

## Unveiling Cultural Richness In *Asy-Sya'ir* Novel's Values

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### Abstract

The objective of this research is to analyze the cultural values depicted in the novel *Asy-sya'ir* by Mustafa Lutfi al-Manfaluti. The primary data source employed in this study was the Arabic edition of the novel, which was published in the year 1912. The study employed a descriptive-analytic research approach. The cultural values depicted in the piece of art were analyzed and categorized based on the cited theory using a systematic approach involving careful and repeated reading. The analysis of the data was conducted by applying Alessandro Duranti's theory of cultural values, resulting in the derivation of the findings. The findings indicate that the *Asy-sya'ir* novel, a literary rendition of the French classic *Cyrano de Bergerac*, depicts the author's poignant tale of love and incorporates a multitude of cultural values that are unique to the society in which it originated. The investigation has identified six discrete cultural values: cultural value as an intrinsic distinguishing element, cultural value as a reservoir of knowledge, cultural value as a medium of expression, cultural value as a utilitarian framework, cultural value as a form of intermediary, and cultural value associated with religious viewpoints on the divine.

### Abstrak

### Kata Kunci:

Nilai budaya;  
Mustafa Lutfi  
al-Manfaluti;  
novel; sastra  
Arab

Tujuan penelitian ini adalah menganalisis nilai-nilai budaya yang tergambar dalam novel *Asy-sya'ir* karya Mustafa Lutfi al-Manfaluti. Sumber data primer yang digunakan dalam penelitian ini adalah novel edisi Arab yang terbit pada tahun 1912. Penelitian ini menggunakan pendekatan penelitian deskriptif-analitik. Nilai-nilai budaya yang tergambar dalam karya seni dianalisis dan dikategorikan berdasarkan teori yang dikutip dengan menggunakan pendekatan sistematis yang melibatkan pembacaan yang cermat dan berulang-ulang. Analisis data dilakukan dengan menerapkan teori nilai budaya Alessandro Duranti sehingga menghasilkan derivasi temuan. Temuan ini menunjukkan bahwa novel *Asy-sya'ir*, sebuah terjemahan sastra dari karya klasik Perancis *Cyrano de Bergerac*, menggambarkan kisah cinta penulis yang pedih dan menggabungkan banyak nilai budaya yang unik bagi masyarakat di mana novel tersebut berasal. Investigasi ini telah mengidentifikasi enam nilai budaya yang berbeda: nilai budaya sebagai elemen pembeda intrinsik, nilai budaya sebagai reservoir pengetahuan, nilai budaya sebagai media ekspresi, nilai budaya sebagai kerangka utilitarian, nilai budaya sebagai bentuk perantara, dan nilai budaya. nilai yang terkait dengan sudut pandang agama tentang ketuhanan.



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## A. Introduction

For both native Arabs and non-Arabs who have experienced the impact of power throughout the historical trajectory of Arab culture and civilization, the expression of poetry by poets in various contexts, encompassing themes of love, sorrow, satire, and admiration for the Arab community, has assumed a significant role as a linguistic and intellectual cornerstone (Yunus, 2015; 14). In the context of the nineteenth century, a novel might be understood as a significant literary form. As per the scholarly work of Wahid Hidayat (2011), the novel is an esteemed literary genre in the Arabic literary tradition, emerging during the latter part of the nineteenth century or the early part of the twentieth century. This idea posits that the realm of literary expression perpetually expands as it consistently adapts to the challenges of the given epoch. The novel's significance as a noteworthy achievement is closely intertwined with the revival of Arabic literature during the Renaissance.

The correlation between literary content found in novels and socioeconomic circumstances is evident, suggesting a strong interconnection between novels and the cultural advancement of a nation. Novels are not authored because of a lack of knowledge. The composition is authored by an individual who possesses the dual role of being a writer and a participant within the broader social framework. Sociological and anthropological methodologies are employed with the aim of comprehending novels or literary elements (Nurhamim, 2020).

According to Nurgiyantoro (2010), books hold a prominent position within society and serve a crucial function by providing readers with a sense of inner fulfillment through their intrinsic educational values. The primary purpose of novels is to provide entertainment to readers. The act of engaging with fiction literature involves deriving pleasure from the narrative, experiencing personal gratification, and attaining a sense of inner contentment. Therefore, the language employed in a novel is strategically crafted to elicit emotional responses and reawaken readers' sensory experiences. The novel's diverse range of delivery methods and linguistic elements is distinctive and merits further scholarly inquiry. A book represents one of the manifestations of literary compositions that seamlessly integrate language and culture.

The interdependence between social and cultural contexts and literary works is evident, as these contexts exert influence on the creation of literary works. An author can present a narrative that encompasses many events from individuals' lives within a literary composition, specifically a novel. In addition, the author presents these events in conjunction with an artistically processed imagination. The artistic language employed by an author in a novel serve as a vehicle for the expression and development of cultural ideals. Therefore, it is imperative for academics to investigate the cultural values embedded within the *Asy-sya'ir* book.

