthil 'alā jabali kumang*

I don't know how something similar could happen on Mount Kumang. (21:10)

In the proposition in datum (15), the locative case is indicated by the phrase جبل كومانغ (*jabali kumang* /Mount Kumang). جبل كومانغ is a locative case because it is the place of the incident. Based on the context of the sentence stated by Mudal above, جبل كومانغ is the name of a mountain where a hunter shot a deer.

**DISCUSSION** The findings of this research are in line with the case grammar theory proposed by Charles J. Fillmore. Fillmore (1967) states that a sentence may contain modalities and propositions. Modalities can clarify conversation and are manifested through words that show information about the existing sentences (Halliday 2014). Propositions are known as media that describe the source of a penalty and its relation to its purpose. The existence of these propositions also helps align cases in grammar so that they can be described (Shull 2003). Fillmore classifies modalities into time, adverbs, and negation. He also classifies propositions into agentive, objective, source, destination, instrumental, time, accompanying, beneficial, and locative case. All the three types of modalities were found in the object of this research, *Jinniyāt Jabal Kumang* film dialogues. Similarly, all the types of propositions were found as well, except the experiencer case.

Compared to the research findings of Basid (2021) and Basid & Indah (2020), this research has the same focus on modalities and propositions. The differences lies in the variety and numbers of the types found. In Basid (2021) 4 types of modalities (tenses, mode, negation, adverb) and 10 types of propositions (agentive, experiential, instrumental, objective, source, goal, locative, time, collateral, beneficial) were found from the dialogues of the film *The Professor and the Madman*. Meanwhile, the findings of Basid & Indah (2020) studies were 3 types of modalities (time, adverb, negation) and 10 types of propositions (agentive, experiencer, instrument, objective, source, goal, locative, time, accompanying, beneficial) from the dialogues of *Upin Ipin: Misteri Hantu Durian* (Upin Ipin: The Mystery of Durian Ghost) episode of TV series. As a comparison, in this research, there were found 3 types of modalities (time, adverb, negation) and 9 types of propositions (agentive, objective, source, destination, instrument, time, accompanying, beneficial, locative).

The findings of this research can also be compared to that of Alfidhil (2020), Fajri (2020), and Basid & Maghfiroh (2021). In this research, both modalities and propositions were found in the object of analysis whereas in the three other studies, only the latter were found. From the messages in *Tweet Rocky Gerung* social media account, Alfidhil (2020) only found propositions in the cases of agentive, commutative, dative, and source. Similarly, from the novel *Sang Pencuri Warna* (The Thief of Colours), Fajri (2020) also found propositions only, namely agentive, experiencer, objective, source, goal, and referential

cases. Likewise, Basid & Maghfiroh (2021) found 9 types of propositions in the forms of agentive, experiencer, instrument, objective, source, goal, location, time, and beneficial cases from their research object.

This research proves that every sentence in any languages, including Arabic, has a certain structure. To some extent, Arabic language has a more complex structure than English and Indonesian do. However, Arabic sentence structures can also be analyzed from the perspective of case grammar formulated by Fillmore. The result of this research proves that, similar to that of other languages, Arabic sentence structures do have modalities and propositions.

**CONCLUSION** Based on the analysis of grammar case from Fillmore perspective, in the dialogues of *Jinniyāt Jabal Kumang* film, there were found 3 time modalities in the forms of past, present and future; 4 forms of adverbial modalities, namely quantitative, frequency, degree, and comparison; and a modality of negation in the form of لا.

Meanwhile, the propositions found in the movie were one agentive case in the form of first person singular pronoun; an objective case named الجنيات; a source case, i.e. human; a goal case in the form of a proposition; an instrumental case with the object جنحين; 2 time cases لا ونهار; an accompanying and a beneficial case in the forms of conjunctions; and a locative case named جبل كومانغ.

The theory of case grammar formulated by Fillmore (1967) are not applicable to English or Indonesian language expressions only but also found in Arabic sentences. Arabic is considered to have a more complex grammar than other languages do, so every expression in Arabic has to be examined in details. The case grammar found in *Jinniyāt Jabal Kumang* film dialogues proves that modalities and propositions do exist in Arabic sentence structures.

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## ARTICLE CITATION IN *THE CHICAGO MANUAL OF STYLE 16*

### In-text Citation

Basid et al. (2022, 78) .....

..... (Basid et al. 2022, 78)

### Reference List Entry

Basid, Abdul, Neng Sumiyati, Nadya Nafisah, and Ely Fauziah. 2022. "Fillmore's Case Grammar Analysis in *Jinniyāt Jabal Kumang* Film Dialogues". *Leksema: Jurnal Bahasa dan Sastra* 7 (1): 73-83. <https://doi.org/10.22515/ljbs.v7i1.5021>.