



Binary Opposition Structure in the Novel 'Uşfūr min al-Syarq by Taufiq al-Ḥakīm (Structuralism Study)

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ABSTRACT

The meaning of a literary work cannot be separated from the structure that builds it with the principle of inter-relationship. The structure of a literary work is not only a collection of elements that build it but also the relationship between elements. From Goldman's perspective, the principle of inter-relationship is the binary opposition relationship between characters and characters and between characters and surrounding objects. Among the phenomenal novels with an interesting structure to study is the novel 'Uşfūr min al-Syarq by Tawfiq al-Ḥakīm. This novel tells the polemic of Eastern youth who try to accommodate Eastern and Western cultures. With analytical and formal descriptive methods, this article tries to dissect the relationship of the elements that build the novel, namely the binary opposition relationship between characters and characters and characters and surrounding objects. With the method of observing and noting, the author tries to collect data related to the research variables in the form of words, phrases, sentences, and paragraphs in the novel. From this, a binary opposition relationship was found between characters and characters and characters and surrounding objects that were based on the polemic of Western and Eastern ideologies.

HISTORY

Received 3/10/2024
Reviewed 9/10/2024
Revised 17/10/2024
Accepted 17/10/2024
Published 9/12/2024

KEYWORDS

Structuralism;
Binary Opposition;
Lucien Goldmann;
'Uşfūr min al-Syarq;
Tawfiq al-Ḥakīm

Recommended citation: Primadani, E. & Latifi, Y.N. (2024). Binary opposition structure in the novel 'Uşfūr min al-Syarq by Taufiq al-Ḥakīm (structuralism study). *Lisaniya Adabiya: Studies in Language and Literature*, 13 (1), 18-35.

1. INTRODUCTION

The existence of literary works cannot be separated from worldview. Worldview is the whole complex of ideas, notions, aspirations and feelings that connect a social group and other social groups that oppose it (Goldmann & Thody, 2013, p. 17; Goldmann & Thody, 2013, p. 7). It requires a structural concept with a dialectical method. The concept of structuralism is a binary pattern, namely looking for a binary opposition relationship between characters and characters with surrounding objects.

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Available online at: <https://ejournal.lisaniyaadabiya.id/index.php/lasill>

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Goldmann said that the structure of characters in the novel is woven into the psychology of conflicting characters (Goldmann & Thody, 2013, p. 335). The concept of binary inter-relationships refers to Levi Strauss' binary opposition (Purwantini & Bramantio, 2018, p. 89). With the Dialectic method, Goldman (Goldmann & Thody, 2013, p. 3016; Goldmann, 1980, p. 74) successfully proved the homology between the structure of literary works and the social structure that builds them.

In applying structural analysis to literary works, especially those developed by Goldmann, some scholars still ignore the concept of interrelationships that form the basis of structural theory. They tend to reveal intrinsic elements without interpreting the totality of the interrelationships. Syarifuddin (Syarifuddin, 2020) analyzes the intrinsic structure of the novel *Ahlām Al-Nisā Al-Harem* by Fatima, Febrianisa (Febrianisa, 2023) analyzes the structure of the novel *Zeina* by Nawāl al-Sa'dawī, Putri (Putri, 2016) analyzes the structure of the novel *Persiden* by Wisran Hadi; these three articles only analyze the intrinsic elements of the novel, such as theme, plot, characters, and setting. Setiawati (Setiawati & Rohanda, 2020) analyzing the intrinsic structure of the novel *al-Laun al-Ākhar* by Ihsan Abdul Quddūs only reveals the intrinsic elements of the novel. Some relationships between characters have been revealed, but not with Goldmann's binary opposition concept. Maghfirah (Maghfirah, 2017). In analyzing Nathaniel Hawthorne's novel *Scarlet Letter*, she analyzes only its elements and does not use the binary opposition concept.

Siregar (Siregar et al., 2022) in analyzing the intrinsic structure of the novel *Dwilogi Padang Bulan* by Andre Hirata has connected the structures of the novel, such as the relationship between humans and themselves, the relationship between humans, the relationship between humans and nature, the relationship between humans and God, but has not placed it in a binary opposition relationship. Irmayani (Irmayani et al., 2021) in analyzing the intrinsic structure of the short story *The Yellow Wallpaper* by Charlotte Perkins Gilman, the main character's journey is narrated without linking it to other characters and surrounding objects and without seeing the binary opposition relationship. Annas (Annas, 2022) analyzes the structure of the novel *A Christmas Carol* by Charles Dickens and (Abbas et al., 2023) analyzes the structure of the novel *My Antonia* by Willa Cather and (Adhitya & Hapsari, 2022) analyzes the structure of the novel *Rich People Problems* by Kevin Kwan, all three articles only relate characters to characters without using the concept of binary opposition. Jayanti (Jayanti, 2020) analyzing the structure of Maya Angelou's poems only reveals elements of theme, issue, and point of view without binary opposition relations.

