



LOGHAT ARABI

Jurnal Bahasa Arab dan Pendidikan Bahasa Arab

<https://journal.iaiddipolman.ac.id/index.php/loghat/index>



Narrative of Oppression on the Main Character in Yusuf Idris' Short Story *Haditsah Syaraf*: Greimas' Perspective/Narasi Penindasan Pada Tokoh Utama dalam Cerpen *Haditsah Syaraf* Karya Yusuf Idris: Kajian Naratologi A.J Greimas

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Article Information:

Received : 20 Mei 2025

Revised : 11 Desember 2025

Accepted : 14 Desember 2025

Keywords:

Oppression;

Arabic Short Story;

Haditsah Syaraf;

Narratology A.J Greimas

Abstract: Oppression is a social phenomenon that is often portrayed in literary works as a form of criticism of unequal power relations, especially in short stories that serve as a medium for articulating social reality. The short story *Haditsah Syaraf* by Yusuf Idris presents a representation of thinking about women through the construction of social norms that control the body and dignity of the main character. This study aims to analyze the actantial and functional narrative structures to reveal these dynamics using qualitative descriptive methods. Data were obtained from the short story *Haditsah Syaraf* published by Yayasan Hindawi using reading, note-taking, and translation techniques, and analyzed using the Miles and Huberman model. The results show that the actantial structure forms a relational pattern that emphasizes: Fatimah functions as both the subject and the receiver, social norms as the sender, while the community, Gharib, and Faraj become inhibiting actants that reinforce patriarchal domination. George's mother appears as a supporting actant, but is not significant in changing the subject's position. The functional structure shows that the narrative actions are dominated by the inhibitor function, indicating the strong social pressure that encompasses female agency. Thus, this study offers a novelty in the use of Greimas' approach to contemporary Arabic short stories, which have not been widely studied before, and reinforces the understanding that literary texts can be an important medium for reading the reproduction of ideology and social inequality.

Abstrak: Penindasan merupakan fenomena sosial yang sering ditampilkan dalam karya sastra sebagai bentuk kritik terhadap hubungan kekuasaan yang timpang, khususnya dalam cerita pendek yang berfungsi sebagai media artikulasi realitas sosial. Cerpen *Haditsah Syaraf* karya Yusuf Idris menampilkan representasi berfikir terhadap perempuan melalui konstruksi norma sosial yang mengontrol tubuh dan martabat tokoh utama. Penelitian ini bertujuan menganalisis struktur naratif aktansial dan fungsional untuk mengungkap dinamika tersebut dengan menggunakan metode deskriptif kualitatif. Data diperoleh dari cerpen *Haditsah Syaraf* terbitan Yayasan Hindawi menggunakan tehnik baca, cata dan terjemah, serta dianalisis menggunakan model Miles dan Huberman. Hasil penelitian menunjukkan bahwa struktur aktansial membentuk pola relasional yang mempertegaskan: Fatimah berfungsi sebagai subjek sekaligus penerima, norma sosial sebagai pengirim, sedangkan masyarakat, Gharib, dan Faraj menjadi aktan penghambat yang menguatkan dominasi patriaki. Ibu George muncul sebagai aktan pembantu, namun tidak signifikan dalam mengubah posisi subjek. Struktur fungsional menampilkan bahwa tindakan-tindakan naratif didominasi oleh fungsi penghambat, menunjukkan kuatnya tekanan sosial yang mencakup agensi perempuan. Sehingga, penelitian ini menawarkan kebaruan pada penggunaan pendekatan Greimas terhadap cerpen Arab kontemporer yang belum banyak dikaji sebelumnya dan memperkuat pemahaman bahwa teks sastra dapat menjadi media penting untuk membaca reproduksi ideologi dan ketimpangan sosial.

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Loghat Arabi: Jurnal Bahasa Arab dan Pendidikan Bahasa Arab

Vol. 6, No. 2, Desember 2025 | DOI: <https://doi.org/10.36915/la.v6i2.454>

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Introduction

In social life, oppression often occurs against those who have unequal power relations. Oppression is a term to illustrate an act of violence against a person or group that is weak and carried out by those who have a stronger place of control¹. Like the oppression that men inflict on women. It is considered by patriarchal society that men have control over women, their bodies, attitudes and honor².

Oppression is not only encountered in the reality of life but oppression is often displayed in a literary work as a form of social criticism, especially criticism of oppressive power structures, literary works are also able to reflect the social inequalities that exist. One of the literary works that displays this is the Arabic short story entitled *Haditsah Sharaf* by Yusuf Idris, an Egyptian writer³. He is known for his courage in championing the cause of the lower class.

Haditsah Syaraf short story shows how cultural norms and rights of a person, especially women in Egyptian society. The main character in this short story is a woman named Fatimah, she is a very beautiful village girl on a plantation. Fatimah becomes the subject of oppression of a social norm in the neighborhood against how patriarchal society tightly controls Fatimah's self and creates a mechanism that silences the truth. In this short story Fatimah is not only a victim of the oppression of untruthful allegations, but she is also a victim of physical and mental oppression on her part.

This short story is notable not only for its strong social oppression issues, but also for its narrative device as an authorial tool to explore possibilities. As the plot progresses from peace to crisis, from violence to co-determined moral sanctions, the narrative becomes a tool for the author to search for possibilities. Fatimah is not only a protagonist in the sense of the story, but also a representation of how social systems create and distribute meaning through body position and morality.

