

Feminism in the Poem *Tukhotibu Al-Mar'ah Al-Miṣriyah* by Malak Hifni Nasif Based on Michael Riffaterre's Semiotics Concepts

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Abstract (English)

This article aims to describe the application of Michael Riffaterre's semiotic theory to the poem Tukhotibu al-Mar'ah al-Miṣriyah by Malak Hifni Nasif, an Egyptian-born feminist fighter. This study uses a qualitative descriptive method that focuses on narrative accompanied by detailed sentence descriptions. The results of this study show that through heuristic and hermeneutic readings it is revealed that the poem reflects the poet's message or advice to Egyptian women in 1900, in which many women began to leave their headscarves as a symbol of feminism. The matrix is in the form of the poet's hopeful advice for Egyptian women. The model is in the form of the feminist movement, and the Variants are found in the 2nd, 3rd, 5th, 7th and 9th stanzas, as well as the Hipogram in this poem, which is a book by the previous poet entitled "an-Nisaiyat".

Keywords: Semiotics, Poetry, Feminism

Abstrak

Artikel ini bertujuan untuk mendeskripsikan penerapan teori semiotika Michael Riffaterre pada puisi *Tukhotibu al-Mar'ah al-Miṣriyah* karya Malak Hifni Nasif seorang pejuang feminis kelahiran Mesir. Penelitian ini menggunakan metode deskriptif kualitatif yang memfokuskan pada narasi dilengkapi dengan deskripsi kalimat yang rinci. Hasil penelitian ini menunjukkan dengan pembacaan heuristik dan hermeneutik mengungkapkan bahwa puisi tersebut mencerminkan pesan atau nasihat penyair kepada wanita Mesir pada tahun 1900, yang mana banyak wanita mulai meninggalkan kerudung mereka sebagai simbol feminisme. Matriks berupa nasehat harapan penyair untuk wanita Mesir. Model berupa gerakan feminisme, dan varian terdapat pada bait ke-2, 3, 5, 7, dan 9, serta Hipogram pada puisi ini yaitu buku karya penyair sebelumnya yang berjudul "an-Nisaiyat".

Kata kunci: Semiotika, Puisi, Feminisme

INTRODUCTION

Feminism refers to a concept that attempts to empower women by challenging them based on their gender.¹ The feminism movement originated in the late 19th century, led by Mary Wollstonecraft who was a pioneering feminist in England. Her efforts to mobilize feminism were outlined in her *A Vindication of the Right of Woman*, which argued that women should break out of their traditional roles when they were subordinated to the home.²

The feminist movement has grown all over the world, including Egypt in the Middle East. In Egyptian society's prevalent view, women were created by God as weak beings, which resulted in the lack of equal protection under the law. This excludes education about her duties as a housewife.³ Egyptian society considered this to be normal resulting in the restlessness of some Egyptian women to raise women's rights, one of which was Malak Hifni Nasif. She is a writer who uses her thoughts to promote women's rights and social justice. She has published several works, including the poem *Tukhatibu al-Mar'ah al-Miṣriyah*. With this poem, she was able to voice her ideas to liberate Egyptian women from the injustice of their rights.

A poem represents the expression of the poet's mind in beautiful and meaningful stanzas.⁴ It is a medium whereby the poet's deepest thoughts and emotions are conveyed to the reader using highly metaphorical language.⁵ The interpretation of a poem is needed by the reader to know its meaning. Therefore, a more detailed and in-depth study of *Tukhatibu al-Mar'ah al-Miṣriyah's* poetry is required to understand its meaning and the lessons it contains. Consequently, this analysis uses the theory of Semiotics to explore the hidden meaning of the poem.

Semiotics provides a method of analysis used to explore the meaning of signs.⁶ Michael Riffaterre's basic hypothesis about semiotics is clearly outlined in his work entitled *Semiotic*

¹ Dita Ariaseli & Yenny Puspita, *Kajian Feminisme dalam Novel Cinta Dua Kodi Karya Asma Nadia*, *Jurnal Ilmiah Bahasa dan Sastra* Vol.4, No.2 (2021), 539.

² Nuril Hidayati, *Teori Feminisme: Sejarah, Perkembangan dan Relevansinya dengan Kajian Keislaman Kontemporer*, *Jurnal Harkat* Vol. 14, No. 2, (2018), pp 21-29.

