



E-ISSN: 2527-807X P-ISSN: 2527-8088

# Leksema

JURNAL BAHASA DAN SAstra

VOLUME 7 NUMBER 1 JANUARY - JUNE 2022

BAYU BUDIHARJO  
ARDI ANNA NURAENI  
NUR SAPTANINGSIH  
BAYU DEWA MURTI  
ANITA RUSJAYANTI

**Persuasion in Tourism Promotion Bilingual Texts:  
The Importance of Syntactic Forms and Choices**

NEISYA  
FITRIA APRILIA  
PUSPA L DUWI LESTARI

**Cultural Identity Construction in the Novel *East Wind:  
West Wind* by Pearl S. Buck**

LAILY RAFF FIRDAUSY  
SYAHRUR M DWI SUSILO

**The Mobility of Natsume Soseki in London and His Cultural  
Adaptation in *Rondontō***

LAILA NABILAL HUDA

**Critical Discourse Analysis of Online Media News: Ministry  
of Religious Affairs Banning Arabic Language**

WAHYU HANAFI PUTRA

**Nationalism in Bakasir's Poem *Indūnisiyyā Kubrā Lanā:  
A Sociology of Literature Perspective***

SU-HIE TING  
SAIFUL BAHARI M YUSOFF  
NANCY KISSAM

**Introduction Section in Creative Arts Thesis**

ABDUL BASID  
NENG SUMIYATI  
NADYA NAFISAH  
ELY FAUZIAH

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

NORMALA PUTRI ADZKIYA  
RIRIN KURNIA TRISNAWATI  
MIA FITRIA AGUSTINA

**Empowered Women Represented in Rupi Kaur's  
*Milk and Honey***



FACULTY OF CULTURES AND LANGUAGES  
UIN RADEN MAS SAID SURAKARTA



E-ISSN: 2527-807X P-ISSN: 2527-8088

*Leksema*  
JURNAL BAHASA DAN SASTRA

Volume 7 Number 1 January-June 2022

E-ISSN: 2527-807X P-ISSN: 2527-8088

# *Leksema*

JURNAL BAHASA DAN SAstra

- Editor-in-Chief : M. Zainal Muttaqien (UIN Raden Mas Said)
- Editorial Board : Sujito (UIN Raden Mas Said)  
Teguh Budiharso (UIN Raden Mas Said)  
Jon Mason (Charles Darwin University)  
John Charles Ryan (Southern Cross University)  
Like Raskova Octaberlina (UIN Maliki/ELITE)  
Ribut Basuki (Universitas Petra/ESAI)
- Editors : Lilik Istiqomah (UIN Raden Mas Said)  
Eric Kunto Aribowo (Universitas Widya Dharma)  
Vilya Lakstian C. Mulya (Politeknik Harapan Bangsa)  
Agus Dwi Priyanto (Universitas Sebelas Maret)
- Assistant to Editors : Nurhayati Amalia  
Hendra Apri Nugraha

## PUBLISHER ADDRESS

Gedung Fakultas Adab dan Bahasa IAIN Surakarta  
Jl Pandawa, Pucangan, Kartasura, Sukoharjo 57168, Jawa Tengah  
Telp: (0271) 781516 - Faks: (0271) 782774

Website : [ejournal.uin-said.ac.id/index.php/leksema](http://ejournal.uin-said.ac.id/index.php/leksema)  
Email : [jurnal.leksema@uinsaid.ac.id](mailto:jurnal.leksema@uinsaid.ac.id)

## **PREFACE**

*Assalamu'alaikum wa rahmatullaahi wa barakaatuh.*

*Alhamdulillah*hirabbil'amin. After about six-months of production process, the edition of *Leksema: Jurnal Bahasa dan Sastra* Volume 7 Number 1 January-June 2022 can finally be published. Similar to the previous editions, in this number, we present eight articles in total. Based on the fields of study, there there is a balance between the articles from linguistics and literature studies. In other words, there are four articles from each.

In this edition, aside coming from Indonesian authors, one article is written by a team from Malaysia, that is from University Malaysia Sarawak. Meanwhile, the other seven articles are written by authors from local universities, i.e.: Universitas Sebelas Maret Surakarta, Universitas Bina Darma Palembang, Universitas Airlangga Surabaya, Universitas Negeri Yogyakarta, Institut Agama Islam Sunan Giri Ponorogo, UIN Maulana Malik Ibrahim Malang, and Universitas Jenderal Soedirman Purwokerto.

Hopefully, there will be more authors from foreign countries who publish their articles in the upcoming editions, so that this journal can gain an international reputation as proven by Scopus or Web of Science indexation. In the same way, we expect that more and more overseas editors and reviewers would actively involve and contribute in the production and development of this journal.

Again, this publication is expected to give contributions to the development of science, particularly language and literature studies. Therefore, we invite experts, scholars, academics, students, practitioners, and anyone from all over the world who are interested in language and literature studies to disseminate their thoughts, ideas, concepts, criticisms, and research results in the forms of articles published on this journal.

Lastly, on behalf of the publisher, we convey our high gratitude and appreciation to the authors, reviewers, editors, readers, and all other parties who have involved in this journal publication. All your contributions are counted and, hopefully, give benefits to public. May Allah bless us all. *Aamiin. Aamiin. Ya rabbal 'alamiin.*

Enjoy reading as well as keep writing and publishing.

*Wassalamu'alaikum wa rahmatullaahi wa barakaatuh.*

Surakarta, June 30, 2022

Editor in Chief



E-ISSN: 2527-807X P-ISSN: 2527-8088

# Leksema

JURNAL BAHASA DAN SASTRA

Volume 7 Number 1 January-June 2022

---

## TABLE OF CONTENTS

Persuasion in Tourism Bilingual Texts: The Importance of Syntactic Forms and Choices BAYU BUDIHARJO, ARDIANNA NURAENI, NUR SAPATANINGSIH, BAYU DEWA MURTI & ANITA RUSJAYANTI	1-12
Cultural Identity Construction in the Novel <i>East Wind: West Wind</i> by Pearl S. Buck NEISYA, FITRIA APRILIA & PUSPA LUTPIYANA DUWI LESTARI	13-23
The Mobility of Natsume Soseki to London and His Cultural Adaptation In <i>Rondontō</i> LAILY RAFF FIRDAUSY & SYAHRUR MARTA DWI SUSILO	25-36
Critical Discourse Analysis of Online Media News: Ministry of Religious Affairs Banning Arabic LAILA NABILAL HUDA	37-48
Nationalism in Bakasir's Poem <i>Indūnisiyyā Kubrā Lanā</i> : A Sociology of Literature Perspective WAHYU HANAFI PUTRA	49-59
Introduction Section in Creative Arts Thesis SU-HIE TING, SAIFUL BAHARI MOHAMAD YUSOFF & NANCY KISSAM	61-71
Fillmore's Case Grammar Analysis of <i>Jinniyat Jabal Kumang</i> Film Dialogues ABDUL BASID, NENG SUMIYATI, NADYA NAFISAH & ELY FAUZIAH	73-84
Empowered Women Represented in Rupi Kaur's <i>Milk Honey</i> NORMALA PUTRI ADZKIYA, RIRIN KURNIA TRISNAWATI & MIA FITRIA AGUSTINA	85-94

---





## Persuasion in Tourism Promotion Bilingual Texts: The Importance of Syntactic Forms and Choices

DOI: 10.22515/ljbs.v7i1.4419



**BAYU BUDIHARJO**

budiharjo\_b@staff.uns.ac.id

**ARDIANNA NURAENI**

ardianna\_n@staff.uns.ac.id

**NUR SAPTANINGSIH**

nursaptaningsih@staff.uns.ac.id

**BAYU DEWA MURTI**

bayu.dewa.murti@staff.uns.ac.id

**ANITA RUSJAYANTI**

anitarusjayanti@staff.uns.ac.id

D3 English Study Program, Vocational School, Universitas Sebelas Maret  
Surakarta, Indonesia

submitted: 3/12/2021 revised: 14/2/2022 accepted: 16/2/2022 published: 20/2/2022 pages: 1-12

### ABSTRACT

This study is aimed at examining the message communicated by verbal material in bahasa Indonesia and English in the Boyolali tourism promotion bilingual booklet. The study employs descriptive qualitative approach and applies qualitative data analysis under the framework of Syntax. The research data take form of sentences in the Boyolali tourism promotion bilingual booklet in bahasa Indonesia and in English. The findings show that Boyolali tourism promotion bilingual booklet carries an inequivalent message in terms of informative content and persuasive force. This research has also proven that syntax is a substantial asset in the formation of promotional messages in the promotion of tourism destinations of Boyolali.

**Keywords:** bilingual text, syntax, promotion, persuasive force

### INTRODUCTION

Tourism booklet aims to evoke potential tourists' interest and lead them to come to particular attractions. For this reason, it is remarkably vital for tourism booklet writer and designer to depict and portray the advertised attractions as appealing as possible in the booklet they produce. This text can target any potential tourists, either those within the same culture or potential tourists coming from different cultures. An idea can thus be understood that whenever a booklet is intended for winning over the hearts of audiences from more than one cultures, with different customs and languages, it has to possess equal appeal directed to potential tourists from the different cultures.

This type of booklet, containing different languages to target people from different cultures, belongs to the category of bilingual text, which Simón (2012, 135) loosely defined as "a document which has versions in two or more languages, but equivalence between versions is unusual, because there are variations due to conventions." It needs to be emphasized that the unusual feature of the equivalence refers to the form, instead of content, since the definition is understood in this article simultaneously with Campanile's criteria of this type of text. Campanile (in Bae 2008, 136) set the criteria for a bilingual text as an identical text in two versions in different languages and showing clear indication of simultaneousness on the level of its physical origin, which is located on the same object. The first of the two criteria, identical text in two versions in different languages, suggests that the same text with the same content is made into versions in different languages.

Discussion centering on bilingual texts can be linked to concepts in translation studies as both concern the delivery of message in different

languages and cultures. The following statement by Sulaiman (2016, 30) regarding the translation of tourism promotion material is one concept having important notion. In tourism advertising, the fundamental goal is to turn potential tourists into actual tourists. The point which is more important than fidelity to the microlinguistic features of the source text is the compulsion that demands the target text to function best in the target culture to achieve the intended goal. To fulfill such a requirement, it is crucial to understand cultural differences and the difficulties these can create. Adopting the concept stated by Sulaiman and acclimating it into the context of tourism promotion with the medium of bilingual text leads to an important point. Texts in a bilingual tourism promotion material in both languages have to be equally successful in turning potential tourists into actual tourists, instead of being successful in being analogous concerning micro-linguistic features.

Binding together the ideas in the previous section and looking into them deeper directs the discussion to the issue about content of a bilingual tourism booklet, particularly its force concerning the appeal to draw visits of audiences from different cultures. As this research is directed towards discussion of tourism promotion booklet targeting domestic (Indonesian) and international public, the term "audiences" here signifies the Indonesian potential tourists and those coming from outside Indonesia. The former is reached by text in bahasa Indonesia while the latter is reached by equivalent text in the international language, English.

Bilingual tourism promotion booklet is selected as one medium among other forms of communication to promote tourism destinations in Boyolali, one of the regions in Indonesia having abundance of tourism destinations. Both texts in bahasa Indonesia and in English have a well-defined goal: making the target come to visit the region's tourism destinations through the appeal communicated by means of the texts. Considering the appeal targeting potential tourists which is delivered through different languages, and thus, different linguistic and cultural contexts, whether or not this bilingual booklet communicates equivalent message to different audiences is a challenging subject to study.

To respond to the challenge, this study is aimed at investigating the message communicated by the Indonesian and English verbal materials in the Boyolali tourism promotion bilingual booklet. The term "message" in this study not only includes informative content but also covers the persuasion suggested by the material and content in the booklet. Comparisons are made between linguistic constructions in both languages to reveal the equivalence in terms of informative content and persuasive content, applying analysis of linguistic units within the coverage of syntax. The analysis within the framework of syntax is decided with the underlying consideration that the meaning of a message comprises the words chosen, and the interrelation among those words, i.e. syntax (Atalay, El Kihal & Ellsaesser 2020). Although this study is under the framework of syntax analysis, understanding the persuasive language or persuasion in tourism promotion text relates to the matter of affective meaning directly or indirectly. The affective meaning is a sub-discussion in semantics that reveals information, facts, or evidence through the feeling, mood, as well as emotion in the lingual symbol or words. The persuasive language can be written in different forms of sentences, such as declarative, imperative, or interrogative. The sentence itself describes the relation between the form of language and its message or meaning.

The task of expressing the appeal in different linguistic and cultural environments within a single manuscript is not an effortless one. The efforts which are demanding and sometimes problematic are inferred in the following account about tourist brochure, a type of promotion material which has features close to those of tourism booklet. According to Zahiri, Sadeghi & Maleki (2015), tourism brochure is a special kind of text containing many technical data used for advertising purposes. It has features such as graphical design, pictures or different fonts and is not continuous but takes form of separated sentences or paragraphs, which can be followed by visuals, like pictures, graphics, tables. Furthermore, Napu (2019) identifies problems in translating tourism promotional materials, concerning "low-level linguistic aspect", namely linguistic translation problems (consisting of syntactic and semantic problems) to "more significant cultural reference problems". Conveying message using the medium of texts with separated sentences or paragraphs unquestionably poses certain challenges and to intensify the complexity, the conveyed message is persuasive, which demands special care. The results of this study are expected to be useful in the production and study of tourism promotion materials, not only those in the form of printed material but also materials broadcast via digital media. In particular, the results are expected to contribute to the understanding of how Syntax supports the construction of the promotional message as part of the efforts to advertise tourism destinations targeting potential tourists from different cultures, natives of different languages.

## **LITERARY REVIEW**

Developed from a concept formulated by Yoeti (in Helpiastuti 2018, 18), tourism promotion attempts to propose for acceptance of the following 3A to potential tourists: attractions to relish, activities to take on, and artifacts to purchase and ultimately change them from potential into real tourists. The attempts can be accomplished, one of which, by showing the unique features of the destinations being promoted, creating the impression that the experience gained in a destination is nowhere to be discovered in any other place.

Language plays essential roles in shaping the impression. Topler (2018) stated that language as means of communication, thoughts, and connotations, plays a major role in the domain of tourism industry and language also has essential role in the branding of particular tourism destinations. In addition, he also argues that linguistic choices are perceived as playing a fundamental part in the construction of the tourism discourse, significant in the branding of tourism destinations.

In relation to linguistic choices and how fundamental their role in tourism discourse is, syntax -a branch of linguistics-, has an immediate relevance. It is the branch dealing with structures of words, how words are arranged and related to each other to form larger constructions. The arrangement of words can serve many purposes, one of which is persuasive purpose, and syntax is so vital that it is viewed as an indispensable creative asset utilized in the design of messages produced for the purpose of advertising (Malyuga & Tomalin 2017, 145). Of many other statements that emphasize the central role of syntax, the following statement featured in a study examining the Official Tourism Website of Indonesia (OTWI) is an obvious one. It affirms that a particular extract displayed on the studied website may have indicated that the OTWI attracts the tourists to get involved in the destination by means of the use of

specific lexical and syntactic elements (Arifin, Salim, Ibahim & Hassan 2018, 339).

Appeal with the aim of changing potential tourists into real tourists performed by means of language can be classified as a form of act of persuasion. The term "persuasion" derives from Old French *persuasion* and from Latin *persuasionem* (nominative *persuasion*), as stated on *Etymonline* (2021), which means 'to convince' or 'to induce'. Persuasion is an act of communication with the aim of influencing the attitudes or beliefs of others. Persuasion is an essential element of tourism discourse as it may augment the impression created by the dictions and expressions within the potential tourists' thoughts.

Persuasion is closely related to one of the functions of language as the following statement points out that people use language to persuade others of the persuaders' convictions and urge others to commit action, which is done by crafting texts, demonstrating the logic and appeal of the convictions (Fasold & Connor-Linton 2006).

Persuasion can be further grouped into more specific categories as stated in the following statement. "In the modern science of language, persuasion is divided into non-verbal (gestures, mimics, body postures, etc.) and verbal one (speech, discourse, human thinking rendered by language means). Verbal impact is affected by the means of language at all of its levels, and complex sentences with homogeneously collateral sub clauses are of no small importance in this respect. These syntaxemes are more versatile and reach in their semantic and stylistic characteristics because they are 'designed' to be able to express and render very complex grammatical and semantic relations" (Nikolenko, Zakharchu, Babakova & Morenko 2019, 3).

The thoughts of persuasion, as stated in the previous lines, have close relation to the thoughts of affective meaning, this view is as equivalent as Ceil's (2002,151) view. They explain that affective meaning affords information about the signer's feeling, attitudes, or opinions concerning a piece of information. It can be conveyed by individual sign choice and be sentence structure.

Attempts to promote tourist attractions along with the persuasion involved within can be wrapped up in the form of bilingual text, in which content is delivered in two languages. Bilingual text is characterized as a self-translation, authored by a writer who has the capacity to produce composition in different languages and who translates the texts he or she produces from one language into another. (Hokenson & Munson 2007, 1).

A bilingual text is also invariably described as the combined blending of two texts, and it is principally unified, indivisible as the two sides of a coin. (Fulginiti 2014, 73). Bilingual text is chosen as one of many approaches in promoting Indonesian tourism destinations. This form of promotion is carried out by producing materials advertising tourism attractions packed in written form of communication containing Indonesian text along with English text. Such attempt in the internationalization of tourism information plays an important role in the promotion of the regional tourism industry in Indonesia.

Along with the development of technology, efforts to promote tourist destinations by employing digital material have entered the digital communication area. One example is the attempt to attract tourists using bilingual media using BD-Print application aimed to be a bilingual digital promotional medium. This application is fully utilized with the goal that tourist destinations in Southern Garut can be better known by and familiar to the

public. Ultimately, the destinations attract visits by local tourists as well as foreign tourists (Cahyani 2021).

Studies related to the topic investigated in this study have revealed a range of phenomena. A study investigating bilingual tourism text focusing on vocabulary features based on Muñoz's (2011) suggestions for special tourist language and discourse was done by Younesi, Navidinia, & Ozhan (2018). The findings demonstrate that the texts in different languages have similar forms but inequivalent purposes. Another study investigating bilingual tourism text with different focus on tourism terminologies was carried out in 2013 by Sianturi. The equivalence in terms of meaning of the terminologies in Indonesian and in English is represented by the phrase "quite accurate".

A study applying Systemic Functional Linguistic approach examining appraisal in bilingual tourism information media was accomplished by Suryaningtyas, Nugroho, Cahyono, Nababan & Santosa (2019). This study reveals a finding of minimum inequality related to the appraisal in the bilingual tourism information media. A study under related area of study was undertaken by Hilma (2011), exploring literal translation produced by Google Translate of a bilingual digital tourism brochure, whose findings show lack of equivalence due to the exploitation of literal translation. Lastly, a study of bilingual tourism text was performed, aimed at evaluating the translation quality of English equivalents of Persian proper nouns in the tourist signs and bilingual boards, by Fard, Moeini & Tabrizi & Chalak, (2011). This research shows a similar result, in the way that equivalence has not been established in both languages as a result of errors in the production of the bilingual texts.

The studies conducted previously uncover endeavors in investigating a range of facets of bilingual tourism texts of different types. Proposing different approach, this study applies linguistic approach (syntax) to find out distinct side of bilingual text, i.e. message taking forms of not only persuasive force but also informativeness in a bilingual text.

## RESEARCH METHOD

This research employs descriptive qualitative approach. The data were collected through document analysis. The data are all sentences in the Boyolali tourism promotion bilingual booklet, both in bahasa Indonesia and in English. After the data were collected, they were analyzed by employing qualitative data analysis. The procedure of data processing covers: (1) examining similarities and differences between sentences in bahasa Indonesia and in English in terms of syntactic forms, (2) presenting the data in the form of table, (3) analyzing the data by comparing the sentences in both languages and performing syntactic analysis to reveal the informative content and persuasive force, and (4) drawing conclusion in relation to the informative the persuasion in the Boyolali tourism promotion bilingual booklet.

## FINDINGS

At the textual level, verbal content in both languages serves an equivalent function of conveying the author's intent and promoting the tourist destinations featured in the booklet. At the lower level, the equivalence in terms of informative content and persuasive force vary as presented in the *Table*.

The *Table* provides information that overall, the research data are classified into two, namely: (1) data in both languages with the same informative content and (2) data in both languages with different content. A more in-depth study shows that data with different content indicate a pattern in terms of different persuasive forces.

*Table: Informative Contents and Persuasive Forces of the Sentences in Boyolali Tourism Promotion Bilingual Booklet*

<b>Informative Content</b>	<b>Level of Persuasion</b>	<b>Number of Sentences</b>
Identical (similar wordings)	identical level of persuasion	27
Different	Indonesian text being more persuasive	10
	English text being more persuasive	54

In-depth analysis of the bilingual booklet reveals that 27 data, both in Indonesian and in English, were identified as having the same content with similar wordings, thus conveying the same persuasive force. In addition, the results of the analysis uncover 10 data in bahasa Indonesia which are more persuasive than those in English and 54 English data with greater persuasive power compared to their counterparts. Details specifying the results of the analysis are presented as follows.

**Bilingual Texts with the English Versions Having Greater Persuasive Forces**

The persuasion contained in the English language construction is stronger because of the difference in the choices of syntactic form in presenting the tourist attractions to the audience. The following counterparts can be an explicit example of the case:

- (1a) ... *atau yang terbaru kini **ada** Alun-alun Lor dan juga Monumen Tiga Negara (Montira).*
- (1b) ... **stroll around** our latest attractions, Alun-alun Lor and Monument of the Three Countries (Montira).

Examples (1a) and (1b) show syntactically different means for conveying message concerning the attractions being promoted, i.e. *Alun-alun Lor* and *Monumen Tiga Negara (Montira)*. With the medium of bahasa Indonesia, the attempt to promote the tourist destinations is done by means of declarative construction while in the communication using English, the same attempt is performed through different syntactic form, imperative. The different means of conveying message affects both the informative content within and the persuasive force they convey. Example (1a) creates an informative tone, telling the target readers that there exist new tourist attractions, the *Alun-alun Lor* and *Monumen Tiga Negara (Montira)* in Boyolali. Meanwhile, example (1b) encourages readers to have a leisurely walk, exploring the promoted tourist destinations. Example (1b) possesses stronger persuasive force because of the sense of call to do action communicated through the imperative construction.

- (2a) *Ada miniatur candi Borobudur dan Piramida (Mesir) lengkap dengan **patung sphinx-nya**.*
- (2b) ... such as miniatures of Borobudur temple and the Great Pyramid of Giza with its **ever-prominent Sphinx**.

Examples (2a) and (2b) present focal tourist icons, namely the miniatures of Borobudur Temple and the Great Pyramid of Giza along with Sphinx. The two constructions in different languages feature Sphinx as different elements

in the noun phrases containing it. Both parts in bold within the examples are part of larger linguistic constructions, prepositional phrases showing the miniature of Sphinx as an integral part of the Great Pyramid of Giza. The word "Sphinx" in the Indonesian text is embodied as an element functioning as the modifier of the head "*patung*". Meanwhile, in the English text, "Sphinx" appears as the head in the post-modifier of Pyramid of Giza, in which it is modified by "ever-prominent", making the two examples different in the informative content they carry.

In terms of persuasive force, example (2b) has a greater force for the following reason. Unlike its lack of modifier in example (2a), "Sphinx" in the English text is specified and characterized by the modifier "ever-prominent". The absence of modifier in bahasa Indonesia suggests that the miniature of Sphinx is merely a complement to the main miniature of the Great Pyramid of Giza. Meanwhile, the way the Sphinx is presented in example (2b) with "ever-prominent" as the modifier produces the impression that in the miniature Egyptian landmarks, the Sphinx is as striking as the miniature of the Great Pyramid.

(3a) *Kabupaten Boyolali memiliki berbagai macam makanan khas yang bisa dijadikan buah tangan.*

(3b) Boyolali regency has an assortment of traditional food and local cuisines **you can bring home as gifts.**

Another case indicating the English version having greater persuasive force is exemplified by example sentences (3a) and (3b). Sentence (3a) uses passive construction as modifier to describe one of the attractions promoted in the booklet related to tourism in Boyolali. The promoted attraction is in the form of various kinds of special foods that can be made as souvenirs. Sentence (3b) presents the same appeal through active construction, in which the subject is clearly stated. Both statements contain relatively equivalent informative content, yet they differ in the sense of readers' involvement because of the implicit state of the agent of the action in sentence (3a).

The difference in terms of persuasive force occurs because of the different syntactic forms. The use of passive construction in the example (3a) without explicitly showing the subject performing the action results in the implication of de-emphasizing the subject. Meanwhile, the active voice employed in example (3b) reveals and tends to emphasize the actor of the action. The use of the subject "you" directly addresses the readers of the booklet so that it creates a sense of interaction that engages the readers.

#### Bilingual Texts with the Indonesian Versions Having Greater Persuasive Forces

In a less considerable number, expressions in bahasa Indonesia have a stronger persuasive force. The persuasion contained in the statement in bahasa Indonesia has a greater force, again, because of the difference in the syntactic structures in presenting tourist attractions in the text. The followings are the examples:

(4a) *Montira langsung disambut luar biasa.*

(4b) Montira is **immediately** welcomed.

As both are compared, example sentences (4a) and (4b) show differences in the adverbs used in the constructions. Example (4a) uses multiple adverbs, adverb of time and adverb of manner, while example (4b) only embodies adverb of time. The use of multiple adverbs in example (4a) illustrates not only how quickly the community responded to Montira's presence but also how grand the response was.

(5a) *Sadranan merupakan tradisi **membersihkan makam leluhur** setiap tanggal 15 bulan Ruwah.*

(5b) The sadranan is a tradition of **tomb cleansing** every 15<sup>th</sup> day of Ruwah month.

Example (5a) and example (5b) show differences in terms of the modifiers as parts of the two larger constructions "*tradisi membersihkan makam leluhur*" and "tradition of tomb cleansing". Both have the same head, namely "*tradisi/tradition*" but the modifiers used for characterizing the head are different. The phrase in example (5a) is an Indonesian noun phrase having the structure of N + V + NP, in which it contains the word "*leluhur*" (ancestors), while the noun phrase in example (5b) is a noun phrase with a post modifier in the form of a gerund phrase (N + GP) without expressing the meaning of "ancestor".

The absence of the element in the modifier of the phrase in example sentence (5b) affects the informative content and persuasive force as "*leluhur*" in sentence (5a) modifies "*makam*", particularly adding information about the people buried in the tombs. This information affects persuasive force because the cleaning of ancestral tombs can be a cultural event that is worthy of being a tourist attraction, when such an event is compared to the occasion of cleaning public graves.

(6a) *Sanggaran merupakan ritual yang berlangsung di Makam R. Ng. Yosodipuro di Desa Bendan, Kecamatan Banyudono setiap **malam Jumat Pahing**.*

(6b) The Sanggaran is a ritual held in the tomb of R. Ng. Yosodipuro in Bendan Village, Banyudono Sub-district every **Friday Pahing**.

Example sentence (6a) is different from example (6b) due to the use of the phrases "*malam Jumat Pahing*" and "Friday Pahing", parts of the adverbs of time modifying each of the sentences. The term "*malam Jumat Pahing*" is a special form of noun phrase originating from Javanese culture. Such terms often appear in Indonesian texts and have been generally understood by people living under Indonesian culture, but in general, such terms are not found in English texts as often as in Indonesian texts. In the English version of the text, the term used as the equivalent of "*malam Jumat Pahing*" is "Friday Pahing", expressing different referential meaning. The difference occurs because "*malam*" in the Indonesian cultural term means "the night or day before".

The existence of "Friday Pahing" as an unfamiliar cultural specific term affects the persuasive force of example (6b). In general, such terms are not known by members of people under English-speaking cultures and have the potential to cause problems in terms of understanding. In a text within which some parts make it difficult for readers to understand, the level of persuasive force has a great potential to decrease.