Dissecting the narrative in this story we can use Greimas' narratology theory. Greimas introduced the term "actant" in his theory which means the smallest narrative

¹ Lilik Rita Lindayani et al., *Sastra Dan Identitas Perempuan*, ed. Lilik Rita Lindayani and La Sudu, pertama (Yogyakarta: Penerbit Garudhawaca, 2024).

² Lintang Omega Padmasari, Novita Dewi, and Setya Tri Nugraha, "Perlawanan Terhadap Diskriminasi Perempuan Dalam Novel Cantik Itu Luka : Kajian Feminisme Marxis," *Onoma: Pendidikan, Bahasa Dan Sastra* 11, no. 2 (2025): 1520–38, <https://doi.org/https://doi.org/10.30605/onoma.v11i2.5609>.

³ Idris, *Haditsah Syaraf*, (2019) .

structure in a narrative or story⁴. The term actant does not refer to the character directly, but it functions and has a role from each element in a narrative as a narrative function performed by the chosen entity in the storyline. AJ Greimas actants have three approaches; subject and object, sender and receiver, and helper and opposer. The relationship that exists from these three approaches is the formation of an act substantial scheme. These approaches are the result of combining two theories by A.J Greimas. First, Ferdinand De Saussure's structural linguistic dyadic theory and Vladimir Propp's fairy tale narrative theory on the other hand⁵. From these two basic theories Greimas not only explores characters and events but Greimas is very concerned about the discussion of narrative structures that exist in a narrative or story. Because according to him, the most important thing in a story is to know the relationship between structures or between the two and become the main key in getting a deep meaning message in a story or narrative text, in order to influence the reader's understanding and emotions⁶.

In relation to the plot in a story, Greimas says the plot is a model that is clarified through actions known as functions, otherwise known as functional structure⁷. The functional structure has three stages, the first is the initial situation, the second is the transformation in this phase is divided into three other phases (the skill test phase, the main test phase, and the glory phase), and the third is the final situation (showing the situation in the initial position or a sign that the conflict has been resolved)⁸. Greimas' functional structural stages open up space for understanding the psychological, social and ideological aspects of the characters. Which does not only focus on the frame of understanding the dynamics of the story.

⁴ Ahmad Abdul Karim, Sahlan Mujtaba, and Dian Hartati, "Mbah Bongkok Pahlawan Mitologis Masyarakat Tegalwaru: Analisis Skema Aktan Dan Fungsional Cerita Rakyat Karawang," *KEMBARA Journal of Scientific Language Literature and Teaching* 9, no. 1 (2023): 40–55, <https://doi.org/10.22219/kembara.v9i1.22746>.

⁵ Aji Kurniawan Ade Purwanto and Turnomo Rahardjo, "The Narration of Convenient Public Services at the Sheikh Zayed Solo Grand Mosque in Online Media," *Kalijaga Journal of Communication* 5, no. 1 (2023): 57–73, <https://doi.org/10.14421/kjc.51.04.2023>.

⁶ Kumalasari and Misbahus Surur, "Struktur Aktansial Dan Fungsional Novel Arwāḥ Mut'Abah Karya Asmā' Al-Ḥuwaylī: Perspektif Naratologi A. J. Greimas," *Al-Ma'Rifah* 20, no. 1 (2023): 61–76, <https://doi.org/10.21009/almakrifah.20.01.05>.

⁷ Fitri Qomariyah, Alfian Rokhmansyah, and Purwanti Purwanti, "Struktur Dan Fungsi Cerita Rakyat Paser Putri Petung Di Kabupaten Paser Kalimantan Timur," *Jurnal Sastra Indonesia* 12, no. 1 (2023): 81–88, <https://doi.org/10.15294/jsi.v12i1.56461>.

⁸ Ayu Misriyani, Endry Boeriswati, and Herlina Herlina, "Aktan Dalam Novel The Maze Runner Karya James Dashner: Kajian Naratologi A. J. Greimas (Actants in James Dashner's The Maze Runner Novel: A Study of Narrative A. J. Greimas)," *Indonesian Language Education and Literature* 8, no. 1 (2022): 59, <https://doi.org/10.24235/ileal.v8i1.7028>.

A.J. Greimas' narratology effectively traces how Fatimah's subjectivity is constructed, undermined, and ultimately resisted across narrative stages. This framework proves useful in analyzing narrative structures of oppression and offers critical insight into representations of power and gender inequality in Yusuf Idris' *Haditsah Syaraf*.

This research is certainly supported by previous literature that is appropriate for the research to be carried out, either because of the similarity of objects or theories. As for research that has similar objects, namely, research conducted by Muhammad Nur Mukhlis⁹ using the short story *Haditsah Syaraf* by Yusuf Idris. This research discusses the psychology of the female protagonist "Fatimah" in the form of consciousness and unconsciousness of Carl Gustav Jung's theory of literary psychology. And research that has the same theory as this research, namely, Ayu Misriyani, et al¹⁰, They conducted a study that discussed the actant and functional structures in Dasher's *The Maze Runner*. This research found three actants which are divided into three parts of the novel. Furthermore, research using an Arabic novel entitled *Arwah Mut'abah Asma Al-Huwayli* by Kumalasari and Surur¹¹ found five perfect actant schemes and three imperfect actants, it has no inhibitors. Then, research by Tika Afrilia, et al¹² with the title "Skema aktan dan struktur fungsional A.J. Greimas dalam cerita rakyat Riau "Si Umbut Muda Gelang Banyak". Aims to uncover A.J Greimas' actant scheme and functional scheme in Riau rakya stories. Conducted to preserve the culture of the Riau people reflected through literary works.