The ideal research that has implemented the principle of interrelationship (binary opposition principle) in the structure is as follows: Siregar (Siregar et al., 2022) analyzed the structure of the novel *Dwilogi Padang Bulan* by Andrea Hirata by revealing the relationship between humans and themselves, humans and others, humans and nature, and humans and God. Implicitly, this research has described the binary opposition relationship in the novel. Rakhman (Rakhman et al., 2015) analyzing the structure of Charles Dickens's novella *A Christmas Carol* revealed the binary opposition between bourgeois and proletarian figures. The proletarians prefer to die rather than give money to the bourgeois, which describes the opposition between the two.

Subiyadi (Subiyadi, 2019) analyzes the structure of the novel *Layāli Alfu Lailah* by Najīb Mahfūz by uncovering the opposition of characters to characters and characters to surrounding objects. The characters here are depicted as opposing each other to politics and religion. Bandini (Bandini & Suprihatin, 2020) analyzed the structure of the novel *Merah* by Iem Khing Hoo by looking at the binary opposition between factory workers—the proletariat—and factory owners—the bourgeoisie. Utami (Utami & Sayuti, 2019) analyzed the short story *Pusaka Tinggi* by Darman Moenir by examining the relationship between Indigenous and immigrant figures. Implicitly, this analysis has used the concept of binary opposition.

The novel *'Uṣfūr min al-Syarq* is among the novels full of meaning. Structurally, this novel creates a universe of characters, objects, and imaginary relationships. This novel tells the story of Muhsin, an Egyptian young man continuing his studies in Paris. In pursuing his studies in law, he did not have the ambition to pursue his studies but interacted a lot with the social environment, especially those that mixed art and culture. He studied more literature and philosophy books. Throughout his journey in France, he often met and discussed with friends of different religions, even atheists. Through characters and narratives, dialogues across religions and cultures color the novel's character.

The novel *'Uṣfūr min al-Syarq* by Taufiq al-Ḥakīm has been studied previously with different perspectives. From the perspective of travel literature by (Apriyono, 2020). From the perspective of religiosity, by (Latifi, 2010), from the perspective of Abrams' expressiveness by (Sukiman, 2011). No research has been found from all these articles related to the novel *Uṣfūr min al-Syarq* with Goldman's structural perspective. This shows the relevance of the research to its novelty. Regarding Taufiq al-Ḥakīm and his works, several studies have been found from various perspectives. Among them is a thesis written by Shaw (Shereen Shaw, 2015). In the socialist thoughts of Taufiq al-Ḥakīm, Jannah (Jannah & Tasnimah, 2023; Linur & Taufiq, 2021) on the realism of Taufiq al-Ḥakīm, Nur (Nur Hanifatun Sholeha & Nurul Hidayah, 2019) on structural, Sandy (Sandy et al., 2022) on the psychology of love of characters, Khasanah (Khasanah, 2022) on intrinsic elements, Mubarak (Mubarak, 2023) on stylistics, Safitri (Safitri, 2023) on Sufism, Sahar (Sahar Banu Rizkita Putri, 2020) on marxism.

The above studies show the position and thoughts of Taufiq al-Ḥakīm as a writer and socialist. His thoughts are the fruit of his life journey therefore he is called a realist writer. His socialist thoughts do not deny his theological views. He often seeks accommodation between the two. This research is positioned as a thesis – affirmation/negation – of these views. Negation of structural errors with its concept and affirmation of Taufiq al-Ḥakīm's realist, religious and socialist views and thoughts. This article tries to uncover the structural aspects contained in the novel *'Uṣfūr min al-Syarq*. In this case, Goldman explains that the intended structure is not the theme of the characters, plot and other intrinsic elements of literary works. Goldman explains that the imaginary relationship between characters and characters with their surrounding objects is called a binary oppositional relationship. This is where Goldman's structural concept lies, namely referring to Levi's structural understanding. Therefore, the research problem is 1) how is the oppositional relationship between characters and characters in the novel *'Uṣfūr min al-Syarq*?, 2) how is the oppositional

relationship between characters and surrounding objects in the novel 'Uşfür min al-Syarq?

2. METHOD

The qualitative method used in this research is offered by Akiyode (Akinyode & Khan, 2018). The data for this study are every word, phrase, sentence, and paragraph contained in the novel 'Uşfür min al-Syarq. The research data source is the novel 'Uşfür min al-Syarq (al-Hakim, 1938). The data collection technique uses the listening and recording techniques. The data in the novel are read with structural glasses using the listening technique and then collected in a notebook or research report. The data will be reduced again throughout the listening and recording if errors are found according to the structural glasses. The data analysis technique is a structural technique connecting each element of the novel according to its function. In this case, it is to see the opposition of characters with characters and characters with surrounding objects. These characters and surrounding objects are found in the elements of the novel.