³ Welda Eka Safitri, *Peran Perempuan terhadap Perubahan Sosial Mesir (1900-1930)*, *Skripsi* (Jakarta: UIN Syarif Hidayatullah Jakarta), 2018.

⁴ Fatimatuz Zahro', *Semiotika Michael Riffaterre Dalam Puisi Fi 'Ainika Unwani Karya Faruq Juwaidah*, *Jurnal Pendidikan Bahasa dan Sastra Arab* Vol. 4, No. 1 (2022), pp. 75-93.

⁵ Muhammad Dedad Bisaraguna, *Analisis Semiotika Pierce dalam Puisi Karya Mahmud Al- Warraq*, *PENAOQ : Jurnal Sastra, Budaya dan Pariwisata*, Vol 2, No 1 (2021).

⁶ Aart Van Zoest dan Panuti Sudjiman, *Serba-Serbi Semiotika*, (Jakarta: Gramedia Pustaka Utama, 1992), 2.

of Poetry which states "to make the leap from meaning to significance, we need the idea of an interpreter, a sign that decodes the surface indications of a text and explains what else those indicators might represent".⁷ The quote explains that to interpret this meaning requires the examiner to dig deeper.⁸ Based on it, the researcher attempts to reveal the meaning of Tukhatibu al-Mar'ah al-Miṣriyah's poem by employing Michael Riffaterre's semiotic theory since it is a fundamental semiotic, i.e. it is the main theory specifically for studying poetry and thus can analyze poetry thoroughly.⁹ In addition, Riffaterre's theory uses stages to reveal meaning, so it is very helpful. As poetry is an indirect form of expression, its meaning must be revealed and its cause must be sought through heuristic and hermeneutic readings, seeking relevant matrices, models, variants and hypograms.

Research that previously discussed the poem Tukhotibu al-Mar'ah al-Miṣriyah by Malak Hifni Nasif was conducted by Faizetul Ukhrawiyah and M Munir in 2019. Their research discusses the poem Tukhotibu Al-Mar'ah Al-Miṣriyah by Bakhisan Al-Badiyah (Roland Barthes Semiotic Analysis). The form of feminism within this poem has not yet been identified, therefore this study will discuss the form of feminism contained in the poem Tukhotibu al-Mar'ah al-Miṣriyah by Malak Hifni Nasif, which is explored in more depth using Michael Riffaterre's semiotic theory.

METHODOLOGY

This research uses descriptive qualitative methods and Riffaterre's semiotic theory with heuristic and hermeneutic readings, model, and variant matrices, and a hypogram that focuses on narrative equipped with detailed sentence descriptions. Sugiyono argues that qualitative research is used to examine the conditions of scientific objects where the researcher is the key instrument.¹⁰ The primary source in this research is Tukhatibu al-Mar'ah al-Miṣriyah's poetry contained in a PDF book written by May Ziyadah entitled *باحثة البادية* published by Hindawi Publishing Corporation in 2011 and 136 pages. It is then supported by secondary sources including books, journals, and other sites or sources that support this research.

⁷ Michael Riffaterre, *Semiotics Of Poetry*. terj. (Bloomington; Indiana University Press, 1878). Hal. 81

⁸ LM. Maulana. *Semiotika Michael Riffaterre (Analisis Pembasaan Heuristic-Hermeneutik atas Q.S. Ali Imran (3): 14)*. Jakarta: *QOF*. Vol. 3. No. 1. (2019), 68.

⁹ Per Backstrom, "Forgive Us,o Life!The Sin of Death: A Critical Reading of Michael Riffaterre's Semiotics of Poetry". terj. *Textual Practice* 25, no. 5 (2011), 914.

¹⁰ Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*, (Bandung: Alfabeta, 2007), 308.

The data collection in this research was done by recording words and sentences in 9 stanzas/60 words and recording words whose meanings have not been found. Once all the data is ready, the next step is to identify the signs found in the poem and classify the signs based on Riffaterre's semiotic theory. This research is presented in the form of writings and tables describing the results of the research in detail and clearly, thus making it easy to read and understand.

This section explains the rationale for the application of specific procedures or techniques used to identify, select, and analyze information applied to understand the research problem/project, thereby, allowing the readers to critically evaluate your project's/study's overall validity and reliability. All the subheadings in this section should be in Times New Arabic Font, 12 pt, and 1,5 space. The first letter of each word in the subheading should be in capital letters. There is no methodology for no research papers.