### **Bilingual Texts with Equal Persuasive Forces for Both Versions**

Within the data studied in the analysis, statements in Indonesian and in English having equal persuasive force are identified. The more comprehensive account confirming the point is presented as follows:

(7a) *Boyolali yang sekarang berbeda dengan Boyolali yang dahulu.*

(7b) The new Boyolali is different from the old one.

Example sentences (7a) and (7b) are featured in the booklet to convey a promotional message about the new Boyolali, which has greatly improved in comparison to the old "version" of Boyolali. The message is conveyed with a



similar syntactic construction in both languages. The similar way of communicating the message has an impact on the equality of informative content and persuasive force conveyed by the two statements. Although both use different wordings ("*sekarang*"-"*dahulu*" and "old"-*"new"*), they demonstrate the use of antonyms implying equivalent meaning in the two languages.

(8a) *Alun-alun Lor termasuk salah satu kawasan wisata baru yang langsung menyedot perhatian masyarakat.*

(8b) The Alun-Alun Lor (Northern Square) is one of new tourist area that immediately draws public attention.

Example (8a) and example (8b) indicate similar phenomenon, communicating a promotional message about the latest worth-visiting tourist attractions in Boyolali. The persuasive message is conveyed also with similar syntactic construction in the two languages. The similar construction used in conveying the message has an impact on the equal informative content and persuasive force communicated by the two sentences.

(9a) *Itulah daya tarik pemandian Tirto Marto yang berada di Desa Dukuh, Kecamatan Banyudono. Berjarak 12 km arah timur Kota Boyolali pemandian peninggalan Ki Ageng Pengging ini memiliki tiga sumber yakni Umbul Temanten, Umbul Ngabean dan Umbul Duda.*

(9b) ... that what makes this place exceptional. Located in Dukuh Village, Banyudono Sub-district, 12 kilometers east of Boyolali City, this heritage bath of Ki Ageng Pengging has three springs, namely Umbul Temanten, Umbul Ngabean, and Umbul Duda.

Example (9a) and example (9b) exemplify different research finding from what can be revealed from the examples previously presented within this category of data. The same message regarding the attraction of the tourist destination and the location of the destination is expressed in different syntactic forms. In example (9a), the statement about the attractiveness of Tirta Marto is placed in the same clause as the one informing the village where Tirta Marto is located. Meanwhile, appearing in different part of the English version of the text, information about the village in which Tirta Marto is placed is separated from the statement about the attractiveness of the tourist attraction. The information is adjoined to the part of the sentences containing the account about distance and the three springs. Despite the difference in the syntactic form, both texts convey equivalent information and persuasion.

## DISCUSSION

As a self-translation, the texts in the two languages within the bilingual booklet ideally communicate equivalent information and persuasion. Equivalence is the central aim that must be established in any process of transferring message across languages, i.e. translation (Iswari 2015, 2). The idea that equivalence is central in translation conforms to the idea that in the case when an equivalent translation is to be produced, translators bear the obligation to convey the same referential, pragmatic and interlinked meanings. Due to differences between source language and target language cultures, however, semantic equivalence is limited to some (Kuzenko 2017, 41).

Not resembling the ideal condition, findings of this research indicate that despite their same goal at the textual level, i.e. promoting various tourist destinations in Boyolali, the sentences in different languages in general contain dissimilar information and disparate persuasive force, in which the

English text possesses stronger force. Similar findings are also identified in the previous researches. Younesi, Navidinia & Ozhan (2018) reveals in their study, inequivalence of text purpose. Sianturi (2013) labels the equivalence in terms of meaning of the terminologies in Indonesian and in English as "quite accurate", implying that perfection is not achieved. A study accomplished by Suryaningtyas, Nugroho, Cahyono, Nababan & Santosa (2019) reveals a finding of inequality (despite its being minimum in intensity) of the appraisal in a bilingual tourism information media. A study under related area of study was undertaken by Hilma (2011) and its findings show lack of equivalence in a bilingual digital tourism brochure. Lastly, a study of bilingual tourism text was performed, aimed at evaluating the translation quality of English equivalents of Persian proper nouns in the tourist signs and bilingual boards by Fard, Moeini & Tabrizi, & Chalak (2011). This study indicates mistakes and errors in the messages of bilingual boards. The findings of this research, thus, reinforce the idea that conveying messages in two different languages is not likely to end up in complete equivalence.

The next notable findings indicate that syntactic resources are proven to affect persuasion as previously stated that syntax is an "indispensable creative asset" (Malyuga & Tomalin 2017, 145). Words, how they are structured and, of course, their selection in the production of a text, can be utilized as a resource that leads to successful persuasion. The modification relationship between elements of a particular linguistic construction can be made best use of to augment persuasive force. The attempt to take benefit from modification relationship includes the use of more elements functioning as modifiers to specify, qualify, and characterize particular elements and sections of a text.

This finding, when linked to the one exhibiting the imperfection in terms of message equivalence in the Boyolali tourism promotion bilingual booklet, supports the notion of syntax as substantial asset in the formation of promotional messages. The examples presented in the previous section highlights the impact of syntactic forms and syntactic choices in shaping informative message and persuasive force. This proposition needs to be made as consideration of not only persuasive bilingual text producer for promotional purpose but also those producing bilingual text in general.

Another point worth of special attention is related to the nature of the text under study: a single manuscript designed to achieve a goal of attracting visitors from different cultures through tourism promotion. The bilingual booklet, when compared to a translation of tourism promotion booklet, i.e a separate booklet generated from a source text, proposes different challenges. Bilingual booklet with its embedded nature can be contrasted with the case raised in the study carried out by Sulaiman (2016). The study reveals the fact that tourism is differently conceptualized in the source language and target language cultures. In the original text under the source language culture, tourism is mentally visualized within the framework of post-sightseeing and anti-tourist. Meanwhile, in the translation, which is under the different culture, tourism is conceptualized within the traditional sight-seeing framework. The different conceptualizations are possible in translations which emphasize on the global goal of the texts, in this case turning potential tourists into actual tourists.

Such design involving different conceptualizations is possible in the production of translation, in which the source and target texts are independent from each other. However, whether different conceptualizations may exist in bilingual texts still requires in-depth study. It is not impossible

that a tourism promotion bilingual text is shared to and read by (target) readers who are bilingual or partly bilingual (those who know one language well and know a little about the other). These readers may find out different messages in two versions of text which are supposed to communicate equal message (since both versions are contained in the very same manuscript).

The discovery leads to a further discussion whether bilingual text, particularly bilingual text serving the purpose of tourism promotion, can be designed equivalent only at the level of objective at textual level (turning potential tourists into real tourists). The equivalence is materialized through text constituents that communicate different messages (adapted to the characteristics of different target readers). The issue also guides to a discussion about whether syntactic forms and choices are supposed to be directed mainly towards achieving the goals of the text (global level) or the equivalence of the content of the text constituents, which also ends up in the achievement of the objective at the higher level.

**CONCLUSION** This research has proven that being a bilingual text, Boyolali tourism promotion bilingual booklet carries inequivalent message in terms of both informative content and persuasive force. Between the two texts in bahasa Indonesia and in English, texts expressed in English contain different informative content compared to its counterpart and communicate stronger persuasive force. This research has also proven that syntax is substantial asset in the formation of promotional messages in the promotion of tourism destinations of Boyolali. Future researches can be directed to the study of the role of how words organized and related to each other to form larger structures construct the message in other types of bilingual text, and thus different contexts, such as bilingual web pages, bilingual children's stories, etc.

---

## REFERENCES

- Arfin, Muhammad, Muhammad Salim, Noor Aireen Ibrahim & Hanita Hassan. 2018. "Authenticating the Tourist Destination on the Official Website of Indonesia: A Multimodal Perspective". *Astra Salvensis-Revista de Istorie Si Cultura* 1: 333-343
- Atalay, Selin, Siham El Kihal & Florian Ellsaesser. 2020. "The Role of Syntax in Persuasive Marketing Communication: A Natural Language Processing Approach.". [https://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=3410351](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3410351)
- Bae, Chul-Hyun. 2008. "Evidence of the Persian Empire's Multilingualism and Interpretation of DB #70". *Proceedings of the SCRIPTA 2008*: 135-159
- Cahyani, R. Yeni Dewi et al. 2021. "BD-Print: An Android Based for Bilingual Digital Promotion of Integrated Tourism in Garut Selatan". *Journal of Physics: Conference Series* 1869: 1-6
- Valli, Clayton & Ceil Lucas. 2002. *Linguistics of American Sign Language: An Introduction*. 3<sup>rd</sup> Edt. Washington: Gallaudet University Press
- Fard, Zahra Moeini, Hossein Heidari Tabrizi & Azizeh Chalak. 2014. "Translation Quality Assessment of English Equivalents of Persian Proper Nouns: A Case of Bilingual Tourist Signposts in Isfahan." *International Journal of Foreign Language Teaching & Research* 2: 24-32
- Fasold, Ralph. W., and Jeff Connor-Linton. 2006. *An Introduction to Language and Linguistics*. Cambridge: Cambridge University Press
- Fulginiti, Valentina. 2014. "Il Vocabolario e la Strada." *Self-Translation between Standard Italian and Regional Dialects in the Works of Salvatore Di Giacomo, Luigi Capuana, and Luigi Pirandello*. Toronto: University of Toronto
- Helpiastuti, Selfi. Budi. 2018. "Pengembangan Destinasi Pariwisata Kreatif Melalui Pasar Lumpur (Analisis Wacana Grand Opening Pasar Lumpur Kawasan Wisata Lumpur, Kecamatan Ledokombo, Kabupaten Jember)". *Journal of Tourism and Creativity* 2 (1) 13-23
- Hilma, Rila. 2011. "Literal Translation Using Google Translate in Translating the Text From French to English in Digital Tourism Brochure *Bienvenue a Paris*". *Binus Business Review* 2 (1): 502-509

- Hokenson, Jan Walsh & Marcella Munson. 2007. *The Bilingual Text: History and Theory of Literary Self-Translation*. Manchester: St Jerome Publishing
- Iswari, I Gusti Ayu Shanti. 2015. "The English Postmodified Noun Phrases in *Inferno* and Their Translation Equivalents in Indonesian with Reference to *Neraka*". *E-journal Universitas Udayana* 1 (2): 1-20
- Kuzenko, HM. 2017. "Translation as Cross-cultural Communication." *Science and Education a New Dimension. Philology* 33 (123): 40-43
- Malyuga, Elena N & Barry Tomalin. 2020. "Key Creative Features of Syntactic Design in English-Language Advertising Discourse." *International Journal of English Linguistics* 10 (5): 145-154
- Marco Simón, Francisco. 2012. "Power and Evocation of the Exotic. Bilingual Magical Texts in the Latin West." In F. Marco Simón & M. Piranomonte (eds.) *Piranomonte*: 135-145
- Napu, Novianto. 2019. "Tourism Promotional Materials: Translation Problems and Implications on the Text's Effectiveness for Tourism Promotion." *1st International Conference on Education, Social Sciences and Humanities (ICESSHum 2019) Advances in Social Science, Education and Humanities Research*: 435-440
- Nikolenko, Olga, Olga Zakharchu, Larisa Babakova & Boris Morenko. 2019. "The 'I' of the Author and Its Persuasive Function (as Exemplified by the Complex Sentence with Homogeneously Collateral Subclauses)". *The International Scientific and Practical Conference: Current Issues of Linguistics and Didactics: The Interdisciplinary Approach in Humanities and Social Sciences (CILDAH-2019)*: 1-6
- Sianturi, Hertika. 2019. "A Translation Analysis of Tourism Terms from Indonesian into English". *Passage* 2013 1 (3): 86-93
- Sulaiman, Mohamed Zain. 2016. "Pedal to Paradise? The Anglo-Malay Encounter in Tourism Translation". *Proceedings of the International Seminar Prasasti III*: 29-37
- Suryaningtyas, Valentina Widya, Raden Arief Nugroho, Setyo Prasiyanto Cahyono, Mangatur Nababan & Riyadi Santosa. 2019. "Appraisal in Bilingual Tourism Information Media." *Asian TEFL* 4 (1): 1-12
- Topler, Jasna Potočnik. 2018. "Turning Travelogue Readers into Tourists: Representations of Tourism Destinations through Linguistic Features". *Cuadernos de Turismo* 42: 447-464
- Younesi, Armin, Hossein Navidinia & Amir Raies Ozhan. 2018. "Tourism Discourse Analysis: Comparing the Vocabulary Features Used in the Original and Translation of Iranian Tourism Texts". *e-Review of Tourism Research* 15: 37-51
- Zahiri, Tahereh, Bahador Sadeghi & Ataollah Maleki. 2015. "Strategies and Errors in Translating Tourism Brochures: The Case of EFL Learners". *Cumhuriyet Science Journal* 36: 2766-2785

---

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

### In-text Citation

Budiharjo et al. (2022, 6) .....

..... (Budiharjo et al. 2022, 6)

### Reference List Entry

Budiharjo, Bayu, Ardianna Nuraeni, Nur Saptaningsih, Bayu Dewa Murti, and Anita Rusjayanti. 2022. "Persuasion in Tourism Promotion Bilingual Text: The Importance of Forms of Choices". *Leksema: Jurnal Bahasa dan Sastra* 7 (1): 1-12. <https://doi.org/10.22515/ljbs.v7i1.4419>

---

## Cultural Identity Construction in the Novel *East Wind: West Wind* by Pearl S. Buck

DOI:10.22515/lib.v7i1.4110



NEISYA

neisya@binadarma.ac.id

FITRIA APRILIA\*

fitria\_aprilia@binadarma.ac.id

PUSPA LUTPIYANA DUWI LESTARI

puspa.lutpiyana@gmail.com

English Literature Study Program, Universitas Bina Darma  
Palembang, Indonesia

submitted: 29/1/2022 revised: 15/4/2022 accepted: 16/4/2022 published: 17/4/2022 pages: 13-23

### ABSTRACT

This study analyzed the cultural identity in the novel *East Wind: West Wind* written by Pearl S. Buck by using postcolonial theory proposed by Bhabha (2007). It aimed to identify the cultural identity, that consists of stereotypes, mimicry, ambivalence, and hybridity, and how it was experienced by the main character in the novel. This study used qualitative method with descriptive approach. The writer collected the data by reading the novel and highlighting the data from the narrations and utterances that were appropriate to the problem of study. The result of this study showed that there are cultural identity construction in the life of Kwei-lan's, the main character in the novel, which trapped her into identity confusion. Two cultures, namely traditional Chinese and Western culture, cause Kwei-lan's confusion of her identity. Kwei-lan's attempts to survive from this situation by imitating the modern lifestyle, such as habits, appearances, and parental actions. This cultural shift makes her feel uncanny or being in an unhomey moment where she sticks in the middle between past and present, or between her origin Chinese culture and her new modern Western life.

**Keywords:** postcolonial, culture, Chinese, American, ambivalence

### INTRODUCTION

Colonialism has occurred for centuries on this earth. This happens because there is a desire to dominate one nation against another. Ahmad (2020) explained colonialism as an effort to expand, develop, control an area with the power of one country outside its location. For a long time, Western nations have colonized other countries, especially from eastern parts of the world. One of the factors causing the phenomenon was the natural wealth owned by a colonized nation, such as spices and oil, which attracted foreign people to come. The abundant exploration of natural wealth could support the future life of the colonizing nations, especially in economic. Due to lacking education, knowledge, and human resources, the Eastern were then easily trapped into Western colonialization.

Colonized societies feel that they are always being alienated, read, and controlled by colonial imperialism. They think whoever used to be colonized always gets the stigma of being defeated or inferior as a people who must be under the control of the colonizer in all aspects of life. The colonized people also have the perception that the colonizers are strong, great, prosperous, rich, smart people and are considered promising the ability to change the life of the colonized society under the condition of accepting to be controlled by and submitted to the colonizer (Neisya 2018).

The consequences of colonialism always leave bad memories and also have a big impact on society, where the colonizers do not only control the natural wealth owned by the colonized country, but also to their human resources, from the mindset, lifestyle, work, language, up to the culture. The impacts of colonialism also lead to many changes in society, particularly of the

socio-cultural aspect.

Cultural issues have become an endless topic of conversation. A lot of people remain arguing about their preferences of cultural adaptation. Two different cultures almost bring two different values within them. According to Said (2010), Western is superior, lucky, controlling, whereas Eastern is inferior, poor, and controlled. The Eastern always mean dangers, threats, and troublemakers and they are seen as dolls by Western people. Western generally have the right to define the Eastern all they want, about who or what Eastern people are. Orientalism tended to lower Eastern ways of thinking which are considered different and not equal to that of Western people.

Over time, the development of the era also affects the cultural changes that are characteristics of a nation or a society. In general, every society in an area has characteristics that are inherent in that society. However, culture surely changes along with the era development. People in Eastern countries try to adapt to a new culture which massively propagated by Western people. In reality, not everyone can adapt to and accept these cultural changes. They have been accustomed to the culture that has taken root to their ancestor indigenous culture and lifestyle strongly. Unfortunately, the more they put efforts to adapt to the strange culture, the more they lose their own identity. They are trapped into the ambivalence of identity which has drown them into confusion.

Ambivalence arises from both like and dislike something or someone. Ambivalence is the attitude of the colonized people who accept and reject the colonialists' attitudes or behaviors. The colonized hate the colonizers but they also like them. Bhabha (2007) said ambivalence as a condition between presenting the original or showing differences (Loomba in Dewojati 2017).

This common phenomenon in Eastern countries that used to be colonized before has successfully attracted some authors to make this issue as the main theme their literary works. One of them is the novel entitled *East Wind: West Wind*. This novel was published in 1930 and written by Pearl Sydenstricker Buck. This novel tells Kwei-lan story of life. She is a woman who lives in a strong tradition of Chinese society and gets married to a man who has been changed to be a modern person. This novel talk about the conflict between a traditional and modern culture.

Postcolonial provides a new perspective in viewing literary works, especially those related to two countries or two cultures, meaning that one is inferior and the other is superior. This is also what happens in the novel, where there is a contradiction between two cultures, namely traditional Chinese culture and Western culture, which cannot be avoided and causes conflicts in the characters in the novel.

The ambivalence of identity of Kwei-lan, the main character in the novel, becomes an interesting topic to study. This issue then turns into the central conflict that has to be overcome. The choices are only two, whether she defends her truly cultural identity but having conflict with her husband, or just mimics the modern culture to which she does not belong to and losing her own true identity. This study aimed at describing the postcolonial identity construction in the novel *East Wind: West Wind* by analyzing the stereotypes, mimicry process, as well as identity ambivalence, and hybridity of the main character.

Hopefully, this study gives benefits to students or other people by helping them to understand more about the cultural conflicts in the novel. The result of this study is also expected to be useful to the readers to give additional information that is not explicitly told in the story. For other researchers, this study may be a valuable reference for their future projects with the same novel.

**Postcolonial Theory**

The term 'postcolonial' first emerged around the 1970s. It comes from the combination of the words 'post' that means 'after' and 'colonial' that is originated from 'colonialism'. Therefore, 'postcolonial' can be understood as the period after colonialism. However, this term is also frequently used to refer to the mental image of the position between the colonizer and the colonized. Colonialism that occurred in different countries on earth has created a social order, namely superior and inferior. The former is labeled to the colonizer whereas the latter is the attribute of the colonized. The colonized countries are treated arbitrarily by the colonizers. They must submit themselves to and become slaves of the colonizer who controls their country, so that their rights are taken away by the colonizer. The theory of postcolonialism can be used as an analytical tool to claim the existence of colonialism practices in this modern era and the emergence of new forms of colonialism as manifested in racism behaviors and unequal power relations.

According to Faruk (2007), postcolonial theory is a set of statements about the condition of a colonized and once colonized society. Postcolonial theory is used to reveal traces of colonialism that are still ongoing today, such as confrontations between cultures, nations, or races where there are unequal conditions or positions and where one control and the other are controlled. One of the postcolonial theories that are widely used is the one proposed by Homi K. Bhabha (2007).

Bhabha (in Lestari 2016) states that between the colonizers and the colonized there is a liminal space which allows both to interact one another. However, between the two there is also a room for some resistance where the dividing line is never permanent so that the boundaries as well as the ends cannot be known. This space can act as a space for symbolic interactions. Postcolonial discourse consistently resides in this space. It is in this space that cultural changes take place.

The concepts in Bhabha's postcolonial theory include stereotypes, mimicry, ambivalence, and hybridity. In his book, *The Location of Culture* (2007), Bhabha states that postcolonial perspectives emerged from the colonial testimony of third world countries and the discourse of minorities within the geopolitical division of east and west. The injustice towards minorities people is known as Eastern and Western. Western is the colonizing people, while Eastern is the colonized people.

The postcolonial theory discusses what will happen when two different cultures meet and cause each other conflict as well as when one culture is powerful and considered superior to the other. Postcolonial emphasizes the struggles that arise when one culture is dominated by another.

***Stereotypes***

Stereotypes are more dominantly labeled to people who have little or low power and status in society who are often the target of anger, hatred, and frustration from the more powerful people. According to Said (in Taum 2017), stereotypes have enabled the categories of master-slaves, colonizer-colonized, white-black, and civilized-uncivilized. In practice, people have various stereotypical views about these two opposites as they are othering each other.

***Mimicry***

Mimicry is the act of imitating colonizer's lifestyle in a colonized country which often unsuccessful (Bhabha, 2008). This imitation or mimicry effort is the result of a cross-cultural interaction or colonization process in which the colonizers have succeeded convincing the colonized. The colonizers act as the superiors who will increase the life quality of the colonized so that the latter would match

themselves to the former. It makes the colonizers succeed in eliminating the traditions and traditional identities of the colonized people. The efforts made by the colonized in mimicry are, among others, imitating the language styles, lifestyles, ways of dressing, and others in order to be respected and get the same level with the colonizers (Bhabha, 1994)

This Bhabha's concept of mimicry contains ambivalence since on one hand, the colonized want to develop the same identity with the colonizers, but, at the same time, they also want to maintain their differences. They both look very similar but still different. That is what Bhabha called 'almost but not quite the same' or a camouflage.

**Ambivalence** The colonial presence is always ambivalent, which is divided between presenting itself as the original or showing differences. Ambivalence was derived from psychoanalysis, which is used to describe the continuous fluctuation between choices for wanting something and also the opposite (Loomba in Dewojati, 2017).

Ambivalence arises from both like and dislike of something or someone. Ambivalence is an attitude of the colonized people who simultaneously accept and reject the colonialists' attitudes or behaviors. In other words, the colonized hate and like the colonizers at the same time. Ambivalence is concerned with the relation between colonizers and colonized which gives birth to discourse about differences as a field of identity struggle.

**Hybridity** Hybridity comes from an effort to find an identity. The efforts made can be seen from the acts of imitating or mimicry which then becomes the base of a hybrid identity. Hybridity is a junction between two or more cultures that produces a new culture. When there is an interaction between different cultures, a new form of culture or identity and way of life will be produced over the time.

**Novel** Welles & Warren (1990) classified the types of literary works into two, namely written and oral literary works. Written literary works are popular in writing forms. We often found various kinds of written works such as prose, poetry, short stories, drama, and romance or novels.

The word novel comes from the Latin word, *novellus* which derives from the word *novies* meaning 'new'. It was said to be new because when compared to other types of literature such as poetry, drama, and others, this type of novel appears later (Tarigan 2011). Novel is a variety of prose besides short stories and romance. It is a long prose that presents characters and displays a series of events and settings in a structured manner (Sudjiman 1990). Meanwhile, Esten (1978) defines novel as the expression of the fragment of a human life in a longer term in which certain conflicts occur and then lead to the changes in the way of life between the clans.

**East Wind: West Wind** The novel *East Wind: West Wind* was first published in 1930. It was written by Pearl Sydenstricker Buck or also known by her Chinese name Sai Zhenzhu. This novel tells Kwei-lan story of life. She is a woman who lives in a strong tradition of Chinese society. She lives in the ancient city of the middle Kingdom or China. In her culture, no one thinks about modernity or changes his/her mind or life to be modern. Kwei-lan grows up with the belief that Western society does dark magic and is uncivilized. Kwei-lan is married to a man to whom she has been arranged to marry by their parents even before she was born. However, she finds that her husband does not really love her, in contrast with what she has done to him. Kwei-lan's husband is a doctor who graduated from the United



States. Her husband was originally from China but he has long taken education abroad in the Western country. It has changed his lifestyle to be modern like Western people do have.

Actually, deep in his heart, Kwei-lan's husband loves his wife but he does not like her mindset and her habits that he thinks to be ancient. He wants his wife to change all her irrational habits such as bounding feet as strong as possible to get small legs which is a traditional habit commonly practiced by Chinese women. They think that a small leg is beautiful. After married, Kwei-lan's husband chooses to leave his parents' house and moves to his very modern house. Kwei-lan is very shocked and feels strange because her husband's house is very different from traditional Chinese houses in general. Kwei-lan life story becomes more complicated when her brother comes home with his an American wife named Mary since their mother wants her son to marry a Chinese woman. Instead of fulfilling his mother's wish, Kwei-lan's brother choose to leave his family and moves to Western country. Along with the time, Kwei-lan's relationship with her husband is increasingly colored by love. Their son grows amid the blend of Western and Eastern culture with the supervision of Kwei-lan to balance those two opposite ways of life.

#### Previous Related Studies

There are found some previous studies with the same novel as the object,. The first one is written by Khoiriyah (2015), entitled *The Influences of Modernity to Kwei-lan and the Husband in Pearl S. Buck's East Wind: West Wind*. In her study, she also used post-colonial theory of Bhabha. And the study analyzed the differences between Western culture and Eastern culture through the tradition and modernity of two major characters in the novel. She found that the influences of modernity to both characters are marked by the emergence of adoption and adaptation of Western culture and the mixture of Chinese and Western culture. The similarities of the study with this current research lie in the material object and the theory used for analysis. The difference, the study analyzed the traditional and modernity of two major characters, whereas, in this research, the focus of the analysis are the cultural identity ambivalence, mimicry, stereotype, and hybridity from one main character only.

The second previous study was written by Lestari (2016) with the title *Analisis Pascakolonialisme Gadis Pantai Karya Pramoedya Ananta Noer dalam Teori Homi K. Bhabha (Postcolonialism in Gadis Pantai by Pramoedya Ananta Noer in Homi K. Bhaba's Theory)*. In this journal article, the postcolonial identity—consisting of stereotype, mimicry, hybrid, and ambivalence—appeared in the story. It was also found that the colonizer create stereotype if their colonized people are just their slaves. The colonized people do mimicry by imitating the fashion, foods, and games identical to the colonizer. The hybridity that occurs between the colonizer and colonized is found in the styles of drinking coffee, wearing shoes, having culinary, and using tools of eating. The ambivalence in this novel was found in characters Bendoro and Mardinah. The theory and the points of analysis of the study are similar to this current research. However, the material objects are different since the previous study put an Indonesia novel entitled *Gadis Pantai* that was written by Pramoedya Ananta Noer as its object of analysis.

The last previous study was written by Neisya (2018) entitled *Kerapuhan Identitas Ras Kulit Hitam Afrika dalam Puisi The Little Black Boy Karya William Blake (The Fragility of Racial Identity of African Black People in the Poem Little Black Boy by William Blake)*. She found that white people superiorly colonize and oppress African black people through racial discrimination. It makes the

people depressed because of their inferior position to the whites and results in a big trauma in their hearts. This trauma is represented through resistance which is used to calm their hearts and they assume that everything is the same in God's eyes since, in the end, all humans will return to Him. Different from that study, this current research was focused on the ambivalence of cultural identity rather than the fragility of racial identity. The material object is also different since the previous study analyzes a poem and not a novel.

## RESEARCH METHOD

In this study, the researchers applied a qualitative method with a descriptive approach. According to Sugiyono (2012), qualitative research is based on the philosophy of postpositivism and used to examine the condition of natural objects in which the researcher is the key instrument. Sampling of data sources is done purposively and the data collection technique was triangulation (combined). This descriptive approach was chosen because to describe stereotypes, ambivalence identity, mimicry, and hybridity in the novel *East Wind: West Wind Novel*. The data were collected from the narrations as well as utterances in the novel. These were used to make explanation and interpretation of the object of study.