In addition, it is necessary to do innovative research to establish a correlation between literary works, specifically novels, and the realities of society. The tenets of literary mimetic theory support the assertion. The concept posits that literary works serve as depictions of the real world. Consequently, the issues presented in the work are derived from the author's personal experiences or those of individuals within their social milieu. This research focuses on the concept of cultural value as it pertains to the interdependent relationship between the dominant culture in society and its associated values.

*Asy-sya'ir* is a tragic novel that has been derived from the French literary work *Cyrano de Bergerac*, authored by Edmund Rustau. The source material can be accessed at the following link: <https://anylang.net/en/books/fr/cyrano-de-bergerac/read>. *Cyrano de Bergerac* is a work of heroic romance that chronicles the author's amorous odyssey solely through a series of correspondences dispatched by the protagonist, Cyrano. Al-Manfal undertook the task of reimagining Cyrano's novel, infusing it with a unique Arabic stylistic approach. One of al-Manfal's most popular novels, it has gained significant recognition among Arabic speakers due to its eloquent prose and captivating depictions. Al-Manfalu imbues his novels with linguistic refinement, eloquence, and aesthetic beauty by incorporating poetic language into the characterization of his works. Consequently, the author's Arabizations are situated within the context of poetry, yielding a literary composition imbued with artistic qualities.

The selection of the novel *Asy-sya'ir* for the purpose of analyzing cultural values was made by the researchers based on several factors. The literary work in question is a French novel that incorporates Arabic elements. This indicates that Manfaluti skillfully modified the narrative while preserving the inherent characteristics of the original masterpiece, *Cyrano de Bergerac*. In the case at hand, it can be observed that Manfaluti did not modify the names of the characters but rather transcribed them using Arabic script. The literary work in question bears the title "*Asy-sya'ir*," although its thematic elements closely resemble those found in *Cyrano de Bergerac*. This alignment is primarily evident in the narrative's locale, temporal context, and overall atmosphere, all of which vividly depict the cultural milieu of France during that era. Through a rigorous and comprehensive examination of the novel, the scholar was able to ascertain a comprehensive understanding of cultural values, utilizing Alessandro Duranti's theoretical framework, which includes six distinct cultural values.

The literary work known as *Asy-sya'ir*'s novel offers readers a unique experience that transports them to a bygone era while presenting a contemporary perspective. This novel skillfully incorporates elements of Arabization, allowing readers to immerse themselves in a literary world that resonates with their own cultural context. *Asy-sya'ir* explores the essence of the novel prior to infusing it with the genuine Arabic spirit,

aiming to evoke emotional resonance and deeply affect the reader. The *Asy-sya'ir* novel exhibits a remarkable fusion of the eloquence inherent in Eastern literary traditions with the grandeur characteristic of Western literary traditions, resulting in a captivating aesthetic appeal (Source: [https://www.wattpad.com/352989176--سيرانو--\(الشاعر-قرأت-مما](https://www.wattpad.com/352989176--سيرانو--(الشاعر-قرأت-مما)) The author's literary journey spans three centuries, skillfully combining elements of creativity, verbal wit, and ethical conviction. This is exemplified by Al-Manfaluti's adept use of language to portray the captivating allure of Roxanne. Many individuals struggle to effectively define, envision, or elucidate the aesthetic qualities possessed by Roxanne. Roxanne is a woman with exemplary qualities who serves as a catalyst for contention among various observers, encompassing individuals from the literati, royal authorities, and the general populace.

## B. Method

This study is qualitative in nature, as it aims to develop a comprehensive understanding of the interrelationships between experimentally examined ideas. The focus of this study pertains to the literary work titled "*Asy-sya'ir*" authored by Mustafa Luti al-Manfaluti. The study utilized the descriptive method. The primary source of research data for this study was the novel *Asy-sya'ir* authored by Mustafa Luti al-Manfaluti. The work was officially released by Maktabah Egypt in the year 1921. The document comprises a total of 198 pages, lacking a table of contents, apart from the author's profile page and a single sentence dedicated to expressing gratitude or recognition. The exterior casing of the object is characterized by a combination of white and purple hues, prominently displaying imagery of a tree with a male figure sporting a notably voluminous mustache. The data included in this study was obtained via library research or a comprehensive literature review. Researchers engage in a series of phases during the data collection process. 1) engaging in a meticulous examination of the novel to acquire pertinent information. 2) identifying and emphasizing the portions within the text that exemplify cultural values. Within each chapter, the components consisted of individual sentences or paragraphs. One important aspect of the research process involves the systematic organization and presentation of collected data in a tabular manner.

Moreover, the researchers conducted the subsequent stages in the data analysis procedure: The proposed methodology involves the categorization or grouping of textual data, namely sentences or paragraphs, according to their unique categories. Subsequently, an analysis will be conducted to examine the cultural values present in the selected book excerpts, utilizing the classification. Finally, a conclusion will be drawn based on the findings of the study.