These previous studies indicate that the application of A. J. Greimas's narratology theory has been more widely used in analyses of novels or folklore, while its use in contemporary Arabic short stories remains limited. Moreover, studies that discuss the short story *Haditsah Syaraf* focus mainly on the psychological aspects of the character Fatimah, and therefore have not yet addressed the analysis of the narrative structure that

⁹ Muhammad Nur Mukhlis, "Sulūku Al-Shakhṣi Al-Ra'īsiyy Fī Al-Qiṣṣati Al-Qaṣīrah 'Hādithatu Sharafin' Li-Yūsuf Idrīs: Dirāsatan Nafsiyyatun Adabiyatun Li- Carl GūstāvJūng" (2022), <http://etheses.uin-malang.ac.id/38707/1/18310133.pdf>.

¹⁰ Misriyani, Boeriswati, and Herlina, "Aktan Dalam Novel *The Maze Runner* Karya James Dashner: Kajian Naratologi A. J. Greimas (Actants in James Dashner's *The Maze Runner* Novel: A Study of Narrative A. J. Greimas)."

¹¹ Kumalasari and Surur, "Struktur Aktansial Dan Fungsional Novel *Arwāḥ Mut'Abah* Karya Asmā' Al-Ḥuwaylī: Perspektif Naratologi A. J. Greimas."

¹² Tika Afrilla, Tedi Permadi, and Rudi Adi Nugroho, "Skema Aktan Dan Struktur Fungsional A . J . Greimas Dalam Cerita Rakyat Riau 'Si Umbut Muda Gelang Banyak'" 7, no. 1 (2025): 42–55, <https://doi.org/10.26555/jg.v7i1.10645>.

constructs the relationships among characters and the sequence of events in a comprehensive manner.

Based on these findings, this study explicitly aims to analyze the actantial structure and Greimas's functional structure in the short story *Haditsah Syaraf* by Yusuf Idris. This objective is directed toward revealing how actant positions, inter-character relationships, and the stages of narrative functions operate in constructing the storyline centered on the main character. With this aim, the study is expected to fill the gap in previous research while also expanding the application of Greimas's theory in the analysis of contemporary Arabic short stories. This contribution is important for enriching narratological studies, particularly in examining themes of oppression and social dynamics in Arabic literary works.

Methods

This study is a qualitative-descriptive research. The qualitative approach is used because the data examined consist of utterances or sentences found in the short story text¹³. Meanwhile, the descriptive nature is reflected in the researcher's effort to describe in detail the actants that construct the narrative structure as well as the three functional stages of Greimas¹⁴. The primary data source of this research is the short story *Haditsah Syaraf* by Yusuf Idris, published in an anthology by the Hindawi Foundation in 2019¹⁵. The secondary data sources consist of books, scientific journals, undergraduate theses, and research findings relevant to this study.

In collecting the data, the researcher employed three techniques. The first was the reading technique, in which the researcher conducted intensive and repeated readings of the short story to identify narrative elements related to the actantial and functional

¹³ Muhammad Afif Amrulloh et al., "The Narrative Structure of Ashab Al-Kahf Story," *Arabiyatuna : Jurnal Bahasa Arab* 6, no. 2 (2022): 555, <https://doi.org/10.29240/jba.v6i2.4256>; Miftahul Mufid, M. Iqbal Tawakkal, and Mujahid, "Jurnal Baha Interpretasi Makna Denotasi Dan Konotasi Dalam Lagu 'Wa Ana Ma'ak' Oleh Mohammed Alsahli/ Interpretation of the Meaning of Denotation and Connotation in the Song 'Wa Ana Ma'ak' by Mohammed Alsahlisa Arab Dan Pendidikan Bahasa Arab," *Loghat Arabi: Jurnal Bahasa Arab Dan Pendidikan Bahasa Arab* 5, no. 1 (2024), <https://doi.org/https://doi.org/10.36915/la.v5i1.230>.

¹⁴ Andi Muammal Zakki and Aksa Muhammad Nawawi, "Political Dynamics in the Film Al-Kāmin with a Modern Literary Approach: Extrinsic Analysis / Dinamika Politik Pada Film Al-Kāmin Dengan Pendekatan Sastra Modern: Analisis Ekstrinsik," *Loghat Arabi: Jurnal Bahasa Arab Dan Pendidikan Bahasa Arab* 6, no. 1 (2025), <https://doi.org/https://doi.org/10.36915/la.v6i1.462>.

¹⁵ Idris, *Haditsah Syaraf*.

schemes¹⁶. The second was the note-taking technique, in which the researcher mapped sentences or paragraphs that correspond to the actantial and functional schemes in order to transcribe the verbal data into written data. At this stage, the researcher recorded the parts related to the six actant positions (subject, object, sender, receiver, helper, opponent) as well as the three functional stages of Greimas (initial situation, transformation, final situation)¹⁷. The third technique was translation, which was used to translate the Arabic text into Indonesian so that the narrative analysis could be carried out accurately.