DISCUSSION

Heuristic Reading

Heuristic reading refers to grammatical reading by integrating linguistic signs pointing to circumstances beyond the poem and not connecting to the signs and their relationships.¹¹ In Heuristic reading, the rhyme is read according to its linguistic structure. When necessary, words are added, or synonyms are placed in brackets to clarify the meaning.¹² Also, the sentence structure is adapted to a standard sentence based on normative grammar. Sometimes the order is reversed to help explain the meaning. The following is a heuristic reading of the poem Tukhotibu Al-Ma'ah Al-Miṣriyah:

١. سِيرِي (أيها المرأة المصرية في الأرض) كَسِيرِ السُّحْبِ (كائن في السماء يتحرك ببطء) #

لَا تَأْتِي وَلَا تَتَّعَلِي (لا تبطئ و لا تسرع في المشي)

¹¹ Raheleh, barador. Anita L. Semiotika Puisi Riffatere Dalam Membaca Ulang “Bright Star” karya John Keats dan Sepehri “ke Taman Rekan Wisatawan”. terj. Iran: *Asian Journal of Multidisiplinary Studies* Vol: 2, No. 9 (2014).

¹² Rachmat Djoko Pradopo, *Beberapa Teori Sastra, Metode Kritik, dan Penerapannya*, (Yogyakarta: Pustaka Pelajar, 2003),136.

“Berjalanlah (wahai perempuan Mesir di bumi) seperti jalannya awan (suatu yang berada di langit yang bergerak secara perlahan), jangan terlalu pelan ataupun terlalu terburu-buru.”

٢. لَا تَكُنْسِي أَرْضَ (يَابِسَةَ) الشَّوَارِعِ # بِالْإِزَارِ الْمَسْبِلِ (الملابس التي تم ارتداؤها)

“Jangan (pula) menyapu bumi (tanah/jalanan) dengan kain panjangmu (pakaian yang dikenakan).”

٣. أَمَّا السُّفُورُ (نِقَاب) فَحُكْمُهُ # فِي الشَّرْعِ لَيْسَ بِمُعْضَلٍ (من الصعب القيام به)

“Adapun jika dalam keadaan terbuka (cadar) hukumnya dalam syariat bukanlah sesuatu yang rumit (sulit untuk dilakukan).”

٤. ذَهَبَ (إِخْتَلَفَ) الْأَئِمَّةُ فِيهِ (عَنِ النَّقَابِ) # بَيْنَ مُحَرِّمٍ وَ (هناك أيضا) مُحَلِّلٍ (يلبس

النَّقَابِ)

“Para ulama (berbeda pendapat) tentangnya (mengenai cadar) # ada yang melarang dan (ada pula) yang memperbolehkan (memakai cadar).”

٥. وَ يُجُوزُ بِالْإِجْمَاعِ (الاتفاق) مِنْهُمْ (يسمح بارتداء الحجاب) # عِنْدَ قَصْدِ تَأْهِلٍ (يتكرم)

“Menurut ijma’ (kesepakatan) mereka memperbolehkan # jika dilakukan untuk suatu tujuan (kebaikan).”

٦. لَيْسَ النَّقَابُ (قماش لتغطية الرأس والوجه) هُوَ الْحِجَابُ # فَفَقَصَّرِي أَوْ طَوَّلِي

“Adapun niqab (cadar) bukanlah hijab# maka boleh dipenedekkan ataupun dipanjangkan.”

٧. فَإِذَا جَهِلْتَ الْفَرْقَ بَيْنَهُمَا (النقاب والحجاب) # فَدُونِكَ فَاسْأَلِي (شاعرة)

“Jika kamu tidak tahu perbedaan antara keduanya (niqab dan hijab)# maka bertanyalah kepadaku (penyair).”

٨. مِنْ بَعْضِ أَقْوَالِ الْأَئِمَّةِ # لَا بَحَالَ (مختلف) لِمَقُولِي (شاعرة)

“Sebagian pendapat para ulama# ada yang tidak sesuai (berbeda) dengan pendapatku (penyair).”