## C. Results and Discussion

### *The Cultural Values in Mustafā Lutfi Al-Manfalūti's Asy-sya'ir Novel*

From an anthropological linguistic perspective, language is regarded as a cultural phenomenon. In the past few decades, there has been a growing critique of the concept of culture, arguing that it tends to oversimplify the intricate sociohistorical dynamics and overlook the ethical and social conflicts that exist within and between various social groupings. Anthropologists have conducted a comprehensive evaluation of many cultural theories by utilizing six elements of culture, wherein language assumes a pivotal role. The cultural theory presented here is derived from Alessandro Duranti's adaptation of the Vygotskian psychology model. Duranti's framework introduces linguistic anthropology as an interdisciplinary field of study that examines language as a fundamental aspect of culture and speaking as a cultural phenomenon. The subsequent list comprises a selection of cultural values that can be elucidated as follows.

#### 1. Cultural Value as a Natural Differentiator

The presence of varied civilizations among humans serves as a distinguishing characteristic. Culture can be understood as the collective identity of a particular group, serving as a distinguishing factor that sets them apart from other groups (Kramsch, 1998). Culture possesses the ability to discern between individuals and non-human creatures. The acquisition of knowledge in humans occurs through the process of learning. Language serves as a means of transmitting knowledge from one generation to another. Language is an integral element of culture as it assumes a pivotal role in delineating distinct cultural perspectives and behaviors within diverse social groups.

Conversely, animals exhibit behaviors driven by innate instinctual mechanisms. In addition to instinct, humans employ rationality as a means of ensuring their survival. Consequently, individuals encounter diverse circumstances and modalities of being. The act of creation can be achieved through the process of constructing or modifying preexisting tools.

Excerpt (1):

*Wadholla mustaghriqan fī tashuwwurōtihi wa afkārihi al-latī yarsumuhā ‘alā qirthōsihi kamā yarsumu al-mushawwir mandhoron badi’an min manādhiri at-thobi’ah ‘alā lauhihi kamā yarāhu.*

He is absorbed in the notions and ideas contained in his papers, much like a painter who creates beautiful landscapes based on his observations.

Excerpt (1) posits the notion that humans possess unique cognitive capacities, such as thinking, imagining, fantasizing, painting, and drawing, which distinguish them from other living organisms. Humans possess full dominion over all five sensory modalities. Humans possess a unique capacity to become deeply absorbed in their thoughts, daydreams, imaginative scenarios, and conceptualizations, a cognitive ability that is not observed in other species. Humans possess the ability to engage in artistic

endeavors, such as painting or creating, that are rooted in conceptual frameworks. The capacity to perceive distant objects is an inherent characteristic of the human species.

Excerpt (2):

*Farta'addat Roxanne wa qālat: lā amnaḥuka iyyāhā hattā taṣifahā lī, qāla: hiya al-mīṣāq allaḏī yu'tā 'an qurbin, wa al-wa'du aṣ-ṣādiq allaḏī lā raibata fīhi, wa al-i'tirāf bi al-ḥaqīqah al-wāqī'ah, wa an-nuqṭah al-marqūmah yaḥyā bā a al-hubb, wa as-sirru al-'amīq allaḏī yaṣīlu ilā al-qalb min ṭarīqi al-fam, wa al-lahẓah al-abadiyya allatī yaqṣuru zamānuhā wa tadūmu ḥalāwatuhā, wa ittifaqu al-khāṭirīn 'alā ma'ānin wāḥid, wa aṭ-ṭarīq al-mukhtaṣar listinsyaqi rā'ihata al-qalb wa taẓawwuq ṭa'mi an-nafsi 'alā asy-syafā, laḥā żawī an-naḥl fī ṣautihā wa mażāqa al-'asl fī ḥalāwatihā wa 'abīra al-aẓḥār fī Rā'ihatihā (Al-Manfalūtī, 2012: 131)*

'Roxanne's heart thundered and shook fiercely, but she attempted to remain tough and said, "I will not kiss you until you explain it to me." Finally, Serrano declared, "A kiss is the lover's bond or pledge of allegiance; it expresses sincerity and spires the bliss of love." A kiss is the innermost secret that seeps into the heart through the lips; a kiss, even if just for a moment, stops the hands of time and its pleasure will be remembered forever. A kiss connects two feelings and becomes the interpreter of the vibrations of the soul and the longing of the soul through the lips.'

Upon analysis from a linguistic perspective, the quotation showcases many types of similes and metaphors, including closed, strong, and weak similes. An example of such is the phrase "a kiss is a sacred promise from the lover." Some people have the innate talent to engage in speech processing, effectively communicate ideas using eloquent language, and use words with profound significance that captivate the listener. The provided statement delineates the form and import of a kiss. The ability to engage in kissing is not exclusive to humans, as it is observed among other organisms in the natural world. However, in the case of humans, the act of kissing encompasses more than a mere physical gesture. The act of kissing encompasses a multitude of variations, forms, and connotations within the context of human behavior.

The moral value of individuals can be understood as the preservation of self-esteem in interpersonal relationships and social contexts, including one's conduct towards family members, society at large, the state, and the divine entity responsible for the creation of nature (qona'ah). The *Asy-sya'ir* novel highlights several key moral virtues, namely, 'iffah (abstaining from banned activities), shja'ah (courage in truth), justice, and knowledge. The central protagonist, Cyrano de Bergerac, is depicted as an individual who upholds his dignity, exudes great confidence, refrains from complaining when subjected to insults from others, akin to the behavior exhibited by Cristian de Nofet, and abstains from seeking aid from any living being. Cyrano asserts to the audience that the highest kind of distinction does not necessitate the presence of a decorative headpiece or a shimmering emblem. On the contrary, the inherent sacredness



of the soul holds more significance. The concept of qona'ah serves as an example of the inherent qualities of patience in the face of insults and the virtue of acceptance in the current passage.