3. RESULT

After a structural reading, there is a binary opposition relay between characters and characters and characters with surrounding objects in the novel 'Uşfür min al-Syarq. According to Goldmann, related to this binary opposition, there can be a character "in-between" or "unit" in-between" which is not a unit, for example, A, and not another unit, for example B. The unit is called the unit -A and -B at the same time. Regarding the "in-between" structure, in the novel 'Uşfür min al-Syarq there are 3 characters in this structure, namely Muhsin, Ivan and the Narrator. These three characters are problematic "hero" characters, where they are always in a degraded search for authentic values in a world that is also degraded. Goldmann said that the novel is a literary genre characterized by an irreconcilable split in the relationship between the hero and the world. This split causes the world and the hero to become equally degraded in their relationship with authentic values in the form of totality. This split also causes the hero to become problematic.

a. The Oppositional Relations Between Characters

1) *Andre vs Ivan*

The characters Andre and Ivan are laborers who live in France. Andre is a young man from France, while Ivan is from Russia. Both are factory workers in France. Andre and Ivan have different habits. Andre always complains about his work conditions in the factory and wants to demonstrate to the factory owner. Ivan always faces his poverty with the principle of asceticism. Andre is a Christian. Ivan is an atheist, but he likes to read philosophy books, Karl Marx books, and books on heavenly religions. He often thinks about the nature of life; even at the end of the novel, it is told that Ivan wants to go to the East, spend his life, and die there in a state of faith. The characters Andre and Ivan are in opposition regarding realistic (al-wāqī'ī) and imaginative (al-khayālī) thoughts. According to Andre - as a figure from the West - achieving the goal of life must be realistic. He opposes imaginative thoughts such as religious theology. On the contrary, according to Ivan, all realistic thoughts are constructive for humans,

such as industrial development that "pollutes" civilization, morals, and ethics. Humans need more imaginative thoughts, such as asceticism.

In the novel 'Uṣfūr min al-Syarq, there is no text that directly tells the dialogue between Andre and Ivan, but there are dialogues between them with another character, namely Muhsin, which connects their views. The binary opposition relationship between them can be seen from each of their dialogues with the character Muhsin. Among them is the binary opposition related to the philosophy of life, such as the following quote:

إنك رجل خيالي، وهذه مصيبتك!... قالها أندرية وهو ينظر إلى جرمين

(al-Hakim, 1938, p. 49)

You are a delusional man, this is your disaster," said Andre while looking at Germain

الواقع والطرف العملية المباشرة؟!... تلك بالضبط كل حياة الحيوان!... الفاصل بين

الإنسان والحيوان هو الخيال

(al-Hakim, 1938, p. 100)

realistic and act openly? All of that is animal life; the only thing distinguishing humans from animals is imagination

The first quote is Andre's expression to Muhsin. Andre considers Muhsin a bad person. After all, Muhsin's attitudes are more trusting in something imaginative than something realistic (wāqī'i) because Muhsin prefers to read philosophy and literature books. Muhsin's nature tends to think imaginatively rather than realistically, which Andre always opposes.

As for the second quote, Ivan's statement answers all of Muhsin's questions about realism ('al-wāqī') and imagination (al-khayālī). In this context, Muhsin questions the philosophy of life in response to his previous dialogue with Andre. Muhsin is often disturbed by the materialistic culture of Westerners, such as Andre. Muhsin does not intend to tend to choose between al-wāqī' and al-khayālī, but rather to discuss it because he often doubts this view. Ivan confidently responds to Muhsin's question and says only animals do not think about imaginative things. Muhsin's dialogue with Andre and Ivan represents the binary opposition relationship between Andre and Ivan. Andre and Ivan are in a binary opposition relationship related to realistic and imaginative philosophy. Among these opposing characters, Muhsin is seen as a mediator or a figure "in between". Muhsin is seen as part of Andre's and Muhsin's thoughts. Muhsin is seen as a problematic hero because the rupture in his relationship with the world is irreconcilable.

Apart from Muhsin, another "in-between" figure was found, namely the Narrator, as quoted below:

ومر أندرية مرة أخرى برأس الفتى ... حقيقة أن صديقه الفرنسي هو الذي يذكر دائما هذه

الكلمة؛ ولكن هذا الروسي الثائر، الواقف في منتصف الطريف بين الشرق والمغرب! ... من

يضمن لمحسن أنه على حق في كل هذه التصورات؟

(al-Hakim, 1938, p. 101)

Andre's image reappeared in Muhsin's mind. It was his French friend who always reminded him of these words. Ivan was a rebellious Russian in the middle of the West and the East. Who could guarantee that what Muhsin imagined was true?

Through the quote above, it is clear that the characters of Muhsin and the Narrator are "in-between" characters. Both are in a position between the opposing philosophies regarding realistic philosophy, representing Western culture, and imaginative, representing Eastern culture. These characters are problematic because of their irreconcilable relationship with the world. This is related to the hero's relationship with Western culture, which tends to be realistic, and Eastern culture, which tends to be imaginative. The hero's relationship with this irreconcilable world degraded the hero's relationship with authentic values. In other words, the psychology of this hero character is in a position of balance through the process of assimilation and accommodation, namely adjusting the environment to the mind, always looking for another way because of his irreconcilable separation.