٩. لَا أَبْغِي (شاعرة) غَيْرَ (إِلا) الْفُضَيْلَةَ # لِلنِّسَاءِ فَاجْمَلِي (المرأة المصرية)

“*Aku (penyair) tidak mengharapkan selain (kecuali) kemuliaan # bagi wanita, maka percantiklah dirimu (wanita Mesir).*”

Hermeneutic Reading

Hermeneutic reading is a higher level of reading by exploring aspects beyond the grammatical aspects of the poem to get its meaning indirectly.¹³ In this stage, a more in-depth interpretation is carried out. The following is a hermeneutic reading of the poem Tukhotibu Al-Mar'ah Al-Miṣriyah:

١. سِيرِي كَسِيرِ السُّحْبِ # لَا تَأْتِنِي وَلَا تَتَعَجَّلِي

توصى الشاعرة إلى لمرأة المصرية أن تنظر كل شيء أو أعمال بحسب الحصة، لا ثقيل ولا خفيف.

من المقتطعة الأولى ، تفسر الباحثة أن عند القيام بكل شيء لا ينبغي للمرء أن يبالغ فيه أو يقلل من شأنه . لأن أفضل شيء في الوسط . عند ربطها بحال المرأة في عهد ناصيف ، يجب أن تكون المرأة المصرية حكيمة في النظر إلى النسوية . لا ينبغي أن تلتزم النساء بالقواعد التي تحد من حقوقها كنساء وتحد منها . ومع ذلك ، لا تبالغ في تفسير النسوية حتى تتمكن من تجاوز الحد وتنسى حقوق المرأة التي يجب أن تكون كذلك.

The poet encourages Egyptian women to neither underestimate nor overestimate everything they do.

In the first stanza, the researcher interpreted that in doing everything, one should not overdo it nor underestimate it. The best thing is to be in the middle. When it relates to the condition of women in the Nasif era, Egyptian women must be wise in how they see feminism. Women are not bound by

¹³ Rahelch, barador. Anita L. Semiotika Puisi Riffatere Dalam Membaca Ulang “*Bright Star*” karya John Keats dan Sephri “*ke Taman Rekan Wisatawan*”. terj. Iran: *Asian Journal of Multidisciplinary Studies* Vol: 2, No. 9 (2014).

rules that restrict and diminish their rights as women. However, they should also not overdo the concept of feminism and forget about women's rights.

٢ لَا تَكُنْسِي أَرْضَ الشَّوَارِعِ # بِالْإِزَارِ الْمَسْبِلِ

لَا يَجُوزُ لِلْمَرْأَةِ أَنْ تُبَالِغَ فِي كُلِّ شَيْءٍ، وَخَاصَّةً فِي اسْتِعْمَالِ الْمَلَابِسِ أَوْ الْأُمُورِ الَّتِي تَتَعَلَقُ بِهَا. مِنْ هَذِهِ الْمُقْطَعَةِ، فِيهَا جَاذِبِيَّةٌ فِي إِتْدَاءِ الْمَلَابِسِ، يَجِبُ أَنْ تَرْتَدِيَ الْمَرْأَةُ مَلَابِسًا مَعْقُولَةً، لِأَنَّ تَطْبِيقَ النِّسْوَةِ بِهَذِهِ الطَّرِيقَةِ مِنَ الْمَلَابِسِ لَهَا حُدُودٌ. وَإِنْ كَانَ مَبَالِغٌ فِيهِ فَيَسْبَبُ إِلَى ضَرَرٍ أَوْ سُوءٍ.

Remember not to overdo things, especially when it comes to wearing clothes. In this stanza, it is understood that women in terms of dressing should only increase reasonable clothing, because applying feminism by dressing has a limit. Overdoing it leads to bad things.

٣ أَمَّا السُّفُورُ فَحُكْمُهُ # فِي الشَّرْعِ لَيْسَ بِمُعْضَلٍ

تَأْكُدُ الشَّرِيعَةُ الْإِسْلَامِيَّةُ أَنَّ الْمَرْأَةَ مُلْزَمَةٌ بِسِتْرِ عَوْرَتِهَا بِالْحِجَابِ، وَهَذِهِ تَجِبُ أَنْ تَقُومَ بِهِ جَمِيعُ النِّسَاءِ لِأَنَّهُ لَيْسَ بِالْأَمْرِ الصَّعْبِ. غَيْرَ أَنَّهُ يَخْتَلِفُ عَنِ النِّقَابِ، فَالْمَرْأَةُ الَّتِي تُلْبَسُ النِّقَابَ جَيِّدَةٌ جَدًّا، لَكِنْ إِذَا لَمْ تُلْبَسْهُ لَا يَهْمُ لِأَنَّ لُبْسَهُ لَيْسَ وَاجِبًا.