The data analysis technique in this study uses the Miles and Huberman model, which consists of three stages: data reduction, data display, and conclusion drawing¹⁸. This model is relevant for narratological studies because it allows the researcher to systematically select, categorize, and map the structure of the text¹⁹. In the data reduction stage, the researcher grouped the excerpts according to the actantial and functional categories. In the data display stage, the researcher arranged tables of the actantial scheme and the sequence of narrative functions. Then, in the final stage conclusion drawing the researcher summarized a comprehensive description of the actantial structure and the functional structure found in the short story.

Results and Discussion

The Structural Actants of the Short Story “*Haditsah Syaraf*” by Yurus Idris

The short story *Haditsah Syaraf* by Yusuf Idris tells the story of a woman named Fatimah struggling from accusations of honor. An event that makes her honor questioned by a society that highly values collective values. Fatimah felt pain and shame when she was paraded and not given time by the community to explain the truth. Then rose to get out of the humiliating and traumatizing situation she felt.

¹⁶ Muftahatus Saadah, Yoga Catur Prasetyo, and Gismina Tri Rahmayati, “Strategi Dalam Menjaga Keabsahan Data Pada Penelitian Kualitatif,” *Al-’Adad : Jurnal Tadris Matematika* 1, no. 2 (2022): 54–64, <https://doi.org/10.24260/add.v1i2.1113>.

¹⁷ Redho Akbar, Yayah Chanafiah, and Sarwir Sarwono, “Analisis Konflik Batin Tokoh Utama Dalam Novel Layla Majnun Karya Syekh Nizami Kajian Psikologi Sastra,” *Jurnal Ilmiah KORPUS* 6, no. 2 (2023): 200–215, <https://doi.org/10.33369/jik.v6i2.23060>.

¹⁸ Matthew B. Miles and A. Michael Huberman, *Qualitative Data Analysis: An Expanded Sourcebook*, ed. Rebecca Holland, 2nd ed. (Amerika Serikat: SAGE Publications, 1994).

¹⁹ Mufid, Tawakkal, and Mujahid, “Jurnal BahaInterpretasi Makna Denotasi Dan Konotasi Dalam Lagu ‘Wa Ana Ma’ak’ Oleh Mohammed Alsahli/ Interpretation of the Meaning of Denotation and Connotation in the Song ‘Wa Ana Ma’ak’ by Mohammed Alsahlisa Arab Dan Pendidikan Bahasa Arab.”

This short story presents a complex plot in the storytelling. It begins with a description of the setting of the place and life on the plantation. As well as snippets of conflict that occur later, followed by a thorough description of Fatimah's character and how the community views a Fatimah who has more beauty than women in general.

This research will reveal how the substantial structure plays an important role in the complex understanding of short stories. The substantial structure guides the storyline as well as a place for data grouping. The following is an actant scheme in the form of a chart.

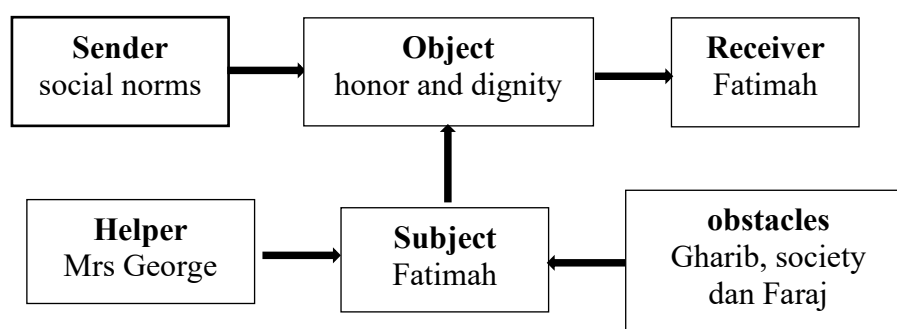


Figure 1. Actantial Scheme of the Story *Haditsah Syaraf*

In the chart, the sender is the social norms in society. The sender is an entity that acts as the subject's thoughts to take action²⁰. It is told in the short story that Fatimah experienced accusations of losing her honor when she was in a hut with a man.

So that makes the community afraid that Fatimah will do something that violates social norms. Collective social norms send values of honor or shame to a woman to be maintained, especially to beautiful women who range to do shameful things. Social norms as a driving force towards the conflict of problems in the story. The relationship between the sender's actant and other actants seems to tend to the psychology of the main character's honor. Like the short story excerpt as follows:

ولو أنّ هذا حدث في قرية لحاول الأهل أن يتستروا على ابنتهم، ولكن الأمر يحدث في عزبة، الكل يعرف كل شيء عن الكل، ولا داعي للإخفاء.²¹

“If this happened in a village, the parents would try to cover up for their daughter, but in an estate, everyone knows everything about everyone, and there is no need to hide”

²⁰ Sastromiharjo Sofiantin, Sunendar Dadang, Sumiyadi, *Tinjauan Feminisme: Citra Diri Perempuan Dalam Tujuh Novel Terbaik Angkatan 2000*, ed. At-Thoriq Mudidz Rahmawati Widya Ayu, Cetakan Pe (Tasikmalaya, Jawa Barat: Langgam Pustaka, 2023).