2) *Muhsin vs Andre*

The character Muhsin is the main character in the novel. He is described as an Egyptian youth who is continuing his studies at a French university. As a Muslim who is pluralistic in religion, Muhsin is very strict in paying attention to substantive matters in religion. Andre is Muhsin's friend. As explained above, Andre is a Christian who works as a laborer. As a Christian laborer, he often considers religion to be an ordinary routine that anyone, even from other religions, can enter and practice. In his view of religion, Muhsin and Andre are in a binary opposition relationship, as in the following quote:

أيها العصفور الشرقي!... تعد نفسك لدخول الكنسية ما معنى هذا؟.. إناندخلها كما ندخل

القهوة.. أي فرقق؟.. هناك محل عام، وهنا محل عام.. هناك الأرغن، وهنا الأوركستر!..

(al-Hakim, 1938, p. 22)

O Sparrow from the East (Muhsin)! You prepare yourself to enter the church. What is the meaning of all this? We enter the Church like a coffee shop; what is the difference? Here it is a public place, there it is a public place, here there is an organ, there it is an orchestra.

فلم يلتفت إليه محسن وهمس كالمخاطب لنفس: بل هناك السماء!.. وليس من السهل على

النفس الصعوبة في كل لحظة.. إنه لمجهود!..

(al-Hakim, 1938, p. 22)

Muhsin did not turn around, only whispered as if talking to himself; "But there is the sky. It is not easy for the soul to rise at any time because reaching the sky takes real spirit and will.

The first quote above is about Andre's reaction to Muhsin when he was angry with him. Muhsin was angry with Andre because he left him alone in the church while attending a funeral ritual. Andre was the one who invited Muhsin to the church to attend Andre's friend's funeral. The Christian-style funeral ritual was the first time Muhsin had done it as a Muslim. The second quote shows that Andre answered Muhsin's sanger with an answer that felt strange to Muhsin. As a Christian, Andre easily "insults" his religion. Andre equates the church with a cafe because both have music as a complement.

This dialogue between Muhsin and Adre represents a binary oppositional relationship regarding their views on religion. Muhsin views religion as a means of connecting servants with God. The word "sky" in the sentence "even there is a sky" is a metaphor for the high status of God. The word "seriousness" in the sentence "it is not easy for the soul to rise every time, it takes seriousness" shows that it takes jihad and seriousness for us to be able to go to God truly. Meanwhile, Adre views religion as just an ordinary routine. The question sentence "What's the difference? (between a church and a cafe that both have driving music)" is a sarcastic sentence that belittles the church's position as a means of worshipping God.

Of the two opposing characters above, there is a character "in between" who becomes a "mediator," namely the Narrator. This is as quoted below;

لماذا أراد الناس أن تجعلوا الله في حاجة إلى السجاجيد الفارسية يفرش بها بيوته؟!..
 و(السيدة) في حاجة إلى النذور والنجف والشمع، كأنها لا يستطيع النوم في الظلام، ثم ذلك
 القمقم الفضى في الكنسية وتلك الإشارة والعلامات، لماذا كل هذا؟

(al-Hakim, 1938, p. 158)

Why do people, when they need Allah, need prayer mats, carpets spread out in mosques, votive boxes in Saidah Zainab mosques, guards, candles, as if the mosque cannot sleep in the dark, and silver vases in churches? What is with all these signs?

The quote above shows that the Narrator is a mediator who mediates between the two opposing characters. The Narrator is in the position of the two opposing characters regarding religion, which is represented as a means to God and religion as an ordinary routine. The interrogative sentences above emphasize that the Narrator's relationship with the world is irreconcilable. Capitalism in the religious environment makes religion only belong to the bourgeoisie. The substantive values in religious rituals should be the main goal for followers but are obstructed. The proletariat seems hampered in worship because they do not have expensive tools and facilities like the bourgeoisie.

In this context, the narrator clearly emphasizes his position between the two opposing ones, namely, socially classifying the opposing classes. In this context, the bourgeoisie always looks down on religion. They only carry out religious routines with all the attributes as a formality without the substance of faith. At the same time, most proletarians use worship as a means of 'ubudiyah with full faith. This oppositional relationship shows the narrator's position as a hero who is degraded by authentic values in the form of totality. In other words, through assimilation and accommodation, this hero figure always looks for another way to adjust the environment to the mind. This is because of his irreconcilable split with the world.

3) *Susi vs Zainab*

The character of Zainab is described as an Eastern woman. She is the granddaughter of the Prophet Muhammad. In the novel, data is found that the main character, Muhsin, often visited the tomb of Saidah Zainab since childhood, especially when he was sad. Muhsin often prayed there. The character of Zainab is sometimes also described as a woman in a white robe, like an angel in the sky. She never forgets

her servants in the world unless the servant forgets her. In France, the main character, Muhsin, often remembers Saidah Zainab, especially when he feels far from God.

The character of Susi is a French woman who works as a theater ticket seller. She is a woman who captures Muhsin and other men with her beauty and seduction. Muhsin can withstand the temptation but is trapped by his feelings. Susi's seduction seduces him, and he forgets the strong principles of Eastern culture and religion. In the novel 'Uşfur min al-Syarq, there is no direct dialogue between Susi and Zainab, but there is a narrative from the Narrator and dialogue from other characters that bring together their views. From the narrative, it can be seen that both are in a binary opposition relationship. This is as quoted below:

نعم إنها لا ينسي إلا من ينساها... إننا - أهل الأرض - لنشغل أحيانا بما نصادف منفوز أو لذة

أو متعة، فنقع في غشية من غرورنا... ننسي معها أنفسنا وننسي السماء وأهلها

(al-Hakim, 1938, p. 105)

True, the girl (Sayyidah Zainab) never forgot someone, but that person forgot her. We—the inhabitants of the earth—are sometimes busy with the success, pleasure, or pleasure that we happen to get until we fall into darkness because of worldly deception.