In the Sharia, it has been emphasized that women are obliged to cover their 'awrah by wearing a hijab. All women should do this as it is not a difficult thing to do. However, in contrast to the niqab, when a woman wears the niqab, it is good, but not wearing it is not a problem - it is not obligatory.

٤ ذَهَبَ الْأَيْمَةُ فِيهِ # بَيْنَ مُحَرَّمَ وَمُحَلَّلٍ

اِخْتِلَافُ آرَاءِ الْعُلَمَاءِ فِي اسْتِعْمَالِ النِّقَابِ. وَهُنَاكَ مَنْ نَهَى عَنِ لُبْسِهِ لِأَنَّهُ لَا يُوصَى بِهِ فِي الشَّرْعِ، وَلَكِنْ هُنَاكَ أَيْضًا مَنْ يُبِيحُ التَّبَاسُ النِّقَابِ، لِأَنَّهُ خَيْرٌ لِلْمَرْأَةِ حِمَايَةَ عَنِ النَّفْسِ مِنْ

مُخْتَلِفِ أَنْوَاعِ الْخَطَرِ .

من هذه المُقْطَعَةَ تَرى البَاحِثَةُ أَن لَيْسَ لَدَى كُلِّ شَخْصٍ نَفْسُ الْأَرَاءِ فِيمَا يَتَعَلَّقُ بِالنِّسْوِيَّةِ .
يَتَّفِقُ بَعْضُ النَّاسِ مَعَ الْحَرَكَةِ النِّسْوِيَّةِ مِنْ خِلَالِ تَفْسِيرِهَا عَلَى أَنَّهَا صُعُودُ نِضَالِ النِّسَاءِ
لِاسْتِعَادَةِ الْحُقُوقِ مِنْ جَمِيعِ أَنْوَاعِ الْإِجْرَاءَاتِ الَّتِي لَا تَفِيدُهُنَّ . بَيْنَمَا بِالنِّسْبَةِ لِلْأَشْخَاصِ
الَّذِينَ لَا يَتَّفِقُونَ مَعَ الْحَرَكَةِ النِّسْوِيَّةِ ، فَإِنَّهُمْ يَعْتَبِرُونَ النِّسْوِيَّةَ شَيْئًا يُعَارِضُ بِشِدَّةٍ شَيْئًا حَدَّدَهُ
أَسْلَافُهُ . مَا يَخْشَوْنَهُ هُوَ أَنَّ النِّسْوِيَّةَ يُمَكِّنُ أَنَّ تُجْعَلَ الْمَرْأَةُ تَرْتَفِعُ وَتَنْسَى حُقُوقَهَا وَالتَّزَامَاتِهَا
ووظائفها كَنِسَاءِ حَقِيقَاتٍ .

Some scholars express different opinions about the niqab. Some forbid wearing it because it is not recommended in sharia. However, there are also those who allow it as it is a good thing for women to protect themselves from various dangers.

From this stanza, the researchers argue that not everyone shares the same view on feminism. Some agree with feminism by defining it as the awakening of women's struggle to regain their rights from all kinds of unfavorable actions. Meanwhile, people who disagree with the feminist movement consider feminism as something that strongly opposes certain matters established by their ancestors. They are afraid that the existence of feminism might lead women to become more soaring and forget their rights, obligations, and functions as real women.

٥ يَجُوزُ بِالْإِجْمَاعِ مِنْهُمْ # عِنْدَ قَصْدِ تَأْهِلِ

قد إتفق العلماء السابقون، أنهم أجازوا المرأة لفتح النقاب إذا كان ذلك في سبيل الخير .
في هذه الحالة تُفسِّرُ البَاحِثَةُ أَنَّ الْمَرْأَةَ قَدْ تَلْتَزِمُ وَتُؤْمِنُ بِأَرَاءِ شَخْصِيَّةٍ نِسْوِيَّةٍ إِذَا شَعَرَتْ أَنَّ
تلك رأياً مناسباً أو خيراً في هذه الرؤية ، حَتَّى تَتَمَكَّنَ مِنْ تَحْسِينِ نَفْسِهَا .