Excerpt (3):

*Innanī lā aḥfilu yā sayyidī bi aṣ-ṣuwari wa ar-rusūm wa al-aziya' wa al-alwān, wa lā ya'nīnī jamālu aṣ-ṣūrah wa ḥusnuhā, walā barqasytu aṣ-ṣiyab walā namnamtuhā, wa ḥasbī min al-jamāl annanī rajulun syarīfun mustaqīmūn, lā akzību wa la atalawwanu, wala udāhin wala atamallaqu, wa anna nafsīy naqīyyatun baiḍā'u gairu mulawaṣ bi'udrāni ar-raḥā'il wa al-mafāsīd, falain fatānī al-wajhu al-jamīlu wa aṣ-ṣaubu al-mufawwaf, wal wusām al-lāmi'u, wa al-jauharu as-sāṭi'u, fa lam yafutnī syarafu al-mabda'i, wa la 'izzatu an-nafsi wa la naqa'u aḍ-ḍamīr wa lā nuqa ī aḍ-ḍamīr.*

The quotation exemplifies the moral principle that the author imparts to the readers of the story, specifically emphasizing the significance of maintaining a pure and virtuous spirit (izzatun nafsi). The author possesses a broad forehead, a characteristic associated with traits such as humility, confidence, popularity, and a high level of tolerance. Cyrano has the belief that a prominent nasal feature serves as a representation of valor and dignity, in response to instances where individuals deride his nasal prominence. All these elements hold greater significance than actual prosperity. The subsequent passage exemplifies the author's contentment with the provisions bestowed upon him by Allah, as depicted in Cyrano de Bergerac.

Excerpt (4):

*Qāla: wa hal tazunnu ayyuhā al-gabiyyu al-ahmaqi anna al-anfa aṣ-ṣagīr mufākharatun min al-mafākhirī al-latī ya'tazzu biha ṣāhibuha? Na'am inna anfi kabīrun jiddan, la yukrahu anfun fi haḥa al-baladi, wa ḥālīka ma afkhara bihi kulla al-fakhri, li anna al-anfa al-kabīra 'unwānu al-karam wa asy-syaraf, wa asy-syajā'ah, wa asy-syamām, wa ana ḥālīka al-laṭī ijtama'at lahu ḥaḥihi aṣ-ṣifāt jamī'uhā.*

Despite his greatness of heart and nobility of spirit, Cyrano exhibits one shameful behavior in relation to his passionate love for his niece, Roxanne. Cyrano is exceedingly insecure and hesitant to confess his feelings for Roxanne. Cyrano suffered greatly while loving Roxanne without being aware because she had loved someone else. However, Cyrano was not offended and did not seek vengeance. Cyrano assisted Roxanne in obtaining the love of the man she loved. Cyrano maintains his relationship with Roxanne while still carrying his love in his heart, and Cyrano's only interest in life is to see his beloved happy. This situation continued till the end of Cyrano's life, and he never knew if Roxanne loved him or not, as stated in excerpt (5):

*Faqala Liproy: hasbuka ya Cyrano, fa'innaka tuḥibbu ibnata 'ammika Roxanne, walākin lā adrī limā lam tufḍī ilaihā biḥātī nafsika mā dumta tamūtu ilaiha biṣillati al-qurbā al-latī bainaka wa bainahā? Qāla: ḥālīka ma a'jizu 'anhu ya ṣadīqī, fainnanī rajulun bā'isun miskīnun, qaḍāllāhu 'alā an a'īsyā fi haḥa al-'ālam bila amwāl wa lā raja'in, tata'ammalu fi wajhī qalīlan*

*wa unzur hal yastaṭī'u ṣāhibu miṣlī hāzā wajhī al-bā'is al-damīmi an yaḥyā  
fī al-'ālam ḥayāta al-ḥubbi wa al-garām".*

'Liproy declared, "It appears that you have fallen in love with your cousin Roxanne; however, why don't you express your feelings when you are so close?" I am an impoverished individual. Allah chose me to live on this earth without wealth, a kingdom, or a lovely face. "Tell me, my friend, do people like me deserve a girl's love and affection?" Moral values are values that distinguish humans from animals.

## 2. Cultural Value as Knowledge

Culture can be conceptualized as a comprehensive understanding and awareness of the various aspects of the world. This assertion does not merely suggest that individuals within a given culture are required to possess knowledge of specific facts or possess the ability to recognize and identify objects, locations, and individuals. Furthermore, it can be inferred that individuals are required to possess specific cognitive frameworks, perspectives on reality, deductive reasoning abilities, and forecasting skills. The cognitive perspective on culture posits that the acquisition of knowledge necessitates active participation within a social group, encompassing both declarative and procedural knowledge.

