

Article

Representation of Social Conflict in *Angin Timur Laut* through the Lens of Literary Sociology

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Abstract

Othman Kelantan frequently delves into human issues within his literary works, portraying themes of solitude derived from both personal experiences and environmental contexts. This exploration of social criticism is crucial as it mirrors societal reflections. Utilizing the theory of literary sociology, this study examines the novel *Angin Timur Laut*, which is celebrated for its compelling narrative that articulates the suffering and oppression experienced by the Marhaen community, particularly the fishermen of Pantai Sabak in Kelantan. The research aims to analyze the intentions behind the work, the methods employed to convey these themes, and Othman Kelantan's motivation for choosing this subject matter. Document analysis serves as the primary research instrument, gathering data from various sources, including articles, books, journals, newspapers, theses, and magazines. Findings indicate numerous elements of social criticism encompassing socio-cultural, socio-political, and socio-economic issues integrated within the narrative. The authors skillfully craft antagonist and protagonist characters to illustrate the dichotomy of social stratification. This critique highlights the struggles of a community grappling with oppression and political bureaucracy, while also presenting values that serve as examples and guidelines for social conduct. Furthermore, the authors emphasize socio-cultural representations and linguistic diversity, showcasing the cultural richness and uniqueness of Kelantan and reflecting his own proficiency in the literary field.

Keywords: Social Conflict, Humanity, *Angin Timur Laut*, S. Othman Kelantan, Sociology of Literature

Introduction

This paper describes the conflicts of social life in the novel written by S. Othman Kelantan, *Angin Timur Laut*, published in 1969. Research on the social life crisis, especially for the Marhaen group, is digested from all social, economic and political spaces based on the measurement of literary sociology. Based on the life background of the ninth National Writer in 2001, namely S. Othman Kelantan or Dr. Syed Othman Syed Kelantan, he was born in Tebing Tinggi, Kemumin, Kota Bharu, Kelantan on 31 December 1938. His early involvement in the field of literature began with *Utusan Kanak-Kanak* and *Tunas*, after which his works were published in *Hiboran* and *Mutiara* magazines. S. Othman Kelantan's excellence is demonstrated based on producing works from various branches of creative genres such as poetry, short stories, novels and critical essays. A total of 183 short stories and 12 novels were produced from 1953 to 2003. He not only devoted himself to producing creative works alone but also produced several essays and papers both at the national and international levels (Tuan Rusmawati Raja Hassan & Roslan Chin, 2021). Based on S. Othman Kelantan's contributions to the field of Malay literature, he was awarded the *Pingat Bakti* (PB) award by DYMM Sultan of Kelantan in 1973 and the *Pingat Ahli Mangku Negara*

(AMN) by DYMM Yang Dipertuan Agong in 1974, in addition to being selected to receive the S.E.A Writes Awards in Bangkok in 1990. The peak of S. Othman Kelantan's glory was when he was given recognition as the Kelantan State Literary Award and the National Literary Award, which brought the title of National Literary Award in 2003.

Angin Timur Laut is a novel that unravels the suffering of coastal fishermen on Pantai Sabak facing the northeast wind that prevents them from finding sustenance for months. This novel is supported by the characters of Saleh, Lijah, Jeragon Jusoh, and Penghulu Jusoh as the main driving force of the narrative plot. Saleh struggles to earn a living for his wife and children. He overcomes all obstacles and hardships of living a routine of poverty and darkness as a true fisherman who finds it difficult to find the path to happiness. The epilogue of a painful life is depicted not only in the landscape of poverty of fishermen alone but also in the turmoil of oppression by land leeches and the bureaucracy of leadership against the marhaen group without thinking about human values and compassion. The consequences of poverty also turn human characters into animals and eliminate humane attitudes. *Angin Timur Laut* is a work that depicts the value of the pain of life and portrays the image of universal humanity.