Considering the agreement of the ulama, they allow women to open

the niqab if it is for good. In this case, the researchers assume that women can adhere to and believe in the opinions or views of any feminist figure if what they feel is in accordance with the opinion or the goodness of the view, which can bring themselves to be better.

٦ لَيْسَ النَّقَابُ هُوَ الْحِجَابُ # فَقَصِّرِي أَوْ طَوِّلِي

النقوب لَيْسَ حجاباً ، بَيْنَهُمَا اخْتِلَافَاتٌ . الْحِجَابُ شَيْءٌ يَجِبُ أَنْ تَلْبَسَهُ كُلُّ النِّسَاءِ لِإِخْفَاءِ عَرِيهِنَّ . وَأَتْنَاءَ ذَلِكَ ، فَإِنَّ النُّقُوبَ لَيْسَ وَاجِباً عَلَى الْمَرْأَةِ ، فَيَجُوزُ لُبْسُهُ أَوْ إِهْمَالُهُ

Niqab is not hijab, and there is a difference between the two. Hijab is obligatory for all women to wear to cover their awrah. Meanwhile, the niqab is not obligatory for women, hence it can be worn or left off.

٧ فَإِذَا جَهِلْتَ الْفَرْقَ بَيْنَهُمَا # فَدُونِكِ فَاسْأَلِي

فِي هَذِهِ الْمُقْطَعَةِ ، تَنْقَلِ الشَّاعِرَةُ أَنَّ عَلَى الْمَرْأَةِ الْمِصْرِيَّةِ الَّتِي لَا تَفْهَمُ الْفَرْقَ بَيْنَ النُّقُوبِ وَالْحِجَابِ ، فَعَلَّيْهِنَّ أَنْ يَسْأَلْنَ إِلَى الشَّاعِرَةِ ، لِأَنَّ إِسْتَعَدَّتْ لِتَبْيِينِ بَيَانًا وَ شَرْحًا مُفْصَلًا حَتَّى يَفْهَمْنَ .

In this stanza, the poet conveys that Egyptian women who do not understand the difference between niqab and hijab need to ask him so that the poet gives a detailed explanation for them to understand easily.

٨ مِنْ بَعْضِ أَقْوَالِ الْأَيْمَةِ # لَا بَحَالَ لِمَقُولِي

مُعْظَمَ آرَاءِ الْعُلَمَاءِ أَوْ الشَّخْصِيَّاتِ فِي مِصْرَ لَا تَتَّفِقُ مَعَ آرَاءِ الشُّعْرَاءِ فِي النِّسْوِيَّةِ . تُفَسِّرُ الْبَاحِثَةُ فِي هَذِهِ الْمُقْطَعَةِ أَنَّ الْعَدِيدَ مِنَ الشَّخْصِيَّاتِ النِّسْوِيَّةِ وَالشَّخْصِيَّاتِ الْبَارِزَةِ فِي مِصْرَ مِمَّنْ يُعَارِضُونَ آرَاءَ نَاصِيفٍ وَيُخَالِفُونَهَا . وَهَذَا مَا أَوْضَحَهُ فِي كِتَابِهِ "النِّسَائِيَّاتُ" حَيْثُ لَمْ تَلْقَ آرَائِهِ فِي النِّسْوِيَّةِ إِسْتِجَابَةً جَيِّدَةً مِنْ بَعْضِ النَّاسِ . لِأَنَّهُ فِي النِّسْوِيَّةِ ، يُجَادِلُ نَاصِيفَ

بأن حركة النضال من أجل حقوق المرأة يمكن أن تتحقق من خلال الجمع بين التعريب والإسلام التقليدي. إذا كانت المرأة حكيمة في هذا المنظور، فإنها ستحلب حضارة المرأة في اتجاه أفضل من قبل.

Most Egyptian scholars or leaders disagree with the poet's views on feminism. In this stanza, the researchers interpret that many feminist figures and prominent people in Egypt oppose and disagree with Nasif's views. This is detailed in her book *An-Nisaiyat*, where her perspective on feminism is not well-received by some people. She argues that the movement for women's rights can be realized by combining Westernization and Islamic traditionalism. If women get wise in this view, it can lead women's civilization in a better way than before.