The object of study was Kwei-lan, the main character of the novel *East Wind: West Wind* written by Pearl S. Buck that was published in 1930 and consists of 276 pages. The researchers collected the data by library techniques, that is a technique of collecting the data from written sources, both in printed forms and files from the internet to get the information needed.

The data were collected through some steps. First, the researchers read the two versions of the novel—the original in English and its translation in Bahasa Indonesia—several times. Second, the writer read the postcolonial theories from Homi K. Bhabha several times both by online and printed media and make Third, the researchers sought and read some previous studies related to this study from offline and online media such as journals, theses, research results, and articles to enrich their study perspective. Fourth, the researcher seek the similarities and differences between this study with the previous studies. And the last, the writer highlighted the stereotypes, mimicry, identity ambivalence, and hybridity data appearing in the novel.

After being collected, the data were then analyzed following some stages. First, the data were selected according to the purpose of the research. The selected data are then identified and classified into stereotypes, mimicry, identity ambivalence, and hybridity based on the underlying theory. Next, the data from the novel—such as narrations and utterances—were added to the categories. Lastly, each of the data was analyzed and described based on Bhaba's postcolonial theory.

## CULTURAL IDENTITIES IN *EAST WIND: WEST WIND*

Based on Bhaba (2007) theory of postcolonialism, there are found some aspects that construct the cultural identities of Kwei-lan as the main character in the novel *East Wind: West Wind*. The detailed descriptions are as follow.

### Stereotypes

There are two perspectives of stereotypes or two sides that found in *East Wind: West Wind* novel. The first is the stereotype from Kwei-lan towards her husband about how Kwei-lan views her husband, who is originally a Chinese man but has been changed to be a modern man like Western people. Kwei-lan sees and feels that everything about her husband as something that fills her with confusion and oddities that she has never faced before. The second is the stereotype of Kwei-lan's husband towards his wife about how he views his wife

as a traditional Chinese woman. Chinese people always avoid and reject all things related to and from the West because the West was considered bad, evil, and full of black magic.

***The Stereotypes  
of Kwei-lan to  
Her Husband***

Kwei-lan sees her husband figured as a person who is very different from Chinese men in general. He was born as a Chinese man but he has studied abroad in the Western country and then returned after becoming a doctor. He has changed to be a modern person like Western people. Everything about the lifestyle of Kwei-lan's husband is modern, including education, knowledge, clothes, food, attitude, language, profession, house, habits, music, taking care of children, husband and wife relationship, the position of men and women, as well as appearance.

Her husband is no longer part of traditional Chinese culture. He has a new house that full of strange things and very different from Chinese house in general as can be seen in the following quotation:

*"This new house is like nothing I have ever seen. It has no courtyard. There is only a tiny square hall from which the other rooms open, and from which a stair rises swiftly up."* (Buck 1930, 26)

He always wears Western clothes and eats Western foods which are only half cooked and no longer likes Chinese food as he usually consumed before he went to the West. It is evident contained in the following quotation:

*"But when he comes in, wearing the strange foreign dress, I cannot speak these things."*

*"I saw him standing there in his stiff, black, foreign clothes."* (Buck 1930, 20)

*"Before he crossed the four seas, he loved duck's flesh roasted brown and dipped in the jellied juice of wild haws. But since his many years of feeding upon the barbarous and half-cooked fare of the Western peoples, he has lost his taste and cares no more for delicate foods."* (Buck 1930, 31)

He always uses Western language to communicate, such as when he is talking to Mrs. Liu, his Western friends, and Kwei-lan's brother. It is strange to Kwei-lan because she do not understand what they are talking about as she only speaks Chinese. This problem can be verified in the following text:

*"They spoke of things of which I have never heard. Foreign words flew back and forth between them. I understood nothing except the pleasure on my husband's face."* (Buck 1930,25-26)

Kwei-lan's husband's way of thinking has changed into that of Western and he was very angry when his family intend to take care of his son as a lineage since he is different and wanted to take care of his son in his own home following the Western way of child taking care. This situation of parental action is described in the following part of the novel:

*"My husband is most unhappy about it. He frowns and mutters that the child be ruined by foolish slave-girls and over-much feeding and harmful luxury. He paces the floor, and once he even grieved that the child was to be born."* (Buck, 1930, 68-69)

Then Kwei-lan's husband chooses working as a man who has responsibilities to his family life like the people in the West and makes his own money by working, not just stay at home. This phenomenon is proven in the quotation below:

*"But I wish to work, my father! I am trained in a scientific profession — the noblest in the Western world."* (Buck 1930, 25)

Kwei-lan is amazed at what her husband does when he meet other people. He practices the Western custom of giving greetings that she has never seen before in China. They are greeting by holding each other's hands and shaking it up and down. Meanwhile, in China, giving respectful greetings to others can only be done by bowing their bodies. It can be seen in the following excerpt:

*"My husband had taken the guest's hand and was shaking it up and down in the most peculiar manner."* (Buck 1930, 47)

### ***The Stereotypes of Kwei-lan Husband to His Wife***

Kwei-lan's husband sees his wife as a very old-fashioned woman. It is because Kwei-lan was born and raised in a Chinese culture that never knows about modern things from the outside. She has been taught by her ancestors that a woman should always keep quiet in front of her husband and elderly people. She should not express what she feels and thinks, likes and dislikes. This matches from the following expression:

*"A woman before men should maintain a flower-like silence and should withdraw herself at the earliest moment that is possible without confusion."* (Buck 1930, 2)

Traditional Chinese women also have a strange standard beauty that is binding feet as strong as possible to create small leg. They thought small feet was beautiful. It makes his husband dislikes and even hates Kwei-lan because she still follows her old tradition that is not suitable in that era. He wants Kwei-lan to leave her old habits and traditions and starts to follow modern lifestyles. In his opinion, her habit of binding feet is not healthy for her legs and not good in his eyes. It is contained in the following quote:

*"I have wished ever since our marriage to ask you if you will not unbind your feet. It is unhealthful for your whole body. See, your bones look like this."* (Buck 1930, 33)

### **Mimicry**

Kwei-lan who believes and practices the traditional Chinese culture which has taken a root in her life then tries to imitate the Western women to make her husband loves her. Kwei-lan with her real identity as a traditional Chinese woman has been unable to make her husband sees and loves her, so that she tries to change herself into a modern woman following her husband's modern way of life.

Her first step is to unbind her legs to get a healthy and normal size of leg like Mrs. Liu has because she is jealous with her who can make her husband smile happily when they both are talking to each other. Kwei-lan also imitates Mrs. Liu's habits of wearing leather shoes. She goes to a store to buy the same shoes. This situation is described in the following quotation:

*"I said: If you will tell me how, I will unbind my feet"  
"But they are not yet as large as Mrs. Liu's, I said."* (Buck 1930, 33)

Kwei-lan also learns a lot from Mrs. Liu and Western people about parental actions. She wants to take care of her children by her own and nursed them by her own breastfeed like what Western mothers usually do. This is evident in the following excerpt:

*"But the most interesting part of the visit came when my husband asked the foreign woman to let me see her children and their clothes. We were expecting*

*a child of our own, he explained, so that he wished me to see Western ways. "See, my white is all inside — linings which can be taken out and washed. Learn the good that you can of the foreign people and reject the unsuitable." (Buck 1930, 64-67)*

**Identity  
Ambivalence**

Kwei-lan has been transformed herself into a modern woman. However, Kwei-lan feels alienated to herself at the current time. She is uncomfortable with these changes but she also does not return to her original position as a part of strong Chinese culture, even though she feels that is where she feels comfortable and where she should be, not in the modern world. The description was can be observed in the following excerpt:

*"Although I knew my place was no longer there, my spirit in spite of this rested in its true home." (Buck 1930, 35)*

From the description above, it is clear that the 'home' referred to a place where Kwei-lan originally lives with her true identity as a traditional Chinese woman whose life is governed by the rules of her ancient traditions. In that house, what Kwei-lan knows and believes came from. As a mother, home to Kwei-lan is a place where she can always come to rest in peace and comfort as well as a place where she can complain everything she feels discomfort.

Kwei-lan feels like being in the middle between past and present. Kwei-lan loves her husband very much and has intentionally followed her husband's lifestyle. On the other hand, Kwei-lan also feels that she cannot leave her original and true identity as a traditional Chinese woman. Kwei-lan wants to return to the past and her true identity but she is no longer a part of them. She is stuck in the middle. This situation is shown in the following excerpt:

*"I am like a frail bridge, spanning the infinity between past and present. I clasp my mother's hand; I cannot let it go, for without me she is alone. But my husband's hand holds mine; his hand holds mine fast. I can never let love go!" (Buck 1930, 101)*

**Hibridity**

In the novel *East Wind: West Wind*, there is not found any condition that indicates Kwei-lan experiencing hybridity. Kwei-lan, who was a traditional Chinese woman, only tries to be like a Western woman by imitating Western women lifestyles as close as possible in terms of her appearance, home, taking care of children, relationships, and way of thinking. However, it does not carry out the process of hybridity or formation a new culture from the two influential cultures, namely the traditional Chinese culture and Western culture.

**CONCLUSION**

Based on the findings and explanations above, it can be concluded that there is an identity construction as what stated in the postcolonial theory of Homi K. Bhabha in the novel *East Wind: West Wind* by Pearl S. Buck. This identity construction consists of stereotypes, mimicry, and ambivalence. There are two stereotypes that the researchers found in the novel, namely the stereotypes of Kwei-lan to her husband and stereotypes of her husband to Kwei-lan. The stereotypes include education, knowledge, clothes, attitude, language, profession, house, habits, taking care of children, and greeting each other which differ between Kwei-lan's and that of her husband. The former adheres to traditional Chinese whereas the latter's favor was modern Western culture.

Meanwhile, the mimicry in the novel includes appearance, habits, and parental action. Kwei-lan imitates the behaviors and lifestyles of Western people to make her husband love her in turn of her love to him.

Kwei-lan experiences ambivalence when she has changed herself and her way of life to be like Western women. She feels uncomfortable with these changes. She feels stuck in the middle between the past and the present. She wants to go back to the past but, at the same time, she cannot leave her modern life with her husband. According to Bhabha (2007) the situation is called uncanny or unhomey moment. It is a situation when someone feels strange to themselves and feels that his/her home is not a home anymore. Home is no longer the most comfortable place. It has turned into an alienated place to live. It makes someone stuck in the middle of life and cannot go back and even forward.

The story describes Kwei-lan's current life when she is confused about her identity. Finally, Kwei-lan can only live between two identities and tries to survive and balance her old identity and her new identity.

---

## REFERENCES

- Bhabha, Homi K. 2007. *The Location of Culture*. New York: Routledge
- Buck, Pearl S. 1930. *East Wind: West Wind*. London: Methuen & Co. Ltd
- Buck, Pearl S. 2017. *Angin Timur: Angin Barat*. Yogyakarta: Penerbit Narasi
- Dermawan, Rusdian Noor. & Joko Santoso. 2017. "Mimikri dan Resistensi Pribumi Terhadap Kolonialisme dalam Novel *Jejak Langkah* Karya Pramoedya Ananta Toer: Tinjauan Poskolonial". *Journal of Caraka*, 04 (1): 33-58
- Dewojati, Cahyaningrum. 2017. "Ambivalensi dan Kuasa Perempuan Terjajah dalam *Karina Adinda: Lelakon Komedi Hindia Timoer dalem Tiga Bagian*". *Atavisme*, 20 (1): 1-13
- Fadloly, Maulana Adieb. 2019. "Hibriditas Budaya pada Tokoh Utama dalam Novel *Bumi Manusia* Karya Pramoedya Ananta Toer". (S1 Thesis). Semarang: Universitas Diponegoro
- Khairiyah, Ummul. 2015. "The Influences of Modernity to Kwei-lan and the Husband in Pearl S. Buck's *East Wind: West Wind*". <https://jurnalmahasiswa.unesa.ac.id/index.php/literure-kultura/article/viewFile/11605/10901>
- Lestari, Ummu Fatimah Ria. 2016. "Postcolonial Analyzing *Gadis Pantai* by Pramoedya Ananta Toer based on Homi K. Bhabha Theory". *Medan Makna*, 14 (2): 144-153
- Lestari, Winda Dwi, Sarwiji Suwandi & Muhammad Rohmadi. 2018. "Subaltern in Novels by Soeratman Sastradihardja: A Post-colonial Literature Study". *Journal of Widyaparwa*, 46 (2): 179-188
- Loomba, Ania. 2003. *Colonialism Postcolonialism*. New York: Routledge
- Neisya. 2018. "Kerapuhan Identitas Ras Kulit Hitam Afrika dalam Puisi *The Little Black Boy* Karya William Blake". *Jurnal Ilmiah Bina Bahasa*, 11 (02): 11-20
- Said, Edward Wadie. 1994. *Orientalisme*. Bandung: Pustaka
- Said, Edward Wadie. 2010. *Orientalism*. Yogyakarta: Pustaka Pelajar
- Sugiyono. 2012. *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Bandung: Alfabeta.
- Taum, Yoseph Yapi. 2017. "Impala-Impala Hindia Imperial Jathee dalam Perspektif Postcolonial Homi K. Bhabha". *Jurnal Ilmiah Kebudayaan Sintesis*, 11 (2): 6-15

\* Fitria Aprilia is the corresponding author of this article.

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

**In-text Citation**

Neisya, Aprilia, and Lestari (2022, 18) .....

..... (Neisya, Aprilia, and Lestari 2022, 18)

**Reference List Entry**

Neisya, Fitria Aprilia, and Puspa Lutpiyana Duwi Lestari. 2022. "Cultural Identity Construction in the Novel *East Wind: West Wind* by Pearl S. Buck". *Leksema: Jurnal Bahasa dan Sastra* 7 (1): 13-23. <https://doi.org/10.22515/ljbs.v7i1.4110>.

---

Copyright © 2022 *Leksema: Jurnal Bahasa dan Sastra*





## The Mobility of Natsume Soseki to London and His Cultural Adaptation in *Rondontō*

DOI:10.22515/ljbs.v7i1.4837



LAILY RAFF FIRDAUSY

[laily.raff@gmail.com](mailto:laily.raff@gmail.com)

SYAHRUR MARTA DWI SUSILO

[syahrur-m-d-s@fib.unair.ac.id](mailto:syahrur-m-d-s@fib.unair.ac.id)

Literary and Cultural Studies, Universitas Airlangga  
Surabaya, Indonesia

submitted: 16/2/2022 revised: 26/4/2022 accepted: 1/5/2022 published: 3/5/2022 pages: 25-36

### ABSTRACT

The mobility from East to West in nowadays perspective might be very different from that of the old days. This paper discusses the mobility of Natsume Soseki from Japan to London in the early 1900s and the cultural adaptation he does there. This research applied descriptive analysis method and the cultural adaptation theory with a novel entitled *Rondontō* as the material object. Some studies related to this were used as both references and supporting instruments. The findings showed that the mobility of Soseki to London is indeed affects many things in his life. However, from the cultural adaptation perspective, it appears that Soseki does not adapt well to his new society in the city. Though he accepts his new environment and also communicate well with the host or Londoners, but the acceptance of the host and the pressure to adapt have led him to uncomfortable situation. These factors affect the functional fitness where he is not expecting much from the new environment as well as his psychological health where he feels like not belonging to the place. Despite the uncomfortable situation, the mobility gives him an important experience and affects much to him, especially his works and life as a scholar of English literature.

**Keywords:** Japanese literature, Natsume Soseki, Japanese mobility, cultural adaptation

### INTRODUCTION

Due to either mobility or a heterogenic society, cultural differences may appear and affect to the life of an individual or group in connection with their society. Vegas (2021) states that there is an invisible boundary between 'me' and 'the other' and it is not only defined by empty space but also by the visual and physical aspects of the body that differentiate them, such as socio-economic status, ethnicity or gender. This means that things such as languages and cultural practices in each region are parts of the things that differentiate 'me' and 'the other'. These differences can be seen when a group or an individual moves from their homeland to the new environment. This mobilization then brings together two or more different cultures and forces the immigrants or newcomers to do the cultural adaptation.

This paper talks about a Japanese writer named Natsume Soseki and his mobilization to England in the early 1900s. In that period, mobilities to western countries were not common things to do. Talking about the mobilization from the East to the West, we might be familiar with the term 'diaspora', or 'Asian diaspora' as it is usually used to describe the group of Asian abroad. Baubock & Faist (2010) stated that diaspora refers to religious or national groups living outside their home country. In this case, Soseki may not be a diaspora but he has done a mobility to a foreign environment that is not his homeland. This mobility occurs more than a hundred years ago, which means that there might be things different from nowadays perspective.

Nowadays, there is a new phenomenon in which Asian people become more popular in the West. This surely also changes the responses given to the

Asians. People tend to be more friendly to the Asians that make it easier for Asians to adapt to the new environment, like the Western society which has a very good development. According to Lee (2015), Asians are no longer a 'despised minority'. Instead, they are now held up as America's 'model minorities' in the way that reveal the complicated role that race still plays in the United States. On the other side, Zhou (2016) concludes this phenomenon as the result of the Asians who have tirelessly carved out their presence in the labor market, education, politics, and pop culture since 1960. Many times, they have done so in the face of racism, discrimination, sexism, homophobia, and socioeconomic disadvantage. Even so, Zhou (2012) states that they remain culturally distinct and suspect in a white society, at least until the beginning of 2010s. This statement explains that there were many cases of negative responses in the West or in a white society before, which surely made it hard to adapt and live well in the western society.

However, looking at how popular Asian culture has become now, young adults nowadays may not understand how hard it was for Asian who mobilized to the West back in the day to just adapt in the western society. Moreover, the studies mentioned above was revealing the Asians in the West starting from the mid of 1900s and not including the early 1900s. In that case, we need to learn about the Asians in the old days which, in this paper, is specifically addressed to Natsume Soseki as a Japanese with his mobility to London, England in the early 1900s. This study also leads us to some cultural adaptation issues which are also important for us to understand.

The mobility of Natsume Soseki to London can be seen through a short story entitled *Rondontō* 「倫敦塔」 that was written by the main character himself, and also from other studies. *Rondontō*, translated as *The Tower of London*, was Soseki's second work and published in 1905. Unlike most stories in Japan at the time, Soseki took place of his story in England, where he was studying. *Rondontō* tells the story of the main character, a Japanese student who is visiting the Tower of London. Soseki in this work, tells both the British history and figures as well as how he lived there. This short story was written along with several other stories based on Soseki's experience in England. Nevertheless, it is only *Rondontō*, the main story, that will be discussed here.

The contents of *Rondontō* were inspired by the experience of the author himself, Natsume Soseki, who continued his studies on English Literature in London for about two years, from late 1900 to early 1903. Soseki's stay in England was a form of Japanese mobility to the western society. It was common to know that Soseki was uncomfortable with many things he went through there. It is told in Hisae's (2001) book entitled *Soseki's Study Abroad and Hamlet* that some of Soseki's annoyance during his time in London was partly due to the bad weather in London at the time as well as his different physical appearance from Londoners, such as his freckled face and short body. Soseki also emphasized that his two years in London were the worst experience he had ever had in his life. Moreover, this story was set in the 1900s when not so many people could easily go abroad. Through the perspective of the main character, the reader is brought along as part of the Japanese who sees London as a foreign environment.

A lot of interesting things can be found in the short story but this paper focuses on the cultural adaptation of Soseki's, the main character, when he was studying abroad in 1900s. In more details, the discussions of the cultural adaptation are emphasized on the process of adaptations as well as the

adjustments made by Soseki to accept and live side by side with a new culture and society, in this case British society.

## LITERARY REVIEW

There are several previous studies regarding the same object, *Rondontō* short story. Firstly, the research entitled *The Relationship between Natsume Soseki and Shakespeare: A Study of Rondontō's Short Story* conducted by the writer himself (Firdausy 2020). It analyzed the allegations of intertextuality between *Rondontō* and Shakespeare's works. Through this research, intertextual forms were found and those are the themes and characterizations between *Rondontō* and a Shakespeare's novel *The Tempest*. It also examines two different cultures, Japanese and British, but has nothing to do with Natsume Soseki's life in Japan.

The same short story has also been taken as a research material of an undergraduate thesis entitled *The Experience of Culture Shock Experienced by the Main Character in the Rondontou Novel by Natsume Soseki* by Fatimah (2019). The result shows that the main character in the short story loses cues (signs that are known in everyday life) which are the initial factors for the occurrence of culture shock. He also has problems with cultural differences. However, this study is focused on analyzing the flow of culture shock experienced by the characters of several short stories in *The Tower of London: Tales of Victorian London* rather than on *Rondontō* only. The stages of adaptation Natsume Soseki has experienced through the two-years living abroad was not yet studied in the research.

Then, by the research entitled *Braving the London Fog: Natsume Soseki's The Tower of London*, Pichler (2013), emphasized the existence of a 'fog' which is stated by Soseki. Pichler explains that the fog that Soseki refers to is not only an ordinary natural phenomenon but also a metaphor and relates to a return to the dark ages of England in the previous century. Not only explaining the characteristics of the fog itself, Pichler also relates it to Soseki's life in London where he feels darkness, loneliness, as if he was inside a fog. Soseki describes himself as isolated and lost among the rows of London housing estates. This research also supports the fact that there is a mismatch between the characters and their new environment.

## Cultural Adaptation

According to Kim (2001), the process of intercultural adaptation is an interactive process that develops through the communication activities of individual with their new socio-cultural environment. The individual ability to communicate according to local cultural norms and values depends on the process of adjustment or adaptation of immigrants (Gudykunst & Kim 2003).

Kim (2001) mentions that there are five factors of adaptation i.e.: personal communication, host social communication, ethnic social communication, environment, and predisposition. Personal communication occurs when an individual feels the things that are in his environment, then gives meaning and reacts to objects and other people in his environment. In this stage, there is an adjustment process using personal communication competencies which are derived into three parts, namely cognitive, affective, and operational. This happens within the individual person. Host social communication and ethnic social communication are quite the same. Host social communication occurs between an immigrant and a host so there are a culture differences between the two, while ethnic social communication occurs between individuals with the same background. Environment factors are about the individuals and their surroundings such as the acceptance of the host, pressure for conformity from the host, and the strength of the ethnic group. Lastly, predisposition factor

discusses the background of the individual before he gets to the new culture and environment (Kim 2001).

Those factors affect the intercultural transformation, that is the process to reach some matters such as functional fitness which occurs when immigrants get synchronized between the individual internally and the external request by repetitive activities and learning of a new culture. Another factor is psychological health which focus on the emotional condition of the individual. The last one is intercultural identity. It happens when the culture from the individual's background loses their rigidity so that the newcomers find a more flexible identity for themselves (Kim 2001).

## RESEARCH METHOD

The concept cultural adaptation was referred to in this paper. Therefore, this research did not look at one culture only, but also the acceptance and response presented by the two cultures. The short story entitled *Rondontō* that was written by Natsume Soseki was taken as the primary data source. The collected data were then analyzed by using descriptive analysis method. It was conducted by describing the facts which were then followed by the process of analysis. Etymologically, 'description' and 'analysis' mean to describe. However, the term 'analysis' has been given an additional meaning, that is not only to describe, but also to provide sufficient understanding and explanation (Ratna 2004, 53). The results of this study were achieved through the following stages:

1. Object determination and understanding  
*Rondontō* which is one of the short stories telling about Natsume Soseki's stays in England was understood as a form of the social heterogeneity of society and a cross-cultural work.
2. Data collection  
The data collected were focused on the adaptation process in the new environment and thoughts as reflected through the main character. Within these limits, there are also some possible forms of negotiation carried out by characters in dealing with and living side by side with other cultures. Other data were also collected from some relevant studies other than *Rondontō* as the primary data source.
3. Data analysis  
The data that had been collected were then analyzed in a concept of cultural adaptation. The analysis was carried out by focusing on the factors of adaptation, namely personal communication, host social communication, environment, predisposition, and also some matters that are affected by the factors, such as functional fitness, psychological health, and intercultural identity.
4. Data exposure  
The results of the analysis were then presented in the form of a written report in the next section of this paper.

## DISCUSSIONS

Before talking about the of Soseki's cultural adaptation in London, it is important to know about his journey with English literature, including how he got to know and interested in it, and how was his experience of studying both domestically in Japan and abroad in London, England.

### Natsume Soseki and Literature

Born in 1867, Natsume Soseki, whose real name was Natsume Kinnosuke, had a long way to go before he became a 'real' writer and can be seen by the whole world. Homma Kenshiro, in her publication *Natsume Soseki and His Study of English Literature*, explains that the history of Natsume Soseki's writing journey

can be divided into two. The first is in terms of education both as students and teachers and the second is his life as a writer. In his childhood, Soseki had an interest in Chinese literature. However, he felt that Chinese literature was not suitable to be applied in the 'Meiji' era (the beginning of the modernization era in Japan), so he chose English literature as his way of life. At that time, English literature had more influence on him, and he predicted that it would be important for the modernization of Japan. In 1890, he entered the University of Tokyo as a student of English literature, and this is where Soseki's journey as a student of literature began. Being a brilliant student, Soseki did not stop studying and his interest in literature became bigger and bigger even after he graduated.

From September 1900 to early 1903, Soseki was sent abroad to deepen his knowledge of English literature at the University of London. Armed with a stunning intelligence does not mean his studies in London went smoothly without some obstacles, especially in terms of the cultural differences. Soseki surely made some adjustments and adaptations to the new environment in order to survive.

### **Natsume Soseki and London**

Here we discuss about the life of Natsume Soseki in London, mostly through his short story entitled *Rondontō*, and also from other relevant studies and data about his life in London. *Rondontō* or in English translated as *The Tower of London*, was Natsume Soseki's second work published in 1905. Unlike most stories in Japan at that time, this work gives a plenty of information regarding the world outside Japan. Instead of writing much about Japan which he knows best, Soseki prefers telling both the history and the characters of England as well as how life was there. This story tells about the main character who is not explicitly named and just written as the subject 'I' who is a Japanese student studying in London. In other words, we can conclude that this story told from first person point of view, so that the main character is the writer or Soseki himself.

In this short story, Soseki portrays how the impression of the main character toward London, the city he lives in. The main thing in the story is his visit to The Tower of London. The main character describes his experiences as what he saw and felt there, how the place was very beautiful but also terrifying. The story then becomes more real as Soseki suddenly draws the reader in a flash of light into his imagination to the days of the 15th century British empire. The main character, however, is no longer a visitor in the tower, but rather a narrator of the imaginative story he creates. At the end of the story, the main character says that he does not want to go back to the Tower of London again considering everything that happened there.

### **The Cultural Adaptation of Natsume Soseki in *Rondontō***

The short story *Rondontō* is a part of Natsume Soseki's experiences in London, which means that we can also see how he engaged with his life abroad through this text. Soseki's two-year experience in London is surely very much different from his life in Japan. Therefore, during those times, a cultural adaptation must have been done in order to survive living in the new environment. In order to understand Soseki's perspective during this time, we base the discussions according to Kim's theory on factors of adaptation. All the quotes presented in the following section is taken from the short story.

### **Personal Communication**

Personal communication is something that happens within the individual person himself when he feels his environment and then gives meaning and

reacts to it. In this part, we can see how Soseki engages with the new environment, London, how he sees then accepts it and also how he reacts to any objects or subjects in London.

しかも余は他の日本人のごとく紹介状を持って世話になりに行く宛もなく、また在留の旧知としては無論ない身の上であるから、恐々ながら一枚の地図を案内として毎日見物のためもしくは用達のため出あるかねばならなかった。(Soseki 1905)

(Furthermore, not being in the position, like other Japanese, of holding an invitation from anyone to whom I could turn for help, nor of course having any old friends abroad, I had to walk about gingerly using a single map as my guide for my sightseeing and errands every day.)

In the quote above, Soseki accepts his situation which is different from other Japanese who mostly are having someone to lean on. This also expresses how the main character is lonely as the story takes place in 1900s when it is still not common for an Asian person to travel abroad. The way he uses a single map as his guide can be seen as a response of Soseki to his foreign environment, or in the other words, it is the way to cope with the new environment.