أه... إنه قد نسي حاميته في السماء! .. لو أنه أحس يدها على كتفه لما تعثر في خطاه أمام

صورة سوزي.!

(al-Hakim, 1938, p. 107)

He (Muhsin) has truly forgotten his guardian (Sayyidah Zainab) in the sky. If only Muhsin still felt Sayyidah Zainab's hand on his shoulder, Muhsin would not have slipped in front of Susi's face.

The quotes above show the binary opposition relationship between Susi and Zainab. The first quote shows the character of Zainab – a figure from the east – who wants people to prioritize the sky. The second quote is data that shows Susi's character. Susi – a figure from the West – is depicted as a woman who cannot maintain her dignity. She easily “makes out” with men who are not her husband. The third quote emphasizes the binary opposition relationship between Zainab and Susi. The quote emphasizes that Zainab – as an Eastern woman – is represented as a good woman who leads to the sky. As a Western woman, Susi is represented as a woman who brings worldly and mortal happiness.

Between the two figures in the binary opposition structure, there is a figure “in-between” or “mediator,” namely Ivan and Muhsin. This is as follows:

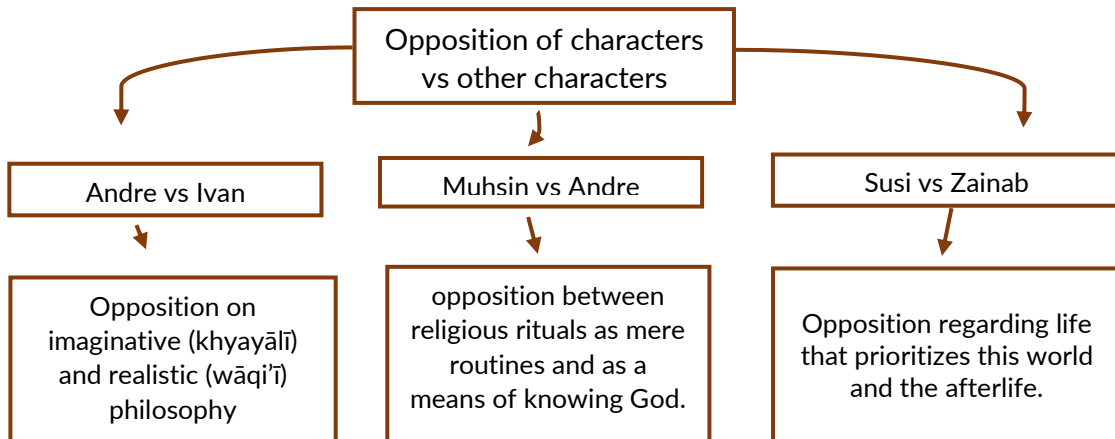
إن سر عظمة الحضارات القديمة أنها جعلت الناس يعيشون في عالمين

(al-Hakim, 1938, p. 173)

The secret of the greatness of ancient civilization is that it can make humans live in two worlds.

The quote above is from Muhsin and Ivan's dialogue. This data shows Muhsin and Ivan as mediators or "in-between" characters. In this case, the mediator character is seen between Susi and Zainab, who are in opposition. Ivan said that there must be a balance between the earth and the sky –the world and the after life. Their thoughts emerged due to the hero character's separation from the world, which was not reconciled.

Binary opposition relation diagram of characters with characters:



b. The Oppositional Relationship Between Characters and Surrounding Objects

1) Oppositional Relation in the Social Environment

The binary oppositional relationship between the characters and the surrounding objects in the novel 'Uşfur min al-Syarq is found in the social environment. In this case, it occurs between the bourgeoisie and the proletariat, namely the binary oppositional relationship between factory owners and factory workers. They oppose excessive working hours, low wages, no food allowances for workers, and no right to speak and negotiate for workers. This is as illustrated in the following quotes:

إننا لم نخرج من المصنع إلا الساعة! إننا يا أماه نعمل ثماني ساعة في النهار
 يالها من وحشة! إن هذا لم يعد يسمى عملا، إنما هو الاسترقاق... الرق لم يذهب من الوجود...
 لقد اتخذ شكلا آخر يناسب القرن العشرون.. هاهي دي جيوش من العبيد يسخرها أفراد
 معدودون من السادة الرأسمالين..!
 (al-Hakim, 1938, p. 41)

*We cannot leave the factory except when we go home
 Mom, we work eight hours a day!*

It is truly very sad. This is not called work, but slavery. Slaves have never disappeared from reality, and they are enslaved in other forms according to the 20th century. Look at these soldiers and slaves controlled by the upper class and the masters of big capital.