٩ لا أبتغي غير الفضيلة # للنساء فأجملي

في المفضلة الأحيرة تقول الشاعرة أن النضال الذي يقوم به هو أمر صادق من رغبة قلبها. كان وضع المرأة في ذلك الوقت إنتهازيا لمواصلة النضال من أجل حقوق المرأة التي لم تتحقق بشكل صحيح.

In the last stanza, the poet states that her struggle is a sincere thing from her heart. Women's conditions at that time encouraged her to continue to strive for women's rights that were poorly fulfilled.

Matrix, Model, and Variant

Pradopo explains that matrix holds the key to understanding each poem under study. A matrix can take the form of one sentence or even just one word unactualized in the poem.¹⁴ However, the matrix represents the entire meaning of each sentence to each word in the

¹⁴ Rachmat Djoko Pradopo, *Berkenalan Dengan Puisi*. (Yogyakarta: Gadjah Mada University Press, 2008), 299.

poem. Prior to the matrix being identified, the model is first determined.¹⁵ The model is a word or sentence representing a stanza in the poem.¹⁶ The model in this poem is النسوية "feminism" as all the hopes and actions expressed by the poet in the poem always relate to efforts to liberate women to do things without the limitations and systems of oppression that are often carried out by men. The model of "feminism" is then further developed into the variants found in the poem as follows:

2nd Stanza: لَا تَكُنْسِي أَرْضَ الشَّوَارِعِ ، بِالْإِزَارِ الْمَسْبِيلِ

الشَّاعِرَةُ تَحْرُمُ الْمُبَالَغَةَ فِي فِعْلِ كُلِّ شَيْءٍ ، وَ لَا سِيَامَا بِمَا يَتَعَلَّقُ بِالْمَلَابِسِ ، لِأَنَّ إِذَا ارْتَدَيْتِ مَلَابِسَ طَوِيلَةً جَدًّا حَتَّى تَصِلَا إِلَى الْأَرْضِ ، فَقَدْ يَتَسَبَّبُ ذَلِكَ فِي عَدَدٍ مِنَ الْأَشْيَاءِ الَّتِي تُدَمِّرُ النَّفْسَ .

The poet forbids exaggeration in doing everything, especially in terms of wearing clothes. This is because wearing too long clothes to the ground can lead to several harmful things.

3rd Stanza: أَمَّا السُّفُورُ فَحُكْمُهُ ، فِي الشَّرْعِ لَيْسَ بِمُعْضَلٍ

مِنْ كَلِمَةٍ " السُّفُورُ " الشَّاعِرَةُ تَسْمَحُ بِجَلْعِ الْحِجَابِ كَشَكْلِ مِنْ إِشْكَالِ التَّحْرُّرِ ضِدَّ الْمَرْأَةِ مِنْ كُلِّ أَنْوَاعِ الظُّلْمِ الَّتِي يُسَبِّبُهُ النَّظَامُ الْأَبَوِي فِي تَقَافَةِ الْمُجْتَمَعِ الْمِصْرِيِّ .

From the word السُّفُورُ the poet allows the unveiling of veils as a means to liberate women from patriarchal oppression in the cultural norms of Egyptian society.

5th Stanza: لَيْسَ النَّقَابُ هُوَ الْحِجَابُ ، فَقَصْرِي أَوْ طَوَّلِي

وَأَكَّدَتِ الشَّاعِرَةُ أَنَّ النُّقُوبَ تَخْتَلِفُ عَنِ الْحِجَابِ . فَيَجُوزُ اسْتِعْمَالُهَا ، وَلَا تَحْرُمُ عَدَمَ اسْتِعْمَالِهَا أَيْضًا ؛ لِأَنَّ اسْتِعْمَالَ النَّقَابِ لَيْسَ وَاجِبًا .

The poet confirms that the niqab is different from the hijab. Therefore, it is

¹⁵ Rina Ratih, *Teori Dan Aplikasi Semiotik Michael Riffaterre*, (Yogyakarta: Pustaka Belajar, 2017), 40-41.

¹⁶ M. Fawaid dkk, Mantra Petapa AlasPurwo: Kajian Semiotika Riffaterre, *Jurnal Ilmu Sastra dan Linguistik* Vol. 20, No.2, (2019), pp.115.

permissible to wear it but not forbidden not to wear it, as it is not an obligation.