Excerpt (6):

*Liannani sya'irun, wa Asy-sya'ir mumatstsilun bifithratihi: yalidzu daiman  
an yalbisa tsauban ḡhaira tsaubihi, wayatara'a fī shuratin ḡhaira shuratihi,  
fayumatstsilu daura al-majnun wahuwa 'aqilun, wadaura asy-syuja' wahuwa  
jabbanu, wadaura as-sa'id wahuwa syaqiyyun, wadaura al-'asyiq al-wilhan  
wama fī qalbihi dzurrotun wahidah minal hubbi wal ḡharam (99).*

Love should be perceived as a sentiment that transcends mere reciprocation of affection. Specifically, when people experience being loved, it fosters the development of amiable patterns of communication and demeanor, exemplified using courteous expressions and kind actions. The human species employs the emotion of love as a means of articulating sentiments of attachment, ardor, or fondness for another individual, which are shaped by socio-cultural factors. There is a perspective held by certain individuals that posits love and affection as being products of social constructs. To clarify, the concepts of love and devotion can be understood as cultural constructs rather than universally accepted rules. The concept of "Adi Luhung" in Javanese vocabulary emphasizes the notion of a "beginning." Consequently, the author advocates for the prioritization of love and affection in both verbal communication and behavioral conduct by everyone.

Excerpt (7):

*Bada'a al-musiqiyyuna yuwaqqi'una 'ala naghmatihim ar-raqiqah asy-  
syajiyyah, wasakanat al-jamahiru tantadhiru raf'a al-sitar, fahamasa liproyh  
fī udzuni regent: tura, hal yadh haru Monvolery 'ala al-masrah al'an? Qala:  
na'am, ma min dzalika budun, liannahu shahibu al-dauri al-awwal fī al-  
riwayah (24)*



Excerpt (7) explores the correlation between language and symbolic culture, specifically with respect to ceremonial practices and religious aspects of human life. The change is reflected in the inclusion of factual elements such as "musicians," "musical instruments," "the singer," and "curtain." According to the established nomenclature, "the musicians" and "the singer" are classified as animate entities, while "the instruments" and "the curtain" are categorized as inanimate objects. The concepts can be comprehended via symbolic transformation, wherein the analysis encompasses the constituent materials employed in the production of musical instruments and curtains prior to their manifestation as such. It is noteworthy that curtains are derived from living trees. Therefore, trees, musical instruments, and curtains serve as tangible emblems inside traditional and cultural gatherings. Curtains play a crucial role in the commencement and conclusion of a customary cultural performance within a given local community. Please make note of excerpt number 8.

*The nuns were surprised to hear the story, so the abbess continued: "Don't be surprised my children! Sreno was a fakir who had no possessions in this world...."*

Excerpt (8) portrays the author's perspectives conveyed through linguistic means as a collection of statements pertaining to the beliefs held by the speaker (society). The propositions are condensed to their complete form, as demonstrated in the excerpt. Sreno is an individual who possesses the characteristics of a fakir and lacks any form of material possession within the realm of our existence. This argument demonstrates that the acquisition of categorical linguistic information is intricately linked to and becomes an integral part of culture, functioning as propositional knowledge of inference rules that are necessary for evaluating the truth value of a proposition. This hypothesis aligns with the concepts of cognition and culture, which suggests that the indicators serve as evidence of propositional knowledge in the context of lacking possession.

The data provided above suggests that the dissemination of information has a significant impact on our beliefs on the concept of cultural membership. Consequently, it is posited that all people within a given culture possess a collective body of knowledge. Nevertheless, this assertion is not substantiated by the fact that individuals hail from diverse cultural backgrounds and possess distinct cultural beliefs (such as identity and trust), a wide range of cultural competencies (such as playing, singing, and empathizing), and diverse approaches to comprehending the language and culture of their local community.

### **3. Cultural Values as Communication**

The comprehension of culture as a communication system involves perceiving it as a sign system, sometimes referred to as cultural semiotic theory. At its fundamental level, this perspective views culture as a manifestation of the world, serving as a means of understanding reality by externalizing it through various forms such as narratives,

folklore, depictions, theories, aphorisms, artistic creations, and enactments. It is possible to interpret the cultural artifacts that people have created, such as myths, rituals, and classifications of the natural and social realms, as manifestations of human engagement with the natural world. These creations possess the ability to establish symbolic connections among individuals, groups, or even species. The notion that cultures function as a form of communication suggests that the transmission of a society's perspective is essential for its assimilation.

Excerpt (9):

*Yaquluna inna juyusyana qad intasyarat 'ala juyusyijannamsaww, syuniqa arba'atun min as-saharah, huqinu kalba as-sayyidah "danis" ash-shaghbir (188).*

Excerpt (9) presents a Quranic story depicting the triumph of an army over Jan Annamsaww's forces, resulting in the subsequent imprisonment of the four witches. The term "witch" represents a mythical concept within the aforementioned excerpt. A witch is someone who engages in the practice of witchcraft, a form of occultism that encompasses the utilization of supernatural abilities. In the early Islamic context, witchcraft and divination encompassed a diverse array of practices, including but not limited to the belief in Jinn, the act of protecting oneself from the malevolent gaze, the creation of amulets and other enchanted objects, the performance of magic, the occurrence of miracles, the interpretation of dreams, the prediction of weather patterns, and various other related phenomena. The occurrence of witchcraft is observed across various strata of society. Based on Islamic doctrine, adherents are encouraged to place their trust exclusively in God for safeguarding against the influence of magic and malevolent spirits, rather than resorting to the use of amulets adorned with symbols purported to possess supernatural abilities or other means of protection. Please consider the following snippet (10):