The quote above is a dialogue between Andre and his extended family. Their dialogue occurred during dinner after returning home from work at the factory. All of Andre's family, including his wife, are factory workers. They depend on working in the factory for their livelihood. They do not receive welfare after working in the factory for so long. This often makes them not accept the treatment of the factory owners, and they even hold demonstrations several times over the oppression carried out by the factory owners. The quote above is data that shows the binary opposition relationship between factory workers – as the proletarian social class – and factory owners – as the bourgeois social class. Both are opposed to excessive working hours. The workers who should have free time do not get any rest time. The workers want less time, while the factory owners employ them for long hours, draining their energy

8 hours a day. The workers are also prohibited from leaving the factory except during closing hours.

Apart from the issue of working hours, factory owners and factory workers are also in opposition regarding the wages given by factory owners to factory workers, as in the following quote:

الوقت عسير يا عزيزتي، والمصانع لا تريد أن تمنع أمثالنا القوت، لأن لديها حاجتها من العمال.. من أئتك العمال المساكين، الذي تسخرهم طول اليوم من أجل لقمة كالعبيد.

(al-Hakim, 1938, pp. 37-38)

It is hard right now, my dear. The factories donot want people like us to take food because they only need the workers of the poor laborers whom they exploit all day like slaves.

Andre's dialogues with his family show a binary opposition relationship between factory owners and factory workers, representing the bourgeois and proletarian social classes. Both are in opposition regarding wages and food allowances. The workers want more and decent wages, while the factory owners only give them a little wage and cannot meet their needs. The workers really need and want other allowances, such as lunch, but the factory owners do not provide these wages and allowances. Apart from issues regarding inadequate wages and food allowances not provided by the factory owner, the workers versus the factory owner are also in opposition regarding their right to vote. In this case, the workers employed by the factory owner were not allowed to negotiate their complaints with the factory owner. They worked like slaves who could only obey and obey the orders of the factory owner. This is as quoted below:

إنك تجهد نفسك في الكلام يا أبتاه!.. لقد قلت الحقيقة : نحن العبيد القرن العشرين، ومتى كان للعبيد حق الإقتراض أو حق الإقتراح؟....

(al-Hakim, 1938, p. 32)

Father is too pushy; what father said that we are slaves of manners 20 is true, but when will we slaves be able to oppose and have the right to vote?

The quote above is still in the same place and atmosphere as the two previous quotes. The quote above shows Andre's dialogue about the right to negotiate for workers with his father. In the context of the dialogue, Muhsin's father is still reading the newspaper news about the social gap between workers and factory owners. In the news, there is a socialist opinion that says that the social conditions that occur are a form of 20th-century imperialism. When his father stated the contents of the news in front of the family, Andre responded and said that even though the view was correct, the workers could not do anything. The above quote is data that shows a binary opposition relationship in the social environment, namely between factory owners and factory workers. These two social classes oppose social freedom in expressing opinions. Workers should have the right to speak up for their rights so that they can be reviewed.

2) *Oppositional Relations In The Cultural Environment*

The binary oppositional relationship between the characters and the surrounding objects in the novel 'Uşfür min al-Syarq is found in the cultural environment. In this case, some people are in opposition to material religion, with immaterial religion,

Marxism, and religion, and art as a form of arrogance versus art as a form of humanity. In the novel 'Uṣfūr min al-Syarq, there is a culture among religious adherents who "worship" wealth and material things so much that religion's essence is neglected. On the other hand, immaterial religion is a culture among religious adherents who prioritize the essence of religion over material things. This is as quoted below:

فإذا كل عنايتهم بالمظاهر والمجاملات، دون الإيمان والعبادات، ولا يستثنى من هؤلاء إلا الفقراء التعاس الذين جاؤوا حقيقة للصلاة، ومن بينائلك — إلا الهواة — زبائن أعلى التياترو، الذين حضروا حقيقة من أجل الموسيقى..!

(al-Hakim, 1938, p. 158)

If that is the case, their attention is only on the external, on mere lip service without the substance of faith and worship, so people forget about the poor who come to the mosque, to the house of God, with the same intention and sincerity as visitors to a classical music concert who come to the building only for the music and nothing else.

إن الكنسية في أوروبا كانت — في يوم ما — أعظم مؤسسة مالية، وإنظامها الرأسمالي لأدق نظام.. وإن ثروتها الطائلة لتستند ظهر أقوى البيوتالمالية وتقوضها إذا شئت في طرفة العين.

(al-Hakim, 1938, p. 170)

The church in Europe today is the largest financial foundation, and its capitalist regulations are stronger. As meticulous as the regulations are, the capitalist rules are very strong, and the wealth that rests on the backs of the strongest financial institutions can change in the blink of an eye.

The quote above shows the binary opposition between materialistic religion and immaterialistic religion. Materialistic religion is a religion where the adherents view religion as merely external. They come to church not because of faith but because of the music accompanying their worship. They carry out religious rituals just for small talk. Not only the followers of religion but even religious figures who should understand religion and the religious system it self have formed a capitalist system. This has resulted in the laws and regulations stated in religion no longer following the rules they should. The law follows the amount of wealth. On the other hand, immaterial religion is a religion where the adherents do not come to church because of external things. They come to church as a place of worship only because of faith and worshipping their God.