7th Stanza: فَإِذَا جَهِلْتَ الْفَرْقَ بَيْنَهُمَا , فَدُونِكَ فَاسْأَلِي

في هذه المُمقطة ، توكّد الشاعرة على المُمقّطع السابق لتوضيح أن النسوية الجيّدة هي مزيج من التعريب مع الإسلام والتقليدية ، ممّا سيقود النساء ويوجّههنّ إلى الاتجاه الصحيح والأفضل .

The poet restates the point made in the previous stanza: believing that the best way to lead women to the right path is with a feminist who blends Western values with Islamic teachings and traditional values.

9th Stanza: لَا أَبْتَغِي غَيْرَ الْفَضِيلَةِ , لِلنِّسَاءِ فَاجْمَلِي

وتكشف الشاعرة أنّ النضال الذي تحوّضه هو نضال نقي وصادق من داخله من أجل خيرا المرأة المصريّة .

The poet reveals that her struggle is an honest internal struggle that she carries out for the benefit of her fellow Egyptian women.

Once the model and variants are identified, it is then possible to find the matrix. The matrix, as mentioned by Riffaterre, is the key to comprehending the text.¹⁷ The matrix of the poem Tukhotibu Al-Mar'ah Al-Miṣriyah is the advice and hope of a poet who wants to bring women to a better place than before.

a. Hypogram

Riffaterre argues that only by understanding the intertextual interaction of poetry with other works can its full meaning be understood.¹⁸ A hypogram refers to a literary work that serves as a springboard to launch another written work.¹⁹ The signs found in the poem Tukhotibu Al-Mar'ah Al-Miṣriyah show an intertextual relationship with Nasif's previous book entitled "An-Nisaiyat". Both works discuss Egyptian women in 1910. Clearly, the creation of these two works was inspired by Nasif's wish to restore women's rights back then, when many elite Egyptian women began to abandon their veils as a

¹⁷ *Ibid*, hal 44.

¹⁸ Dadan Rusmana, *Filsafat Semiotika* (Bandung: Pustaka Setia, 2014) hal. 350.

¹⁹ Rina Ratih, *Tcori Dan Aplikasi Semiotik Michael Riffaterre*, (Yogyakarta: Pustaka Belajar, 2017), hal. 139

symbol of feminism. As a figure of Egyptian feminism, Nashif also voiced 'freedom' for women, including in terms of dress.

b. Forms of Feminism

Through the analysis of Riffaterre's four-stage semiotic theory, the form of feminism in the poem *Tukhotibu Al-Mar'ah Al-Miṣriyah* is found as follows: In *Tukhotibu Al-Mar'ah Al-Miṣriyah's* poem, there is a form of feminism expressed in several stanzas explaining that Egyptian women began to remove the veil in public as a form of liberation of their rights as women. Moreover, some prominent female figures also advocated veiling as a strategy for women to demonstrate their power and liberation.²⁰ Nasif, however, was against veiling and did not believe that it should be used for women's liberation. Nasif believes that many wealthy women unveil due to an obsession with European fashion, not because of a desire for freedom or a sense of oppression.²¹ In response, Nasif creates a new perspective on feminism by combining Westernization with Islamic traditionalism, which leads and directs Egyptian women in a better direction.

CONCLUSION

Based on the analysis above, it can be concluded that the results of the heuristic and hermeneutic reading of the poem *Tukhotibu Al-Mar'ah Al-Miṣriyah* by Malak Hifni Nasif show that this poem describes a message or advice from the poet for Egyptian women in 1900. The matrix of the poem consists of the advice and hopes of a poet who wants to bring women in a better direction than before, then the matrix is actualized into a model. The model in this poem is *النسوية* (feminism). From the model, the poem is then described in each stanza, which is called a variant. The variants of the poem are in stanzas 2, 3, 5, 7, and 9. The hypogram is Nasif's previous book entitled "*An-Nisaiyat*". The form of feminism expressed in several stanzas explains how Egyptian women began to remove the veil in public as a form of liberation of their rights as women.

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²⁰ Nur Fadiyah Anisah, *Bahitshah al-Badiyah: Mengenal Feminis Generasi Awal Mesir*, dalam Naswa.id, diakses pada 7 Mei 2023.

²¹ Hoda Yosuf, "*Malik Hifni Nasif: Negotiations of a Feminist Agenda, Between the European and the Colonial*", (Journal of Middle Studies, 7, 1,2011), 69-89.

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