

RESISTANT DYSPHEMISM IN MIN AJLI HUWIYYAH'S POETRY BY AHLAM MOSTEGHANEMI

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ABSTRACT

Ahlam Mosteghanemi uses dysphemism in the poem *Min Ajli Huwiyyah* to describe the identity crisis of Algerian Arabs influenced by French culture since the 1970s. This study aims to examine dysphemism as a form of inferiority of Arab identity represented by the Algerian nation towards France. The data were obtained using the documentation technique of *Min Ajli Huwiyyah*'s poem and then analysed using the content analysis technique to interpret the data based on Allan-Burridge's dysphemism. The research findings show that literary works become a medium of resistance to disseminate resistance by presenting dysphemism through taboo terms, curses, physical epithets, racist expressions, and disrespectful mockery. In detail, the five indicators of dysphemism are found in these literary works that supported social criticism at that time. This study concludes that *Min Ajli Huwiyyah* reflects Algerian cultural resistance to French domination through dysphemistic expressions. The study recommends a more recent comparative analysis of literary works to understand the dynamics of modern Arab identity, especially in Algeria, which continues to evolve with the changing times.

Keywords: *Ahlam Mosteghanemi, Dysphemism, Resistance, Syair Min Ajli Huwiyyah*

ABSTRAK

Disfemisme digunakan oleh Ahlam Mosteghanemi dalam syair *Min Ajli Huwiyyah* untuk menggambarkan krisis identitas bangsa Arab Aljazair yang terpengaruh budaya Prancis sejak 1970-an. Penelitian ini bertujuan mengkaji disfemisme sebagai bentuk inferioritas identitas Arab yang direpresentasikan bangsa Aljazair terhadap Prancis. Data diperoleh dengan teknik dokumentasi syair *Min Ajli Huwiyyah* kemudian dianalisis menggunakan teknik analisis konten sehingga data dapat diinterpretasikan berdasarkan disfemisme Allan-Burridge. Temuan penelitian menunjukkan bahwa karya sastra menjadi media perlawanan untuk mendiseminasikan perlawanan dengan menghadirkan disfemisme melalui istilah tabu, makian, julukan fisik, ungkapan rasis, dan ejekan yang bernada tidak menghormati. Secara rinci, kelima indikator disfemisme tersebut ditemukan dalam karya sastra tersebut dalam mendukung kritik sosial di masa itu. Penelitian ini menyimpulkan bahwa *Min Ajli Huwiyyah* mencerminkan perlawanan budaya Aljazair terhadap dominasi Prancis melalui ungkapan disfemistis. Studi ini merekomendasikan analisis komparatif karya sastra yang lebih terkini guna memahami dinamika identitas Arab modern, khususnya di Aljazair, yang terus berkembang seiring perubahan zaman.

Kata kunci: *Ahlam Mosteghanemi, Disfemisme, Resistansi, Syair Min Ajli Huwiyyah*

INTRODUCTION

Dysphemism represents a form of resistance highlighting pivotal concerns about contemporary linguistic dynamics and their representation in various media. It serves as a conduit for public commentary on specific issues (Faulina et al., 2020). The capacity of social media to facilitate the expression and dissemination of aspirations is exemplified by media comment columns, likes/dislikes, and literary works. These channels are readily accessible to the community, allowing for the convenient production, dissemination, and consumption of information (Ditanti, 2023; Kurniawati, 2018; Mo! **Unexpected End of Formulanica** & Borman, 2017; Santoso, 2019). The advent of new technologies has not diminished the role of literary works as promoters of ideas, nor has it reduced their capacity to function as a means of counter-narrative, consumed en masse by society. As a scholarly work characterized by emotional nuances, poetry has also developed in response to society's evolving social changes due to the spread of writings in electronic media (Assalam, 2021; Praningrum & Wati, 2021). It can be argued that literary works enter digital literacy spaces with content relevant to the author's condition and implicitly demonstrate the author's social condition at the time of writing. This is as true of poetry as any other form of literature. (Saeful & Apriliya, 2021).

In their literary works, authors employ language to convey specific messages to their readers. These messages may encompass ideas, the outcomes of reflection, and the ideologies that the author has adopted or experienced. The impact of these messages on readers is twofold: they may either affirm or doubt the author's ideas as expressed in their literary works (Fatimah, 2022). Although readers are free to interpret texts in their way, the construction of the author's ideas inevitably enters the reader's mind. This implies that readers are exposed to the author's knowledge, which can influence their mindset and actions (Savitri, 2017). Nevertheless, literary works may also encompass implicit meanings conveyed through linguistic structures, such as using dysphemism.