The binary opposition in the cultural environment in the novel is also related to art as a form of arrogance versus art as a form of humanity. Rich people come to the art stage to watch the performance, not because of what they watch that is displayed by the artist. They come to show off their luxury, wealth, entertainment, and revelry alone. On the other hand, people who truly understand art see art not just as entertainment. They see a message of humanity hidden behind an art performance. This is as quoted below:

نعم، ما كل هذا البذخ والإغراق في الترف، إلى حد الكفر والفخور والاستحثار : لكأنما جاء القوم — وأغلبهم من سرارة الأمريكان إلى هذا المكان — يتساجلون الغنى والسعة وكبياء المال، أكثر مما جاءوا يلتمسون لذة التطهر والخضوع في حضرة الفن، أو لذة العودة إلى الإنسانية والروح علي يد الموسيقي!

(al-Hakim, 1938, p. 30)

It is true that not all arrogance and luxurious living will make a person an infidel, evil, and follow one's desires. This opera house looks like the arrival of rich and arrogant Americans. Their number is greater than those who come looking for the pleasures of holiness and art or the return of a sense of humanity and spirit in the hands of musicians.

In the novel 'Uṣfūr min al-Syarq, there is also a binary opposition in the cultural environment related to Marxism and religion. The understanding of Marxism, which voices the voices of workers against capital owners, is opposed to the understanding of religion, which holds that if humans do not get their share on earth, then they will get it in the sky (afterlife) later. This is as quoted below:

هذا لا ريب فيه، إن الأنبياء الشرقي قد فهموا أن المساواة لا يمكن أن تقوم علي هذه الأرض، وأنه ليس في مقدورهم تقسيم مملكة الأرض، بين الأغنياء والفقراء — فأدخلوا إلى مملكة السماء واجعلوا أساس التوزيع بين الناس (الأرض والسماء) معاً.

فجاء نبينا كال ماركس، ومعه إنجيله الأرض: رأس المال، وأراد أن يحقق العدل علي هذه الأرض، فقسم الأرض وحدها بين الناس ونسي السماء فماذا حدث؟ .. حدث أمسك الناس بعضهم برقاب بعض، ووقعت المجزرة بين الطبقات تهافتا علي هذه الأرض

(al-Hakim, 1938, p. 87)

The Eastern Prophets clearly understood that equality would not be possible on earth. They would not be able to divide the kingdom of the earth between the rich and the poor. Therefore, they divided the kingdom of heaven (the afterlife).

Then came our prophet Karl Marx with his gospel "Capitalist". He wanted to establish justice on Earth. Therefore, he only divided the earth among humans and forgot the sky. Then what happened? Some humans will hold the necks of others. Moreover, there was a massacre between levels of society because they only prioritized the earth.

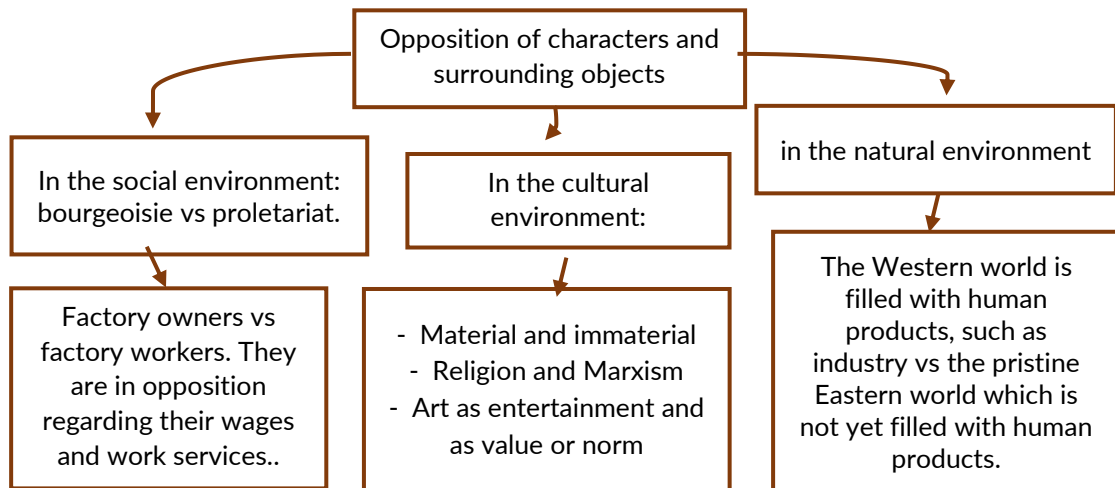
The quote above is data that shows the binary opposition between Marxism and religion. Marxism is an ideology of social, political, and economic philosophy. The 19th-century German philosopher and economist Karl Marx put forward the philosophy. His work examined the historical effects of capitalism on labor, productivity, and economic development. He argued that a workers' revolution was needed to replace capitalism. In this context, the quote above contrasts this Marxist ideology with religion. Marxism is considered unsuccessful in overcoming existing capitalism, because Marxism forgets the sky. Marxism will only cause conflict and humans will kill each other.

