

RESPECT FOR ARAB WOMEN: A CASE OF LOVE LANGUAGE IN ALKHALLAT+

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Abstract: Arabs are known as a nation that does not value women. Historical facts speak that they viewed women as despicable creatures and free to exploit. The appearance of Alkhallat+ in modern times with scenes that seem to appreciate women then raises the question of whether there is a shift in perspective in viewing women. Research is needed to uncover the extent of the use of misogynistic language and female respect in this film. The result of this study is that Alkhallat+ is one of the films that carry the values of respect for women. In this film, some scenes show how men view women as respectable human beings. There has been a shift in the perspective of women influenced by public awareness, as stated in the "Vision 2023 KSA". The forms of respect found in the film are praise, possessiveness, and giving in to put women first. From the linguistic aspect, the language used in carrying a positive view of women is a form of istifham, tasbih, and the use of lafaz jalalah as an argumentation reinforcement, a tradition not missed in Arab conversations.

Keywords: Alkhallat+ ; Misogynistic ; Women's Respect.

Abstrak: Bangsa Arab dikenal sebagai bangsa yang kurang menghargai kaum perempuan. Fakta sejarah berbicara bahwa mereka memandang perempuan sebagai makhluk yang hina dan bebas untuk dieksploitasi. Kemunculan film Alkhallat+ di masa modern dengan adegan-adegan yang terkesan menghargai perempuan kemudian memunculkan pertanyaan apakah ada pergeseran perspektif dalam memandang perempuan. Diperlukan penelitian untuk mengungkap sejauh mana penggunaan bahasa misoginis dan penghormatan perempuan dalam film ini. Hasil dari penelitian ini adalah fakta bahwa film Alkhallat+ dapat dikatakan sebagai salah satu film yang mengusung nilai-nilai penghormatan pada perempuan. Dalam film ini, ditemukan adegan yang menunjukkan cara pandang laki-laki kepada perempuan sebagai manusia terhormat. Terjadi pergeseran cara pandang atas perempuan yang dipengaruhi kesadaran masyarakat yang tertuang dalam "Visi 2030 KSA". Bentuk penghormatan yang ditemukan pada film tersebut adalah pujian, sikap posesif, dan sikap mengalah untuk mendahulukan perempuan. Dari aspek kebahasaan, bahasa yang digunakan dalam mengusung pandangan positif terhadap perempuan adalah bentuk istifham, tasybih, dan penggunaan lafaz jalalah sebagai penguat argumentasi yang menjadi tradisi tidak terlewatkan dalam pembicaraan orang-orang Arab.

Kata kunci : Alkhallat+ ; Misoginis ; Penghormatan Perempuan.

INTRODUCTION

The discussion of life and culture in Saudi Arabia cannot be separated from women and their role in community life¹. This is not new and unfamiliar because Arabs are known as a nation that does not value women. This view is a form of patriarchal culture that emerged long before Arabs knew Islam. Historical facts state that women, in the view of Arabs, were considered weak, shameful, and entitled to be oppressed. In the days before the advent of Islam, the existence of women was considered taboo. If a wife gives birth to a daughter, the father will try to eliminate the child's presence, even by killing her. The presence of women is considered a disgrace in a family.

Misogynistic views of women are evolving in modern times. The assumption that women are a weak group encourages the practice of a culture of life that does not favour women. Women are always positioned below men². Although they are no longer faced with the fear of being killed, they are often faced with an uncomfortable position. The social facts found in Arab society encourage the emergence of a priori attitudes that view the destiny of women's lives as nothing more than a kitchen and well affair that is synonymous with dirty and troublesome.

The phenomenon of female labour that mushroomed in Arabia is one form of exploitation of women. As foreign exchange heroes, migrant workers are deliberately imported from their home countries to become domestic helpers in Arab families. The unfortunate thing about migrant worker services is that human rights violations are often found. They are not only used as helpers in supporting the daily activities of the family who use their services but sometimes they are used as lust gratification by their male employers.

A form of oppression of women by Arabs can be found in the film *Haifaa*. The film depicts the condition of women full of constraints and limitations. A girl named Wadjda wanted a bicycle, but the parents' thoughts, motivated by fears and concerns about the safety of his reproductive system, made them break their daughter's attempt to get a bicycle. In addition, the film also tells the story of Wadjda's mother, who tries to attract the attention of her father, who is busy preparing for marriage again. The scene in this film shows that women's power limitations require them to fight desperately to get something they want³.