*No one can punish Monvolery except one of two people, the sovereign or the sovereign's confidant. Can you tell me who your honored lord is? Who told you to do this?"*

In excerpt (10), a narrative presents a fable involving an individual who approached Sreno with a visage characterized by anger. The man's emotional response to the meeting was one of anger, leading him to express statements that surprised Sreno. The term "sovereign," denoting an individual with supreme authority, is presented as a mythical concept within the individual's speech. Power is derived from the supernatural realm or is sometimes referred to as a singular divine entity. Consequently, the absence of a need for moral accountability or justification for the populace arises from the fact that the ruler or monarch does not receive power from the people. This phrase signifies that the leader holds a prominent position in terms of authority. Consequently, it is imperative to implement regulations to govern the exercise of authority. Leadership can be conceptualized as a strategic approach and methodology employed by individuals

occupying positions of authority. A unique approach is necessary as the monarch will be engaging with multiple stakeholders.

The overarching structure of the narrative is derived from the mythological concept of the Ruler's authoritative guidance. The notion or assumption of the people who experience persecution and hardship under the rule of a monarch is the myth of the monarch's leadership, specifically referred to as the title of Raja Adil, which signifies a righteous king. The concept of the Raja Adil is intricately intertwined with the community due to the incorporation of religious and occult influences. The term "sovereign" is consistently reiterated three times in the previous context, serving as a prominent linguistic construct that is consistently present and familiar to the reader. Consequently, the concept of "the sovereign" assumes a distinct position, endowed with unique privileges, social standing, and preferential treatment, serving as a representation or embodiment of the perspective advocated by the author. Please consider the provided excerpt (11).

*"How strange his voice is!" her body shook. He truly understands Christian's emotions! He's not reading; rather, his spirit is speaking to me. I'm confident the secret of the soul is concealed behind that odd and mystical voice (298)."*

Excerpt (11) contains another myth related to the concept of mysticism, originating from the foundational framework of Messianism, which entails a conviction in the perceived veracity of certain beliefs. Undoubtedly, mysticism has developed into a significant cultural force. Mystical occurrences are influenced by historical, cultural, and religious contexts. Mystical experiences, specifically, revolve around such events. This perspective is based on the theoretical notion that societies cultivate a belief in mystical phenomena. In the field of social science, it is common practice to adopt the assumption that mystical experiences possess a universal underlying character across all cultures and societies. Nevertheless, recent advancements in disciplines such as literary criticism, religious studies, and philosophy have brought to light the often-remarkable disparities that exist throughout different civilizations. Considering the substantial disparity between linguistic and cultural backgrounds, a pertinent question arises: how can we truly comprehend the emotional experience of an author when they articulate a sense of interconnectedness with the world through their language? Hence, all phenomena, including mystical encounters, are shaped as cultural artifacts originating from a distinct historical and cultural standpoint, exhibiting limited similarities to occurrences in other regions or time periods, as well as diverging from the individual's personal encounters.

#### **4. Cultural Values as a System of Practices**

Cultural studies examine culture through the lens of collective social significance and the processes by which individuals construct meaning in their understanding of the world. However, the concept of meaning is not merely transient or abstractly present. In

contrast, the formation of meaning occurs through the utilization of signs, which constitute a tangible component of human existence, particularly in the form of linguistic signs. The act of exploring culture involves the examination of how meaning is constructed symbolically through language as a system of signs. Cultural studies consistently prioritize the meticulous examination of systems of meaning and power dynamics pertaining to this field of study. The occurrence is demonstrated in the provided clip, namely in excerpt number 12.

*Weeping at the sight of others' suffering, being immersed in the crying of the afflicted, being outraged with the anguish of the oppressed, rising up to bear witness with the oppressed, and refusing to join in plundering, raping, and depriving others of their property, wealth, and happiness.*

In excerpt (12), expressions like "weeping," "immersed in the crying," "outraged with the anguish," "rising to bear witness," "refusing to join the plundering," "raping," "depriving others of their property," and "wealth and happiness" are used to express the group's sense of fate when they are attacked. In other words, the author positioned himself as a member of the oppressed, attempting to feel cruelty and violence while remaining steadfast in his struggle against the oppressors. The sense of being in the same boat as others is part of institutionalizing specific beliefs. However, it is hoped that the institutionalization process will succeed with continued work and produce the desired consequences. Look at the excerpt (13):

*We see the rage of vengeance, the fire of war, the ambition of tyranny, and the drugging and intoxicating spells of politicians and generals of war that are not moving, evil, and not in harmony with the nature of love.*

In the provided extract (13), the author offers commentary on unfavorable or adverse conditions, particularly focusing on the condition of the government, which is inciting hostility among politicians and military leaders. The author refrains from employing sarcastic terminology, instead employing metaphorical constructs that are deeply embedded in his construction of the surrounding reality. The expressions "fire of war," "ambition of tyranny," and "war general" serve as metaphoric representations of the realm of armed conflict. The terminology carries a negative meaning within the given situation. The author ultimately integrates the topic of battle into his literary composition. Consequently, the three expressions collectively convey a connotation of 'physical aggression,' effectively characterizing the prevailing conditions. Please consider the provided extract (14).