The dysphemism language style is identifiable through the use of grammatically sound sentences that demonstrate an understanding of the context and culture behind the author (Novizar, 2022). This indicates that the field of meaning of dysphemism is not a standalone entity but rather a product of the social conditions that shape our society. By situating dysphemism within the context of literary texts, it becomes evident that the value of taste, as conveyed through the content of these texts, plays a significant role in understanding the nuances of dysphemism. This aligns with the perspective put forth by Sari and colleagues, who argue that dysphemism is closely intertwined with the context in which it is employed and that language, in its use, holds a considerable degree of power (Sari et al., 2021). Furthermore, the deployment of dysphemistic expressions can elucidate the underlying causes of the linguistic form.

In this study, the researcher examines the use of dysphemia in the poetry *Min Ajli Huwiyah* by Ahlam Mostaghanemi (hereafter referred to as "Ahlam"). This literary work is one of the anthologies of poetry published in February 1976 under the title *Al-Kitabah fi Lahdhah 'Ariy*. This poetry is representative of the anthology,

encapsulating the author's identity anxiety as an Algerian citizen. By composing poetry imbued with profound meaning, Ahlam articulates his anguish through metaphorical expressions, delineating his resistance as a citizen of a former colony. This resonates with readers, as evidenced by the appeal of the literary work. The author's elegiac concern for his fellow citizens, who feel more pride in being in France, which was the colonizer of Algeria in the past, is also noteworthy.

In the poetry *Min Ajli Huwiyyah*, Ahlam's expression demonstrates to her readers that the context of authorship compromises the ethical standards of the language she employs. The distortion of meaning is often elegiac, as the concealment of conventional forms of politeness conveys it. In other words, Ahlam disregards ethical standards or appropriate conduct in social interactions by employing metaphorical language that overrides conventional forms of politeness. This disregard for linguistic ethics is a deliberate resistance strategy against Algeria's prevailing social norms and traditions, which tend to favor the French language and cultural practices. Such stylized language serves as a means of resistance for its users, employing harsh language and pronunciation to express anger and frustration (Laili, 2017).

The use of harsh language, whether in the form of sentences, words, or expressions, can evoke a painful emotional response in the listener. However, it is okay if the intention is to resist oppression through language (Sulkhan, 2021). Dysphemism can be employed as a harmful linguistic device, as a means of assaulting an adversary, or articulating displeasure, dismay, and negative sentiments. In this instance, Ahlam endeavors to convey her disillusionment through poetic expressions that reflect her indignation and exasperation with the proclivity of Algerian society to prioritize French identity (that of the colonizer) over Arab identity (her homeland).

The poetry *Min Ajli Huwiyyah* elucidates the concept of referential meaning, which posits a direct correlation between the meaning of a word and the referent (or reference) to which it pertains (Jambak & Zawawi, 2022). Referential meaning can also be called cognitive meaning because it has a reference or referent. In addition, referential meaning is a description of meaning produced by linguistic elements such as words, sentences, and other elements closely related to elements outside of language, including reality and experience (Ramadani S, 2020). In this context, dysphemism becomes a rhetorical device in which a word or phrase can intentionally offend a particular party by substituting a more neutral or negative word to refer to a specific person, group, or concept. This literary device is often used to express contempt or disapproval of the subject being referred to and can function as social commentary or satire.

Allan and Burridge's use of dysphemism with the classification of eight types of dysphemism is used by researchers to categorize and interpret Ahlam Mosteghanemi's poetry, *Min Ajli Huwiyyah*. Allan-Burridge's dysphemism is based on the value of politeness used by Ahlam in conveying her ideas as a measure of the appropriateness of an ordinary or a dysphemism statement. Allan-Burridge's dysphemism consists of the following eight types: First, the use of taboo terms; Second, obscene cursing and swearing; Third, the comparison of humans with

animals that are considered to have negative behavior; Fourth, epithets or dysphemistic greetings taken from visible physical forms; Fifth, cursing with mentally abnormal terms; Sixth, racism that functions as mockery; Seventh, terms that show mockery or disrespect in a non-insulting tone; and Eighth, the use of terms from other languages (Battistella et al., 1993).