¹Amani Hamdan, "Women and Education in Saudi Arabia: Challenges and Achievements," *International Education Journal* 6, no. 1 (2005): 42.

²Dorothy. E. Smith, *The Everyday World as Problematic* (Toronto: Toronto University Press, 1987), 34.

³Fitri Maulida Rachmawati, "Analisis Wacana Tentang Diskriminasi Gender Dalam Film 'Wadjda'" (Universitas Islam Negeri Syarif Hidayatullah, 2018), <http://journals.sagepub.com/doi/10.1177/1120700020921110%0Ahttps://doi.org/10.1016/j.reuma.2018.06.001%0Ahttps://doi.org/10.1016/j.reuma.2018.06.001>

The phenomenon of oppressed women is not found in the case of the film *Alkhallat+*. The film, which aired on Netflix and has the main theme of deceit, shows scenes of love given by a husband to his wife in one of its sequels⁴. Concerning love language, the husband shows love to his wife using acts of service and word affirmation. The husband several times does something that can add to the feeling of love from his wife. The husband also used beautiful words as a seduction to make his wife blush with shame.

The appearance of the film *Alkhallat+* with a respectful attitude towards women contradicts the culture that has been a priori phenomenon in society. Arabs considered to have a cold impression and do not care about women are described as romantic men and good at seducing. This fact breaks the assumption that Arab women cannot feel the beauty of love from their husbands. Researchers hypothesize that Arabs have a change in perspective on women.

Based on the description above, a study is needed to see the phenomenon of Arab men's respect or appreciation for women in the case of the film *Alkhallat+*. This study will analyze the forms of language used by the characters in the film. The analysis will reveal the views of women and the extent of the use of misogynistic language in the phenomenon of modern Arab society.

LITERATURE REVIEW

Previous studies of the film *Alkhallat+* have never been found. This is considering that this material object is relatively recent in appearance, so no related research has ever been conducted and published. Previous literature on the form of respect for women is mainly in the form of studies related to deconstruction theory that seeks to break a text that tends to be misogynistic but holds another meaning by having the opposite idea that strengthens the role of women and their superiority as Latifi's research related to Gender Deconstruction⁵.

METHOD

This research is content-analysis research. The data collection method used is the listening method with recording techniques. Researchers recorded data through dialogue and other phenomena during the screening. The data was analyzed from the aspect of using diction and grammatical elements. This study will discuss the form of respect given to women and the

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⁴Fahad Alammari, *Alkhallat+* (Saudi Arabia, 2023).

⁵Yulia Nasrul Latifi, "DEKONSTRUKSI JENDER DALAM CERPEN 'ANĀ AL-MAWT' KARYA TAWFIQ AL-ḤAKIM," *WIDYAPARWA* 43, no. 2 (2015): 125–40, <https://doi.org/10.26499/wdprw.v43i2.112>.

results of their analysis from linguistic aspects.

RESULT AND DISCUSSION

One of the sequels in the film Alkhallat+ talks about the story of a husband and wife trying to repair their relationship because they are filing for divorce. Concerning the big theme of deceit, this film has an exciting storyline. The state of the husband and wife relationship could be more harmonious makes his son, who works as a restaurant staff, look for ways to improve the relationship between the two. He attempted to use his authority and that of his office mates to circumvent the operating conditions at the restaurant.

During the screening of this sequel, the audience was shown some tricks carried out by this woman. He engineered the scenario of cancelling a table already booked by a critical guest, the parents of the restaurant owner. The daughter of a divorced couple named Sara also abused her authority in the restaurant kitchen to mess with other guests' bookings.

The restaurant manager noticed this tense and intriguing incident. The discrepancy in the information received from his representative siding with Sara and the information from the restaurant owner as his superior made him suspicious. Ultimately, Sara has to admit that she played tricks on this restaurant, and the manager fired her.

An exciting language phenomenon was discovered during the screening of the sequel. The husband, Abi Sara, repeatedly showed his love with a happy look when looking at his wife and occasionally said a few words to show respect for his wife. The sentence spoken by Abi Sara was accompanied by a smile that further showed the power of her love.

Researchers found some data on forms of language use that showed Abi Sara's respect for his wife. The findings were classified into several kinds based on their categories. Researchers use the terms A, B, and C. Language A refers to the source language in the form of the original pronunciation of the characters in the film. Language B is the transcription language provided by Netflix.