無論汽車へは乗らない、馬車へも乗れない、滅多な交通機関を利用しようとすると、どこへ連れて行かれるか分らない。(Soseki 1905)

(I did not, of course, get on any trains, nor was I able to get in any carriages, and, when I did make a rare attempt to use a mode of transport, I had no idea where I was being taken.)

Here, Soseki expresses his difficulty in getting into any transportation modes. The statement that he does make a rare attempt to use them can be seen as an effort to be engaged in the new environment and trying to understand how those all work. This kind of adjustment are made in order to adapt in the new environment. However, as stated above, that he has no idea where he is going to means that he cannot fully understand and cope with London as his new environment.

### ***Host Social Communication***

Host Social Communication occurs between immigrant individuals and individuals from the local culture, so that there are cultural differences between the two. The followings are the discussion on how the host social communication appears between Natsume Soseki and London.

地図で知れぬ時は人に聞く、人に聞いて知れぬ時は巡査を探す、巡査でゆかぬ時はまたほかの人に尋ねる、何人でも合点(がてん)の行く人に出逢うまでは捕えては聞き呼び掛けては聞く。(Soseki 1905)

(When I couldn't work something out on the map, I asked someone. When I couldn't work something out by asking someone, I looked for a policeman. If I couldn't get anywhere with the policeman, I asked someone else. I accosted no end of people by calling out to them and kept on asking and asking until I found someone who knew the answer.)

From the quote above, we can see how Soseki tries to socialize and interact with many parties. However, it also shows how he has failed in some of the attempts. He has to do many trials to succeed to get to the place he wants to go. These attempts show how Soseki as an immigrant individual or a Japanese that mobilize to England does the host social communication to exchange

information about the new environment. It also clearly represents cultural differences between the two individuals.

「あなたは日本人ではありませんか」と微笑しながら尋ねる。余は黙して軽くうなづく。こちらへ来たまえと云うから尾いて行く。彼は指をもって日本製の古き具足を指して、見たかと云わぬばかりの眼つきをする。余はまただまってうなづく。これはもうこ、蒙古よりチャーレス二世に献上になったものだといふ・イーターが説明をしてくれる。余は三たびうなづく。(Soseki 1905)

(‘You’re Japanese, aren’t you?’ he asks smiling. .... I silently give a slight nod. He says, ‘Come with me’, so I follow. He points with his finger to an old Japanese coat of armour and raises an eyebrow as if to say, ‘Have you seen this?’ ‘This was presented to Charles II from Mongolia,’ the Beefeater explains. I nod a third time.)

The Beefeater recognizes Soseki as a Japanese and trying to relate to him by showing the old Japanese coat of armour. The communication shown in the quote above can be seen as the attempt of a local person to exchange information with Soseki as a foreigner. Here, the cultural difference appears through the Japanese coat of armour and the one who was given the armour, Charles II.

### *Environment*

Environment is also discussion around the individuals and the host or the new environment, including the acceptance of the host, pressure for conformity from the host, and the strength of the ethnic group. We can see how Soseki and his environment are from the quote below.

この広い倫敦を蜘蛛手十字に往来する汽車も馬車も電気鉄道も鋼条鉄道も余には何らの便宜をも与える事が出来なかった。余はやむを得ないから四ツ角へ出るたびに地図を披いて通行人に押し返されながら足の向く方角を定める。(Soseki 1905)

(The steam trains, carriages, electric railways and cable railways that crisscross like spider’s legs the wide city of London were unable to provide me with any convenience whatsoever. When I emerged at a crossroads, I had no choice but to open up the map and decide, while being pushed back by passersby, in which direction to turn my feet.)

From the previous quote, it is known that Soseki does not feel comfortable nor find the transportation in London convenient to him. However, the transportation system is included in the culture and environment themselves. This can be seen as a part of the pressure for conformity from the host environment, to do what others do and that is by using the common transportation. The other thing that is clearly seen as a pressure of conformity is the fact that Soseki was being pushed back by passerby. This kind of environment forces Soseki to adapt. But instead of adapting, he walks and leans on his map. The quote above shows how Soseki and his surroundings.

The following is the discussion on the environment from the perspective of the Londoners or the host.

余は最後に美しい婦人に逢った事とその婦人が我々の知らない事やとうてい読めない字句をすらすら読んだ事などを不思議そうに話し出すと、主人は大に軽蔑した口調で「そりゃ当り前でさあ、皆んなあすこへ行く時にゃ案内記を読んで出掛けるんでさあ、そのくらいの事を知ってたって何も驚くにゃあたらなんでしょう、何すこぶる別嬪だつて？——倫敦

にやだいぶ別嬪がいますよ、少し気をつけないと陰呑ですぜ」ととんだ所へ火の手が揚る(Soseki 1905)

(Finally, I start to tell him about meeting the beautiful lady and about how the lady fluently read things which were obscure and words which were absolutely indecipherable to us, but the landlord in a tone of great disdain says, 'So what if she did? Everyone reads the guidebook before setting off when they go. Knowing that much is nothing to be surprised at. What? A great beauty? There are lots of beautiful women in London. If you don't watch out, you'll be getting yourself into trouble.' The conversation was taking an unexpected turn.)

This text consists of many magical things and imagination and, in the quote above, the main character is talking about how he meets a woman who knows a lot about the history. The text tends to be magical when the main character gets to see what happened in the past hundreds years and the lady in front of him is actually Lady Jane from the British history. However, the landlord who is a Londoner does not take it seriously and gives an answer that does not fulfill Soseki's expectation.

Here, Soseki portrays the Londoner as a person who thinks of him as a fool by saying 'there are lots of beautiful women in London. If you don't watch out, you'll be getting yourself into trouble'. It sounds like Londoners underestimating the foreigners. Other than that, they do not take his story seriously by responding 'so what if she did?' or 'What? A great beauty?'. This conversation is an attempt for an individual to get more engaged with the new environment. However, through this process, it can be seen that the acceptance of the host is different from what he expected and later it makes him disappointed.

### *Predisposition*

Predisposition is concerned with the background of the individual before he/she gets to the new culture and environment. In this part, we can see the Japanese culture side of Soseki that he shows in the text.

来(きた)るに來所なく去るに去所を知らずと云うと禪語めくが、余はどの路を通って「塔」に着したかまたいかなる町を横ぎって吾家に帰ったかいまだに判然しない。どう考えても思い出せぬ。(Soseki 1905)

(If I say, 'I came not knowing from whence I came, and left not knowing from whence I left', it will sound Zen-like, but, even now, I have no idea which roads I passed along to arrive at the Tower or what districts I crossed over to get back to my house.)

The expression that is shown above is compared to an Eastern thing, namely 'zen'. This culture is also a part of the Japanese culture and philosophy. As a Japanese, Soseki still uses this eastern thing even when he is being in the west. This indicates how his background still plays a huge part of his character wherever he is. Further explanation of the 'zen' is expressed in the following quote.

前はと問われると困る、後とは尋ねられても返答し得ぬ。(Soseki 1905)

(Ask me about beforehand, and I am at a loss; question me about afterwards, and I cannot give you an answer.)

In the quote, Soseki explains about the zen-like thing 'I came not knowing from whence I came, and left not knowing from whence I left' to his loss and how he cannot give an answer whether being asked beforehand or afterwards



regarding the visit to the Tower of London. He might just say he was confused and lost, but instead he uses a 'zen' expression. The predisposition in this text is about the Japanese culture and way of thinking, the 'zen'.

Above are the factors of adaptation. As stated in the underlying theories, these adaptations would affect the intercultural transformation to reach the functional fitness, psychological health, and intercultural identity (Kim, 2001). The followings are the results and discussions regarding the affects.

**Functional  
Fitness**

Functional fitness is where immigrants get synchronized by repetitive activities and learning a new culture. In *Rondontō*, the main character keeps talking about his experience in The Tower of London to his landlord just like in the previous section. He then gets some responses from these repetitive activities and learn to act according to the response as can be seen in the quote below.

主人は二十世紀の倫敦人である。それからは人と倫敦塔の話をししない事にきめた。(Soseki 1905)

(The landlord is a Londoner of the twentieth century. After that I decided not to speak to anyone about the Tower of London.)

The main character is telling his story and his amazing experiences to the landlord, but he does not get a good response. Due to that, he decides not to speak to anyone about The Tower of London. This is a cause-and-effect relationship which is included into the functional fitness. He is trying to tell his story in which he was so excited about but gets unexpected responses. From this, he can learn and accept the behavior of the host in the new environment.

**Psychological  
Health**

As a newcomer to the host environment, a psychological health is such an important matter. Therefore, the role of the host and the new environment are also important here, because these are the things that affect the psychological health of the newcomers or immigrants.

Although we cannot find this problem in the text of *Rondontō*, Soseki's psychological health regarding his experiences in London can be seen from the relevant studies below.

"I am again standing all alone thinking in the darkness" (Soseki, 148): This enigmatic claim seems to capture how Natsume Soseki was experiencing his two years stay in London (Pichler 2013, 58)

Related to that statement, Homma (2003, 571) states that Soseki's stay in London was not happy and that it was the most unpleasant period he had ever experienced, which made him feel hatred for English literature. He was seized with great anxiety which drove him to compare Japan and England incessantly.

In addition to Homma's opinion, Niki (2001) states that Soseki's irritation came partly from the bad weather in London those days. His pock-marked face and being short of stature were also responsible for his inferiority complex which was shown in his warped turn of mind. This is not an individual thing that only happens to Natsume Soseki, but a whole phenomenon, especially in that era, when it was rarely found an Asian in the west.

This could lead to orientalism. In Said's Orientalism Theory (1993), the understanding of the 'other' is said to be a Western prejudice that understands imperialism and colonialism in line with the impression of exoticism that exists in the Middle East and Asia as foreign countries. So, it is natural if the meeting between Asian and western looks uncomfortable, since western countries are

included in terms of 'the other'. This can be seen as the factor which affects Soseki's psychological health.

### ***Intercultural Identity***

As the time elapses, the culture from the individual's background loses its rigidity so that the newcomers then find a more flexible identity for themselves. In the story, the 'flexible identity' can be seen from the relationship between Natsume Soseki and London or even English literature.

In his 2-year study abroad, Soseki has shown some discomfort to the new environment. However, despite thinking about that, he studies hard and gets a lot of influence from the famous European writers, such as Shakespeare, in his studies. Homma (2003, 574) explains that Soseki got deep learning about Shakespeare when he decided to stop taking classes at the University of London and taught himself by his tutor, Professor Craig who is a 'Shakespearean' (a term for people who learn everything about William Shakespeare). She added that almost all of Shakespeare's works had been read by Soseki.

It was through his study of English literature that he then created *Bungaku-ron* or his Theory of Literature and explained what the definition of 'literature' is according to him personally as well as some critics of English literature. Shakespeare's considerable influence on Soseki's journey as a writer can be seen in the book *Bungaku-ron*. Soseki said that William Shakespeare was the best playwright we have ever met before. He also added that Shakespeare was a genius in Europe that everyone recognized. Even, the researcher has ever done research on how Shakespeare influenced Soseki on his works and found some connection between his short story *Rondontō* and Shakespeare's novel *The Tempest*.

After two years of study in England, Soseki then returned to Japan and became a lecturer in English literature at University of Tokyo. In his journey as a lecturer, he also quoted and lectured a lot of Shakespeare's literary works for approximately five years. His Shakespeare books were full of little notes that showed his interest to the writer. To sum up, Soseki's two-year experience in London can be said to affect his journey as a scholar. Furthermore, we can see that the impact of those unforgettable journeys also reflects on his works that are concluded in his work *The Tower of London: Tales of Victorian London* that was translated by Peter Owen. Akio (2013) explains that the reason behind Soseki's interest in The Tower of London was because he thought that it was one of the most important parts of British history. That statement also means that Soseki's experiences has affected his journey as a writer.

These kinds of impacts can be seen in how Natsume Soseki has intercultural identity. We can see from the previous part where Soseki mentions 'zen' in the text as his identity as a Japanese, but we cannot ignore the fact that living in London affects so much in both his life as a scholar and his life as a writer. To sum up, his identity becomes more 'flexible' due to the experience and knowledge he got on his study period in London.

### **CONCLUSION**

Natsume Soseki is one of the huge figures in the Japanese literature. He was the first person who was sent abroad to study English literature. Soseki went to live abroad and deepen his knowledge about the English literature in London for about 2 years. This mobility from Japan to England then create a meeting between two different cultures, which surely will lead to some cultural adaptations through the living in the new environment.

From the discussions, we can conclude that the mobility of Natsume Soseki in London is indeed affects many things in his life. However, if we see it

from the cultural adaptation's perspective, it seems that Soseki does not adapt well in the new environment also the new society in London. According to the factors of adaptation, in the part of 'personal communication' Soseki may accepts and process a new culture and environment to himself. In the 'host social communication', he is able to communicate well with the host or Londoners and understand that it is an engagement between two different cultures. However, the 'environment' he lives in a surrounding that leads him to an uncomfortable situation. It is because the acceptance of the host and the pressure to adapt to the new environment are different from his expectation and that makes him disappointed or does not feel welcome. His identity as a Japanese also appears in the 'predisposition' factor when he explains his feeling using the Eastern culture and philosophy called 'zen'.

These factors affect the functional fitness, psychological health, and intercultural identity. Natsume Soseki has been used to the responses from the Londoners, so that he does not want to talk about his experience anymore. In other words, he fits himself in the community by not expecting things anymore, since he was disappointed with the previous responses from the landlord. This two-year experience of Soseki living in London is said to be the worst period in his life. Soseki psychologically feels like not belonging to there and faces so many difficulties that makes him unable to enjoy his life there. However, despite that uncomfortable situation, both London and British culture have affected him so much. This experience inspired his works, so it can be said that England has an impact in his life as a writer. Not only that, Shakespeare, a great figure in the English literature has become his role model that he respects much. In his college where he taught, he often quoted or used Shakespeare's works for his classes. From this, it can be concluded that Soseki's experience in London has also given an impact to his life as a scholar.

Soseki's mobility to London is influential to the Japanese literature world as Soseki was sent there to study more about English literature. Even though he could not adapt well to the situations he faced in the meantime, the knowledge he gained there has made a huge impact to his life.

---

## REFERENCES

- Baubock, Rainer and Thomas Faist (eds). 2010. *Diaspora and Transnationalism: Concept, Theories and Method*. Amsterdam: Amsterdam University Press
- Fatimah, Fatma Silviana. 2019. *Pengalaman Culture Shock yang Dialami Karakter Utama dalam Novel Rondontou Karya Natsume Soseki* (Skripsi). Surabaya: Universitas Airlangga
- Firdausy, Laily Raff. 2020. *Hubungan Natsume Soseki dan Shakespeare: Kajian Terhadap Cerpen Rondontō*. (Skripsi). Surabaya: Universitas Airlangga.
- Gudykunst, William B & Young Yun Kim. 2003. *Communicating with Stranger* (4th Edition). Boston: Mc-Graw Hill
- Hisae, Niki. 2001. *Soseki's Study Abroad and Hamlet*. Tokyo: Liber Press
- Homma, Kenshiro. 2003. "Natsume Soseki and His Study Of English Literature". *Doshisha Studies in Language and Culture*. 5(4): 569-593
- Kim, Young Yun. 2001. *Becoming Intercultural: An Integrative Communication Theory and Cross-Cultural Adaptation*. Thousand Oaks: Sage Publication
- Lee, Erika. 2015. *The Making of Asian America: A History*. New York: Simon & Schuster
- Nakahara, Akio. 2013. "Rondonto Kaitai (Dismantling Rondonto)". *The Journal of Cultural Science* 1: 765-760
- Pichler, Andreas. 2013. "Braving the London Fog: Natsume Soseki's *The Tower of London*." *The IAFOR Journal of Literature and Librarianship* 2 (1): 57-64
- Ratna, Nyoman Kutha. 2004. *Teori, Metode, dan Teknik Penelitian Sastra dari Strukturalisme Hingga Poststrukturalisme Perspektif Wacana Naratif*. Yogyakarta: Pustaka Pelajar
- Said, Edward W. 1994. "Orientalism". New York: Vintage Books

- Soseki, Natsume. 1905. 倫敦塔・幻影の盾. Tokyo: Shinchosha Publishing
- Soseki, Natsume. 1997. *The Tower Of London: Tales of Victorian London*. London: Peter Owen
- Vegas, Carolina Leon. 2021. "Migrants and Other Others in 2020 by Javier Moreno". *Stockholm Studies in Culture and Aesthetics: Narratives Crossing Borders The Dynamics of Cultural Interaction*: 51-74.
- Zhou, Min. 2012. "Asians in America: The Paradox of *The Model Minority* and *The Perpetual Foreigner*". 43rd Annual Sorokin Lecture (Delivered February 9, 2012, at the University of Saskatchewan, Canada)
- Zhou, Min. 2016. *Contemporary Asian America: A Multidisciplinary Reader* (Third edition). New York: NYU Press

---

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

### In-text Citation

Firdausy and Susilo (2022, 31) .....

..... (Firdausy and Susilo 2022, 31)

### Reference List Entry

Firdausy, Laily Raff, and Syahrur Marta Dwi Susilo. 2022. "The Mobility of Natsume Soseki to London and His Cultural Adaptation in *Rondontō*". *Leksema: Jurnal Bahasa dan Sastra* 7 (1): 25-36. <https://doi.org/10.22515/ljbs.v7i1.4837>

---

Copyright © 2022 *Leksema: Jurnal Bahasa dan Sastra*

## Critical Discourse Analysis of Online Media News: Ministry of Religious Affairs Banning Arabic Language

DOI: 10.22515/ljbs.v7i1.4911



LAILA NABILAL HUDA

lailanabilal.2020@student.uny.ac.id

S2 Indonesian Language and Literature Education Study Program  
Universitas Negeri Yogyakarta  
Yogyakarta, Indonesia

submitted: 31/3/2022 revised: 24/4/2022 accepted: 23/5/2022 published: 12/6/2022 pages: 37-47

### ABSTRACT

The purpose of this research was to describe the micro, mezzo, and macro linguistic aspects of the news discourse 'Ministry of Religious Affairs banning Arabic language' on *Tempo.co* and *Republika* online media. The news topic has emerged a polemic among the madrasas or Islamic school environments. It is because there are a lot of Indonesian muslim children study at the schools. This research applied descriptive-qualitative method with critical discourse analysis (CDA) approach. The analysis was divided into three dimensions, namely the micro, mezzo, and macro. From the microdimension, in *Tempo* news, there were found four data of modalities and each two for positive evaluation sentences and assertive verbs. Meanwhile, in *Republika*, there are two data of modalities and only one from each metaphor and negative evaluation sentence. In the mezzodimension, the scope of *Tempo*'s discourse is not only restricted to the issue on the prohibition of using Arabic language but also of using *hijabs* or veils. On the other hand, the news of *Republika* focuses on the banning of Arabic language without associating it to another case. In the macrodimension, both news texts show an alignment to the government, particularly Ministry of Religious Affairs.

**Keywords:** critical discourse analysis, Ministry of Religious Affairs, Arabic language

### INTRODUCTION

Fake news or hoax is false information made by distorting the facts intended merely for a joke up to a serious purpose, such in a political affair. The spread of hoax news can cause unrest debate among people (Yunita 2017). To prevent unwanted things, should the public be more vigilant in filtering all forms of information originating from social media or other sources. The rules for preventing the spread of false and misleading news has been stated in KUHP and Chapter 28 of the ITE Law.

Islamic Religious Education and Arabic Curriculum in Ministry of Religious Affairs Decree or KMA No. 183 of 2019 is used to prepare students to have the competence of understanding and conducting the principles of Islam. Madrasa or Islamic school has additional subjects that are different from that of state schools. These additional subjects are purposed to guide students for carrying out their religious obligation properly. Islam (2015) says that the teaching of Islamic values in madrasas is an effort to achieve the vision and mission of the schools. Although the Arabic teaching-learning process in *madrasa* has encountered several difficulties, including demotivation, the issue of Ministry of Religious Affairs prohibiting the use of Arabic language seemed odd.

*Tempo* and *Republika*, in their online media, published articles to respond the news. *Tempo.co*, on March 1, 2021, published an article entitled *Terbit SK Menag Larang Bahasa Arab Usai SKB 3 Menteri Larang Jilbab* (Issued, The Decree of Ministry of Religious Affairs for Banning Arabic Language after 3 Ministers Collective Decree for Prohibiting Veils). Meanwhile *Republika* published an article entitled *Benarkah Kemenag Larang Penggunaan Bahasa Arab? (Is It True that Ministry of Religious Affairs Bans the Use of Arabic Language?)* on March 3, 2021.

*Tempo.co* is an online news and article portal website founded by PT Tempo Inti Media, Tbk. It provides various types of news ranging from political issues up to travelling tips. *Tempo* was chosen as the material object of this study because it is long existence as news media which has expanded to online platform since 1995. *Tempo* is also known one of the trusted news sources by people from different communities. In addition, this media has claimed to be independent and does not have any political interests. On this basis, it can be said that Tempo applies an investigative journalism approach with a systematic investigation method.

*Republika.co.id*, on the other hand, is another Indonesian online news portal under the management of *Republika* newspaper. The publication of *Republika* newspaper was initiated by Indonesian Muslim Scholars Union (ICMI) in 1993 and began to spread its wings online in 1995 with the URL *republika.co.id*. This news portal comes with the purpose of attracting Muslim readers as its potential visitors. However, *Republika.co.id* does not only exist as an online news site but also as a community-based stop portal. Its contents include news, videos, communities, social media, digital newspapers, and e-commerce.

Based on the data taken from the two online media above, this research on the news discourse of Ministry of Religious Affairs Banning Arabic language was conducted. The analysis was focused on the three-dimensional aspects of critical discourse analysis, namely micro, mezzo, and macrodimensions.

Critical discourse analysis (CDA) itself analyzes languages as discourse associated with the context. A The context is related to the use of languages for a particular purpose, including the practice of power. CDA aims to produce interpretation and explanation within the areas of social life by identifying the causes of social errors and generating helpful knowledge to correct or reduce them (Fairclough 2010). The focus of CDA is to explore the effects of the relationship between power and the inequality in producing social wrongdoing. It is closely related to the ideology in a group.

Aji & Rokhman (2017) highlights that the discourse produced by a particular institution must have an ideology which is reflected in the use of vocabulary in its editorial process. The discourse tendency will reveal the ideologies or alignments of the headline with the raised news. The views of discourse or editorial product are manifested in two frames of attitudes. Mardikantoro (2014) states that the newspaper's figure may involve in criticizing, supporting or framing a piece of news.

Established on the functional language analysis, the grammatical elements used in discourse will describe the existing social reality (Etikawati 2021). The result of Etikawati's research shows that the discourse grammatical factor can interpret the performance of an institution on its efforts to hegemony. The languages of information used in social media have different tendencies (Izhatullaili 2018). It increases the difference in the term of news writing of government and non-government media. The language used in the mass media can reflect the ideology of the writer or publisher.

This research employed a theoretical discourse analysis approach formulated by Norman Fairclough that is understood as a three-dimensional analysis of discourse. It is overwhelmed by three levels of analysis, namely: (1) textual analysis (microlevel), (2) discourse practices (mezzolevel), and (3) sociocultural practices (macrolevel). These three-dimensional aspects are complementary one to others. The interpretation of discourse depends on the articulation, the production, and the sociocultural factors of the text, including the practice of power (Fairclough 2010). At the micro-level, where discourse is

analyzed by describing the content and analyzing the text descriptively, the discourse will explain purely from the content of the text without connecting it with other aspects. The scope includes three elements, namely vocabulary, grammar, and text structure. At the mezzolevel, the discourse is interpreted by relating it to the productional process of the discourse. Meanwhile, the macroanalysis is considered more comprehensive than the previous two levels of analysis. The sociocultural practice involves three aspects as well, namely situational, institutional, and social dimensions.

Texts are produced and interpreted to generally accepted logical assumptions. The interpretation stage prioritizes the discourse process and it depends on the background of people's assumptions. The relationship between the text and the social structure are mediating each other because the value system is part of the power competition process of the social and the institutional interactions. In addition, general assumptions about discourse include ideological aspects, especially those related to certain power relations. The connection between the text and the process of struggle and power relations is the procedure of the third stage of critical discourse analysis, that is explanation. In analyzing the discourse of power, the researcher must accommodate the three-dimensional analysis of CDA simultaneously

There have been a lot of studies employing CDA. One of them is the research conducted by Saraswati & Sartini (2017). They make a critical analysis on the discourse of the resistance of Persebaya 1927 football club toward PSSI or Indonesian football association. The finding shows that the linguistic aspects in the discourse are inseparable from the influence of social practices which are motivated by cultural, political, and social aspects that exist in the society. It can be seen in the discourse originating from the people of Surabaya and supporters of Persebaya that raises resistance representing the reality of the people of Surabaya themselves. In addition, this discourse involves several discourse-forming elements or social agents, such as Satpol PP, Mayor of Surabaya, PSSI, Persebaya, and the residents of Surabaya.

Another study is conducted by Zufadhli, et al. (2021) who analyzes hoax news contents. The aspects that are reviewed through CDA here are representational, relational, identity, linguistic, and word-writing aspects. Critical discourse analysis can be used for readers to identify whether a news text is a hoax or not and it can be a tool to prevent hoax news from being spread freely and broadly in society.

Similar to all the previous studies above, this study employs CDA to investigate the problems. The difference lies in the material objects to be analyzed. When the studies mentioned above focus on a single material object, this study compares two separated news texts from two different online media. However, the texts to be compared are still within the scope of the same theme. Meanwhile, the focus of the analysis in this study was describing the micro, mezzo, and macro aspects contained in the news.

CDA is inseparable from the factors that influence the formation of the editorial policy, including culture, politics, ideology, institutions, and all the social factors that surround it (Setiawan 2014). The dimensions employed to interpret discourse are the dimensions of the text, discursive practice, and sociocultural practice (Fairclough 2010). The purpose of utilizing a critical approach is to reveal what is unrecognized in discourse, alike as in the analysis of individual, institutional, social, and power levels (Ulinnuha, Udasmoro & Wijaya 2013). CDA as an approach is applied between the language and social domains.

This research employed descriptive-qualitative method. Since it is qualitative research, the data are textual in the forms of words, clauses, and sentences contained in the news editorials of *Tempo.co* and *Republika* online with the topic 'Ministry of Religious Affairs banning Arabic'. The title of the news discourse in *Tempo.co* is *Keliru, Terbit SK Menag Larang Bahasa Arab Usai SKB 3 Menteri Larang Jilbab (Wrong, Issued the Decree of Ministry of Religious Affairs for Banning Arabic Language after 3 Ministers' Collective Decree for Prohibiting Veils)* while in *Republika* is *Benarkah Kemenag Larang Penggunaan Bahasa Arab? (Is It True that Ministry of Religious Affairs Bans the Use of Arabic Language?)*. The data were collected by documentation with the two online media as the sources of the data. The research instrument was the researcher herself as the main instrument and relevant documents in the forms of scientific articles, books, and public literature as the supporting instruments. The technique for analyzing the data was interpretation. It was initially carried out by reading the both texts extensively and making notes to obtain the data. The data were then classified into the three dimensions of CDA, namely micro, mezzo, and macrodimensions in order to draw the conclusions of this research.

**DISCUSSIONS** Language has a function for describing content expressions as transactional activities and social expression relationships as well as personal attitudes as interactional activities (Brown & Yule 1983). The transactional point of view relates to language knowledge which has a significant function in communicating information. Language is applied to describe either factual or proportional information. That is what is meant by the primary transactional language where the thoughts possessed by the speaker or writer can transmit knowledge. The interactional point of view, on the other hand, is closely related to human relations where language is used as the century tool in communication

The followings are the results of critical discourse analysis on the news with the topic 'Ministry of Religion Banning Arabic' which is viewed from micro, mezzo, and macrodimensions of the texts.