So far, studies of dysphemism in Arabic literature have focused on the preconditions that cause and the consequences of expressing anger and fear through social media (Hassan & Tohamy, 2023). A resistant person's statement also undergoes a process of reproduction in which the statement is communicated to and perceived by the people who consume the statement, whether through literary works, social media, or everyday speech. Two trends in the study of dysphemism may underscore the lack of sensitivity in responding to the author's statement in literary works. First, studies focus only on language use in a text (Naaman, 2013). Second, studies that pay attention to the implications of the feelings of the oppressed give rise to profanity and hatred of resistance manifested in the form of texts (Ismail et al., 2022; Muhajirah et al., 2021). Laili pointed out that the social connection of society to individuals causes a person to produce knowledge that does not come from the problems in the environment around the individual (Laili, 2019).

Concerning previous research, the researchers found similarities and differences with this study. The similarity lies in the focus of the survey of dysphemism contained in linguistic devices in society. In contrast, the differences generally lie in topics such as research on texts from the Middle East, either in the form of news or identity politics. In this study, the researcher continues the research on the aspects of dysphemism contained in the poetry *Min Ajli Huwiyyah* by Ahlam Mosteghanemi and the meaning of dysphemism expressions contained in the poetry. This study uses a different theoretical perspective from previous studies by using applied semantic aspects to interpret the poetry so that the sensitivity of the meaning obtained is more in-depth. This study examines the forms of dysphemism in the poetry *Min Ajli Huwiyyah* by Ahlam Mosteghanemi and its meaning function as a means of resistance used by the poet.

This research is based on the argument that dysphemism is not only caused by the anger of the weak/weakened party but also has terrible implications for the development of literature due to the expression of hatred. The inferiority experienced by the weak has become the basis for the rapid expression of dysphemism in the channels of information and knowledge. Expressions of hate as part of psychological trauma can occur due to the tragic experiences of individuals in their daily lives. Nevertheless, dysphemism is an alternative means of struggle that can be used by the weak to fight the gap created by the superior party.

METHOD

This research uses a qualitative research method with a content analysis approach to understand the research subject through literary works (Faruk, 2012). Ahlam Mosteghanemi's poetry *Min Ajli Huwiyyah* in the poetry anthology *al-Kitabah fi Lahdhah 'Ariy* is the subject of the research because it contains an elegy of his national

identity as an Algerian as well as his status as a foreigner in a (supposedly) developed country. This research tries to reveal the pejorative meanings contained in the research subject by carefully interpreting the text based on the data found in the form of words, phrases, clauses, or sentences from the collected data.

There are two sources of data for this research: primary sources taken from Ahlam Mosteghanemi's *Min Ajli Huwiyyah* poetry, published in February 1976 in the anthology of al-Kitabah fi Lahdhah 'Ariy poetry, and secondary data sources from literature related to semantic studies, and dysphemism. Data collection techniques in this study used reading and note-taking techniques and documentation of the data that researchers found in Ahlam Mosteghanemi's *Min Ajli Huwiyyah* poetry.

The data analysis technique in this research uses content analysis, which aims to reveal the meaning, theme, and message contained in Ahlam Mosteghanemi's *Min Ajli Huwiyyah* poem through the systematic decomposition of relevant elements (Mayring, 2022). This technique involves identifying patterns, categories, or concepts in the analyzed text, such as symbols, language styles, themes, or narrative structures. This technique allows researchers to understand how authors convey messages, represent social reality, or explore issues of culture and identity. This approach involves systematic steps, starting from the selection of literary texts to be analyzed, determining clauses as units of analysis, and coding data based on Allan-Burridge's dysphemism categories or themes. After the data is coded, the researcher interprets the findings to the relevant social, historical, or cultural context. Furthermore, the data will be displayed as a tabular narrative of Ahlam Mosteghanemi's *Min Ajli Huwiyyah* poem text relevant to Allan and Burridge's categories of dysphemism with an interpretation of the meaning of the data. Content analysis allows researchers to identify deep patterns and relationships in literary texts, thereby generating new insights into the influences, messages, or criticisms contained in the work.