Table 1 . Example 1

A	B
شي الرائحة الطيبة؟	ما هذه الرائحة الطيبة؟

Source: Alkhallat+ (2023)

In that example, the husband gives a compliment to his wife. Abi Sara greeted Umi Sara's arrival with praise for the sweet smell brought by her. What is interesting in the use of language style in example 1 is the use of Amiyah language in language A which has differences in grammatical elements from language B which uses formal language. Both Arabic forms (A and B) used in example 1 use the form of istifham or interrogative sentences. Using the form istifham along with the wazan or pattern shows the question's meaning and can also be used to show admiration⁶. In this context, the form of admiration that arises is the husband's sense of amazement at the fragrant aroma brought by his wife upon her arrival at the restaurant. In the following example, the husband also uses another language style to compliment the wife.

Table 2 . Example 2

A	B
الورد للورد	الورد للورد

Source: Alkhallat+ (2023)

The second example found a new form of praise for the wife. The husband thinks of his wife like a rose. The parable refers to the beauty of the rose in its physical form or its fragrance. This parable style is called the tasbih style, which resembles the wife with a rose to praise the similarities between the two. The compliments the husband makes do not only stop at the sweet smell or beautiful shape likened to a rose. Several times the husband praised his wife's precious presence for his family and likened it to a lantern of life.

Table 3 . Example 3

A	B
أشافت النور رائحة البيت والله طواني حالي فيك	أضيئ الأنوار في المنزل لكنه يبقى مظلمًا، أقسم لك

⁶Mardjoko Idris, "GAYA BAHASA ISTIFHÂM :," *Al-Lubab* 6, no. 2 (2020): 75.

عودتك هي ماستعيد وجودك والله انه لإبراج
 المنزل إلى حاله وتنيره البيت وحب البيت نوره

Source: Alkhallat+ (2023)

The example above shows the perception of the husband, who views his wife as a lantern of life. The presence of lanterns or lamps is a light that keeps away from darkness. Light or darkness here does not mean essence but a parable of how precious the presence of the wife's light is in illuminating the darkness of family disharmony. This statement is then reinforced by the expression in example 4.

Table 4 . Example 4

A	B
هذا الصدق لو لا تدرين	ليتك تعلمين حال المنزل
علي البيت, (انه) مظلّم	إنه مظلّم من دونك
بدونك, أنت أم الليين.	بصراحة
قفّي يا أنيسة البيت	أنت أم الأولاد
	أنت نور المنزل

Source: Alkhallat+ (2023)

In the next screening, researchers also found that the husband's respect is not limited to compliments. Several times Abi Sara showed her possessiveness towards her wife. This possessiveness indicates jealousy that breeds excessive guard as love and respect for the wife, who is considered his own.

Table 5 . Example 5

A	B
رکز فی واللہ بیارک فیک	تحدث إلی من فضلك

Source: Alkhallat+ (2023)

The scene in the example 5 talk depicts the scene together with the restaurant manager. As part of the operational standards of service, offering assistance is one of the crucial points. The manager made points against the wife of Abi Sara. This gave rise to jealousy which Abi Sara spontaneously answered by stating the sentence. The use of language A is considered cruder than language B which is supplemented by diction *من فضلك*, which indicates a more subtle meaning. However, Abi Sara did not show jealousy in her delivery and still offered her smile.

Abi Sara's love for his wife made him continue to take care of his wife, both spiritually and physically. Abi Sara tried desperately so that her limbs covered by the veil would not be exposed to other people's eyes.

Table 6 . Example 6

A	B
لا اطلعي وجهك.	لا تظهری وجهك
أكلت شويّ رفعت	لا تأكلي إذن!
النقاب وتنزلينه طوال	ترفعين النقاب وتنزلينه
الوقت	طوال الوقت

Source: Alkhallat+ (2023)

Example 6 depicts a scene where the two are enjoying a meal at a restaurant. Women wearing veils usually experience limitations in activities, although not all. One obstacle often encountered is when going to eat activities requiring the veil user to reveal the cloth that covers his mouth temporarily. The husband fears this uncovering process because it is feared that it will reveal the cloth and show the woman's face so that the eyes can see others.

The choice of diction in example 6 is also considered quite interesting because it uses the term *طلوع* which is usually used in conjunction with objects related to cosmology or astronomy. In this case, the husband can use such diction because the light of the wife's presence is considered a lantern like the moon or sun whose appearance uses the diction *طلوع* instead of *ظهور*.

Researchers also found another phrase that strengthened Abi Sara's concern as a husband for the wakefulness of his wife. In example 7 below, the husband tries to keep the wife's legs covered by the clothes worn from exposure because they are not careful walking. This shows how much Abi Sara maintains his wife's self-esteem and honour in the eyes of others.