*True, I don't have iron gloves, as you claim, but do you know why? I've used my iron gloves to beat up impoverished people or nobles who get in my way, such as you, who are impudent and unmannerly. I don't have a single iron glove left today because I slapped a poor man on the cheek last night.*

The utilization of the term "iron glove" in excerpt (14) illustrates the author's capacity to exert control akin to that observed in hegemonic power techniques, specifically in the demonstration of prowess through deliberate measures. The author

effectively showcases his ability to engage the participation of marginalized individuals. This statement aligns with other statements that have been advocated on various occasions, including phrases such as "impoverished individuals," "the nobility that obstructs my path," and "the cheek of a person of limited means."

The terminology employed by the author reveals a highly complex social process. The process can be understood as a conflict between cultural systems, which are interconnected yet heterogeneous systems that depend on various communicative and cognitive tools. As a result, the coherence of the concept of culture is subject to considerable skepticism. The capacity of culture to effectively embody the collective identity of an entire population or community diminishes. Cultural practices involve the attribution of meanings to material objects and social behaviors within a time framework. The comprehension of culture involves the examination of how meanings are symbolically constructed within language systems of meaning, as well as the examination of culture in connection to the exercise of authority.

### **5. Cultural Values as a Religious View of God the Almighty**

Numerous religious customs are constructed based on cultural classifications, such as the roles of shamans, poets, or individuals possessing certain specific characteristics. These classifications are employed either as explicit designations for distinct categories within nature or as predicates that imply the existence of such categories. The process involves the application of natural-kind assumptions to domains that are not inherently natural, as seen in the provided example (15).

*Or perhaps a poet is given a gift by God to unravel the nature of love, to leave traces of love so that it can be a lesson, to describe the 'word of God' in the heart so that humans can reflect, to occasionally wipe off the dirt with moral 'cleansers,' and to occasionally use ethical 'powder' and 'perfume' of role models. So that humans might always develop and appear pleasing to other beings.*

Concerning the prominence of lexical usage in clause selection, as lexical markers refer to religious teaching in the excerpt (15). For starters, the actor's existence in the phrase highlights the aim, which is the nature of love. Second, the adverbial element's precedence and the clause convey an understanding of God's teachings that His subject must obey and implement. The actor in the sentence above, "God," is something humans believe, worship, and revere as the Almighty, Omnipotent, and so on. The lexical markers are "leaving traces of love so that it can be a lesson," "erasing traces with a moral cleanser," "ethical powder," and "perfume." Thus, the author's language use and the protrusion of actors indicate that the author wants to make humans (readers) aware of the need to share love among fellow living beings. Analyze the following excerpt (16):

*The nuns came out of the convent after the service. They walked into the courtyard, talking about all sorts of things, as if the stone walls and high walls could not cut them off from the outside world.*

In passage (16), the author demonstrates the employment of religious terminology, using terms such as "nun," "convent," and "worship." The terms serve as lexical indicators pertaining to the religion of Christianity. Within the context, a "nun" refers to a female individual who resides in a religious community known as a convent. A nun is a female individual who leads a contemplative existence inside the confines of a secluded (or partially secluded) monastery. The individual's professional and spiritual practices are centered on the convent, with the aim of contributing to the overall welfare of society. The individual in question undertakes perpetual solemn vows and adheres to the evangelical counsels of poverty, celibacy, and obedience in her way of life. The author employs the figurative phrase "as if stone walls and high walls could not sever their connection to the external realm" to depict the potential for nuns residing within a convent, characterized by imposing and resilient walls, to find ways to experience the outside world. This portrayal evokes a sense of beauty and fascination.

Within contemporary society, the figure of the nun is often depicted as someone who has voluntarily chosen to withdraw from mainstream society to pursue a more spiritually focused existence. This is typically characterized by the adherence to a set of solemn vows, namely those of poverty, chastity, and obedience. The adoption of such an aggressive stance could potentially evoke feelings of intimidation among individuals belonging to various religious backgrounds. Nuns are referenced within the lexicon of religious communities such as Anglicans and Buddhists; nonetheless, the author of the passage specifically addresses Catholic nuns. Consequently, a female adherent of the Catholic faith who undertakes religious vows and professes to be espoused to Christ assumes the role of a nun. Nuns are female individuals who choose to seclude themselves from society and reside within a monastery or convent. Conversely, sisters are women who opt to remain engaged with the outside world, fulfilling roles such as educators in educational institutions, caregivers in healthcare settings, or administrators of facilities catering to the homeless population.

## 6. Cultural Values as a Mediation System

According to Rossi-Landi (1970), the extensive utilization of a language is comparable to the extensive utilization of many objects that are present in the society we are born into and reside in. Tools can be defined as objects that facilitate mediation. These are objects that serve as barriers between the user and the work object. This perspective posits that culture encompasses both tangible and intangible elements, including physical artifacts and conceptual constructs, such as linguistic systems. Both material and conceptual frameworks are utilized by individuals to facilitate their engagement with the external environment.