RESULT AND DISCUSSION

Forms of Dysphemism in the Poetry "Min Ajli Huwiyyah" by Ahlam Mosteghanemi

Based on the results of data classification on Ahlam Mosteghanemi's poetry *Min Ajli Huwiyyah* that researchers found in the anthology of poetry *al-Kitabah fi Lahdhah 'Ariy*, there are eight forms of expression of dysphemism. The forms of expression in the form of grammatical units found in the form of phrases and clauses are as follows:

Table 1. Dysphemism Expressions as Grammatical Units

Types of expressions	Form of expression	Data
Dysphemism	Word	0
	Phrase	1
	Clause	7
	Sentence	0
Entire		8

Based on the description of the table, Ahlam Mosteghanemi's poetry *Min Ajli Huwiyyah* contains eight expressions that include grammatical forms of dysphemism.

The data set of dysphemetic expressions is organized by phrases and clauses only. There is one expression in phrases, namely "the smell of blood," while there are seven expressions in the form of clauses (further explained in the subfunctions of dysphemism).

The classification of the data obtained by the researchers is also divided into Allan-Burridge's dysphemism category, adapted to the data obtained in the poetry *Min Ajli Huwiyyah*. The dysphemism obtained by the researcher is in the form of the use of taboo terms (two data), the use of obscene curses or swearing (one data), nicknames taken from physical forms (one data), racism that functions as mockery (one data), and the use of mocking sentences with a non-insulting tone (three data) as in the following table:

Table 2. Allan-Burridge's Forms of Dysphemism in the Poetry of *Min Ajli Huwiyyah*

Dysphemism Allan-Burridge's	Data
Using taboo terms	2
Using profanity or obscenity	1
Physical form nicknames	1
Racism that functions as a form of mockery	1
Use of mocking sentences with a non-insulting tone	3
Entire	8

With the information from the table above, eight forms of dysphemism were found based on Allan-Burridge's concept of dysphemism, thus confirming the existence of dysphemetic elements in *Min Ajli Huwiyyah's* poetry. The poetry contains the elegiac theme of identity observed and experienced by Ahlam Mosteghanemi as he sees his compatriots, the Algerians, feeling inferior to their Arab identity and more proud of French culture, which is none other than the colonizers of Algeria in the past.

Allan-Burridge's use of the term taboo explores the social and cultural boundaries that shape behavior and communication (Battistella et al., 1993). In this case, taboos represent a prohibition or restriction that governs a group of people's acceptance of a particular linguistic concept. Therefore, Allan-Burridge's taboos can refer to topics such as sexuality, death, or specific beliefs (Rabiyeva, 2022). The poetry *Min Ajli Huwiyyah* contains two elements of ambiguity, namely blood relations and the sadism of the French to smear their hands with Arab blood.

In addition to using taboo terms, the poetry *Min Ajli Huwiyyah* also includes swearing, which is expressed through food in the form of bread, a staple food in the Arabian Peninsula. The bread, which comes from the wages earned by working for the French, is considered a form of insult because it comes from outside Algeria, specifically from the French who once colonized Algeria. The sentiment is based on the superiority of the French in dominating the culture in Algeria. Thus, Ahlam's curse in the poetry, illustrated by the "bread of contempt," has a referential meaning based on the attitude of the Algerian people in seeking sustenance from outside their country.

The personification of the state as a body can be understood as a symbolic effort to uphold the established state structure (Albusafi, 2019; Forceville, 2019). Ahlam likens a country to a whole body, with the capital as the head and the rest of the country as

the limbs. The icon of the country can be used as a symbol that represents the greatness of the country it represents. The poetry *Min Ajli Huwiyyah* explains that the Eiffel Tower does not tempt Algerians as an icon of French splendor or by the uniqueness of the country's perfume. The exciting thing that interests the Algerian people is the attachment to French culture and identity, which is carried and embodied in Algerian society because of its inferiority to the status of Arab culture, which is considered classic and not elegant. Although the general understanding of the Eiffel Tower has its splendor, Ahlam illustrates that this splendor is not the orientation of the Algerian people to be French, so this splendor seems to disappear from the list of the main goals of the inferior in attaching their culture, in this case, the Algerian people.

In addition to the depiction of the state as a body, racist narratives are still prevalent in society in general, which requires a good paradigm shift with egalitarian efforts (Rahnema, 2017a). Racist narratives are not absent from Ahlam Mosteghanemi's poetry when she addresses the mockery of her people, the Algerian Arabs. This is stated by Ahlam when comparing the French knowledge that all nations should practice egalitarianism, but it is not applied, so there is still a cultural class inequality. Therefore, each country has its nobility as a human being without the need to degrade itself before other nations. This nobility is not impregnated and implemented by the Algerian Arabs, who still feel inferior to the French, who are considered more advanced than the Arab countries in general. This form of racism in the context of nationality creates a stratification that does not correspond to the value of humanity, which should be egalitarian.