Sociological Theory of Literature

To analyse the novel *Angin Timur Laut* from the perspective of social criticism, a suitable theory is needed as a guide in this study. The theory of literary sociology emerged and became popular in the 1980s. Since entering the postmodern era, literary sociology has been very popular to replace literary discussions related to societal aspects (Mana Sikana, 2009). According to Hippolyte Taine (1887), literature is the result of three important elements; time (moment), race (race) and environment (milieu) and was subsequently supported and followed by Marx and Engels (Suraidah Ambok Mangkek & Nur Afifah Vanitha Abdullah, 2018; Hamzah Hamdani, 1988). In addition, one of the important theories of literary sociology is genetic structuralism presented by Lucien Goldman (1913-1970). Goldman's genetic structuralism literary sociology is a literary criticism that discusses the situation of an author who is influenced by class, social ideology, economic situation and audience conditions as well as looking at the relationship between literature and society. Goldman believes that literary works have a close relationship between the context of time and era with the system of thought and outlook of society, and are even measured from the connection between the government system and political turmoil that produced the literary work (Mana Sikana, 2009). The sociological approach continues to develop in the field of literature in Malaysia. Kassim Ahmad is a Malaysian writer who uses this sociological approach and as a writer of the 50s who is in line with the ideas of Asas 50. He is seen to be actively using literature as a tool of struggle and choosing the concept of criticism in his writing to encourage the development of writing and literature towards radical change. In the view of Kassim Ahmad (1983), he is of the view that an appropriate critical theory such as sociology is an approach that can explain and describe the reality of society. In addition, critics

should use the style of socialist realism and show the development of society towards a revolution that will give birth to a socialist system (Mana Sikana, 2006).

Next, the sociological approach to literature develops when there is an addition of analysis to the author aspect and also discusses the aspects of the impact and reciprocal influence between the author-society-text-audience. Suraidah Ambok Mangkek & Nur Afifah Vanitha Abdullah (2018) explain that the sociological approach requires researchers to examine elements outside the work that are considered, such as the author's background, the function of literature on society and social ethics from an economic, educational, cultural and political perspective. This has been proven by the opinion of the figure Robert Escarpit (1967), who sees in terms of the production of works, especially the social position of the author, the origin or background of a person before becoming a writer is so important in producing a work (Umar Junus, 1979). In the view of Mana Sikana (2009), this approach assumes that literature is not born with a social vacuum, on the contrary, the work produced must contain information or information about society and if necessary be a documentation of society. The author's orientation is focused on the events that occur before our eyes and describes them accurately (Mana Sikana, 1998).

According to Mana Sikana, the sociological approach is an extension of the historical approach because external elements of the work such as the author's background, the function of literature on society, social ethics, economics, education, culture and politics are discussed together with internal elements such as plot, character and language. Therefore, this theory of sociology of literature analyses literature as a reaction to events that occur in society. All social events, whether they have occurred or are being experienced, will provide an overview of social, cultural, economic, and political phenomena and various other dimensions of life, including those related to the system of rules, morality and beliefs. This situation also refers to the premise that literature and society have a close relationship that influences each other (Rahman Shaari, 1988). This approach also starts from the view of Atar Semi (1985) that literature is a reflection of life expressed by the author about the joys and sorrows of society that they know very clearly. Therefore, the author is seen as having a moral responsibility towards the environment because the work is an image of society and imagines it as a shared consciousness.

Analysis and Discussion

Based on a review of the novel *Angin Timur Laut*, it was found that S. Othman Kelantan dominated the depiction of community stories that focused on the *marhaen* group in Pantai Sabak with a poor economic background as fishermen. This reflection on community stories complements the theory of literary sociology because literature and sociology have a close relationship. Literature is a mirror of society, a mirror of culture and a mirror of history which is a medium for documenting social questions and issues. Sociology, on the other hand, effectively shows the theme of social phenomena because this theory indeed describes life and unrest in society as a medium for creation. As a result, the approach to literary sociology is a branch of knowledge that studies literary works scientifically, objectively studying people in

society, institutions and social processes and how they are strengthened. Literature and sociology are two different fields but complement each other. This is because sociology is a tool to measure the level of civilization of society, while literature is an effort to recreate the social world, human relationships with family, environment, politics and the economic environment (Suraidah Ambok Mangkek & Nur Afifah Vanitha Abdullah, 2018).

Mana Sikana (2009) explains that the process of analysis using literary sociology is through the description of the author's background such as biography, birthplace, socialization, education, environment, social status and life values. The summary of these aspects is valuable information for the creation of a work. Therefore, to unravel the writing technique of a work, the author must be understood because the impulse often influences the style and presentation of a work produced.

Genetic Structuralism from Social, Economic and Political Features

Social criticism of a work is a very important matter in society. Social criticism displayed in various works will provide awareness that many social issues or problems occur in society without being noticed and it opens up a space for people's sensitivity to something that happens in their environment (Al-Fatihah Md Adnan & Normaliza Abd Rahim, 2014). Social criticism refers to the assessment or understanding of the state of society at a given time. In social criticism, assessment, comparison and disclosure of society are three aspects that are taken into account. Values are something that can be used as guidelines and principles in following actions and behaviour (Suraidah Ambok Mangkek & Nur Afifah Vanitha Abdullah, 2015). A work produced certainly has a purpose and emphasis, whether it is just entertainment or with a specific purpose such as educating, satirizing or a space for public awareness. A creator will strive to produce a work to gain attention and superiority in public perception. Therefore, a work produced should go through a phase of transformation and innovation so that each work produced is always accepted by the world of its publication period and is constantly fresh.