**Microdimension** The analysis concerning the microdimension is focused on the textual analysis, including the description of vocabulary, grammar, and textual structure. The vocabulary aspect employed to represent the discourse on the *Tempo* media page shows the results of the use of verbs that expressively justify the confusing news in society. Assertive verbs are applied to affirm or state with assurance, plainly, and strongly in positive sentences. Thus, assertive verbs are applied to prove, or defend causes by using words or actions.

(1) *Untuk memverifikasi klaim tersebut, Tim Cek Fakta Tempo **menelusuri** keterangan resmi maupun pemberitaan terkait lewat mesin pencari Google.*

(For verifying the claim, the *Tempo* Investigation Team traced the official information as well as the related news through Google search engine.)

(2) *Dilansir sari situs resmi Kementerian Komunikasi dan Informatika (Kemenkominfo), klaim yang **menyatakan** bahwa Menag Yaqut mengeluarkan SK terkait larangan bahasa Arab keliru.*

(Reported from the official website of Ministry of Communication and Information (Kemenkominfo), the claim that **declared** Minister of Religious Affairs Yaqut had issued a decree related to the prohibition of Arabic language is wrong.)



The word *menelusuri* (trace) in datum (1) and *menyatakan* (declare) in datum (2) in the two sentences above show that *Tempo* has made efforts to prove the truth of the circulation of news regarding the Decree of the Ministry of Religious Affairs for Banning Arabic. The verb *menelusuri* in the news sentence refers to the ideology of checking the truth based on facts. A lot hoaxes circulate among the Indonesian people every day and these are often accepted without any evidence. The verb *menyatakan* in the second data clearly shows that the Decree of the Minister of Religion forbids Arabic was not true. It is proven by the the following information that there is a fault in the news that has been circulating in the society. Based on both data, the assertive verbs of *menelusuri* and *menyatakan* inform that the speaker remembered the truth. The news published by *Tempo* explains and shows the errors contained in the discourse related to Ministry of Religious Affairs and Arabic language spreading in the community.

*Republika* presents news on the same topic but with a different delivery style. This news discourse employs metaphorical vocabulary. A metaphor is a figure of speech that describes an object, action, or situation in a not-true way but can explain a particular idea or even make a comparison. Metaphors are applied to compare an object with another object because it has the same or almost the same properties. This style of language is applied frequently in literary work. However, the application of the metaphorical figures of speech in the editorial becomes a rhetorical force that strengthens the persuasive dimension of rhetoric (Syas & Rusadi 2021).

- (3) *Larangan disebut bertujuan untuk **menggiring** negara ke arah sekuler dan berideologi komunis.*

(The ban is said to have the purpose for **leading** the country towards secularism and having the ideology of communists.)

The use of metaphors *menggiring* (lead) in the discourse aims to express the intentions of the writer to the reader. Journalists employ phrases cognate close to everyday life to support the main point or notice. *Republika* positions itself to adhere to Islam as most Indonesian people do, so the word *menggiring* means to deliver or bring to a new or different position, in this case a secular and communist country.

The difference in news delivery between *Tempo* and *Republika* is employing the vocabulary word. *Tempo* utilizes common vocabulary and shows the behavior of proving the truth, while *Republika*, which adheres to Islamic ideology, utilizes a metaphorical vocab that refuses if Indonesia will depend on a secular or communist country.

In the *Tempo* news column, there are epistemic and deontic modality. Epistemic modality is an attitude to the speaker based on belief or lacking faith of a truth (Alwi 1992), whereas deontic modality is related to the necessity for a thing (Idris, 2009). One epistemic and four deontic modality data were Found in *Tempo* news discourse as follows.

- (4) *Kemenag **memang** menerbitkan KMA Nomor 183 Tahun 2019, bersama KMA Nomor 184 Tahun 2019 tentang Pedoman Implementasi Kurikulum pada Madrasah.*

(**Indeed**, the Ministry of Religious Affairs has published Ministry of Religious Affairs' Decree Number 183 of 2019 and 184 of 2019 concerning with The Guidelines for Curriculum Implementation at Madrasahs.)

- (5) *SKB 3 Menteri itu mengatur bahwa pemerintah daerah maupun sekolah tidak boleh mewajibkan atau melarang seragam dan atribut dengan kekhususan agama.*

(3 Ministers' Collective Decree stipulates that neither local governments nor schools may oblige or prohibit the uniforms and attributes typical to religions.)

- (6) *Menurut Jumeri, yang tidak diperbolehkan oleh SKB 3 Menteri itu adalah mewajibkan peserta didik maupun melarangnya mengenakan sesuatu yang sesuai karakter keagamaannya.*

(According to **Jumeri**, what 3 Ministers' Collective Decree does not allow is to oblige students for or prohibit them from wearing something that is identical to their religious characteristics.)

- (7) *"Jadi, kepala sekolah, sekolah, maupun daerah tidak boleh mewajibkan, tapi juga tidak boleh melarang," ujarnya. SKB tersebut mengatur bahwa pemerintah daerah maupun sekolah tidak boleh mewajibkan atau melarang seragam dan atribut dengan kekhususan agama.*

("So, the headmasters, schools, and local authorities must not oblige, but they cannot prohibit it either," he said. The 3 Ministers' Collective Decree stipulates that neither **local governments** nor schools must not oblige or prohibit wearing the uniforms and attributes typical to religions.)

Epistemic modalities contained in datum (4) indicate certainty. Epistemic modality is the speaker's attitude towards the correct proposition (Alwi 1992). The word *memang* (indeed) describes the attitude of believing that what is conveyed is right. The word *memang* and *sebenarnya* (actually) expresses a confirmation of something that the speaker knows. The word *memang* is commonly used for introducing proposition that is already believed to be true. The word has two significances. The first is to portray the speaker's attitude in a situation whose truth is known based on a presupposition of the correct proposition. The second is an affirmation toward the speaker's gesture based on a presupposition of the truth proposition. In this case, Ministry of Religious Affairs has correctly issued KMA No. 183 and 184 of 2019. The word *memang* is used because the information is already believed as correct proposition. It is a kind of confirmation or indication of certainty. Alternatively, the word *memang* can be substituted by *sebetulnya*, *sebenarnya* (actually) or *sesungguhnya* (really).

On the other hand, deontic modalities contained in data (5) to (8) indicate a necessity. Deontic modality is related to the depiction of a speaker who gives orders and permissions to do something or prohibits the interlocutor from doing something (Alwi 1992). The speaker's attitude based on social rules in seeing an event becomes a deontic source that will encourage someone to actualize the event. The deontic source can be expressed explicitly or implicitly. When referring to the context of the discourse raised by the *Tempo*, the Three Ministers' Collective Decree regulates the need for local governments and schools not to arrange the use of typical religious attributes on school uniforms. The word *wajib* (required/obliged) indicates the existence of necessity, that is a command or prohibition. The obligation for schools as educational institutions not to prohibit students from wearing religious attributes state the utilities of what to do. The deontic sources are disclosed explicitly by *Jumeri* in datum (6) and *the local government* in datum (7). Thus, *wajib* is used as a command to do something or prohibition from doing something at schools in relation with the use of religious attributes.

Meanwhile, in *Republika* news discourse, there were found only one datum for each epistemic and dynamic modality. Dynamic modality is a modality that expresses ability or skill. The terms typically used in this case are *can* and *able* (Alwi 1992).

- (8) *Menurut Khoiron, yang beranggapan seperti itu **dipastikan** belum membaca SKB 3 Menteri secara teliti.*

(According to Khoiron, those who think so **must** have not read the SKB of the 3 ministers carefully.)

- (9) *"**Bisa** dicek, apakah ada larangan jilbab atau tidak," jelas dia.*

("It **can** be checked whether there is a ban on *hijab* or not," he explained.)

The epistemic modality contained in datum (8) states the meaning of certainty. The word *dipastikan* (must) describes the speaker's attitude who feels sure of the correctness of the proposition expressed. In contrast with level of epistemic modality, which indicates possibility, predictability, and necessity, the certainty shown in data (8) takes the position at the highest level of truth in the range of epistemic modality. The word *pasti* is included in the extra-clausal expression along with *tentu* (sure) and *niscaya* (therefore).

Datum (9), on the other hand, is a dynamic modality that states ability. The word *bisa* and *dapat* (can/be able) are not used to express ability but are also used to express possibility and permission. The dynamic modality is related to the speaker's attitude towards the actualization of the event (Alwi 1992). Empirical circumstances are needed to determine the actualization of the event. The existence of the empirical nature makes the speaker's benchmark to be a natural law and is objective. The word *bisa* refers to the empirical evidence of the three-minister decree. It also expresses the ability of the speaker to involve in stating the truth of the content of his/her speech. It means if somebody has a theoretical basis, he will be able to open the draft of the decree to investigate when there are regulations regarding the prohibition of wearing *hijab* or not.

Sholikhatun & Mardikantoro (2017) mention that there are two kinds of expressive values, namely positive and negative evaluation. The news discourse on 'Ministry of Religion Banning Arabic' published by *Tempo* shows positive evaluation. On the contrary, the news with the same topic in *Republika* leads to negative evaluation.

- (10) *SKB 3 Menteri, kata Jumeri memberikan kesempatan seluas-luasnya pada anak-anak sesuai agama yang dianutnya.*

(The Decree of 3 Ministers, said Jumeri, provides a large scale of opportunity to the children for doing their religious beliefs.)

- (11) *Terlebih menurut dia, tidak ada bukti Kemenag mengeluarkan SK pelarangan bahasa Arab.*

(Moreover, according to him, there is no evidence that Ministry of Religious Affairs issued a decree on banning Arabic language.)

In datum (10), *Tempo* journalists position themselves as the policy makers who give positive evaluations toward the presence of the three-ministers collective decree. It does not restrict or make it difficult for students to wear uniform attributes of a particular religion. Instead, it provides a large-scale opportunity. Meanwhile, in datum (11) *Republika* journalists, as a part of a social community, give a negative evaluation to the government's performance. As can be seen in the quote, they highlight the absence of a decree regarding the prohibition of the Arabic language issued by Ministry of Religious Affairs as an evidence.

After looking at the expressive values of conveyed in *Tempo* and *Republika* regarding the news of Ministry of Religion Banning Arabic, it can be concluded that *Republika* is more concerned with the conditions when the incident occurred. *Republika* journalists give several clarifying statements from the minister, general director, and head of public relations under Ministry of Religious Affairs. As from *Tempo*, on the other hand, the journalists are more concerned with the future opportunities, that is teachers and students are no longer need to worry about the religious attributes used on their uniforms. In addition, with the existence of the ministerial decree, the opportunity to show personal identity through religious attributes is getting wider.

**Mezodimension** In this dimension, the discourse is interpreted by relating it to the discourse production process. The analysis is committed to the aspects of production, distribution, and the use of the text. The text was analyzed descriptively but interpreted by connecting it to the production process in the newspaper (Eriyanto 2011).

The interpretation stage relates to the structure of the text starting from the global coherence, writing system, and interpretation of the text (Fairclough 2001). In analyzing the interpretation stage, it is necessary to look at the surrounding context. The actual situation in society will affect the interpretation procedure in textual interpretation (Fairclough 2001). This stage cannot be separated from the interpretation stage of the text at the microlevel.

The discourse on Ministry of Religious Affairs prohibiting Arabic Language emerged after the discourse on Ministry of Religious Affairs issuing Ministry of Religious Affairs Decree No. 183 of 2019 concerning The Guidelines for Implementing Curriculum in Madrasas. Social media, such as Facebook, reported that the news on Ministry of Religious Affairs issuing the decree for banning Arabic language has caused a public disturbance. In Indonesian society, whose majority are Muslim, it has raised an understanding that the government are welcoming secular or communists' ideology.

Likewise, the mass media such as *Tempo* and *Republika* raised a discourse on the issue of the prohibition of the Arabic language. *Tempo* is a mass media that is on one side with people in general, whereas *Republika* is identical to Islamic ideology. Nevertheless, both media sought for the truth and asking for clarification of the prohibition of the Arabic language from the source. In addition to presenting facts to verify the issues, the media also involved experts to give review on the discourse. The document related to this discourse is Ministry of Religious Affairs Decree No. 183 and 184 of 2019 and No. 165 of 2014.

In *Tempo* column, the discourse presented was not only on the issue of Ministry of Religious Affairs banning Arabic but also the issue of ministry decree forbidding the use of *hijabs* which was circulating in the society as well. *Tempo* has raised two different but interrelated topics. As the two events occurred almost at same time, the public were confused about the truth of the news. In contrast to that of *Tempo*, on *Republika*, the main title displayed does not raise the issue of the prohibition of *hijabs* but explicitly states that the news spreading in the community is totally wrong. *Republika* expressively declares that Ministry of Religious Affairs Decree No. 183 of 2019 contains improvements to the curriculum of Islamic Religious Education and Arabic. However, both *Tempo* and *Republika* do not present an opinion from the heads of the madrasas as the education unit that would implement the new policy.

### Macrodimension

The third dimension in CDA is macrodimension. It is a sort of sociocultural practice analysis. Macrodimensional analysis is more comprehensive than the previous two levels of analysis. The sociocultural practice itself has a three-dimensional aspects, namely situational, institutional, and social level. The situational level is concerned with the production and the context of situation. The institutional level is related to the institution influence, whereas the social level is related more to the macrosituation, such as the political, economic and cultural system of the society.

At this stage, discourse is seen in a broader aspect of the text itself. In addition to the internal aspects of the text, like vocabulary, grammar, textual structure, and context related to the interpretation stage, the discourse has a broader connection to the sociocultural aspects. It refers to what is going on, who is involved, in what relations, and what is the role of language in the institutional goals (Fairclough 2001).

Each institutional space has defined several goals to achieve an image that is being up. Social order, in the shape of a society or institution, can characterize the situation and framework of a discourse order (Fairclough 2001). It indicates that discourse cannot be separated from sociocultural aspects that comprise institutional, social, and situational elements.

A discourse is an outcome of a special and unique condition (Eriyanto, 2011). The discourse about the Ministry of Religion prohibiting Arabic was widely reported by both media because it became a rumor in the community. This issue makes people question the government's new policy. Indonesian people, who are predominantly Muslim, feel restless. As a country with a majority Muslim population, the Ministry of Religion policy banning the Arabic language is considered inappropriate. This situation can develop into a different discourse in each mass media.

The analysis at the institutional level is a necessary concern for the economy of the media (Eriyanto 2011). Therefore, ratings are crucial for mass media. In this industry, circulation and rating shown are parallel to the quantity of the readers or viewers. Quantitatively, circulation and rating are the bases of measurement whether the uploaded news is of good quality or not. This is what causes intermedia competition for gaining readers and advertisements. Advertising also contributes to the media economy that may determine their survivals in the competition.

*Tempo* uploaded the news content on its digital media on March 1, 2021, whereas *Republika* did it on March 3, 2021. Although both pieces of discourse are available on digital media, not everyone can access the ratings or the number of the website visitors. As a result, this research cannot gave information on the comparison of the ratings and number of readers between the two media.

According to Fairclough (2010), discourse cannot be separated from the social conditions of its people. At the social level, the scope of critical discourse analysis is on society. The outline is that *Tempo* and *Republika* are trying to answer the public concerns regarding the prohibition of the Arabic language.

Meanwhile, viewed from the political point of view, the news discourses presented by *Tempo* and *Republika* are on the same side with that of the government, in this case, Ministry of Religious Affairs. It is because the two media are trying to answer public inquiries regarding the ideological alignment of the government. The fear of the emergence of new policies for bringing Indonesia into a secular or communists' state is the cause.

In this study, the situational meaning or interpretation related to socio-cultural aspects have a wider scope than the language itself. It is because

linguists usually interpret a text purely from the linguistic aspects only. Therefore, the analysis of this research on the mezzo and macrodimensions was not carried out thoroughly toward the perception of the society and institutions in depth.

## CONCLUSION

The analysis of news discourse entitled *Keliru, Terbit SK Menag Larang Bahasa Arab Usai SKB 3 Menteri Larang Jilbab* on *Tempo.co* and *Benarkah Kemenag Larang Penggunaan Bahasa Arab?* on *Republika* digital media in this study were done through three stages, namely micro, mezzo, and macrodimensions. In the microdimension, there are found four data of modality and each two data of positive evaluation sentences and assertive verbs from *Tempo*. Meanwhile, in *Republika*, there are two data of modality, one data for each metaphor and negative evaluation sentence.

In the mezzodimension, *Tempo* has a wider scope of discourse production. In addition to focusing on the issue of hoax regarding the prohibition of the Arabic language, it also publishes other news regarding the prohibition of *hijabs* to show a relationship between the two. On the other hand, *Republika* produced a discourse on the former issue only without relating it to the latter. In the discourse production process, both *Tempo* and *Republika* did not involve the opinions from the educational units. Instead, they focused on asking for the clarification from Ministry of Religion.

In the macrodimension, both media show that they are partial to the government, in this case, Ministry of Religious Affairs. This is indicated by the provision of an explanation of the existence of fake news regarding the prohibition of the use of the Arabic language.

The analysis in this study only emphasizes on the three dimensions of Fairclough's critical discourse analysis. Nevertheless, there remain many other aspects of discourse that can be explored in, such as the relationship between language and ideology, language and power, language and socioculture, language and politics as well as language and education. Indeed, critical discourse analysis has a broader scope and can be used to investigate the objects from various scientific disciplines.

---

## REFERENCES

- Aji, Endro Nugroho Wasono & Fathur Rokhman. 2017. "Pandangan Harian Suara Merdeka dalam Konflik KPK vs Polri Jilid II: Analisis Wacana Kritis pada Tajuk Rencana." *Seloka: Jurnal Pendidikan Bahasa dan Sastra Indonesia* 6 (3): 256-64
- Alwi, Hasan. 1992. *Modalitas dalam Bahasa Indonesia*. Yogyakarta: Penerbit Kanisius
- Eriyanto. 2011. *Analisis Wacana: Pengantar Analisis Teks Media*. Yogyakarta: LKiS
- Etikawati, Dina. 2021. "Representasi Hegemoni Kinerja Polri dalam Pemberitaan Teror Air Keras Novel Baswedan di Kompas.com." *Litera* 20 (1): 27-44. <https://doi.org/10.21831/ltr.v20i1.30472>
- Fairclough, Norman. 2001. *Language and Power* (Second Edition). New York: Routledge
- Fairclough, Norman. 2010. *Critical Discourse Analysis: The Critical Study of Language*. (Second Edition). New York: Routledge
- Islam, Asep Muhammad Saepul. 2015. "Faktor Demotivasi Pembelajaran Bahasa Arab dalam Perspektif Siswa Madrasah." *Arabiyat: Jurnal Pendidikan Bahasa Arab dan Kebahasaaraban* 2 (1): 1-16. <https://doi.org/10.15408/a.v2i1.1511>
- Izhatullaili. 2018. "Virus Wannacry dalam Teks Berita: Analisis Wacana Kritis pada Laman Kemkominfo, Kompas.com dan Jawapos.com." *Paradigma: Jurnal Kajian Budaya* 8 (2): 137. <https://doi.org/10.17510/paradigma.v8i2.273>
- Mardikantoro, Hari Bakti. 2014. "Analisis Wacana Kritis pada Tajuk (Anti) Korupsi di Surat Kabar Berbahasa Indonesia." *Litera* 13 (2): 1-17
- Saraswati, Ardhina, & Ni Wayan Sartini. 2017. "Wacana Perlawanan Persebaya 1927 terhadap PSSI: Analisis Wacana Kritis Norman Fairclough." *Mozaik Humaniora* 17 (2): 181-91
- Setiawan, Teguh. 2014. "Ancangan Awal Praktik Analisis Wacana Kritis." *Diksi* 22 (2): 111-20.

<https://doi.org/10.21831/diksi.v2i22.3170>

- Sholikhati, Nur Indah & Hari Bakti Mardikantoro. 2017. "Analisis Tekstual dalam Konstruksi Wacana Berita Korupsi di Metro TV dan NET dalam Perspektif Analisis Wacana Kritis Norman Fairclough." *Seloka: Jurnal Pendidikan Bahasa dan Sastra Indonesia* 6 (2): 123-29
- Syas, Mulharnetti & Udi Rusadi. 2021. "Metafora sebagai Kekuatan Retorik dalam Editorial Media Massa." *Jurnal Studi Komunikasi dan Media* 25 (1): 31. <https://doi.org/10.31445/jskm.2021.3663>
- Ulinuha, Roma, Wening Udasmoro & Yahya Wijaya. 2013. "Critical Discourse Analysis: Theory and Method in Social and Literary Framework." *Indonesian Journal of Applied Linguistics* 2 (2): 262-274. <https://doi.org/10.17509/ijal.v2i2.170>
- Zulfadhli, Muhammad, Haris Hamdani & Laely Farokhah. 2021. "The Analysis of Hoax News Content on Facebook Reviewed from Theory of Critical Discourse Analysis and Linguistic Rules." *AKSIS: Jurnal Pendidikan Bahasa Dan Sastra Indonesia* 5: 288-304. <https://doi.org/https://doi.org/10.21009/AKSIS.050204>

---

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

### In-text Citation

Huda (2022, 41) .....

..... (Huda 2022, 41)

### Reference List Entry

Huda, Laila Nabilal. 2022. "Critical Discourse Analysis of Online Media News: Ministry of Religious Affairs Banning Arabic Language". *Leksema: Jurnal Bahasa dan Sastra* 7 (1): 37-47. <https://doi.org/10.22515/ljbs.v7i1.4911>

---





## Nationalism in Bakasir's Poem *Indunisiyyā Kubrā Lanā*: A Sociology of Literature Perspective

DOI:10.22515/ljbs.v7i1.4858



WAHYU HANAFI PUTRA

wahyuhanafiputra@gmail.com

Arabic Language Education Study Program  
Institut Agama Islam Sunan Giri (INSURI) Ponorogo  
Ponorogo, Indonesia

submitted: 27/3/2022 revised: 24/5/2022 accepted: 14/6/2022 published: 26/6/2022 pages: 49-59

### ABSTRACT

This study aimed to describe the thoughts and attitudes of nationalism expressed by Ali Ahmad Bakasir in his poem *Indunisiyyā Kubrā Lanā* by using sociological approach to literature. The primary data of this research were the book entitled *Indūnisiyya: Malhamah al-Ḥubb was al-Ḥuryah fī Hayāti*. The data were collected by documentation, whereas the analysis employed dialectical method. The results showed that Bakasir, as an Indonesian-Middle Eastern Arabic writer, has his anxiety and love to Indonesia expressed in the form of prose, poetry, and drama. In addition, the Arabic literary works written by Bakasir, particularly those with Indonesian theme, are heavily influenced by sociological aspects. As he was born in Indonesia, Bakasir has a high attitude toward nationalism, even though he does not currently live in Indonesia. A lot of his works of prose, poetry, and drama with the theme of Indonesia were written in hyperbolic expression, such in the poem *Indūnisiyyā Kubrā Lanā* that is included in the book *Indūnisiyya: Malhamah al-Ḥubb was al-Ḥuryah fī Hayāti*.

**Keywords:** Bakasir, nationalism, poetry, sociology of literature

### INTRODUCTION

Ali Ahmad Bakasir, a modern Arabic writer who has an Indonesian-Yemeni genealogy, is a figure who cannot be separated from the conversations of Middle Eastern Arab literary figures in the postmodern era. In the world of Arabic literature, he has written a lot of treatises, *nuṣūṣ adab*, and poetry since he was a teenager. Before struggling in the world of literature, he spent his time studying Arabic in the land of Ḥaḍramaut, Yemen, following his father and grandfather who lived there. His insights into Islam, the Arabic language, and literature cannot be separated from his uncle Shaykh Muḥammad ibn Muḥammad Bakasir (Sūmahī 1982,). His works have received some awards from the scholars and Middle Eastern governments, especially of and around Egypt. As a writer with Indonesian blood, Bakasir often demonstrates his love to his origin, Indonesian, in his poems. He is known to have written more poetry than novels. His interest in Arabic poetry has led Bakasir to be one of the modern Arabic literary figures of this century.

In Arabic literature, poetry (*al-syi'r*) is a part of Arabic creative literature (*al-adab al-insyā'i*). Imaginative literature (*al-adab al-insyā'i*) requires a higher level of imagination than descriptive literature (*al-adab al-waṣfi*). Then, *al-adab al-insyā'i* explains the reality of reality directly and subjectively. At the same time, *al-adab al-waṣfi* explains reality indirectly because what he discusses is the reality that exists in *al-adab al-insyā'i* and must be objective (positivistic), even in literary works that are not fantastical (illogical) (Rahman 1997).

The poems about Indonesia written by Bakasir were collected by Muḥammad Abu Bakar Hamīd in the book entitled *Indūnisiyya: Malhamah al-Ḥubb was al-Ḥuryah fī Hayāti Ali Ahmad Bakasir wa Adabih*. The poems from the romance genre have received special attention from literary critics, researchers, and students majoring in literature (Bakasir 2017).

Studying Bakasir's poems with the theme of romance using an academic sociology frame is very interesting, considering that Bakasir is a literary figure who has Indonesian blood. The linkage of sociological and imaginative elements of Bakasir has a fantastic position in incising the abstract thoughts. In the sociological frame, the intrinsic values of Bakasir's poetry contain relative subjectivity. Poetry titles arranged in stanzas provide multi-interpretative space depending on the approach used. The social dimension that underlies Bakasir as an Arab literary figure is a primary factor in his works (Hussain 2007).

Nationalism, as in Bakasir's poem, has the essence of a psychological fact in the form of a sense of equality from a group of people that raises awareness of a nation. A nation is a group of people who live in a particular area and have a sense of unity that arises because of the similarity of historical experiences and have shared goals that they want to carry out in a country in the form of a national state (Andri 2019). Nationalism, as intended, is a teaching to love one's own nation and country; national character. Nationalism is also defined as awareness of membership in a nation that potentially or together achieves, maintains, and perpetuates that nation's identity, integrity, prosperity, and strength; national spirit (RI 2016). The nature of love that Bakasir refers to in his poetry text means loving the Indonesian people with all his heart. Moreover, Indonesia is the place of his birth.

It is essential to maintain an attitude of nationalism in literary research for two reasons. *First*, literary works with various genres are always dynamic along with the development of multidisciplinary academic disciplines. One of the ways to instill a prophetic attitude of nationalism in the younger generation is more readily accepted through literary works. *Second*, nationalism can be planted as early as possible in the younger generation through literary works. These two things exist in the text of poetry in the *Indūnisiya: Malḥamah al-Ḥubb was al-Ḥuryah fī ayāti Ali Aḥmad Bākaṣīr wa Adabih*. Arabic poetry texts are very relevant to the language of the younger generation of Indonesia in the Middle East and Indonesia. As the next generation of the nation, it is proper for the youth to instill an attitude of nationalism.

#### Studies on Bakasir's Literary Works

In carrying out research there should be a theoretical paradigm footing to build ideas and ideas that are still equivalent to the results of previous research. In this study, several previous studies are referred to make inferences.

In his research on revisiting Indonesian independence from Ahmad Bakasir's perspective in the drama *Audah al-Firdaus*, Rokhib (2017) revealed that the drama shows the spirit of nationalism representing Bakasir's personality as an Indonesian. Bakasir's spirit of nationalism can be seen in the drama characters, especially Sulaiman and Majid. This is understandable because he was born in Surabaya, Indonesia, the city and country where he was born. The meaning of the presence of Sulaiman's figure, who has a complex, firm, and passionate character, is a symbol of the (extreme) form of nationalism. Sulaiman is positioned as a figure who has a strong indigenous identity. However, Solomon's true identity is not single because he also has multiple identities that imagine independence as an image of a community. In this condition, the diverse identities fused into a shadow unit, namely the nationalism of the indigenous group, which later became the state of Indonesia. In addition to highlighting the actor who has (extreme) nationalism, Bakasir juxtaposes the actor Sulaiman with other actors who try to interpret nationalism more broadly than just the collective imagination of the colonized natives. A figure like Majid shows how Sulaiman's (extreme) nationalism is fused into

Majid's attitude, which seeks to interpret nationalism as a spirit of liberation that cannot only be obtained by physical means or war (Rokhib 2017).