The racism that the Algerian Arabs had experienced before the 20th century was systemically shaped so that the French colonization gained a position as a substantial status quo, both politically, economically, and culturally (Aissaoui, 2003; Altergott, 2022; Wall, 2015). Ahlam expresses the pejorative diction in a non-disparaging tone in three narratives that explain that the French feel prestigious to perform specific actions related to the accumulation of waste. In addition, the slave-owner mindset is still embedded in French thinking about people from Asian-African countries who are not white. Although the narrative can be categorized as racist, the reader's impression will include a feeling of contempt for French society, which is seen as elitist and not egalitarian. Then, the final insult is expressed in the form of the paradoxical attitude of the French nation, which is seen as upholding human rights but still committing murder, either directly in the form of a declaration of war or indirectly as the supplier of the primary weapons system.

Based on the results of the grouping of forms of dysphemism both grammatically and based on Allan-Burridge dysphemism, the poetry *Min Ajli Huwiyyah* is a poetry with dysphemism content intended as a form of resistance to the domination of French cultural identity. This domination shows that the Algerian Arabs are dependent on the colonizers for their livelihood. Some fragments of the poetry confirm this dependence on the inferior attitude of the Algerian Arabs to always depend on French culture, both linguistically, economically, and in terms of pride in identity (Briggs, 2019; Hamidani, 2020). In addition, the existence of the poetry *Min Ajli Huwiyyah* further emphasizes the need for resistance on the part of Algerian

Arabs to free themselves from the cultural subjugation that has bound them since the country's independence.

Function of Dysphemism's in Ahlam Mosteghanemi's *Min Ajli Huwiyyah* Poetry

Ahlam Mosteghanemi's *Min Ajli Huwiyyah* is one of the elegiac poetry in the poetry anthology *al-Kitabah fi Lahdhah 'Ariy* that expresses the author's anxiety about his nation's identity. This anxiety is disseminated through printed and electronic literary works to be consumed by the public. Moreover, the poetry is the work of a woman living in an Arabic-speaking country where the role of women in the social life of Middle Eastern people is minimally recognized (Esber, 2020). The poetry is then used as a tool of resistance through dysphemistic language to express Ahlam's resistance to the hegemony of French culture in Algerian life. The struggle of resistance is reflected in the following fragments of poetry:

1. Using Taboo Terms

Phrases	Data Source
The scent of blood	كانت جبال (الاوراس) أعلى من (برج ايفل) كانت رائحة الدم أقوى من عطور (روشا) و (كريستيان ديور) (Mosteghanemi, 1976) <i>The mountain (Oras) is taller than the Eiffel Tower</i> <i>The scent of blood is more vital than Rocha and Christian Dior perfumes</i>

The text shows Ahlam's attempt to compare icons to illustrate the superiority of natural monuments over artificial monuments. The revelation that Mount Oras in Algeria is higher and more dignified than the Eiffel Tower, designed by Gustave Eiffel, is an allusion that aims to compare monuments between countries. In addition to using monuments, Ahlam also uses the identification of France by mentioning famous brands. The allusion seeks to provide a mockery without the insult that Ahlam wrote.

The mockery used in the text emphasizes the use of taboo terms in the use of the diction "the smell of blood is stronger/ كانت رائحة الدم أقوى to emphasize the mockery conveyed. In addition, the use of subordinate tenses in the scent of blood on Mount Oras and the perfume in France further reinforces the impression of ridicule because Mount Oras became a place of bloodshed that killed hundreds of Algerians. (Merom, 2004). Thus, the expression "blood stain that goes beyond the perfume" has no basis, occurring during the conflict between France and Algeria.

Clauses	Data Source
He made sure his hands were clean. However, it is not so bad to be stained with the blood of Arabs and Africans.	هو يحرص على نظافة يديه لكن لا يشقيه كثيراً أن تتلطخا بدماء العرب والأفارقة. (Mosteghanemi, 1976) <i>He made sure his hands were clean.</i> <i>However, it is not so bad to be stained with the blood of Arabs and Africans.</i>

The above text is paradoxical for a Western country that maintains the cleanliness of its bureaucracy from corrupt practices but does not hesitate to dirty it with massacres. Through this paradoxical structure, Ahlam tries to bring out the absurdity of human life, which is considered easy to eliminate. The mention of "Arab and African blood" associates Algerians with Arabs living on the African continent. The absurdity of human life being eliminated can be a pejorative statement in his expression when describing the context of the discussion.