Excerpt (17):

*Perhaps the beauty of the universe and the goodwill of man only exist in poets' poems, in lovers' imaginations, in painters' brushstrokes, in the*



*melodic voices of longing reeds of singers, in philosophers' thoughts, in the intoxicating formulations of the clever? Because love, the beauty of the earth, and humanity's goodness are never present in us.*

The bolded line in excerpt (17) is an ideational meaning in the form of experiential meaning. There is an identification clause that reads, "The beauty of the universe and the goodwill of man only exist in poets' poems, in lovers' imaginations, in painters' brushstrokes, in the melodic voices of longing reeds of singers, in philosophers' thoughts, in the intoxicating formulations of the clever"? The clause can be analyzed as follows:

<i>Person/Owner</i>	<i>Relationship process</i>	<i>Attributes/Properties</i>
The beauty of the universe and the goodwill of man	Only exist	in poets' poems, in lovers' imaginations, in painters' brushstrokes, in the melodic voices of longing reeds of singers, in philosophers' thoughts, in the intoxicating formulations of the clever

The previously mentioned phrase is formulated in the sequential arrangement of person/owner, relational process, and attribute/property. The order in which the clause can be reversed is as follows: person/owner + relational process + attribute/property. Based on the field of anthropological linguistics, the phenomenon of usage, shown by the clause, can be seen as a manifestation of the author's intention to communicate a certain aesthetic value. The intended meaning of this phrase structure is to emphasize the presence of the relational process element within the ideational meaning, namely in relation to the relationship process and the person or owner. In contrast, certain clauses are employed as mental processes in ideational meaning, accompanied by the marker "heard" in specific phrases, as exemplified in the subsequent extract (18).

*Suddenly, the sound of an old man swearing, yelling, and kicking here and there could be heard.*

The clause in quotation (18) can be examined in terms of its transitive system, which describes the actions of a person unexpectedly hearing the voice of an elderly guy who proceeded to cuss, yell, and kick in various directions.

Actor	Suddenly, heard	an old man swearing, yelling, and kicking here and there
0	Mental cognition	process, Phenomena: action

The verb "heard" makes the preceding clause a mental process clause. The phenomenon in the clause is the voice of an old guy who swears, yells, and kicks here and there. There is an event that changes the perceiver's thinking so that the outcomes of the clause analysis form a judgment in the form of a perspective on the phenomenon. The following are some observations regarding the data analysis discussed above. First, the absence of actors in the phrase is due to the clause's emphasis on the mental process

and the action phenomena. Second, foregrounding the phenomenon element in the clause clarifies who is speaking. Lexically, the words swear, yell, and kick are examples of lexical overload, defined by an abundance of phrases for certain notions. Many close synonyms are used to describe this process. As a result, the lexical usage in this occurrence provides the sense of exaggerated remarks or hyperbolic style. See excerpt (20):

*The man went into the kitchen and saw a pot and a vessel yellow from the sunburn.*

The following analysis presents some reflections on excerpt (19). Initially, it should be noted that verbs pertaining to the material process are employed in a manner that exhibits a tautological linguistic style. The sequential use of the terms "entered" and "noticed" has semantic weight, highlighting the importance of the subsequent concept being discussed. Furthermore, the absence of a purpose is evident as the clause primarily emphasizes the adverb. Furthermore, the adverbial element in question pertains to the description of pots and pans that are subjected to sunshine, resulting in the emission of a yellowish hue.

In excerpt (19), the author (text producer) emphasizes the actor and the material process. As can be seen in the excerpt, "When the man entered the kitchen, he noticed sunburned pots and pans. The sentence can be analyzed as follows:

Actor	Material process	Purpose	Description
The man	Entered the kitchen, he noticed	0	Sunburned pots and pans

The following analysis presents some reflections on excerpt (19). Initially, it should be noted that verbs pertaining to the material process are employed in a manner that exhibits a tautological linguistic style. The sequential use of the terms "entered" and "noticed" has semantic weight, highlighting the importance of the subsequent concept being discussed. Furthermore, the absence of a purpose is evident as the clause primarily emphasizes the adverb. Furthermore, the adverbial element in question pertains to the description of pots and pans that are subjected to sunshine, resulting in the emission of a yellowish hue.

#### D. Conclusion

Value refers to anything that holds significance or importance to individuals as subjects. This perspective places emphasis on the role of people in defining value and serving as evaluators of the prevailing cultural norms within a given historical epoch. This study operationalizes cultural values as ideals that are consistent with the understanding of how culture influences all human behavior. The concept of value can be understood in relation to the inherent characteristics of human nature, given our status as intelligent beings. Cultural values play a significant role in motivating individuals to enhance their cognitive abilities, acquire knowledge, and foster cultural

development. Cultural values function as a mechanism for facilitating communication among individuals as well as between individuals and their environment. Moreover, cultural values are intricately connected to individuals' perspectives on the concept of the creator, commonly referred to as God. Cultural ideals are commonly linked to comprehensible symbols. These findings are expected to provide a basis for future research endeavors.

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