Typically, the issues that the author discusses in a work are major social problems that occur in society, the country and the government system. The novel *Angin Timur Laut* published in 1969 is the work of S. Othman Kelantan who is cynical about the issue of social criticism of society. This work raises the theme of human values about the life of a community that lives in poverty. Making the setting of fishermen as the landscape of community life, it describes the author's efforts to approach the branch of the trial regarding the social system of the lower class community in the village of Pantai Sabak from the perspective of socio-social criticism, socio-political and socio-economic.

The Struggle of Poverty

The concept of poverty is not only seen from a person's income level and lifestyle but also from social norms, culture and philosophy of life. Poverty refers to the phenomenon of deprivation from various dimensions. Being poor causes a person to think that they are being left out of the decision-making process in their own society,

discriminated against by society, lose a sense of belonging to society and lead to being vulnerable to crime (Tuan Rusmawati Raja Hassan & Mawar Safie, 2015). In reality, Kelantan is an agricultural state with 66.8% of the population involved in agriculture since before 1950. The low level of development in this state is due to several specific things, namely its isolation from all other states in Peninsular Malaysia which has occurred since time immemorial and also the complexity in terms of communication (Haryati Hasan, 2014).

Apart from being active in agriculture, most of the Kelantan population is also involved in fishing activities which is the second most important economic activity after agriculture. It is the main livelihood for the people living in the coastal areas and areas along the rivers in Kelantan. Fishing, like agriculture, is an effort that is solely aimed at meeting the needs of their own family. Therefore, it is not surprising that most fishermen are also farmers. They cultivate crops by planting crops such as coconut, rice, yam, sago, nipah, and tobacco (Haryati Hasan, 2014, Zaidi-Saidi Ibrahim, 1982). Based on the lifestyle of the Kelantan community, is a stimulus for S. Othman Kelantan to use the experience of the environment as a basis for writing *Angin Timur Laut*. The depiction of the theme of poverty and suffering of the fishing population on the East Coast is revealed as a powerful backdrop for storytelling. Poverty, melancholy and suffering in life are reflected through the characters of Saleh, Lijah and their six children, including Sabut a child who was born with a disability. Although this novel was published several years after Malaysia achieved independence in 1969, the issue of poverty is still a common phenomenon raised as a theme of the story. The author describes that the lives of low-income people are still not protected by assistance and complete infrastructure facilities and the agriculture and fisheries sectors are still at a high level of poverty. *Angin Timur Laut* is found to be a novel that is full of interconnected economic and social issues (Tuan Rusmawati Raja Hassan & Mawar Safie, 2015). The text explains the complex life of fishermen in Pantai Sabak;

“He is counting the twists and turns of his life, contemplating his fate that hangs in the sea air. The monsoon season is drawing near. And as the Northeast Wind blows for months, he and all the fishermen will be forced to stay home. Even more terrifying, the burden of debt will pile up everywhere. Saleh continues to gaze into his life – the life of the Pantai Sabak fishermen, who are exposed each year to the violent threats of the monsoon. A season where children gather only bones within themselves, a season where people like him tighten their belts – the most frightening season of all...”

(S. Othman Kelantan, Hlm: 11)

"I hope the wind will calm down in a day or two," Saleh placed his hope. That hope fell into the light radiating from Lijah's face.

"But we only have enough rice for today," Lijah's sigh-like whisper scattered inside Saleh's heart. He suddenly shivered. He saw a grave yawning open on the path of his life. (S. Othman Kelantan, Hlm: 73)

The poverty aspect of the people in Pantai Sabak village is not only depicted in the stories of fishermen but all the economic details are explained one by one. Lijah, Saleh's wife, is described as an obedient and loyal wife who endures the hardships of life with her husband. Lijah understands her husband's suffering when the monsoon season arrives, which makes it difficult for fishermen to go to sea. Relying on initiative and a sense of responsibility, Lijah also helps to lighten Saleh's burden by carrying out activities such as weaving and selling mengkuang mats. Although the side income is not lucrative, it is enough to supplement the livelihood that depends on the monsoon climate factor. The seriousness and authority of Lijah's character explain the value of mutual understanding in the routine of married life. Lijah's tenacity reflects the value of her high humanity towards her husband's sacrifice and the survival of her six children. Lijah's sacrificial attitude is described as follows:

"Lijah remained silent, ignoring her husband's question and continuing her work – weaving the rough mengkuang mat she had been working on for days. Those mats had value. During seasons like this, she would travel far to Kampung Tebing Tinggi, Kemumin, or Pengkalan Chepa to sell them. The money she earned could help supplement her husband's income."