2. Using Profanity or Obscenity

Clauses	Data Source
...Not eating of insult bread outside Algeria	لنأكل تراب هذه الأرض ولا نأكل خبز الذل خارج الجزائر. (Mosteghanemi, 1976) <i>Let us eat the dust of this land and not the bread of humiliation outside Algeria.</i>

The call to live miserably in one's own country is Ahlam's invitation to all elements of Algerian society to be self-sufficient. Living miserably, with the metaphor of "eating the dust of this land" to describe the country's poverty, but with the spirit of national development to achieve prosperity. Ahlam reinforces this by cursing the offer of comfort outside Algeria with the phrase "bread of humiliation. Thus, nationalism is essential to give Algerians a sense of identity in an increasingly open international relationship.

3. Physical form nicknames

Clauses	Data Source
Not for the splendor of the Eiffel Tower And not to get closer to the city of perfumes and paintings	إنهم في فرنسا لا ليتفرجوا على عظمة (برج إيفل) ولا ليكونوا أقرب إلى مدينة العطور واللوحات النادرة. (Mosteghanemi, 1976) <i>They (Algerians) are in France Not for the splendor of the Eiffel Tower And not to get closer to the city of perfumes and paintings</i>

The text of *Min Ajli Huwiyyah's* poetry begins with the paradoxical orientation of an individual's brief visit to France. This is not unusual, as France is synonymous with perfume and beautiful, exciting paintings. The event was motivated by the tendency of Algerian Arabs to come to France in search of life, not just to spend a holiday at the Eiffel Tower or to seek the unique scent of perfume and the beauty of paintings. Ahlam's expression must be distinct from the historical background of Algeria, which France once colonized, so there are cultural differences still inherent in Algeria.

The idiosyncratic expression indirectly shows the mockery of France, stating that what is made iconic in the country does not affect Algerian Arabs. Ahlam illustrates that the orientation of Algerian Arabs is not about iconic things but more about the comfort of Algerian identity within the framework of French culture, including the language of communication, the way of dressing, and the value system of societal norms. The mockery is not only reserved for the French, who are seen as

failing to promote their icons, but also for the Algerians, who are still euphoric about the cultural hegemony of the country that colonized them in the past.

4. Racism that functions as a form of mockery

Clauses	Data Source
Some people in France... the glory of the Arabs	ولم يفهم بعضهم في فرنسا أن المعادلة قد تغيّرت (Mosteghanemi, 1976) وأن كرامة العربي تظل فوق كل أجر يقدم إليه <i>Some people in France do not understand that their equation has changed.</i> <i>Moreover, indeed, the glory of the Arab remains above any reward offered to him.</i>

Racism becomes a crucial issue in considering the identity of a nation with the criteria of high and low dignity based on the history of imperialism (Rahnema, 2017b). The stereotype is perpetuated by developed countries looking down on other relatively slow developing countries. This can happen because of the colonization in international relations between nations. However, some French people who are ethical and reject these stereotypes are seen by Ahlam as people who do not know that equality between people has been distorted by identity status.

While emphasizing French identity, Ahlam also stresses that Arab identity is not interchangeable with anything. As a former French colony in Africa with an Arab identity, Algeria cannot be dominated by the practice of colonization and cultural monopoly. This is because every identity has the same dignity, as defined by the United Nations (UN) in the Declaration of Human Rights, so the act of dehumanizing a nation cannot be justified (Shani, 2019).

5. Use of mocking sentences with a non-insulting tone

Clauses	Data Source
Westerners are too noble to do this kind of work (rubbish collection and sweeping).	منحتهم فرنسا شوارعها المتسخة، فتوزّعوا على خريطة الجوع، يجمعون القمامة، ويكنسون زباله الناس المحترمين الغربيّ أشرف من أن يقوم بمثل هذه المهن (Mosteghanemi, 1976) <i>France has given them its dirty streets.</i> <i>They sow hunger everywhere, collect rubbish, and sweep up rubbish.</i> <i>Honourable people</i> <i>Westerners are too noble for such jobs.</i>

France's ethical and political treatment is illustrated in the text above with a portrait of the arbitrary colonization that left many social problems in Algeria. The "dirt strewn in the streets" refers to the remnants of the war on Algerian territory, so when independence was achieved, the Algerian people still had to clean up the remnants of the conflict. However, the French government did not adopt a policy to help clean up the remnants of the war it left behind (Hamidani, 2020).