²¹ Idris, *Haditsah Syaraf*:64

The data shows the patriarchal social norms in plantation communities, where a woman must maintain the dignity of honor not for herself but as the honor of her family and community.

The object is an actant in the form of something desired by the subject²². The object in this short story is occupied by Fatimah's self-respect and dignity. The community makes direct accusations without any clear evidence. The next quote explains that Fatimah has defended her pride, she defends it with the following quote:

وصرخت فيهنَّ أنَّ شيئًا مثل هذا لا يمكن أن يحدث، وأنه والمصحف الشريف، لم يَلْمَسْهَا²³

"I shouted at them that such a thing could not happen, and that he and the Qur'an had not touched her"

سليمة، إن شاء الله، سليمة والشرف منصان²⁴

"Intact, Insha Allah, intact, with honor intact."

In the data Fatimah risked her honor and said firmly that she did not do this. But her words were in vain because the community still did not believe her. Until finally, there was an expression that showed evidence of the truth of the matter. Fatimah's honor is not only an object that is guarded by the subject but also a means of social control of society and something that is not owned by the body. In line with Erman's ideas²⁵ Patriarchal societies often turn women's bodies into collective moral symbols that men must guard, so women are not only socially controlled, but also excluded from understanding their own bodies and behaviors.

The subject in the actant scheme is occupied by Fatimah. The subject is someone or something that has a relationship with the object to be achieved and maintained²⁶. Fatimah is a woman whose beauty and honor are the center of attention of men in the plantation environment. Although she does not want this attention, she is still required to maintain her dignity as a woman. In the story, Fatimah acts as an object who must defend

²² Maghfiro Nuzula Firismanda Haris, "Pergantian Tokoh Utama Dalam Peranan Naratif Pada Novel Tempat Paling Sunyi Karya Arafat Nur: Kajian Naratologi A.J Greimas," *Klausa: Kajian Linguistik, Pembelajaran Bahasa, Dan Sastra* 8, no. 2 (2024): 100–111, <https://doi.org/https://doi.org/10.33479/klausa.v8i2.1108>.

²³ Idris, *Haditsah Syaraf*: 69.

²⁴ Idris, *Haditsah Syaraf*: 64.

²⁵ Erman Sepniagus Saragih, "Theological Reinterpretation Of Stereotypes Of Women As Paboru In Tolu Sahundulan Lima Saodoran Kinship System," *Indonesian Journal of Tegnology* 12, no. 1 (2024): 96–124, <https://doi.org/https://doi.org/10.46567/ijt.v12i1.407>.

²⁶ Ricoeur Paul, *Hermeneutika Dan Ilmu-Ilmu Humaniorra*, ed. Muhammad Ali Fakhri, Cetakan Pe (Yogyakarta: IRCiSoD, 2016).

her honor from accusations and threats from the community and her family. This is illustrated in the following quote:

داخت من هول المسألة، ومن إحساسها بأنها مُتَّهَمَةٌ بأعْيَب عيب، وأن جميع أهل العزبة يناقشون أعز^{٢٧}

“She was dazed by the enormity of the matter, by the feeling that she was accused of the most shameful offense, and that the whole estate was discussing her dearest”

In this excerpt, Fatimah feels ashamed and distressed by the accusations. She pleads for the community's sympathy to protect her dignity and honor. However, she becomes a passive subject, pressured by social norms.

The obstacles is the actant that hinders Fatimah from achieving her object²⁸. In the actantial scheme, Gharib, the community, and Faraj function as opponents. Gharib plays a key role in tarnishing Fatimah's dignity, as he is known for seducing women in the plantation.

ماذا يقولون؟ أيقولون: إنهم وجدوا فاطمة في الدرة مع غريب؟

ماذا يقولون وفاطمة ليست غريبة وغريب ليس غريبا؟! فاطمة أخت فرج، وغريب ابن عبدون،^{٢٩}

“What do they say? Do they say that they found Fatima in Al-Durra with a stranger? What do they say when Fatima is not a stranger and Gharib is not a stranger? Fatimah is Faraj's sister, and Gharib is Abdun's son”

أما في بيت فرج فقد كانت هناك مذبحه، كان فرج يضرب فاطمة بالتقصيرة التي يَصْحَن بها البن، وكانت فاطمة تصرخ

“In Faraj's house, there was a massacre. Faraj would hit Fatima with the shortened coffee grinder, and Fatima would scream.”

The data indicate that Gharib triggered the slander after being seen alone with Fatimah in a plantation hut, leading to negative assumptions. The community judged Fatimah without clear evidence. Ironically, the women who normatively should have shown gender solidarity became her accusers and even forced a physical examination without compassion.

Faraj as Fatimah's brother acts as an inhibiting actant. Instead of protecting her, he imposes punishment even though Fatimah is proven not to have done anything shameful. Faraj's actions not only prevent Fatimah from achieving honor, but also

²⁷ Idris, *Haditsah Syaraf*: 62.

²⁸ Huzafa Aulia Yolani Firmansyah Eka Kurnia, “Konflik Batin Tokoh Utama Dalam Film Farha Karya Darin J. Sallam (Kajian Psikologi Sastra),” *Jurnal Kajian Budaya Dan Humaniora* 6, no. 2 (2024): 93–102, <https://doi.org/https://doi.org/10.61296/jkbh.v6i2.233>.

represent the failure of the family role and strengthen the patriarchal structure in the narrative.