Table 7 . Example 7

A	B
غطي رجلك يا امر أمك	غطي قدميك يا امرأة

Source: Alkhallat+ (2023)

One of the essential values in a relationship with a lover is the soul of giving in and not wanting to win alone when faced with a choice. In one scene, a movie scene shows the restaurant staff offering a menu to Abi Sara. As a man who values and respects his wife, he asked the staff to let her choose the menu first.

Table 8 . Example 8

A	B
أعطها والله يبارك فيك	أعطها القائمة أولاً

Source: Alkhallat+ (2023)

Example 8 above shows Abu Sara's relentless character. In addition, there is a sentence of God spoken to end the sentence spoken. This became one of the customs of Arabs who ended or pinned the sentence in every conversation. It serves as a promise or qosam, and the use of

kalimatullah is also one of the critical elements of conversation that cannot be separated from a conversation as in other sentences in example 5.

In addition to the above scenes, there are important scenes in the manager's room. The photo of Sara on display as the best staff of the month exemplifies the respect that restaurant owners and managers pay to women. If misogynistic attitudes are still attached, it should be possible that the best staff member is a male staff member. They think women do not deserve the award because they cannot work well.

Discussions about shifting perspectives on women need to be viewed diachronically. Misogynistic statements or the status of weak women are the result of cultural constructions in the past. King Salman and his son Muhammad bin Salman's appearance with the idea of "Vision 2030 KSA" is undoubtedly fascinating to study. The reason is that there are several ideas of gender equality contained in his statement in a report that the public can access. Women are given more comprehensive access to play a role in business. The percentage will be increased from 22% to 30%⁷.

Economic improvement is a crucial point of the success of "Vision 2030 KSA". Saudi Arabia's openness to the active role of women in the country's economy can open the world's eyes to the existence and tolerance of the state towards gender equality so that it affects the increase in the value of foreign investment⁸. The expansion of women's roles needs to be balanced with improving self-quality through education. At first, education for women was considered something foreign and dangerous because it impressed "Western ideas"⁹. However, it should be noted that attention to women's achievements or achievements is considered an indicator of social development in any country¹⁰.

The emergence of this vision brought a breath of fresh air to women in Saudi Arabia. Long before this idea, women were only victims of patriarchy, which viewed them as people whose activities only dealt with the house and were not allowed to move outside¹¹. Gradually, women in Saudi Arabia began to feel their existence and role in social groups in society. Some forms of women's involvement that can be considered as a form of existence are the election of deputy ministers of education from women (2009), 30 shura councils (2013), political rights (2015),

⁷King Salman Ibn Abdulaziz Al-Saud, "Vision 2030 Kingdom of Saudi Arabia," *Government of Saudi Arabia*, 2020, 39, <https://vision2030.gov.sa/download/file/fid/417>.

⁸Nurul Fajar and Rasyidah, "Dinamika Sosial Kedudukan Perempuan Di Arab Saudi Era Raja Salman," *Takammul* 10, no. 1 (2021): 53.

⁹Saddeka Arebi, *Women and Words in Saudi Arabia: The Politics of Literary Discourse* (New York: Columbia University Press, 1994), 17.

¹⁰G.R. Rashti, "Women and Education in Post Revolutionary Iran," in *International Political Science Association Congress*, 2003, 2.

¹¹Fajar and Rasyidah, "Dinamika Sosial Kedudukan Perempuan Di Arab Saudi Era Raja Salman," 50.

the right to watch football and driving rights, and women's rights to be able to leave the region without being accompanied by guardians¹².

Based on the description in the discussion above, the Arab nation transformed viewing women. In the beginning, patriarchal culture with misogynistic attitudes spread as a legacy of the previous culture. As time passed, the new perspective no longer viewed women as despicable creatures. The things that affect him are public awareness which is poured into the "Vision 2033 KSA". The emergence of this film as a form of media openness also shows the running of the media's function as a means of publication and education to the public.

CONCLUSION

Alkhattat+ can be said to be one of the films that carry the values of respect for women. In this film, some scenes show how men view women as respectable human beings in contrast to the old Arab view of women. The forms of respect found in the film are praise, possessiveness, and a soul of giving in to put women first. There is no misogynistic language found in the second sequel to this film. When viewed from a linguistic aspect, the language used in carrying out positive ideas towards women is a form of istifham, tasbih, and the use of lafaz jalalah as an argumentation reinforcement, a tradition not missed in Arab speech.

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¹²Fajar and Rasyidah, 52.

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