The above text is a mockery expressed by the author regarding the irresponsible actions of the colonizing country. The statement becomes a mockery

because the technological advances that the colonizing country bears are not directly proportional to the morality applied. The phrase "Westerners are too noble to do such a job" reflects the state's prestige in international relations, so those who consider themselves superior do not want to help those considered inferior.

Clauses	Data Source
They are suitable for more than just dirty business. They also have all the qualifications of enslaved people.	إنهم لا يصلحون للأعمال القذرة فقط بل هم يملكون كل مؤهلات العبيد أيضاً: السواعد القويّة.. الاخلاص في العمل.. الحاجة إلى رغيف. (Mosteghanemi, 1976) <i>They are suitable for more than just dirty business. They also have all the qualifications of enslaved people: Strong forearms. Honesty in work The need for bread</i>

After Ahlam's depiction of French cruelty, she claims that the French are capable of committing crimes against humanity with the mass practice of slavery. Through expressing slave specifications, Ahlam tried to show the phenomenon of legalizing slave practices with the existence of this categorization objectified in Algerian society. Human rights violations in the practice of slavery are intertwined with French cruelty in its exploitative colonial practices, both in the exploitation of natural and human resources (Lalis et al., 2019).

Clauses	Data Source
Fifteen dozen killed in horrific murders In the name of human rights and world capitalist civilization	لقد سقط خمسة عشر العشرات في ظروف اغتالات بشعة باسم حقوق الانسان وحضارة العالم الرأسمالي ذنهم أنهم يحملون هوية الأرض المعجزة. (Mosteghanemi, 1976) <i>Fifteen dozen killed in horrific murders In the name of human rights and world capitalist civilization Their mistake was to carry a magical earth identity.</i>

For whatever reason, human beings cannot be considered commodities that can be exchanged or destroyed to nullify their human values. Murder is not justified in human rights under any pretext, despite the discrimination suffered by Algeria, which has resulted in the loss of hundreds of lives. A satire based on a murder in this poem, Ahlam tries to mock France as a developed country but ignores human life. There is no guarantee that developed countries can implement human rights adequately. The things left behind by colonizing countries are often replicated in various forms of political, economic, and socio-cultural policies that are constantly reproduced by society (Go, 2024).

CONCLUSION

The dysphemism expressions found in literary works are not only an expression of the writers' concern with the political practices of their country but are also the result of social and cultural practices that are not nationalist. The expression of dysphemism in the poetry *Min Ajli Huwiyah* by Ahlam Mosteghanemi illustrates

the author's elegiac dissatisfaction with the phenomenon of people who prefer to give up their national pride for the pride of identity of the colonizing country. Through Allan-Burridge's reading of dysphemism, the researcher found eight expressions that illustrate dysphemism, namely: the use of taboo terms two expressions; obscene cursing and swearing one expression; epithets or dysphemistic greetings taken from visible physical forms one expression, racism that functions as mockery one expression, and terms that show mockery or disrespect in a non-insulting tone three expressions. Thus, dysphemism appears not because it is gratuitous but instead as a social fact experienced by the author of literary works related to the inferior mentality of his nation's identity.

This research provides a perspective to look at dysphemism not in the mass information media but in authors' creative process in writing literary works based on their social lives. Different means of information can be a channel of individual knowledge in seeing social phenomena that exist in the author's life environment. This paper emphasizes that the perspective of dysphemism is applicable in highlighting mass media. Still, literary works can also contain elements of dysphemism that can be consumed by the public, especially in digital channels, so that anyone can access them at any time.

This paper has limitations in data sources that rely on more than one literary work, namely the poetry of *Min Ajli Huwiyah*. Hence, the content of the author's intention in scholarly works is even less comprehensive and holistic in terms of seeing the existing phenomenon. A more thorough discussion of Ahlam Mosteghanemi's intentions in writing his poetry requires an in-depth study of his poetry, which is scattered in various media. Further research that incorporates more data and diverse sources of information can be a source of knowledge that can provide a deeper understanding and better meaning.

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