3) **Oppositional Relations in the Natural Environment**

The natural oppositional relationship in the novel 'Uṣfūr min al-Syarq is the relationship between nature filled with pure nature and human production.

Ecologically, two regions are mentioned in the novel 'Uşfūr min al-Syarq, namely Egypt and France. The country of Egypt represents the East and is always mentioned as an area filled with pure nature. Pure nature means nature filled with natural creations from God, such as the well of zam-zam, hills, and others. As for the country of France, which represents the West, it is always mentioned as a country whose area is filled with human production, such as factories, roads, stations, and other objects. This shows two opposing natures.

Binary opposition of the character to the surrounding objects;



4. DISCUSSION

The quotes and explanations above, related to the oppositional relations between characters and other characters, depict the socio-economic world, which is always in opposition. This shows that in the perspective of Genetic Structuralism, in the novel 'Uşfūr min al-Syarq, there is a binary oppositional relation between characters. This binary opposition shows relations between socio-economic classes, which always oppose each other.

This study is an example of the application of genetic structuralism in the structural concept while refuting the application of genetic structuralism theory that misunderstands the structural concept. The structural concept in question is connecting each element according to its function. In this case, it is a binary opposition relationship, namely the relationship between characters and characters and characters and surrounding objects. This relationship was found after looking at the elements of the novel, such as characters, plot, theme, language, plot, and setting. The wrong research in question is research that only collects these elements without looking at their respective relationships.

This study complements previous studies. From previous studies, no studies have been found that discuss the novel 'Uşfūr min al-Şyarq with the perspective of genetic structuralism. Previous studies focused on travel literature, religiosity, and Abrams' expressivity. From the aspect of travel, Apriyono (Apriyono, 2020) revealed that the novel 'Uşfūr min al-Syarq' represents the other - the West - superior and the self - the East - inferior as something continuously produced. This study reveals that al-Ḥakīm continues to try to free himself from Western hegemony and seek equality.

However, he is trapped in colonial discourse and fails to bring the agenda of postcolonial discourse.

From the aspect of religiosity, Latifi (2010) sees the values of religiosity in the novel 'Uşfūr min al-Syarq, which are not only seen in one direction - Muslims feel their Islamic religion - but in two directions - Muslims feel the presence of God, even in the Church, even in places of art. The pluralistic values in religion are very strong in it. From the aspect of expressivity, Sukiman (Sukiman, 2011) found that this novel critiques al-Ḥakīm - as a moderate thinker - against the West and the East in the industrial era. He tries to explain his views on the opposition of the West, which tends to be materialist, and the East, which tends to be spiritual.

From the analysis of the previous sub-chapter and its relation to previous studies, this study is an update to the study of the novel 'Uşfūr min al-Şyarq and complements similar studies. This study also answers studies that affirm Taufiq al-Ḥakīm's social views. Although it is a century old, in the structure of the novel, Taufiq al-Ḥakīm's views are seen trying to position themselves on two sides, between the West and the East, Marxism and theology. This study complements previous studies. Previous studies found no studies that discussed the novel 'Uşfūr min al-Şyarq through the lens of genetic structuralism. Previous studies focused on linguistic aspects, travel literature, religiosity, and Abrams' expressiveness. This is one of the novelties in the study of the novel 'Uşfūr min al-Şyarq and complements similar studies. This study also answers previous studies related to Taufiq al-Ḥakīm's social views. Although it is a century old, in the structure of the novel, Taufiq al-Ḥakīm's views are seen trying to position themselves on two sides, between the West and the East, Marxism and theology.

This research is expected to have implications for subsequent studies. In literature, it is expected to be a reference for one of the applications of literary theory, especially the structural study of genetic structuralism. This study is then expected to have implications for subsequent studies, namely the worldview that becomes the superstructure and homology of the structure of literary works and the social structure of the society that builds it. In the social realm, this study is expected to be a reference for seeing social reality in literature, which reflects social facts in the novel era.

5. CONCLUSION

The data and description above show the existence of a binary opposition relationship between characters and characters with surrounding objects in the novel 'Uşfur min al-Syarq. The relationship between characters and characters is related to characters from the West and the East. The relationship between characters and surrounding objects is related to the culture and nature of the West and the East. The mediator character, or the "in-between" character, is also represented by the West and the East characters. This implicitly indicates that the social structure that gave birth to this novel is the ideological conflict between the West and the East. This study -the structure of literary works- is one of three research variables that emerge implicitly from Goldmann's genetic structuralism concept. As an implication of this study, the structure of literary works -the binary opposition structure- is then used again to examine the author's worldview and the collective subject who owns the

view. Worldview is the author's ideology as part of society, and the collective subject is the social class in which the author (literary figure) is located. Worldview is a superstructure that births the structure of literary works and society. This study is expected to be a reference for subsequent research on worldview and the collective subject who owns the view.

6. AUTHORS' CONTRIBUTIONS

Each author contributed to the writing of this article. Each contribution is the same and different. The first author contributed to the preparation and design, collecting data, conducting analysis, writing, and translating the article. The second author contributed to designing the analysis, contributing analysis tools, and correcting the analysis.

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