In the above actant scheme that occupies the helping actant is Mrs. George. Seen in the following data:

سميت الست أم جورج علامة الصليب على صدرها، وأبدت أسفها البالغ، ورَحَّبَتْ بأن تفعل ما في وسعها لكشف الحقيقة³⁰

“Mrs. made the sign of the cross on her chest, expressed deep regret, and welcomed the opportunity to do what she could to uncover the truth”

The data above shows that George's mother character acts as a helper actant. Mrs. George assists Fatimah in proving her innocence of the charge of violation of honor and becomes Fatimah's way to get the object. She proves her honor and fights against the judgment of society and testifies in Fatimah's defense. Mrs. George was an educated woman in the plantation, so the community asked Mrs. George to provide proof whether this happened or not. The behavior carried out by George's mother in the substantial structure agrees with Greimas' thinking, namely the helper actant is an element that strengthens the subject to get the object³¹. In this case, George's mother's support becomes moral and social support in resisting the domination and injustice experienced by the main character.

A.J. Greimas's recipient actant is someone who gets the object³². In the above actant scheme that occupies it, namely Fatimah, not only as a subject but she is also the recipient of the intended object in the form of honor and dignity. In this case Fatimah received the object not from ordinary things but she had to go through various circumstances. Fatimah found herself emotionally devastated, socially stigmatized and alienated from the environment she once loved. Instead of gaining freedom and relief, Fatimah lost something deeper such as community trust and vitality. Illustrated in the narrative after the incident. Fatimah is described as a smiling and charming figure, but something is “missing” from her. Seen in the data below.

²⁹ Idris, *Haditsah Syaraf*: 56.

³⁰ Idris, *Haditsah Syaraf*: 67.

³¹ Asep Muharam, “Skeptis Akademis Sulaiman AS Terhadap Argumentasi Politis Dan Teologis Hud Hud Dalam Wahana Semiotika Algirdas Greimas,” *Al-Tadabbur: Jurnal Ilmu Al-Qur'an Dan Tafsir* 8, no. 02 (2023): 261–80, <https://doi.org/10.30868/at.v8i02>.

³² Maila Nuru Izzati and Rohanda, “Qışşatu Kifāhi Maryama Fī Al-Qur'āni Al-Karīmi (Taḥlīlun Bi As-Sīmiyā'iyyāti As-Sardiyyati Li A. J. Ghrīmās),” *Lughawiyyat: Jurnal Pendidikan Bahasa Dan Sastra Arab* 8, no. 1 (2025): 173–94, <https://doi.org/https://doi.org/10.38073/lughawiyyat.v8i1.2447>.

كانت قد فقدت براءتها، وأصبحت تستطيع أن تنظر دون أن تنظر، وتضحك دون أن تريد، وتريد الشيء وتُخفي رغبتها فيه³³

“She had lost her innocence and could look without looking, laugh without wanting to, want something and hide her desire for it”.

Functional Structural of *Haditsyah Syaraf* Short Story

A.J Greimas's narratological study³⁴ has a functional structure, which is a scheme that displays the course of the story from the initial situation to the final situation. The functional structure includes three functions of the storyline. As in the following table.

1	Initial Stage	The story begins with a depiction of peaceful plantation life and introduces Fatimah as a woman whose beauty surpasses that of others. Her attractiveness captivates many, especially men, making her body a symbolic site of honor. In this collective society, Fatimah's body becomes a focal point of moral surveillance and a representation of communal values on female honor.
2	Transformation: Proficiency Test Stage	This stage occurs when Fatimah is found by the community with Gharib in a warehouse in a suspicious condition.
	Main Stage	The community intimidated her without any real evidence, being shouted at and humiliated in public. This made Faraj angry with Fatimah, thinking that Fatimah had crossed the family honor.
	Glory Stage	Fatimah is taken to Mrs. George, a figure believed to reveal the truth. She is examined in Mrs. George's house with the assistance of two others. Despite her resistance, Fatimah is restrained, and her honor is forcibly inspected. The examination ultimately confirms that she committed no wrongdoing with Gharib.

³³ Idris, *Haditsah Syaraf*: 71.

³⁴ Algirdas Julien Greimas, *Structural Semantics: An Attempt at a Method* (London: University of Nebraska Press, 1983).

3	End State	Following the resolution of the conflict, the community resumes its daily life with restored social balance. Fatimah undergoes a character transformation becoming more reserved, cautious, and assertive compared to her former self.
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Table 1. Functional Structural

In the functional schema, the initial state is marked by the depiction of social life in the plantation and the introduction of Fatimah, a village girl admired by people of all ages.

والعزبة، كأي عزبة، لم تكن كبيرة، بضع عشرات من البيوت.....^{٣٥}

“The estate, like any estate, was not large, a few dozen houses”

وفاطمة معروفة، وكل شيء عنها معروف، ولم تكن أبدًا ذات سيرة خبيثة أو سلوك معوج، كل ما في الأمر أنها حلوة، أو على وجه أصح كانت أحلى بنت في العزبة^{٣٦}

“Fatima is well known, and everything about her is known, and she was never malicious or crooked, just sweet, or more accurately, the sweetest girl in the manor”

The excerpt portrays a peaceful plantation society rooted in strong customary values. Fatimah's beauty transcends personal identity, becoming a collective symbol of honor. Her body functions as a social representation subject to regulation not only by herself but also by the community and her family.