(S. Othman Kelantan, Hlm: 63-65)

Next, the author also reveals the conflict of poverty through the fishermen's determination to find various alternative sources of income to continue their lives when the monsoon season is winding down in their lives. Saleh is portrayed as a character who is honest and always responsible for his children and wife. Every moment, Saleh often monologues thinking about the cruelty of nature that makes it difficult for him to find a livelihood at sea. However, based on that responsibility, Saleh does not lightly embrace the natural world simply by following nature. With his experience as a fisherman's son and growing up in a fishing village, Saleh understands the ins and outs and hustle and bustle of the life he goes through. Therefore, despite his inability to go to sea, he tried to find a livelihood by fishing and catching paper shrimp in the river. Although the results he sold were not comparable to those from the sea, at least Saleh did not let his wife and children be cut off from their food supply. A reflection of Saleh's steadfast attitude is depicted as follows:

"I can cast my net in the Sabak River. The mullet fish have grown fat, feeding on the muddy algae."

True to their plan, Saleh prepared his net. Tonight, I will cast my net, he told himself. But as he swallowed his dinner, the rice would not go down his throat. And Saleh hurried – he knew that two cupak of rice was only enough for a

single meal. Not enough for eight people. Not enough. As he reached for his net, hanging on the wall by the staircase, the rain poured down in torrents.
(S. Othman Kelantan, *Hlmn*: 74-75)

"By his count, Saleh realized it had been two months since he last went to sea. For the past two months, he had focused his search for a livelihood in the river instead."

(S. Othman Kelantan, *Hlmn*: 90)

Based on the poverty conflict from the excerpts of this novel, it somewhat gives an idea of the reality of community life in Kelantan. According to Norhayati Saat (2011), the coastal community in Kelantan is traditionally a coastal fishing community. Around the 1960s, it was found that this group only operated a subsistence economic system and their income was just enough to eat. Their livelihood was not only influenced by the weather such as the monsoon season but also by a lack of capital, technology, and a lack of knowledge to find a market, work skills and motivation to become an entrepreneurial fisherman. The coastal community's dependence on nature caused their living conditions and environment to be different compared to other communities in Malaysia. To date, Kelantan is the state with the highest statistics of poor residents among the states in Peninsular Malaysia. Poverty statistics for June 2019 show that the hardcore poor in Kelantan are 6,210 people and the poor are 31,217 people. Kelantan is also the third state with the highest poverty statistics after Sabah and Sarawak. In general, the poverty rate in Kelantan is 0.4 percent, the same as at the national level (Rosmiza Kasim, 2019).

Capitalism and Political Bureaucracy

Politics is not only related to the landscape of community life, but it is often linked to all social branches such as education, religion, culture and development (Che Abdullah Che Ya, 1998). Literature and politics are also elements that are not left behind in working on the issue. Although two different disciplines, they still have a close connection because all human life has been regulated by politics. Most writers who were born in the colonial and post-independence eras often find political elements in their works. Similarly, S. Othman Kelantan is part of a community that does not allow himself to be distant from current developments in the political world in the country. Every political development that occurs will indirectly affect the art of writing the author's work, whether it is worked on scientifically or in the application of creative works.

In the era of development faced by society, many shortcomings occur in prospering and developing the world. This situation has a negative impact on the spiritual development of society. This flaw can be seen in the existence of negative attitudes such as abuse of power, corruption, and cronyism that are increasingly widespread in society (Mohd Nazri Bin Zainuddin, 2015). Realizing this fact, authors who are sensitive, committed, and responsible for the social environment often pay attention to the sociopolitical turmoil and development of the country. For an author, they do not only focus on their talent for imagination and imagination alone but rather

environmental elements such as politics also often form the basis for the development of their writing ideas (Mohd Faradi Mohamed Ghazali, 2021).