Meanwhile, Hakim (2013) who analyzed Bakasir's worldview in the novel *Sallāmah al-Qas* by using Goldmann's genetic structuralism finds that the novel reflects human awareness and efforts to seek better values. The view reflected in the story of the novel is the *qaddāriyah* ideology of *jabbāriyyah*. This understanding is a collaboration of the *jabbāriyyah* and *qaddāriyyah* schools which take a middle way between the two to balance the life of this world and the life of the hereafter. So that each life gets a balanced portion. From the analysis, it is also known that the text structure of the *Sallāmah al-Qas* is an expression of the worldview of novel. The text structure of the novel is centered on the character Abdurrahman who expresses the worldview of the novel through his thoughts, words, and actions. Abdurrahman's character as a hero who is degraded by his environment is formed from his relationships with other characters and existing objects, as well as the binary opposition contained in the novel. The novel structure is also related to the socio-cultural life of the Arabians in Mecca and Medina during the Umayyad dynasty after the leadership of Caliph Umar bin Abdul Aziz, namely Yazid bin Abdul Malik. Such a situation has become part of Bakasir's ideas as an author, so that the novel was created to reflect this reality. It describes the life of Arabic people of Mecca and Medina which is very dynamic. The people put the behaviors of the Prophet as a role model to keep balance of the human life in the world and in the hereafter for the sake of a better life. Meanwhile, the social group that influences the community is Hasan al-Banna group which consists of farmers, students, teachers, doctors, engineers, and lawyers. This group wants to open up the public's insight, especially muslims, about the unity of muslims and avoid futile debates that can lead to divisions among brothers and groups (Hakim 2013).

Another study on Bakasir's literary work was conducted by Sangidu (2008) who analyzed a play entitled *al-Dūdah wa al-Šu'bān* from *Badr* structural model. The result showed that *al-Dūdah wa al-Šu'bān* is an Arabic play representing the condition of Egyptian society in conquering French imperialism. Therefore, the idea of evoking this game is due to confusion, distraction, and internal and vertical conflict among the Egyptians. The people react because they cannot find a leader who could help and protect them. Therefore, the appearance of Sulaiman al-Jausaqi is considered a figure who can calm them down. He is a religious man who cares about the problems of his society. This hero is the one who successively devises a strategy to fight against French imperialism at the end of his death as a martyr. In addition, the scene and the more lively coherence can be seen as another heroic character in France besides Napoleon Bonaparte (Sangidu, 2008).

Lastly, from the study of world view toward Bakasir's drama entitled *Hārūt wa Mārūt*, Hidayat (2015) got several findings. *First*, in the structure of the text, there are three visions, namely the vision of God, the vision of the world, and the human eye. The vision of God is represented by characters who have divine attributes, such as kindness and obedience, whereas the vision of the world is represented by a character who has worldly nature and tends to do bad things. Meanwhile, the human eye is represented by a character who has a human heart, namely prioritizing lust. *Second*, the author wants to convey his ideology as a reformist of the spirit of Islam, by incorporating the teachings of God in his work and combining them with history or politics that are concerned with

reality. Thus, the world view obtained from this research is social realism (Hidayat 2015).

All of the previous studies above review the thoughts of Ali Ahmad Bakasir through his literary works in the form of either novels or drama scripts. In the drama *'Audah al-Firdaus*, Bakasir's spirit of nationalism can be seen in the characters of Sulaiman and Majid Rokib (2017). Meanwhile, the novel *Sallāmah al-Qas* reflects human awareness and endeavors to seek better values which are better expressed in the spirit of nationalism (Hakim 2013). On the other hand, the drama script *al-Dūdah wa al-Šu'bān* represents the condition of Egyptian society in conquering French imperialism (Sangidu 2008). Lastly, the drama script *Hārūt wa Mārūt* structurally reflects three visions and intentionally used to convey author's ideology as an Islamic spirit reformist (Hidayat 2015).

For this research, the researchers applied the genetic structuralism approach employed Rokib (2017) and Hakim (2013) as well as structural analysis used by Sangidu (2008) and Hidayat (2015) in their studies. From these two approaches, the researchers were able to describe the sparks of Bakasir's thoughts.

The intrinsic elements of novels and drama scripts also provide reinforcement and a heroic color of the characterization of the characters. However, the structural approach and genetic structuralism used by the previous researchers have not been able to enter Bakasir's holistic thinking area. Departing from the paradigms of these studies, the researcher tried to explore further the thoughts of Bakasir, especially those related to Indonesia through his Arabic poetry works in the book *Indūnisiya; Malḥamah al-Ḥubb was al-Ḥuryah fī Hayāti*. The researchers used the sociology of literature approach focusing on the sociology of the author. Sociology of literature as a modern approach in literary works has been proven to be able to represent the author's characters and the characters in the story through internal (surface) and external studies (elements side by side with symbols).

### Sociology of Literature as Modern Literary Criticism

Sociology of literature can be said to be late compared to the disciplines of sociology of language, sociology of education, sociology of communication, and the intersection of the fields of sociology with other sciences. The emergence of the sociology of literature seems to be a new discourse after literary discourse has penetrated the modern world. Sociology of literature comes after literary theory and literary criticism. As a scientific discipline that strengthens literature, sociology of literature has a vital position to develop academic discourse and research, especially in modern literature. Classical literature does not know the sociology of literature. The discussion of classical literature focuses on how literature is produced in narrative form and is normative. However, the role of classical literature is believed to provide space for the birth of new literary disciplines, including the sociology of literature.

In the study of modern literature, which was accompanied by the emergence of literary theories and literary criticism, the sociology of literature has a unique characteristic that the two branches of literature do not have. Sociology of literature has two objects, both material and formal. The material objects include forms, types, and literary classifications. Then, the normal thing looks at how literature is discussed with specific approaches and methods that lead to the debate of society, culture, and literature. These two terms reinforce each other. Material objects as the foundation and ideology to build the scientific paradigm behind it, then formal objects are used to understand

empirical facts with specific approaches and methods that can be justified scientifically (Escarpit 2005).

In essence, literary works are formed from two elements, namely intrinsic and extrinsic elements. The former are elements that originate from within, while the latter are elements that form outside literary works. Of course, the two elements that build literature can be approached from their internal and external structures. The inner frame can be seen in the theme, plot, characterizations, setting, point of view, language, etc. similar to network, biographies, authors, sociology, psychology, religion, philosophy, etc from the outer ones. Thus, the sociology of literature is an approach that moves outside the literary work itself. Sociology of literature as literary criticism certainly has several advantages compared to other systems. In addition to its benefits, the sociology of literature also has weaknesses (Ratna 2003).

Apart from the intrinsic and extrinsic elements, the sociology of literature must pay attention to the peculiarities of literary facts. By giving advantage to professionals (*home de forte*), it must also give benefit to the reader by assisting traditional-historical literature or criticism in the specific tasks that must fall within its scope. Indirectly, these activities will still be his duty to observe the role of the community.

Literary works are not born from a cultural vacuum. Literary works can be said as a representation of a particular culture. Swingewood (1984) has a complete collection of opinions that literary works are not artifacts but the result of a dialectical thought process. Literature and society are like two sides of a coin that cannot be separated. Language as a medium of community communication is a form of the cultural production of the local community. With the medium of language, literature can be inscribed through social friction, the imagination of the community, and the creation of community initiatives to arouse emotions, thoughts, and feelings. Literature and society can be the pioneers of social harmonization that scientific facts cannot measure. The cultural dialectics of society will slowly give birth to literature that can be studied with the sociology of literature. Thus, modern literature—which is more characterized by genetic structuralism, literary criticism, and psychoanalysis—becomes the transmission of sociology in developing the sociology of literature.

Sociology of literature is a work that cannot be understood in a complex way if it is separated from the environment or culture and civilization that has produced it. The ideas contained in a literary work are as important as the form and technique of writing. Every academic work can last a long time, particularly the one which contains a moral value (Pacific Sociological Association, 1998). Society can approach literary works from two directions. *First*, as something exceptional material strength or factor. *Second*, as a tradition collective, namely spiritual or cultural tendencies. Literary criticism should be more than a selfless aesthetic contemplation. It must involve itself in a particular purpose. Literary critics must be responsible for both past and future literature.

### **The Sociology of Author as a Formal Object**

As described by Wellek & Warren (2022), the sociology of the author is one of the aspects discussed in the sociology of literature. The social aspects experienced by the author will indirectly affect the work he/she produces. Studies involving the sociology of the author will ultimately reveal the social frame of the author and increase the appreciation of the respective literary texts. The complete information on social structure behind the author will result logical appreciation and various results of study. An interesting opportunity to

be optimized in literary studies is, among others, based on the sociology of literature (Pillai 2019). The broader discussion is that literary critics will give literary appreciation and literary interpretation as far as they are familiar with the figure of the author/writer. Everything attached to the author, starting from his/her life background up to his/her ideology, will control the literary appreciation. This proves that literature and authors value subjectivity (Escarpit 2005). In other words, the author's subjectivity will give a style to the work he/she produces. According to Laurenson (1978), the aspects related to the sociology of the author include his/her gender, age, birth place, social status, profession, ideology, background, economy, religion/belief, residence, and pleasure.

Wellek & Warren (2022) add that the working mechanism of the sociology of the author focuses on social status, social ideology, and others concerning the author as a literary producer. The sociology of literary works examines the content of literary works, the goals of writing the literary works, and other things implied in the academic profession and related to social problems. Meanwhile, the sociology of readers examines the issues of readers and the social impact of literary works as well as the extent to which literary works are determined or dependent on social settings, changes, and social developments.

#### RESEARCH METHOD

This study of Bakasir literary work employed qualitative approach with the type of library research and using descriptive-interpretative method. It focused on the poem with the title *Indūnisiyyā Kubrā Lanā* included in in the book *Indūnisiyya: Malḥamah al-Ḥubb wa al-Ḥuryah fī Hayāti Ali Ahmad Bakasir wa Adabih*. Normatively, this research applied content analysis, that is a technique of making inferences by systematically and objectively identifying the specific characteristics within a text (Ismawati 2012). Operationally, content analysis is purposed to find two contents, namely latent and communication content. The former is contained in manuscripts and documents whereas the latter is the message contained due to the communication that occurs (Mahsun 2005). Content analysis is considered an appropriate technique for revealing Bakasir's ideas expressed in the poem. It is in line with Pillai (2019) statement that content analysis is juxtaposed with the sociology of literature approach that focuses on the sociology of the author.

The primary source data in this research was the book *Indūnisiyya: Malḥamah al-Ḥubb wa al-Ḥuryah fī Hayāti Ali Ahmad Bakasir wa Adabihī*, written by Muḥammad Abu Bakar Hamīd. In the book, Ali Ahmad Bakasir expresses an attitude of nationalism through the poem *Indūnisiyyā Kubrā Lanā*. Ali Ahmad Bakasir describes the points of the poem with different editorials, stylistics, and genres. Meanwhile, the secondary data sources were the scripts of Bakasir's drama entitled *Audah al-Firdaus* and several other works along with recent studies related to Bakasir's thoughts.

As a kind of library research, this study uses a documentation technique that is divided into two steps, data collection and data classification. The data collection was done by collecting manuscripts that have not been analyzed yet. From here, the researcher determined Bakasir's Arabic poetry entitled *Indūnisiyyā Kubrā Lanā* as the object of study. Meanwhile, the data classification is conducted by using cards for recording the results of the data that have been obtained. The data were then analyzed dialectically.

For analyzing the data, rational analysis technique was employed by confirming that there has never been a valid starting point and there is no final

and solved problem (Ismawati 2012). It develops two pairs of concepts, namely the whole-part and understanding-explanation (Endraswara 2011). The researcher conducted an overall critical analysis with dialectical mode to text of the poem. From the general accounting, it is then reduced to parts that refer to the attitude of nationalism. From this stage of analysis, the conclusion could then be drawn.

**DISCUSSIONS**  
Nationalism in  
*Indunisiyyā*  
*Kubrā Lanā*

An excerpt of the poem entitled *Indunisiyyā Kubrā Lanā* or in Indonesian term, *Indonesia Agung*, is Ali Ahmad Bakasir's commentary on the national anthem *Indonesia Raya* that was composed by WR Soepratman in 1924. Bakasir views the birth of the lyrics. The song cannot be separated from the expression of the Indonesian people's love to their state. Bakasir writes his commentary poems as follows.

GREAT INDONESIA  
 بحياتي أفدي بها      إندونيسيا محط رأسي  
 I give my whole life to Indonesia as the center of my life  
 دون أمي أحميها      هي أمي سوف أبقى  
 Indonesia is my motherland who will take care of me  
 زادها الرحمن عزًا      إندونيسيا بلاد قومي  
 Indonesia is a country for all people. May God give you grace and love  
 وحدة لا تتجزأ      هيأ نهتف: إندونيسيا  
 Indivisible unit. Let's shout: Indonesia  
 ولتعش دولتي      فليعش منبتي  
 May my motherland always live and my country live  
 ولتعش أمتي جميعا  
 May all the people live  
 عز سلطانها      عز بنينها  
 May his strength be the strength for his children  
 إندونيسيا كبرى لنا  
 Great Indonesia  
 احكمي واسلم      إندونيسيا احكمي  
 Indonesia, break me, break up and save me  
 يا بلادي      يا مناط دمي  
 Oh my doll, oh my country  
 احكمي واسلمي      إندونيسيا احكمي  
 Indonesia, hurt me, break up and keep me  
 إندونيسيا كبرى لنا  
 Great Indonesia

(Bakasir 2017)

Based on the literature sociology theory proposed by Swingewood (1984), literature cannot be separated from the local cultural background and the author's culture. Literature is formed from the institutional structure and social dimension that have relevance to its writer. Literary sociology then developed into a social and aesthetic frame whereas academic sociology becomes a tool for forming the universal social values. Therefore, the analysis of a literary work cannot be separated from the analysis of external aspect, that is its extrinsic elements.

The critical analysis of Bakasir's poem displayed above is done dialectically. In the sense of developing two pairs of concepts, namely the whole-part and understanding-explanation. The entire text of the poem is reduced to the minor parts, which are then explained in details and critically. The Arabic poetry text excerpts were immediately translated into English.

The first and second stanzas of the poem sounds "Indonesia is my love, I surrender my life to her, she is my mother, although without her I will protect her" (Bakasir 2017). An aesthetic reception leads to the formation of hierarchical rhyming endings in the poetry. Since the author has Indonesian-Middle Eastern hybrid genetics, the sense of belonging to Indonesian nation is still inherent in himself, even though he has domiciled in the Middle East for a long time. The author gives an analogy that Indonesia is like his own mother. A mother who always takes care of her son in any circumstances and anywhere, so that later, he will protect his mother from distress as a form of devotion to her.

It seems that the author cannot deny the fact that Indonesia is his homeland. The city of Surabaya in East Java witnessed the birth of this nationalist author. In the oral tradition, the people of Surabaya are known as brave, tough, tenacious, less friendly, having a voice, and speaking aloud. Nevertheless, the other side of the community reflects that they have a deep love to their own city. One simple evidence is their love to Persebaya, a football club roots in the city. To show the power of love is even expressed with bloodshed. Ali Ahmad Bakasir incises the love to his hometown in a micro and macro level through the country of Indonesia with the projection of famous poems in the Middle East. The psychological condition that has become the culture of the people of Surabaya has embedded in the author who has a diaspora status. The sociology of diaspora communities, on average, shows that travelers will be proud more to establish their identity as a form of self-naming.

Bakasir defines the Indonesian state as a pluralistic, plural, and heterogeneous society. He refers it in the phrase *Indunisiyyā bilādu qaumī adāhā al-Rahmān 'Azzā* (Bakasir, 2017) with the intention that the Indonesian state belongs to everyone who lives there where God always adds virtue. Bakasir further states that a multicultural country is a necessity for God. Indonesia is a multicultural country, so its differences has become a strength.

Meanwhile, the sociological context says that Indonesian society is a representation of diversity. Diversity can embrace diversity. It denies sectarian, puritanical, and conservative attitudes. Bakasir signals the need for unity and close cooperation in the fourth stanza. With the agreement, tolerance will emerge. This attitude is in line with the values of Pancasila. Tolerance is an attitude that cannot be sold. This attitude is even said to be the key to building the country. The state can live with tolerance, as stated by Bakasir in his verse.

Furthermore, Bakasir says that with the spirit of unity and by upholding a tolerant attitude, the plurality of society can be actualized and can assist the government in developing the country. In this case, Bakasir emphasizes the importance of every citizen to carry out the rights and obligations as mandated by the law. It can be started with the rights and responsibilities of individuals and fellow citizens. In addition, the actualization of attitudes is outlined in the values of Pancasila. We must solve the problems by ourselves and not being too dependent on the government.

Bakasir goes in his version to say "Indonesia, punish and save me!" (Bakasir 2017). It is a creative reception of the symptoms of the soul that exist within the author. Indonesia is a sovereign state which is under the power of its people. On this basis, Bakasir feels that his whole body and soul belongs to Indonesia,



so that the state has the right to punish and protect it as the right to obtain legal protection for every citizen of Indonesia.

The sociocultural relativity of Indonesian society seems to have led Bakasir to explore the social phenomena occurring in his country. This is evident in certain verses of Bakasir's poem. He explains that the diversity of Indonesian culture represents the local wisdom of each of its regions. It has universal values that deserve to be shown in the regional, national, and even international realms. This diversity is one of the fruits of the independence of the Republic of Indonesia.

Indonesia is a life role model for Bakasir. Indonesia is a country that can give punishment as well as provide protection to him. Bakar witnesses the state of Indonesia as a geographically vast country, rich in culture, and various ethnic groups. It is God's grace that has been revealed to its inhabitants, including himself. Bakasir is very grateful for the pleasure.

### **The Sociohistorical Context of Bakasir's Literary Works**

Bakasir explains the aesthetic reception of the poems he made because of his anxiety after the proclamation of the independence of the Republic of Indonesia on August 17, 1945. Two days before the freedom of the Republic of Indonesia was proclaimed, several Muslim people and leaders gathered to formulate the independence of the country. It in into two opposite groups, the one that wanted the independence proclaimed immediately and the other that preferred declaration of the independence after the ceasefire and war issues in the country were over.

Seeing the dispute between those two groups, all the young Indonesians who participated in the struggle for independence began to get restless. They wanted the independence of the Republic of Indonesia proclaimed as soon as possible, even though at that time, a lot of problems were still surrounding the Indonesian state. Soekarno and Hatta firmly refused the request which then created a tension when Wikana—the representative of the youth group in charge of conveying the meeting results to Soekarno—stated that there would be bloodshed if their wishes were not carried out (Poesponegoro & Notosusanto 1992). Hearing the threat, Soekarno, instead of being afraid, bluffed back by allowing the youths to kill him right away. He also said that he did not want to proclaim the independence at that time because he was bound by his position as the Chairman of PPKI, so that, according to him, the question about the proclamation of freedom should be asked by PPKI representatives (Adams 1966).

After a long debate, the youths decided to bring Soekarno and Hatta to Rengasdengklok, a place located 30 kilometres away from the city of Jakarta, to urge them both to immediately proclaim the independence of the Republic of Indonesia. They then began to prepare for the independence with various social activities. Finally, on Friday August 17th, 1945, at 10.00 a.m., at Ikada field, Soekarno was reading the text of the proclamation of Indonesian independence in front of Indonesian people. The people enthusiastically welcomed the freedom with joy (Bakasir 2017).

The historical record of the independence of the Republic of Indonesia as explained by Bakasir above is a form of his longing as a man who was born in Indonesia. Even though he passed most of his life in the Middle East, the nationalism of Bakasir's remained to exist until the end of his life. He expressed his nationalism through the messages of his nationalist poems. In literature, nationalist poems are classified into literary romance genre where the author can express his heart and mind through romantic literary texts which often

leads to the aspects of hyperbole. All of the Arabic literary works created by Bakasir's in the form of either prose, poetry, drama, or novels, are the results of the new debate on Arabic and Western literary heritage. Most of his works are concerned with social, political, and economic issues. He has written 30 drama scripts and several poems (Hidayah, 2020).

Bakasir did not hesitate to raise the themes of history, legend, and folklore either. According to Bakasir, Indonesian people love their state because they cannot be separated from the struggle of their brothers and sisters against the invaders. In this case, Bakasir talked about how Indonesian people fought very hard to achieve their independence. Therefore, they should love their country after the independence was achieved. This is a proof of attaining freedom. Maintaining and caring for the Indonesian state is a task that must be carried out continuously.

Sociohistorically, the Indonesian people have had a long journey in achieving the independence of their state and it is the results of the struggle from various ethnics and religious communities in Indonesia.

## CONCLUSION

The conclusions drawn from the study of Ali Ahmad Bakasir's literary works, especially his poem entitled *Indunisiyyā Kubrā Lanā*, can be viewed in two ways. First, in many of his literary works—i.e.: prose, poetry, and drama—Bakasir, as a Middle Eastern Arabic writer who was born in Indonesia, expresses his longing and love to his country of origin, Indonesia. Second, the Arabic literary works written by Bakasir, especially those with the theme 'Indonesia', are heavily influenced by sociological aspects. The fact that he was born in Indonesia has led to his high attitude toward nationalism even though he did not live in Indonesia. His prose, poetry, and drama with the theme "Indonesia" are mostly written in hyperbole, as is the poem *Indunisiyyā Kubrā Lanā*, which is included in the book *Indūnisiyya; Malḥamah al-Ḥubb wa al-Ḥuryah fī Ḥayāti*.

---

## REFERENCES

- Adams, Cindy. 1966. *Bung Karno Penyambung Lidah Rakyat Indonesia*. Jakarta: Gunung Agung
- Andri, Utami. 2019. *Nasionalisme: Bahan Ajar Latsar Gol. III Angkatan ke-37*. Pusat Pendidikan dan Pelatihan BPS
- Bakasir, Ali Ahmad. 2017. *Indūnisiyya; Malḥamah al-Ḥubb wa al-Ḥuryah fī Ḥayāti*. In A. Abu Bakar (ed.). *Markaz Hadra Maut li al-Nasyr wa al-Dirasat wa al-Abhas*
- Endraswara, Suwardi. 2008. *Metodologi Penelitian Sastra*. Media Pressindo. [https://books.google.co.id/books?id=Usyg\\_qms37sC](https://books.google.co.id/books?id=Usyg_qms37sC)
- Endraswara, Suwardi. 2011. *Metodologi Penelitian Sastra*. Niaga Swadaya
- Escarpit, Robert. 2005. *Sosiologi Sastra*. Yayasan Obor Indonesia. <https://books.google.co.id/books?id=pFuazAOFv0YC>
- Hakim, Lutpiyah. 2013. *Pandangan Dunia Ali Ahmad Bakasir dalam Novel Sallamah Al-Qas Analisis Strukturalisme Genetik Lucien Goldmann* (Graduate Thesis). Yogyakarta: Universitas Gadjah Mada
- Hidayah, Titik Musfiyatul. 2020. "Al-Anasir al-Dakhiliyyah fi Masrahiyyah Agla min al-Hub li Ali Ahmad Bakasir". *JILSA (Jurnal Ilmu Linguistik dan Sastra Arab)* 4(1): 92-110. <https://doi.org/https://doi.org/10.15642/jilsa.2020.4.1>
- Hidayat, Rahmat. 2015. *Pandangan Dunia dalam Naskah Drama Hārūt wa Mārūt Karya Ali Ahmad Bakasir*. *Jurnal CMES* 7(1): 30-35
- Hussain, Thaha. 2007. *دار حضرموت للدراسات والنشر، / المنظور الروائي في روايات علي أحمد باكثير*. <https://books.google.co.id/books?id=3syzZwEACAAJ>
- Ismawati, Esti. 2012. *Metode Penelitian Pendidikan Bahasa dan Sastra*. Penerbit Ombak. <https://books.google.co.id/books?id=he95AQAACAAJ>
- Kamus Besar Bahasa Indonesia (KBBI) Online*. 2016. Badan Pengembangan dan Pembinaan Bahasa. <https://kbbi.kemdikbud.go.id/entri/>
- Laurenson, Diana. 1978. *The Sociology of Literature: Applied Studies*. The University of

- Keele. <https://books.google.co.id/books?id=8ts9yQEACAAJ>
- Mahsun. 2005. *Metode Penelitian Bahasa: Tahap Strategi, Metode, dan Tekniknya*. Raja Grafindo Persada. <https://books.google.co.id/books?id=UwC4NwAACAAJ>
- Muḥammad, Ibrāhīm 'Abd al-Raḥmān. 1997. الشركة. عبدالرحمن. م. إ. مناهج نقد الشعر في الأدب العربي الحديث. المصرية العالمية للنشر، لونغمان، <https://books.google.co.id/books?id=xHwN8KsovFUC>
- Pacific Sociological Association. 1998. *Sociological Perspectives: SP: Official Publication of the Pacific Sociological Association* 41: 2-4. Sage Publications. <https://books.google.co.id/books?id=CLADAQAIAAJ>
- Pillai, S Devadas. 2019. *Sociology Through Literature: A Study of Kaaroor's Stories*. Taylor & Francis. <https://books.google.co.id/books?id=gM6gDwAAQBAJ>
- Poesponegoro, Notosusanto. 1992. *Sejarah Nasional Indonesia VI*. Jakarta: Depdikbud Republik Indonesia
- Ratna, Nyoman Kutha. 2003. *Paradigma Sosiologi Sastra*. Pustaka Pelajar. <https://books.google.co.id/books?id=gzcuAAAACAAJ>
- Rokib, Mohammad. 2017. "Kembalinya Surga Firdaus; Menilik Kemerdekaan Indonesia melalui Pandangan Ali Ahmad Bakasir dalam Drama 'Audah al-Firdaus'". *Jurnal Pena Indonesia* 2(2): 151-164. <https://doi.org/10.26740/jpi.v2n2>
- Sangidu. 2008. *Al-Dūdah wa al-Šu'bān Karya Ali Aḥmad Bākašīr; Analisis Struktural Model Badr. Kajian Linguistik dan Sastra* 20 (1). <https://journals.ums.ac.id/index.php/KLS/article/view/4956>
- Sūmahī, Aḥmad 'Abd Allāh. 1982. دار البلاد، الله، س. أ. ع. علي أحمد با كثير، حيثه، سعده الوطني والإسلامي. <https://books.google.co.id/books?id=4VwZAQAIAAJ>
- Swingewood, Alan. 1984. *A Short History of Sociological Thought, Second Edition*. Macmillan Education UK. <https://books.google.co.id/books?id=dkFdDwAAQBAJ>
- Wellek, Rene & Austin Warren. 2022. *Theory of Literature*. Dalkey Archive Press. <https://books.google.co.id/books?id=CQ6xtAEACAAJ>

---

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

### In-text Citation

Putra (2022, 54) .....

..... (Putra 2022, 54)

### Reference List Entry

Putra, Wahyu Hanafi. 2022. "Nationalism in Bakasir' Poem *Indunisiyyā Kubrā Lanā*: A Sociology of Literature Perspective". *Leksema: Jurnal Bahasa dan Sastra* 7 (1): 49-59. <https://doi.org/10.22515/ljbs.v7i1.4858>.

---



---

## Introduction Sections in Creative Arts Thesis

DOI:10.22515/ljbs.v7i1.5090



**SU-HIE TING**

shting@unimas.my

Faculty of Language and Communication

**SAIFUL BAHARI MOHAMAD YUSOFF**

mysaiful@unimas.my

**NANCY KISSAM**

nancykissam8@gmail.com

Faculty of Applied and Creative Arts

Universiti Malaysia Sarawak

Kota Samarahan, Sarawak, Malaysia

---

submitted: 7/4/2022 revised: 26/6/2022 accepted: 26/6/2022 published: 30/6/2022 pages: 61-71

### ABSTRACT

The content structuring of creative arts thesis is still evolving and has been mainly based on the social science thesis structure. However, the diversity of creative works encompassing music compositions, novels, art works, dance, and painting makes it difficult for the thesis to fit into the conventional content structure. There is also the description of intellectual property and the final product validation which are distinctly different components of creative arts research which need to be documented. In addition, the impetus for the creative arts research may not arise from a gap of knowledge in the field but from ergonomical problems of certain products or designs. The present study examined how the introduction section is written in creative arts thesis. Eleven creative arts theses written by undergraduate and postgraduate students in two Malaysian universities were analysed to identify the impetus or entry point for the research. The results indicate that the research problem in creative arts thesis is inclined towards researcher observation of ergonomic problems with existing products or designs although some students strengthen their case by citing related research findings on the weaknesses of existing products or design to carve a niche for their study. The study suggests that patent search offers useful information that can be used to justify the novelty of innovations and inventions.