The transformation stage is divided into three parts, namely the proficiency test, the main stage and the glory stage. At the transformation stage Fatimah finds problems and challenges to get to the object. Not only that, she tried to maintain her female dignity and honor. However, this is suppressed by social norms and society without proof. Until finally he proved the truth of his honor. The corresponding data are as follows :

واليوم ضبطوها في الدرة مع غريب. والحقيقة أنها لم تُضبط يومها فقط، ما أكثر ما ضُبطت فاطمة في الدرة، ووراء إسطلب الوسية، وتحت ماكينة الدراس مع رجال، ولكنه ضبط مع إيقاف التنفيذ^{٣٧}

“Today she was caught in Al-Durra with a stranger. In fact, she wasn't only caught that day, Fatima has often been caught in Al-Durra, behind the Waseya stable, and under the threshing machine with men, but it was a suspended arrest”

³⁵ Idris, *Haditsah Syaraf*: 55.

³⁶ Idris, *Haditsah Syaraf*: 56.

³⁷ Idris, *Haditsah Syaraf*: 59.

فقلن لها ما دام خايفة من الكشف يبقى لازم حصل حاجة، ومرة واحدة امتلأت خدود فاطمة بدفقة دم ولم تستطع النطق، هي التي كانت تظن نفسها، ويؤكد لها الناس أنها لا تعرف معنى الخجل³⁸.

“At one point, Fatima's cheeks filled with blood and she couldn't speak, as she thought she was so proud of herself, and people assured her that she didn't know the meaning of shyness”.

The data above shows the proficiency test stage, which is an incident that shakes Fatimah's honor. She was caught by the plantation community with a young man in a warehouse. This makes the community question and conclude that Fatimah did something that crossed out her dignity as a woman. In the next data, it can be seen that the community does not give Fatimah the opportunity to defend herself, when she explains the real thing that happened but the residents will still not believe what Fatimah said. Then the community immediately opposed her and accused her of all these things, as if Fatimah was a shameless woman.

The data above illustrates that Fatimah found a challenge in maintaining her dignity and fighting for her honor. Because it makes her reputation as a beautiful woman and her honor fall and is destroyed by the collective society. She must try to get the object, namely her honor and dignity back.

وتولت أم جورج طرد جورج من البيت وإغلاق الباب الخارجي وباب الحجرة الداخلي وشيش النوافذ وزجاجها، وكانت مقاومة فاطمة مقاومة الخجل الفطري، ولكن تكاثرت عليها وأرقدتها على السرير بالضبط والجذب³⁹.

“George's mother kicked George out of the house, locked the outer door and the inner door of the room, and gauze and glass the windows. Fatima's resistance was that of an innate shyness, but they piled on top of her and laid her on the bed by pushing and pulling.”

وفجأة انطلقت زغرودة من الحجرة الداخلية، ترددت على أثرها الزغاريد في المنزل ثم في الخارج والألسنة تردد: «سليمة، إن شاء الله، سليمة والشرف منصان⁴⁰.

“Suddenly there was a chorus from the inner room, followed by choruses in the house and then outside with tongues wagging: “Insya Allah and honor is preserved.”

The data above shows the main stage of the short story *Haditsah Syaraf* by Yusuf Idris. In this main stage, the narrative enters the most intense and decisive conflict. The social judgment carried out by society, especially by women's groups, makes Fatimah's

³⁸ Idris, *Haditsah Syaraf*: 64.

³⁹ Idris, *Haditsah Syaraf*: 68.

⁴⁰ Idris, *Haditsah Syaraf*: 69.

body the center. She has to undergo the physical examination despite her explanation of the misunderstanding. The goal is to prove her virginity. A certain turning point in the narrative flow is marked by this process because it becomes a field of collision between Fatimah's personal rights as a subject and the collective values of society.

Fatimah was taken to the house of an old woman named George's mother because she was educated, who was considered to have moral authority. In her position, Mrs. George made the decision that all men should wait outside the house and not interfere at all. The actions that took place in there were still against humanity even though the decision seemed so wise. She and several other women from the community continued the forced examination of Fatimah. Fatimah's resistance to them was ignored, they continued to pull and force the evidence. Though declared a virgin and her family felt relieved, Fatimah still bears emotional scars from the injustice she faced.

The glorious stage is characterized by the effect of the previous stage that Fatimah is proven not to have done anything to damage her honor but Fatimah remains a victim of psychological and physical violence. As seen in the following data:

فصحيح أن فاطمة لم تخطئ وشرّفه منصان، ولكنه لا بد أن يقوم بعمل ضخم كبير قاس يردُّ به على آلاف الخواطر التي لا بد قد دارت في الرؤوس وعلى كلام الناس، وكلام الناس كثير⁴¹

“It is true that Fatima did not sin and his honor is inviolable, but he has to do a big, big, tough job to respond to the thousands of thoughts that must have swirled in the heads and people's words”.

وحين أصبحت فاطمة وحدها، حين نام الجميع وبقيت هي محطمة مستيقظة بدأت تبكي، لم تكن تريد، ولكن الدموع بدأت تسيل رغما عنها صانعة قناتين لامعتين يصلان ما بين عينها وأرض «البحراية» التي كان فرج قد حكم عليها أن تنام فيها بلا حصيرة أو غطاء⁴²

“When Fatima was alone, when everyone else had fallen asleep and she was left broken and awake, she began to cry, she didn't want to, but the tears flowed against her will, creating two shiny channels between her eyes and the land of “Bahraya” where Faraj had condemned her to sleep without a mat or blanket”.

The data above explains the test of the glory of A.J Greimas' functional structure in the short story *Haditsah Syaraf* by Yusuf Idris, Faraj becomes a false hero for Fatimah. He is Fatimah's brother who is supposed to be a protector of family honor and maintain social dignity but he becomes someone who acts violently towards Fatimah. Faraj felt social pressure and shame towards Fatimah instead of seeing the truth of his

⁴¹ Idris, *Haditsah Syaraf*: 69.

⁴² Idris, *Haditsah Syaraf*: 70.

sister, thus making Faraj behave violently. As seen in the first data above. He showered Fatimah with hard blows that almost killed Fatimah. The data also shows the feeling of shame that Faraj felt for Fatimah's actions. It shows that Faraj is an image of the patriarchal system that oppresses women to their honor. He is seen by society as a hero who takes a firm stand. In fact, such behavior grows out of shame and lust rather than the right moral values.

The third data explains that Fatimah received psychological violence against the behavior of the community and her family. In this glorious stage, it causes the effects of the previous stage. Fatimah became someone who was down and beaten, she kept a deep sense of disappointment and sadness in herself. Seen in the quote “she broke down and her tears began to flow down her cheeks at the place where she was punished by Faraj”. This makes Fatimah a victim of collective and patriarchal society even though she is “innocent”. This clearly shows that Fatimah's trials are not only physical but include her self-identity, values and dignity as a whole individual. The social conflict in this stage reflects how strong society's pressure is on women as a symbol of collective honor. This view is in line with the opinion of Febriani and Uci⁴³ that violence can cause mental injury and deep trauma to women with violent behavior committed by men.

The final situation is characterized by a life that begins to balance and Fatimah finds her self-worth and rises from the dark period. Fatimah has become a new person. As in the following data ;

إذا ما لَمَحَهَا فرج خارجة ذات يوم من دار صابحة الماشطة وأخذها إلى بيته وأغلق عليها باب القاعة، وأمسكها من ضفائرها، وشد عليها، وسألها عم كانت تفعله عند صابحة؟ أصبحت تستطيع إذا ما حدث أن تقول: «كنت بقيس التوب، أوع كده»!

“If Faraj spotted her coming out of Sabiha's house one day and took her to his house, locked the door of the hall, grabbed her by her braids, tightened her up, and asked her what she was doing at Sabiha's, she could say: “I was measuring the tops, that's all”.

The data describes the final situation of the story, where Fatimah appears as a new person. She becomes calmer and more assertive in dealing with various problems. This can be seen in the quote when Faraj suspects Fatimah who has just left Sabiha's house and treats her harshly. In this situation, Fatimah was not silent as before. Instead,

⁴³ Febriani Anggi Trestanti and Ucik Fuadhiyah, “Strategi Transendensi Tokoh Perempuan Melawan Budaya Patriarki Dalam Novel Mendhung Angendanu Karya Budiono Santoso Setradjaja,” *Diglosia: Jurnal Kajian Bahasa, Sastra, Dan Pengajaran* 8, no. 1 (2025): 171–86, <https://doi.org/https://doi.org/10.30872/diglosia.v8i1.1141>.

she answered loudly and firmly without shame. She said that she was only trying on clothes, and firmly told Faraj not to treat her harshly. This attitude shows a change in Fatimah's character who was previously afraid to reveal the truth. Now, she is able to defend her dignity and honor more boldly and openly.

Conclusion

This study concludes that A. J. Greimas's actantial and functional structural analysis is able to reveal in detail the mechanisms of oppression experienced by Fatimah in the short story *Haditsah Syaraf*. Through the actantial functions, it becomes evident that Fatimah serves as both the subject and the receiver who strives to defend her honor and dignity amid the pressure of collective morality. Social norms act as the sender that shapes the standards of women's honor, while Gharib, Faraj, and the community function as opposing actants that reinforce patriarchal domination. The character of George's mother appears as a helper actant, although her support is not fully able to lessen the oppressive social burden. Functionally, the narrative structure of this short story fulfills three main stages: the initial situation that introduces the setting and social norms, the transformational stage consisting of Fatimah's struggle toward the object, and the final situation that presents her self-recovery and her transformation into a more assertive character.

Greimas's narrative approach also emphasizes that patterns of thought in the short story can be traced without relying on the explicit presentation of events, but rather through the dynamics of relationships among actants that drive the plot and shape the structure of meaning. This narratological framework shows that Arab women are under strong pressure due to social norms that tightly regulate their behavior and dignity, causing the actantial structure to reflect a form of systematic oppression.

Thus, the application of Greimas's actantial and functional model not only explains how meaning is constructed within the text but also opens space for the development of narratological studies in various genres of contemporary Arabic literature. The short story *Haditsah Syaraf* can be read as a structural representation of how social power operates oppressively through actants and functions, as well as a reflection of the condition of women in Arab societies that are laden with norms and social control.

⁴⁴ Idris, *Haditsah Syaraf*: 70

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