**Key words:** research problem, creative arts, thesis, ergonomics, product design

---

### INTRODUCTION

In Malaysia, creative arts was given recognition as a discipline by the Malaysian Qualifications Agency (2011) a decade ago, and industrial design was categorised as a sub-discipline within the creative arts discipline. In the larger context, creative arts research falls into the soft sciences, along with the social sciences, and arts and humanities research. Applications for research grants in creative arts offered by the Ministry of Higher Education are usually in the Arts and Applied Arts (*Sastera dan Sastera Ikhtisas*) research domain but certain research proposals may fall into the Natural and Cultural Heritage (*Warisan Alam dan Budaya*) research domain (Kementerian Pengajian Tinggi, 2021). In this paper, the term "social science" will be used to refer to the soft sciences, as opposed to the hard sciences (e.g., engineering, information technology, biological sciences).

Generally, a research is deemed significant if the research problem is pertinent and still not well understood due to the lack of research in the area. In other words, the value of the research is argued based on the existing knowledge in the research area, and researchers need to demonstrate familiarity with available findings and theories in the research area to carve a niche for their study. Based on their empirical results, researchers show the

significance of their study in terms of the practical applications and knowledge generated. However, the value of creative arts research may not depend on carving a niche for the study by identifying a gap of knowledge in the literature. The value of creative arts research may arise from practical problems and, in the sub-discipline of industrial design, problems with existing designs of products are grounds for a study. The bulk of the creative arts thesis may not be the analysis and reporting of empirical results. For example, industrial design research reports place value on visual and creative approaches such as visualisation, photography, video, sketching and three-dimensional modelling (Gray & Malins, 2004). Nevertheless, experimental research is considered an important way of assessing practical skills of creative arts students in the "The Programme Standards: Creative Multimedia" for the Creative Arts and Design curriculum (Malaysian Qualifications Agency, 2011), and the programme standards also requires students to demonstrate theoretical knowledge of the discipline by conducting a research project.

Researchers differ in their views on how the research problem should be written in creative arts studies. On the one hand, there are researchers (e.g., Jones, 1992; Rahman & Majid, 2017) who believe that the design process should start from available research findings on societal issues and problems that give rise to a research problem, and the output is a new product which can solve these societal issues and problems. Jones (1992) stated that ideas for a new product design are formed from the researcher's imagination, readings and observation. Jones (1992) places value on readings, which would establish the gap of knowledge for the study. In effect, these researchers consider creative arts research to be like any other research. On the other hand, other researchers believe that ergonomic problems of certain products or designs should be the starting point of research in creative arts. For instance, Hamilton and Jaaniste (2010) emphasise the context for the product creation. This can be seen in the recommended thesis structure as follows: Introduction, Situation Concept, Practical Context, Researcher's Creation, and Conclusion. The situation concept and practical context emphasise the practical starting point of the research.

A search of literature on thesis writing showed that there is inadequate research on creative arts thesis (e.g., Hopkins & Dudley-Evans, 1988; Paltridge et al., 2011) although the writing of thesis in other disciplines have been extensively studied (e.g., Dong, 1998; Mahfudurido, Tallapessy, & Kusumayanti, 2021; Ting, 2006). In other disciplines, the inclination may be more towards basic research, where the theoretical significance of the study needs to be established based on past research. The introduction section in a thesis then carries the important function of showing the research niche, that is, the knowledge gap based on what is already currently known from past studies on the research phenomenon. The coherence of thought is vital to present a convincing argument on the research problem, relying not only on grammatical cohesion but also lexical cohesion (Rochma & Triyono, 2019). However, the emphasis in creative arts thesis may be more inclined towards applied research where the introduction presents a description of ergonomic problems leading to the need for research to solve the problem. Considering the likely difference in the impetus for research in creative arts and the soft sciences, it is vital to find out how the research problem in the creative arts discipline is conceptualised, that is, whether it is argued based on inadequate research in the area or the need to solve practical problems. Such findings will be relevant to graduate students and lecturers involved in teaching academic

writing, so that they can tailor-make the teaching focus to suit the creative arts students instead of using a one-size-fits-all template.

The present study examined how the introduction section is written in creative arts thesis written by undergraduate and postgraduate students. The specific objectives of the study were to: (1) identify the impetus for the study, and (2) describe how the research problem is justified.

## THEORETICAL FRAMEWORK

The theoretical framework for this study was taken from Swales (2014), Creating a Research Space [CARS] Model to offer a conventional structure on the organisation of the introduction section of research articles. The CARS model is based on his research in many disciplines, the structure of introductions to problematise the research. The description of the three moves in research introductions is based on Swales's (2014) CARS Model. The analysis framework in the present study was formulated for Move 1 and Move 2, as shown in Table 2.

- Move 1 : Establishing a territory
- Step 1 : Claiming centrality of the research area
- Step 2 : Making topic generalisations (showing current state of knowledge)
- Step 3 : Reviewing previous items of research (based on existing findings)
- Move 2 : Establishing a niche (through refuting earlier research, indicating a gap and raising questions about previous research and suggesting need for additional research)
- Step 1A : Indicating a gap
- Step 1B : Adding to what is known
- Step 2 : Presenting positive justification (optional)
- Move 3 : Occupying a niche
- Step 1A : Outlining purposes
- Step 1B : Announcing present research
- Step 2 : Announcing principal findings
- Step 3 : Indicating the structure of the research article

It needs to be noted that Swales's (2014) CARS model is for an Introduction section which argues that there is a research gap, and the phenomenon is still not well-understood and therefore needs to be further investigated. If the creative arts thesis introductions mostly do not follow this structure, then it can be concluded that the target purpose is not justifying the theoretical significance of the research problem, but rather than practical solution of problems.

## METHOD

The study involved the content analysis of the research problem in 11 creative arts theses written by students from two Malaysian universities, amounting to 1,281 pages. *Table 1* shows the thesis titles, which included recreational park chairs, wooden bridge, ablution place in mosques, school chairs, speed bumps, camper vans, furniture, and lip synchronisation animation for translation of movies into other languages.

The instrument that guided the analysis of the research problem focused on impetus for the study, and support for the research problem as shown in *Table 2*. As there were no existing frameworks, the first researcher formulated the analysis framework on how the introduction section is written in creative arts thesis through inductive-oriented thematic analysis by rereading the relevant sections in the thesis (introduction, background, problem statement).

Chapter 1 contains the research problems although students may write this under different headings and it can sometimes be spread across two sections.

Table 1: Information on Creative Arts Theses Analysed

Thesis	Title	Language	Number of Pages
T1	<i>Study on Ergonomic Aspect that Can Assist Secondary School Student in Placing Their Schoolbag in Classroom</i>	English	40
T2	<i>Eco-friendly Speed Bump with Kinetic Energy in Urban Area</i>	English	48
T3	<i>An Investigation of the Potential of Three-wheeled Commercial Vehicle Using the Electric Technology</i>	English	47
T4	Reka Bentuk Jelatung bagi Penduduk di Kawasan Persisir Sungai Sarawak ( <i>Jelatung Design for Residents in the Coastal Area of Sungai Sarawak</i> )	Malay	91
T5	Reka Bentuk Kerusi Taman Berkonsepan Cantuman Tembok Penahan ( <i>Garden Chair Design with the Concept of Retaining Wall Joints</i> )	Malay	69
T6	Reka Bentuk Tempat Wudhu Inovasi untuk Orang Kurang Upaya ( <i>Innovative Ablution Place Design for the Disabled</i> )	Malay	43
T7	<i>The Study of Automobile Interior Space for the Development of Family Vacation</i>	English	153
T8	<i>The Attributes of Asmaa' al-Husnaa as a Conceptual Model of Islamic Furniture Design Assessment</i>	English	231
T9	<i>Performance of Real Time Lip Sync Animation on Viseme Based Human Speech</i>	English	237
T10	Kajian Identiti Rekaan Perabot Berdasarkan Nilai Semantik dan Metafora Masyarakat Tempatan di Sarawak ( <i>Furniture Design Identity Study Based on Semantic Values and Metaphors of the Local Community in Sarawak</i> )	Malay	201
T11	Hampas Sagu Sebagai Sumber Alternatif dalam Reka Bentuk Model Automotif ( <i>Sago Waste as An Alternative Source in Automotive Model Design</i> )	Malay	121

Note: T1-T6 were undergraduate work while T7-T11 were postgraduate work.

In this study, the second and third researchers collected 11 theses by contacting lecturers from 10 universities and art academies offering undergraduate and postgraduate programmes in creative arts in Malaysia. However, lecturers from only two public universities responded. The problem of getting access to the thesis and also in securing consent for the thesis to be analysed made it difficult for the researchers to specify a specific category of thesis to analyse (e.g., thesis with A grade, applied research or fundamental research). The theses analysed were those that were willingly supplied by lecturers, and all of them were applied research.

The data analysis was conducted based on the analysis framework described in *Table 2*. After the preliminary analysis, reasoning based on personal observations was added to the framework on how the introduction



section is written in creative arts thesis. Generally personal observations was not used as a basis for a study, but since it was found in two of the theses analysed, this was added to the analysis framework. Based on the information on the content and sub-categories of the content, the theses were analysed. The examples were referred to when the sub-categories could not be easily decided.

*Table 2: Analysis Framework on How the Introduction Section is Written in Creative Arts Thesis*

<b>Content</b>	<b>Subcategories</b>	<b>Example</b>
Impetus for the study	Lack of research on situation	The lack of information and the limited number of publications on modern furniture from the Islamic perspective provide an opportunity to explore in depth the Islamic requirements for industrial design and furniture design inspired by the attributes of the Asmaa' al-Husnaa. (T8)
	Problems with existing products or situation	However, there are still no environment-friendly light commercial vehicles introduced to the market. (T3)
Support for research problem	Citation of past findings on topic	Zulkifli's (2015) study on X showed that ... (Example is not from the data because there were no citations of past findings)
	Citation of facts for explanation	It is for these reasons that 'public health concerns over the effects of bad posture need to be attentive on the design of classroom furniture' (Parcells et al., 1999). (T1)
	Justification of benefits of proposed solution	This product is a green product that can generate energy without using gas. (T2)
	Reasoning based on personal observations	<i>Daripada pemerhatian yang dijalankan sering kali didengari rungutan yang menyatakan tempat wudhu sedia ada tidak mempunyai ciri-ciri ergonomik yang diperlukan oleh Orang Kurang Upaya (OKU) dan boleh mengundang kecederaan kepada mereka. (T6)</i> (Based on the observations that were carried out, there were often complaints that there are no places with ergonomical features, where the disabled could collect water for prayer, and this can cause them injuries.)

**RESULTS**

In this section, the results are described to address the three objectives of the study. The theses are referred to as T1 to T11.

**Impetus for the Study**

Table 3 shows the results of the analysis of the impetus for the study in the research problem, showing that creative arts research was justified on the grounds of practical problems with existing products or situations. In the context of Swales's (2014) CARS model, to establish a territory for the research (Move 1), the centrality of the research area is justified using practical problems (Step 1). Only two theses attempted to show lack of research on the situation and this is reflective of Move 2, Step 1A (Establishing a niche by

indicating a gap) but this was not satisfactorily achieved, as will be explained later.

Table 3: Reasons Used as Impetus for Study in Creative Arts Thesis

Reasons Used as Impetus for Study	Thesis	Total Number of Theses
Problems with existing products or situation	T1 to T11	11
Lack of research on situation	T7, T8	2

All the 11 students highlighted problems with the existing products of situation in order to show the importance of embarking on the research. For example, T3 emphasized the current dependence of fossil fuels to power commercial vehicles to justify the need to study the potential of three-wheeled commercial vehicle using the electric technology as shown in Excerpt (1):

- (1) However, there are still no environment-friendly light commercial vehicles introduced to the market. (T3)

T3 also described the thriving commercial sector in Malaysia which resulted in many such vehicles being used, worsening the carbon dioxide emission and pollution of the environment. However, T3 mentioned lack of research on electric-powered three-wheeled commercial vehicle, leaving readers wondering if this is a situation in Malaysia or throughout the world.

In fact, only two students explicitly used lack of research on the situation as a justification for the study (T7 and T8). As an example, T8 cited Zulkifli (2015) as an authority to show that there is lack of research on Islamic design, whether it is for furniture or other products (Excerpt 2):

- (2) According to Zulkifli (2015), principles in producing design products reflecting Islamic values are still unexplored. ... The lack of information and the limited number of publications on modern furniture from the Islamic perspective provide an opportunity to explore in depth the Islamic requirements for industrial design and furniture design inspired by the attributes of the Asmaa' al-Husnaa. (T8)

Islamic design in architecture (e.g., Babangida & Katsina, 2018) and interior design (e.g., Hui & Zhe, 2016) has existed for some time, though not in products. A study on Islamic art element in modern furniture design has been carried out by Abidin et al. (2018) but this was after T8's thesis was written. Hence, it was correct for T8 to state that principles in producing design products reflecting Islamic values were still under-researched at that point in time.

Another student (T7) mentioned recent research vaguely, raising concerns on whether the student had read related journal papers. Excerpt (3) shows the vague reference to past research:

- (3) According to previous research, travel is often known as a get away from stressful situation, a way for relaxation and education. The *recent research* that caught the researcher interest was that several benefits in strengthening the social between individual may be gain from travelling. This study will examine the *previous research* on the beneficial of travel among families, working adults. (T7)

T7 should have cited the recent studies and the previous studies instead of making a vague reference. Nevertheless, T7 shows an attempt at describing the research problem as one that resides in the field of knowledge, and the

proposed research of campervan design will benefit families and working adults who like to vacation this way instead of staying in hotels. To sum up, in creative arts thesis, it is more common to position the research problem as a response to practical problems in the society rather than theoretical gap of knowledge.

The analysis showed that most of the creative arts theses analysed contained justification of benefits of the proposed solution to the problems identified (9 out of 11 theses). An example is found in T2’s thesis on a better design for a speed bump in shopping mall car parks (Excerpt 4):

- (4) This product is a green product that can generate energy without using gas. (T2)

T2 explained that the number of vehicles on the road in Malaysia had increased over the years, and so has the use of non-renewable energy sources. T2 went on to explain the purpose and problems of the existing speed bumps before justifying the benefits of an eco-friendly speed bump which does not only prevent accidents but conserves energy. However, T2 did not include any citations in the description of the research problem but relied on reasoning.

*Table 4: Justifications for Supporting the Significance of the Research Problem in Creative Arts Theses*

Justification	Thesis	Total Number of Theses
Justification of benefits of proposed solution	T1, T2, T3, T4, T5, T8, T9, T10, T11	9
Citation of facts for explanation	T1, T8, T9, T11	4
Citation of past findings on topic	T7*, T10, T11*	3
Reasoning based on personal observations	T6, T7	2

Note: Mention of past studies but not accompanied by names of authors

Next, four students included a handful of citations to assist their explanation of the research problem (T1, T8, T9, T11) as follows:

- (5) It is for these reasons that “public health concerns over the effects of bad posture need to be attentive on the design of classroom furniture” (Parcells et al., 1999). (T1)

Instead of relying on her own reasoning, T1 cited a researcher to strengthen her point on the effects of badly-designed school furniture on the posture of students. This is a correct move by students to anchor their description of the research problem in the literature.

However, few students were able to cite past findings in order to justify the significance of the research problem on the grounds that there are inadequate research and hence the problem has not been properly investigated or understood. Table 4 shows that three students attempted to cite past findings. T7 and T11 mentioned past studies but did not cite the names of authors, raising questions on whether these students had specific past studies in mind. T10 had one citation in the research problem section as follows:

- (6) *Selain itu juga, nilai semantik ini akan memberikan signifikasi yang tersendiri dalam identiti budaya dalam negeri Sarawak. Menurut*

*Abdullah et al. (2013), pengkaji-pengkaji ini menjelaskan bahawa selain daripada perabot ubahsuai sendiri, penghasilan reka bentuk perabot yang beridentitikan tempatan adalah kurang. Oleh itu, kajian ini akan memberikan fokus kepada pengolah identiti tempatan sebagai inspirasi dalam reka bentuk perabot. (T10)*

(In addition, this semantic value will give its own significance in the cultural identity in the state of Sarawak. According to Abdullah et al. (2013), these researchers explained that apart from self-renovated furniture, the production of locally identifiable furniture designs is lacking. Therefore, this study will focus on local identity processes as inspiration in furniture design.)

T10 highlighted the near-absence of furniture designs that reflect local identity, and cited a researcher who made a statement to this effect. This strengthens his claim of novelty. These citations were used to show that there is a gap of knowledge in the field of industrial design which makes the proposed study significant. T10 was arguing for the use of local wood material with the semantic value of Sarawak in the furniture design. However, the students were not able to incorporate references to studies that investigated local identity in furniture design elsewhere, for example, Ahmad et al. (2015) studied incorporation of the national identity into an office chair design. If students are able to do this, they can justify the need for furniture to reflect the local identity of various regions in Malaysia. This is because each place has its uniqueness, and there are other types of furniture which remains to be studied, other than the office chair.

Finally, interestingly, two students used reasoning based on personal observations. T6 used his own observation while T7 cited inspiration from an interview (See Excerpt 7).

(7) *Daripada pemerhatian yang dijalankan sering kali didengari rungutan yang menyatakan tempat wudhu sediaada tidak mempunyai ciri-ciri ergonomik yang diperlukan oleh Orang Kurang Upaya (OKU) dan boleh mengundang kecederaan kepada mereka. (T6)*

(From the observations carried out, complaints often stated that the existing ablution place does not have ergonomic features needed by the disabled, and this can cause them injuries.)

Generally, personal observations are not used as a starting point of research (Ary et al., 1990) although it can give rise to ideas for the research. Usually what may happen is that the researcher then goes on to search the literature to find support on the significance of the research problem that he or she has in mind. However, T6 relied on her observation as the rationale for the study while other students had learnt to incorporate citations to lend authority to their arguments. Students who are inclined towards using personal reasoning need to be alerted to the need to cite previous literature to justify the need for their study.

## DISCUSSION

The analysis of how the introduction section is written in creative arts thesis showed that the impetus for their research was mainly problems with existing products or situations. Therefore, the justification of the significance of the research problem revolved around description of the problems of the existing products or situation and the potential benefits of proposed solution or design. For Masters and Ph.D theses, the students were better able to include citations to strengthen their description of the research problems whereas the

undergraduate students often used their own reasoning and made vague references to past studies without citing specific studies. The study has filled in the gap of knowledge on how the introduction section is written in creative arts thesis. In the context of Swales's (2014) CARS model, the creative arts thesis are weak in establishing a territory (Move 1) and establishing a niche (Move 2) using findings from previous research. Instead the creative arts thesis establish a space for the study by using a pragmatic approach, that is, the problems experienced in daily life.

In comparison, other disciplines are more conventional in the writing of the introduction section than creative arts. Nevertheless, even though there are attempts to follow the conventions, there is still under-utilisation of Move 1 and Move 2 which makes the argument on the significance of the research less convincing. In the computer sciences, Move 1 and Move 2 are weaker in the articles produced by researchers in private universities compared to public universities (Suryani, Ahmad, Zubir, Ghazali, & Aclan 2018), and this may be linked to experience in research and publications. Rochma (2019) reported that the introduction of research articles written by English department students showed the use of Move 1 and Move 2. Afshar, Doosti, and Movassagh's (2018) analysis revealed that the chemistry articles are weak in claiming centrality of the research area (Move 1, Step 1) but establishing a niche (Move 2) was under-utilised in both chemistry and applied linguistics articles. Another perspective on the compliance with Swales's (2014) CARS model of writing introductions is weight given to different moves due to disciplinary differences. Samraj (2002) found that the introduction section in a wildlife behaviour journal (publishing theoretical papers) provides details of the species before justifying the need for the study in terms of research gaps whereas a conservation biology journal (publishing applied research) argues the importance of the research area by highlighting the potential loss of species and biodiversity.

Seen from the perspective of disciplinary variation, it may not be reasonable to expect the creative arts to fit into the conventional structure of introductions in research articles because the purpose driving the research is different. Jones (1992) states that the starting point of product design research should be societal issues, and researchers use their imagination and observation to justify the need for their study, augmented by previous research. Hamilton and Janniste (2010) refer to the societal issues giving rise to the research as the Situation Concept and Practical Context which should be highlighted in creative arts thesis. The creative arts research seek to improve ergonomical designs and the approach in justifying a need for the study is pragmatic, which is why in the Introduction sections of creative arts thesis, centrality of the research area is claimed on the basis of problems of the existing products or situation (Move 1, Step 1) and presenting benefits of proposed solution or design is of paramount importance (Move 2, Step 2).

**CONCLUSION** The study has highlighted the uniqueness of the creative arts research. While we are aware that creative arts research cannot be made to fit into the mould of the soft sciences, there are other ways to justify the novelty of the proposed design other than citing related past findings in academic papers. Patent search is a viable avenue that can offer useful information for justifying the significance of innovations and inventions, and the focus is on the product design which is befitting of the industrial design field. A literature search is

still performed but the focus is on products which dovetails with the focus of creative arts studies on applied research. Patent search reveals if similar inventions already exist and prevent researchers from reinventing the wheel. In addition, patent search enables creative arts researchers to confirm if their inventions are novel or to help them gain a competitive edge over existing competitor's products.

---

## REFERENCES

- Abidin, Shahrman Zainal, Rafeah Legino, Mohamad Hariri Abdullah & Nur Izyan Syazwani Ismail. 2018. "Islamic Art Element in Modern Furniture Design Based on Three Types of Design Thinking Approaches". *Pertanika: Journal of Scholarly Research Reviews* 4 (2)
- Ahmad, Muhamad Fahmi, Zakiyah Hasan & Zulkifli Romli. 2015. "Furniture Design Identity: Implementation of National Identity into Office Chair Design". *International Colloquium of Art and Design Education Research (i-CADER 2014)*: 367-372. Singapore: Springer
- Ary, Donald, Lucy Cheser Jacobs & Asghar Razavieh. 1996. *Introduction to Research in Education* (5th ed.). Orlando: Harcourt Brace College Publishers
- Babangida, Hamza, & Halima Sani Katsina. 2018. "Integrating Islamic Design Principles for Achieving Family Privacy in Residential Architecture". *Journal of Islamic Architecture* 5 (1): 9-19
- Dong, Yu Ren. 1998. "Non-native Graduate Students' Thesis/Dissertation Writing in Science: Self-reports by Students and Their Advisors from Two US Institutions". *English for Specific Purposes* 17 (4): 369-390
- Gray, Carole & Julian Malins. 2004. *Visualising Research: A Guide for Postgraduate Students in Art and Design*. Ashgate Pub.
- Hamilton, Jillian & Luke Jaaniste. 2010. "A Connective Model for the Practice-led Research Exegesis: An Analysis of Content and Structure". *Journal of Writing in Creative Practice* 3 (1): 31-44
- Hopkins, Andy & Tony Dudley-Evans. 1988. "A Genre-based Investigation of the Discussion Sections in Articles and Dissertations," *English for Specific Purposes* 7 (2): 113-121
- Hui, Qi & Yuan Zhe. 2016. *Category of Islamic Design Patterns and Its Application in the Interior Design*. Furniture & Interior Design 9
- Jones, John Chris. 1992. *Design Methods*. John Wiley & Sons
- Kementerian Pengajian Tinggi. 2021. *Garis Panduan Skim Geran Penyelidikan Fundamental (FRGS) (Pindaan Tahun 2021)*. Bahagian Kecemerlangan Penyelidikan IPT, Jabatan Pendidikan Tinggi, Kementerian Pengajian Tinggi, Malaysia
- Malaysian Qualifications Agency. 2012. *Programme Standards for Creative Multimedia*. Petaling Jaya: Malaysian Qualifications Agency
- Mahfudurido, Ilzam, Albert Tallapessy & Dina Dyah Kusumayanti. 2021 "Exploring Nominalization Use in Graduate Thesis Abstracts: An SFL Approach to Academic Writing". *Leksema: Jurnal Bahasa dan Sastra* 6 (2): 125-139
- Paltridge, Brian, Sue Starfield, Louise Ravelli & Sarah Nicholson. 2011. "Doctoral writing in the Visual and Performing Arts: Issues and Debates". *International Journal of Art & Design Education* 30 (2): 242-255
- Rahman, Ahmad Rizal Abdul & Ahmad Zuhairi Abdul Majid. 2017. *Asas Penyelidikan dalam Reka Bentuk (Research Basics in Design)*. Serdang: Universiti Putra Malaysia Publisher
- Rochma, Anis Firdatul. 2019. "Rhetorical Styles Employed in the Introduction Section of Research Article Written by English Department Students at Yogyakarta State University." (PhD Dissertation). Yogyakarta: Universitas Negeri Yogyakarta
- Rochma, Anis Firdatul & Sulis Triyono. 2019. "A Discourse Analysis: Cohesion of the Introduction Section of Research Article". *Journal of English Language Teaching and Linguistics* 4 (1): 1-19
- Samraj, Betty. 2002. "Introductions in Research Articles: Variations across Disciplines". *English for Specific Purposes* 21 (1): 1-17
- Suryani, Ina, Norkhairi Ahmad, Faharol Zubir, Norlizawati Ghazali & Eunice M. Aclan. 2018. "Description on Research Article Introduction Section by Computer Science Researchers in Malaysian Private Universities". *Journal of Human Development and Communication* 7: 1-8
- Swales, John. 2014. "Create a Research Space (CARS) Model of Research Introductions". In Elizabeth Wardle & Doug Downs. *Writing about Writing: A College Reader*. New York: Macmillan: 12-15

---

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

**In-text Citation**

Ting, Yusoff, and Kissam (2022, 65) .....

..... (Ting, Yusoff, and Kissam 2022, 65)

**Reference List Entry**

Ting, Su-Hie, Saiful Bahari Mohamad Yusoff, and Nancy Kissam. 2022. "Introduction Sections in Creative Arts Thesis". *Leksema: Jurnal Bahasa dan Sastra* 7 (1): 61-71. <https://doi.org/10.22515/ljbs.v7i1.5090>.

---





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

DOI:10.22515/ibs.v7i1.5021



**ABDUL BASID**

abdulbasid@bsa.uin-malang.ac.id

**NENG SUMIYATI**

1731014@student.uin-malang.ac.id

**NADYA NAFISAH**

18310027@student.uin-malang.ac.id

**ELY FAUZIAH**

17310149@student.uin-malang.ac.id

Arabic Language and Literature Study Program, UIN Maulana Malik Ibrahim  
Malang, Indonesia

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.

---

## REFERENCES

- Alfadhil, Muhammad Tegar Arief Fuady & Rahmadi. 2020. "Tata Bahasa Kasus Dalam Sosial Media Tweet Rocky Gerung Berdasarkan Perspektif Charles J. Fillmore". In Abdul Basid (ed.). *Linguistik Modern: Tata Bahasa Kasus dan Transformatif Generatif*. Malang: Edulitera
- Alwi, Hasan et al. 2020. *Tata Bahasa Baku Bahasa Indonesia*. Jakarta: Balai Pustaka
- Basid, Abdul & Indah Rahmi Inayati. 2020. *Linguistik Modern: Tata Bahasa Kasus dan Transformatif Generatif*. Malang: Edulitera
- Basid, Abdul et al. 2021. "Struktur Kalimat pada Film *Knives Out* Berdasarkan Perspektif Tata Bahasa Kasus Charles J. Fillmore". *Diglosia* 3 (4): 301-320
- Chaer, Abdul. 2011. *Tata Bahasa Praktis Bahasa Indonesia*. Jakarta: Rineka Cipta
- Collins, Peter. 2009. *Modal and Quasi-modals in English*. Amsterdam: Rodopi
- Comrie, Bernard. 1989. *Language Universals and Linguistic Typology: Syntax and Morphology* (Second Edition). Chicago: The University of Chicago Press
- Cook, Walter A. 1989. *Case Grammar Theory*. Washington, DC: Georgetown University Press
- Corradi, Orlando & Matteo Corradi. 2008. *The Enchanted Mountain*. Pyongyang: Studio SEK (Scientific Educational Korea)
- Eneste, Pamusuk. 2005. *Buku Pintar Penyusunan Naskah*. Jakarta: PT Gramedia Pustaka Utama
- Fajri, Akhsana Azmi Nur, Selviana & Andika Putra Prasetyo. 2020. *Linguistik Modern: Tata Bahasa Kasus dan Transformatif Generatif*. Malang: Edulitera
- Fillmore, Charles J. 1967. "The Case for Case". In 1967 Texas Symposium on Linguistic Universals
- Fillmore, Charles. J. 1968. "The Case for Case". In Emmon Bach & Robert T Harms (eds.) *Universals in Linguistic Theory*. New York: Holt, Rinehart, and Winston
- Fillmore, Charles. J. 1971. "Some Problems for Case Grammar". In Richard J. O'Brien (ed.).

Monograph Series on Language and Linguistics. 24: 35-56

- Halliday, MAK & Christian M. Matthiessen. 2014. *An Introduction to Functional Grammar*. New York: Routledge
- Klein, Ewan. 1998. *Grammar Frameworks*. Edinburgh: Centre for Cognitive Science University of Edinburgh
- Hatch, Evelyn Marcussen. 1995. *Vocabulary, Semantics, and Language Education*. Cambridge: Cambridge University Press
- Merriam, Sharan B. 2009. *Qualitative Research: A Guide to Design and Implementation*. New York: Jossey-Bass
- Palmer, Frank R. 2001. *Mood and Modality*. Cambridge: Cambridge University Press
- Samsuri. 1978. *Analisis Bahasa*. Jakarta: Erlangga
- Sekaran, Uma & Roger Bougie. 2013. *Research Method for Business: A Skill-Building Approach (6<sup>th</sup> Edition)*. New York: Wiley
- Shull, Sarah The. 2003. *Experience of Space: The Privileged Role of Spatial Prefixation in Czech and Russian*. Berlin: Otto Sagner
- Sugono, Dendy. 2008. *Kamus Bahasa Indonesia*. Jakarta: Pusat Bahasa Departemen Pendidikan Nasional
- Susiawati, Wati. 2020. *Al-Jurjani versus Chomsky*. Jakarta: Publica Institute
- Tarigan, Henry Guntur. 2009. *Pengajaran Tata Bahasa Kasus*. Bandung: Angkasa
- Tokan, P. Ratu Ile. 2016. *Manajemen Penelitian Guru Untuk Pendidikan Bermutu*. Jakarta: PT Grasindo
- Verhaar, JWM. 2010. *Asas-asas Linguistik Umum*. Yogyakarta: Gadjah Mada University Press
- Yendra. 2018. *Mengenal Ilmu Bahasa*. Yogyakarta: Deepublish

---

## 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>.



## Empowered Women Represented in Rupi Kaur's *Milk and Honey*

DOI:10.22515/libs.v7i1.5015



**NORMALA PUTRI ADZKIYA**

normala.adzkiya@mhs.unsoed.ac.id

**RIRIN KURNIA TRISNAWATI\***

ririn.trisnawati@unsoed.ac.id

**MIA FITRIA AGUSTINA**

mia.agustina@unsoed.ac.id

English Literature Department, Universitas Jenderal Soedirman  
Purwokerto, Indonesia

submitted: 22/4/2022 revised: 31/7/2022 accepted: 31/7/2022 published: 31/7/2022 pages: 85-93

### ABSTRACT

This paper is the result of the analysis on Rupi Kaur's poems compiled in her book entitled *Milk and Honey*. It focuses on how Kaur portrays women from their breaking to healing stages until finally they become strong and empowered figures. This study employed a qualitative-descriptive method for analyzing the poems. By her poems, Kaur speaks her thoughts about women's representation in society. She also criticizes the patriarchal ideology that places women as the servant for men's pleasure. Her works illustrate problems that oppress women such as sexual objectification, mental trauma, and family with patriarchal culture. Throughout the book, Kaur also reveals the journey of women from being hurt to be finally healed and become empowered.

**Keywords:** empowered, feminism, patriarchy, women

### INTRODUCTION

Currently, women all over the world initiate feminist movements to fight for women's right and gender equality. Feminist movements are also done in order to spread more awareness about women's issues. Unawareness about this issue is a result of patriarchal culture in which men are seen to have more privilege than women. This patriarchy belief also leads to the phenomenon where men are thinking that they are more 'important' than women. They assume that men could freely control women as they wish (Widjaja 2020). In this case, women are often put as objects.

Objectification is one of the issues commonly happening in patriarchal culture. This action occurs in some awful behavior such as body shaming, cat-calling, unwanted touching and rape. It makes women feel unsafe and causes women to be anxious. Even worse, these issues lead to mental health problems such as eating disorders, depression, and sexual dysfunction (Szymanski et al. 2011). Thus, the view of women as objects rather than individuals re-emphasizes the idea that men should be able to determine a woman's worth by her use-value (Davis 2018). It indicates that women's physical appearance is more appreciated rather than women's attitude and intelligence. These issues show oppression against women.

As an effort to diminish that issue, the movement comes in many actions such as campaigns and events on International Women's Day. There are also feminists and influencers who speak up to spread awareness about this issue through social media platforms and literary works. Among those feminists and influencers, Rupi Kaur, a poet who actively posts Instapoetry, participates in the movement by employing her empowering poems. One of her interesting books that covers the issue of women's healing journey is her poetry compilations that is entitled *Milk and Honey*.

Written and self-published by a poet who is a diaspora herself, *Milk and Honey* is Rupi Kaur's first poetry collection which has now become *The New*

*York Times*' best seller. Kaur writes about love, loss, trauma, healing, and also femininity. The title *Milk and Honey* was inspired by a poem she wrote in 2012, where she used the expression 'milk and honey' as a metaphor of describing the strength and resilience of Sikh widows who survived the Sikh genocide of 1984 (*The Making of Milk and Honey* n.d.). The book was then arranged together thoughtfully for its readers to be able to have a reading experience like a continuous journey. Readers are taken from a journey of trauma and loss and are lifted into a place of healing and wholeness (*The Making of Milk and Honey* n.d.). Specifically, gender issues written in this book are about woman portrayal, female fatale, gender representation and also women empowerment. So far, studies of *Milk and Honey* show us about women's representation especially in relation to Indian culture.

This study focuses on *Milk and Honey* by Rupi Kaur because this book serves poetry with simple understandable words in portraying women and femininity. Unlike other poems, Kaur's poems in *Milk and Honey* present familiar diction. However, McQuillan (2018) in the work entitled *Aesthetic Scandal and Accessibility: The Subversive Simplicity of Rupi Kaur's Milk and Honey* counters the simplistic style of Kaur's poetry because it confronts typical poetic difficulty. Kaur's work is considered to subversively allow simplicity and accessibility over complexity and difficulty (McQuillan 2018). On the other hand, a study by Dr. Madhu Jindal (2017) also reviews Kaur's work in *Milk and Honey* as a modern work that performs the style of "confessional poetry", yet often acknowledged as simplistic and trying too hard to attain modernist obscurity, *Milk and Honey* pervade deeper meaning that will be obtained after comprehending the nuance (Jindal, 2017).

Women are often required to have standards implicitly set by society. In order to gain social acceptability, women are under constant pressure to correct their bodies and appearance more generally, and to make them conform to the ideals of feminine appearance of their time, the so-called 'norms of feminine appearance' (the standards of appearance women feel they should be living up to) (Saul 2003, 144). People choose to warn women to protect themselves in order not to be harassed rather than educate men not to disrespect women. Women must not be too beautiful so they will not attract men's attention, yet they also must not be looking bad because women must take care of themselves. Another result of patriarchy, women must be educated, yet do not be too intelligent or no men will choose them. Women mostly shut themselves because a woman who speaks up is considered inappropriate. Women must be compliant to any consideration that has been taken by men. This patriarchal culture also constructs dualistic and gendered thinking of roles. In *milk and honey*, Rupi Kaur presents illustrations about how our culture teaches women that they have to serve men. Moreover, Rupi Kaur illustrates how women suffering from common issues in a tenacious patriarchal environment have finally healed and empowered and found their worth and self-acceptance.

#### **Studies on *Milk and Honey***

One of the previous studies about *Milk and Honey* is a research entitled *Lonely Voice of A Goddess - A Critical Analysis of Rupi Kaur's Collection of Poems Milk and Honey* by Dr. Neelam Tikka (2018). This research results in a notion that women have been exploited by men for their desires for ages. This research is based on the study of various divinities in the temple in India. The most startling words written by her about women is that women are being used for the purpose of creation and recreation (Tikka 2018). Moreover, another research has done by Trishna Deka (2020) emphasizing the feminist perspectives in *Milk*

*and Honey*. Focusing on interpreting the work, the result of this study is the amalgamation of multiple aspects of feminism (Deka, 2020). Both researches present the analysis of *Milk and Honey* with different focus. Accordingly, this current study examines *Milk and Honey* with a different focus. This study focuses on how it portrays women through their breaking to healing to be finally strong and empowered phases of life using feminist approach.

### Employing Feminism

Women empowerment closely relates to feminism. Feminism is known as the women movement to fight for gender equality. Generally known, feminism is the advocacy of women's rights on the basis of the equality of the sexes. In simple way, some people associate feminism with equality and women movement. Throughout the history, feminism comprises several waves. In the first wave of feminism, women were fighting for the right to vote and other legal issue. This wave emerged at the end of the 19th century. The second wave of feminism began in 1949. In this wave, according to Lorber in Effiong (2020), women created movement to fight for issues such as discrimination against women based on race, tribe, nationality, religion, and class. This wave fought for sexuality and reproductive rights such as the use of birth control. Last, the third wave is the movement of young generation of feminists who fight for the wider system of gender equality and oppression. To wrap up, Effiong (2020) defines feminism as a reaction to gender inequality problem.

Feminism occurs because women have always been in the lower part of the oppressive system over the years. One of the main purposes of feminist movement is to reach women empowerment. Empowerment, according to Kabeer (2001), is something that is closely tied to a state of powerlessness and refers to a process in which those who have been denied the ability to make choices to create a change. In this context, women who are empowered are ones who rise from adversity and make changes for their life. Empowering women involves an environment in which women can live without fear of oppression, exploitation, fear, discrimination and feelings of abuse that occur by being a woman in a traditional male-dominated structure (Dandona 2015). These aspects are prevalent in the work of Kaur, and thus they are worth discussing in this current study.

### RESEARCH METHOD

In this study, qualitative method is employed to examine the representation of empowered women in Rupī Kaur's *Milk and Honey* poetry collection. This research also focuses on the contextualization of poems and the meaning to obtain the interpretation. Since qualitative research deals with meaning, the qualitative method is the suitable method (Dey, 1993). Another reason is because qualitative researchers try to understand people's communication in specific situations and the meaning associated with it (McKinnon, 2014). It supports the research because we study the ideas stated by Rupī Kaur in her poems in portraying figures of empowered women.

The researchers used feminist approach to find out the meaning of Rupī Kaur's poems which contain feminine issues in *Milk and Honey* poetry collection. Feminist approach in research focuses on women's experience in social setting (Holloway and Wheeler in Gelling, 2013). In this study, the data were taken from Rupī Kaur's poems and thesis or articles on the poem by Rupī Kaur. In collecting the data, the researchers did several steps as follows: first is re-reading the book; second is selecting 7 poems which contain women issues and empowering nuance. The selected poems are taken from the first chapter, *The Hurting* and the last chapter, *The Healing*. Third step consists of

undergoing analysis and identification using feminist approach to gain the findings. Last step is to wrap up the result of the analysis and then connect one to another to depict a journey of women to be the figure of empowered women.

**DISCUSSION** Rupi Kaur's *Milk and Honey* poetry collection is worthy of in-depth analysis. The analysis of this poetry collection acknowledges several aspects of feminism. This book wraps a journey of tackling issues specified in oppression, sexual assault and objectification to be finally healed and empowered.

**Women Objectification** The following poem—which is originally has a background picture of a naked woman body—illustrates women's objectification in a patriarchal culture. This poem tells us that women's bodies are a place for men to rest. Objectified women are treated as bodies that exist for the use and pleasure of others (Fredrickson 1997).

you  
have been  
taught your legs  
are a pit stop for men  
that need a place to rest  
a vacant body empty enough  
for guests but no one  
ever comes and is  
willing to  
stay

The first sentence indicates that women objectification is inheritance because over the years, women in patriarchal culture are told to be an object for men to use. Therefore, the notion that women's bodies naturally are made for men is taught from generation to generation. Then, this poem also shows that women's bodies are vacant and empty enough for men who want to visit. It states the traditional role of women. Women in traditional culture is acclaimed as an empty soul whose nature is to be male's complement. This can be seen from the social rules for women that existed long ago such as the prohibition for women to get proper education also the prohibition for women to speak up and get involved to make decisions. This idea results in arbitrary treatment. Kaur uses 'guest' to symbolize men and their unsteady behavior. Relating to the poem, Kaur describes that men who come are not willing to stay. This means that men only used women's bodies to fulfill their desires and they may then leave as they wish to. It reveals men's irresponsible action, yet women cannot do anything about it and must take the risks alone. This is a common issue in patriarchal culture.

#### **Mental Trauma**

the therapist places  
the doll in front of you  
it is the size of girls  
your uncles like touching  
*point to where his hands were*  
you point to the spot  
between its legs the one  
he fingered out of you



like a confession  
*how're you feeling*  
you pull the lump  
in your throat out  
with your teeth  
and say *fine*  
*numb really*  
- *midweek sessions*  
(*The Hurting*, 15)

The second poem above depicts the suffering of mental trauma. It tells an experience of being touched by an uncle figure at the age of five that causes a numb feeling. Next, she touches the part between its legs, telling the therapist the spot in which her uncle touched. This action is considered as sexual abuse. Child sexual abuse happens in all cultures (MacLeod 1988). Sexual abuse can be defined as sexual contact with a child that occurs under one of three conditions: when there is a large age or maturity difference between the partners; when the spouse is in a position of authority over or in care relationship with children; when the act is committed against a child through violence or trickery (Finkelhor 1997). Even though Kaur does not specify the age of the uncle, an uncle is generally considered as an adult compared to a girl in the age of 5. Sexual abuse by a family member is mostly hidden, so it is the most difficult type of sexual abuse for children and young people to detect (Cheshire SARC n.d.). In the poem, she was in the therapist with a doll to embody a young girl's body. Contextually, the doll also symbolizes vigorous control because the doll is a toy that can be played and we have complete control over it. It metaphors her body as a minor who is clueless about how to react towards such issues. Young children are often confused about what is happening and some children may think their situation is normal (MacLeod 1988).

you were so afraid  
of my voice  
i decided to be  
afraid of it too

Furthermore, Kaur's *Milk and Honey* encloses women's issues in society that value patriarchal culture. This poem particularly talks about women's voices. Being afraid literally means a feeling of fear, apprehension, distaste, and unhappiness. There are two words of 'afraid' in this poem, firstly and contextually, it means that 'you', which refers to the society, were deplored towards women's voices because women are not supposed to speak up. The second, 'afraid' refers to her own voice. It is uneasy to stand up and speak in a culture that is often unforgiving to women who speak up (Tripathi 2017). Speaking up about this culture is not concerned and often rejected. Therefore, women mostly stay silent rather than telling the truth. This unfair treatment finally makes women decide to keep their issues by themselves. This silence creates inner conflict. This silence culture is also portrayed in the next poem.

More sources of trauma for women, even within their own inner family, can be seen from the following poem:

when my mother opens her mouth  
to have a conversation at dinner  
my father shoves the word hush

between her lips and tells her to  
never speak with her mouth full  
this is how the women in my family  
learned to live with their mouths closed

(*The Hurting*, 35)

This poem illustrates women's subordination to men in a family. The father forbids the mother to speak and the mother must obey. A substantial passage is enclosed in the last two lines. The line "this is how the women in my family, learned to live with their mouths closed" shows that silence for women has become a culture in that family and is followed as a tradition in patriarchal structured families. Women are not involved in the decision-making because women are restricted by their lower status in the house compared to men. Also, women must not speak against men's decisions. Women must display great reserve, respect and submissive mannerisms when they speak to men (UK Essays 2015).

### Empowered Women

Finally, after a journey of struggle fighting trauma, suppression in various aspects and reclaiming herself in 'the hurting, loving, and breaking', Kaur displays *The Healing* which we begin to see women's strength after three chapters of vulnerability. The last section yields empowerment, assertiveness and self-acceptance. The writings define boldness and high self-recognition. The healing section ends up removing self-hatred and the author knows how to glorify self-respect (Deka 2020). Kaur also teaches the readers to move on from sadness by accepting pain as a humane experience and it will pass eventually. Kaur in *CBS This Morning* (2018) mentions that she sees herself in the place of 'survivor' instead of taking the place of a 'victim'. This idea is illustrated well in this chapter.

The poem below uses the word 'dragon' to metaphor women. Dragon is a mythical creature that shows up in many legendary stories. Dragon is illustrated as a strong winged-animal who has various powers, such as spit fire.

you were dragon long before  
he came around and said  
you could fly  
you will remain a dragon  
long after he's left

(*The Healing*, 178)

Kaur uses dragon to affirm that women are naturally strong and have powers within themselves. It also emphasizes that women's power is not given by men. Therefore, with or without men, women can remain strong.

Society nowadays sets a strict beauty rule for women that is unachievable for all women. Accordingly, for some women, their body is a source of insecurity. It also becomes the pressure to meet current beauty ideals. When a woman began to portray herself through the lens of social standards, she began to discover that she was flawed (Deka 2018).

we are all born  
so beautiful  
the greatest tragedy is  
Being convinced we are not

Hence, in this chapter, Kaur portrays a physical self-acceptance. Body image is an important part of self-concept, including self-esteem, self-confidence, and self-identity (Chrisler 2018). The acceptance of body image supports women's psychological condition. Nowadays, the definition of physical beauty covers several unrealistic characters. Zones in Calogero (2007) implies three characteristics of beauty standards which are youth, whiteness, and flawlessness.

Women empowerment in the next poem can be seen in the use of the word 'gold'. Gold holds various meanings depending on the context. According to *Oxford Dictionary*, it has two meanings. First, gold is a yellow precious metal, the chemical element of atomic number 79, used especially in jewelry and decoration and to guarantee the value of currencies. It refers to the physical existence of gold as the chemical element with a high value. Gold is considered a traditional asset. In the past, gold was the medium of exchange. Nowadays, gold is still popular as a valuable investment. Second, gold is defined as a deep lustrous yellow or yellow-brown color. Gold is a popular color that has been used since ancient times. Through the centuries, gold has always been a symbol of light and beauty, and an incomparable value that embodies the immunity and immortality of the gods (Betz 1995). Gold as an expensive item also symbolizes wealth and prosperity.

the world  
gives you  
so much pain  
and here you are  
making gold out of it  
*- there is nothing purer than that*

Based on the elaboration, the 'gold' in this poem encloses several meanings. First, it means grace and beauty. As the poem says "the world gives you so much pain", it means it is painful just being a woman. Kaur shows that the pain women experience is the thing that makes women feel empowered and it makes them beautiful and precious. Second meaning of the word "gold" in this poem is wealth. This poem refers to Kaur personally because she turns her pain and hurt into poems and art which leads her into a better life quality.

Finally, this analysis of the poetry of Kaur discovers numerous aspects of feminism centering around the sexual assault issue, women objectification, social and cultural problems about women. It unravels the oppression disguised in the name of love which is transmitted from age to age. The female identity seen in feminism perspective is also portrayed in this book. Society's expectation about women such as to be a servant for men and being beautiful based on particular standards has become social norms and created several problems for women. These social norms gradually become more destructive for women. Therefore, in this book, Kaur tries to spread awareness about women's rights. Demonstrated in the last chapter, Kaur hopes women always move forward. She also convinces other women to be resilient in facing women issues.

## CONCLUSION

In conclusion, the analysis of this poetry collection acknowledges several aspects of feminism majoring in gender role and social culture issue related to women. The poems of Rupī Kaur in *Milk and Honey* portray the journey of being empowered women. It shows the situation in which women are overwhelmed by the pressure of patriarchal society norms, sexual abuse in family

environment that causes mental trauma in such young ages and also social pressure and expectations towards women that become oppression against women. Through this illustration, the author finally narrates the portrayal of empowered women who cherish self-acceptance, courage, and patience. The empowered women in this book are shown as a female identity from feminism perspective.

---

## REFERENCES

- Betz, O. 1995. "Considerations on the Real and the Symbolic Value of Gold. In: Morteani Giulio & Jeremy P Northover. (eds.) *Prehistoric Gold in Europe: Mines, Metallurgy and Manufacture*. NATO ASI Series (Series E: Applied Sciences) 280. [https://doi.org/10.1007/978-94-015-1292-3\\_3](https://doi.org/10.1007/978-94-015-1292-3_3)
- Calogero, Rachel M, Michael Boroughs & Joel Kevin Thompson. 2007. "The Impact of Western Beauty Ideals on the Lives of Women: A Sociocultural Perspective". *The Body Beautiful: Evolutionary and Sociocultural Perspectives*. V Swami & A Furnham (eds.) Palgrave Macmillan. DOI:10.1057/9780230596887\_13
- CBS *This Morning*. 2018. "Best Selling 'Instapoet' Rupi Kaur on Feminism, Being a Woman of Colour". February 26
- Dandona, Anu. 2015. "Empowerment of Women: A Conceptual Framework". *The International Journal of Indian Psychology* 2 (3): 35-45. DOI: 10.25215/0203.044
- Davis, Stefanie E. 2018. "Objectification, Sexualization, and Misrepresentation: Social Media and the College Experience". *Social Media + Society*. DOI: 10.1177/20563051187867
- Deka, Thrisna. 2020. "Multifaceted Feminist Perspectives: Interpreting Milk and Honey by Rupi Kaur". *Humanities & Social Sciences Reviews* 8 (4): 608-615. DOI: 10.18510/hssr.2020.8460
- Dey, Ian. 1993. *Qualitative Data Analysis: A User Friendly Guide for Social Scientists*. Routledge
- Effiong, Angelica & Sylvia Inyang. 2020. "A Brief History and Classification of Feminism". In Egbai Oluwagbemi-Jacob, Abakedi & Effiong (eds.) *A General Introduction to Feminism and Feminist Philosophy*
- Finkelhor, David. 1999. "Child Sexual Abuse. Challenges Facing Child Protection and Mental Health Professionals". In Elizabeth Ullman, Werner Hilweg, Mary Heaney Margreiter, Kira Henschel (eds.) *Childhood and Trauma: Separation, Abuse, War*. Routledge: 101-116
- Fredrickson, Barbara L & Tomi-Ann Roberts. 1997. "Objectification Theory: Toward Understanding Women's Lived Experiences and Mental Health Risks". *Psychology of Women Quarterly* 21 (2): 173-206. DOI: 10.1111/j.1471-6402.1997.tb00108.x
- Gelling, Leslie. 2013. "A Feminist Approach to Research". *Nurse Researcher*. 21 (1): 6-7. DOI:10.7748/nr2013.09.21.1.6.s2
- Jindal, Madhu. 2017. "Going beyond the Narrative: Rupi Kaur's *Milk and Honey* as a Modern Text". *International Journal of Advanced Research and Development* 2 (6): 800-802
- Kaur, Rupi. 2015. *Milk and Honey*. Andrew McMeel Publishing
- Kaur, Rupi. (n.d.). *The Making of... Milk and Honey*. <https://rupikaur.com/pages/milk-and-honey>
- McQuillan, David. 2018. *Aesthetic Scandal and Accessibility: The Subversive Simplicity of Rupi Kaur's Milk and Honey*. Halifax: Dalhousie University
- MacLeod, M, & Saraga, E (eds.). 1988. *Child Sexual Abuse: Towards a Feminist Professional Practice*. London: PNL Press
- McKinnon, Sara. 2014. "Text-Based Approaches to Qualitative Research: An Overview of Methods, Process, and Ethics". *The International Encyclopedia of Media Studies*, VII. DOI: 10.1002/9781444361506.wbiems185
- Szymanski, Dawn M, Lauren B Moffitt, Erika R Carr. 2011. "Sexual Objectification of Women: Advances to Theory and Research". *The Counseling Psychologist*. Sage. 39 (1): 6-38. DOI: 10.1177/0011000010378402
- Tikkha, Neelam. 2018. "Lonely Voice of a Goddess - A Critical Analysis of Rupi Kaur's Collection of Poems *Milk and Honey*". *International Journal of English Language, Literature and Translation Studies (IJELR)* 5 (S1): 5-15
- UKEssays. 2018. *The Status of Women in Patriarchal Indian*. <https://www.ukessays.com/essays/sociology/the-status-of-women-in-patriarchal-indian-sociology-essay.php?vref=1>

Widjaja, Ayura Putri. 2020. *An Analysis on Women Objectification in Rupi Kaur's Milk and Honey*. Surabaya: Universitas Airlangga Repository. <http://repository.unair.ac.id/102054/>

\*Ririn Kurnia Trisnawati is the corresponding author of this article.

---

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

**In-text Citation**

Adzkiya, Trisnawati, and Agustina (2022, 89) .....

..... (Adzkiya, Trisnawati, and Agustina 2022, 89)

**Reference List Entry**

Adzkiya, Normala Putri, Ririn Kurnia Trisnawati, and Mia Fitria Agustina. 2022. "Empowered Women Represented in Rupi Kaur's *Milk and Honey*". *Leksema: Jurnal Bahasa dan Sastra* 7 (1): 85-93. <https://doi.org/10.22515/ljbs.v7i1.5015>.

---

Copyright © 2022 *Leksema: Jurnal Bahasa dan Sastra*



## **ACKNOWLEDGEMENT**

Special thanks are given to the authors, reviewers, editors, readers and everyone who have contributed to the publication of *Leksema: Jurnal Bahasa dan Sastra* Volume 7 Number 1 January-June 2022. Hopefully, these partnerships give benefits to the development of science and society. May God bless us all.

## **AUTHOR GUIDELINES**

1. The article must be scientific, either based on the empirical research or conceptual ideas. The content of the article have not published yet in any journal, and should not be submitted simultaneously to another journal. The article should not be part of fully one chapter of a thesis or dissertation.
2. The article must be in the range between 5000-7000 words, not including title, abstract, keywords, and bibliography.
3. The article consists of various parts: i.e. title, the author's name(s) and affiliation(s), abstract (150-200 words), Keywords (maximum 5 words), introduction, description and analysis, conclusion, and bibliography.
  - The title should not be more than 10 words
  - Author's name(s) should be written in the full name without academic title (degree), and completed with corresponding address (e-mail address) as well as institutional affiliation(s).
  - *Abstract* consists of the discourses of the discipline area; the aims of article; methodology (if any); research finding; and contribution to the discipline of areas study. The abstract should be written in English.
  - *Introduction* consists of the literature review (would be better if the research finding is not latest than ten years) and novelty of the article; scope and limitation of the problem discussed; and the main argumentation of the article.
  - The discussion or description and analysis consist of reasoning process of the article's main argumentation.
  - *Conclusion* should be consisting of answering research problem, based on the theoretical significance/conceptual construction
  - All of the bibliography used should be written properly
4. Citation's style used is the author-date system of Chicago Manual of Style 16th Edition. Examples are available on: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
5. In writing the citation's would be better and suggested to use software of Mendeley citation manager with following standard of The Chicago Manual of Style 16th Edition
6. The article must be free from plagiarism; through attached evidence (screenshot) that article has been verified through anti-plagiarism software, but not limited to the plagiarism checker (plagiarism.com).







9 772527 808131