Based on the novel *Angin Timur Laut*, the depiction of the issue of poverty and oppression is a dominant aspect of social criticism presented by S. Othman Kelantan. The harsh aspects of fishermen's lives are revealed to take advantage of the scope in detail about the poverty of fishermen on the East Coast who are forced to deal with capitalism. This experience is described, for example, when fishermen are forced to ensnare their respective futures to interested parties. The emergence of antagonist character supported by Jeragan Jusoh is described as a rich and capable person in the village of Pantai Sabak. He is considered a person who is always the attention of the villagers to assist, whether in terms of finances, fishing equipment or food items. However, behind the help given, Jeragan Jusoh ties the suffering of the villagers to oppression subtly through the action of charging multiple fees to borrowers. Jeragan Jusoh's bad character image also suppresses the sale of sea catches by fishermen who owe him to sell their catches at a cheap rate. This attachment is like a trap by allowing all forms of oppression to be carried out by Jeragan Jusoh to fulfil the debt demands imposed on the fishing community who requested assistance from him. The following is stated:

“...Jeragan Jusoh was a wealthy man. He owned vast paddy fields, coconut groves, and fruit orchards. He had two large fishing traps, and two motorboats – one for pulling the traps and another with a long-shaft engine. Jeragan Jusoh would provide rice, pepper, salt, and even money to anyone, as long as the repayment came with high interest. But more than that, anyone indebted to him was forbidden from selling their catch before settling their debts. And the fish had to be sold at prices far lower than the market rate. Jeragan Jusoh made profits hundreds of times over...”

(S. Othman Kelantan, hlm: 42)

The poverty, melancholy and suffering of life reflected by the villagers of Pantai Sabak also undermine human values by marginalizing human nature. In the bitterness and bitterness of life, it will make someone act beyond their human control. Making something false into a true life. This also happens in the plot through the actions of Pak Chu Lah, who is Saleh's neighbour and close friend, silently stealing the catch of shrimp hanging from his pond. Saleh, who does various river fishing activities while not going to sea, struggles to find sustenance for the survival of his family. In addition to catching mullet, Saleh works hard to hang his life on his 50 bundles of shrimp to find shrimp. However, an unfortunate tragedy has befallen Saleh's fate because the catch has been taken. At first, Saleh thought that fortune was not on his side. But realizing something strange happened, Saleh tried to find the cause of the loss of the shrimp in his pond. Something unexpected, the shrimp that was thought to have been stolen by a water ghost was taken by his neighbour and good friend, Pak Chu Lah. This is where the author creates turmoil in human values due to the narrowness of life. Pak Chu Lah, who was considered like his own brother, becomes like a pair of scissors in a fold. The following excerpt explains the situation:

"Suddenly, Saleh shivered. He truly shivered. His mouth felt as if it had been sewn shut. Was my sight deceiving me? Was it him? Was he truly the thief? Could it be him?"

Why was it Pak Chu Lah Mek Mas? Why his closest friend? Why not a real devil straight from the depths of the seventh hell?

Yes! Saleh convinced himself. It was Pak Chu Lah. Pak Chu Lah! How could you betray your friend? You have destroyed both your honor and your own dignity!..."

(S. Othman Kelantan, hlm: 105)

The humane attitude crisis did not stop with the theft incident alone. On the contrary, to protect his disgrace and dignity from being known by the villagers, Pak Chu Lah first spread slander by complaining to the chief that Saleh had stolen his shrimp catch and tried to hurt him. This was a huge blow to Saleh. S. Othman Kelantan not only put Saleh to the test with the crisis of poverty but also dragged the character into a wave of slander that put pressure on him throughout his life. Although Saleh initially wanted to keep quiet about Pak Chu Lah's attitude to maintain a friendly relationship, his good friend first 'stabbed him in the back'. The reality of the humane attitude is as follows:

"Pak Chu Lah came to me this morning to complain," said Penghulu Jusoh, looking out the window. Cikgu Ghazali scratched his head – though it was clear it wasn't itchy. Lebai Mat Zain stared at his face. Penghulu Jusoh continued, "He said you stole his temeran traps. You took his hanging prawns. He saw it with his own eyes. Then, you threatened his life with a Siamese machete. What kind of person does such a thing?"

Next, this novel also demonstrates the aspect of social stratification in the community. Social stratification is the difference in society into certain classes based on power. This also concerns the existence of hierarchical groups in a society, whose members have different rights, privileges, power and expertise. The essence of this social stratification is the difference in the relationship between one group and another group in utilizing existing resources (Bayu Senma Romadhon, 2016; Suyanto in Halil, 2012). The portrayal of the contrasting character between the poor community and the upper-class community in this novel is very closely related to the social stratification system. Based on the views of Tuan Rusmawati Raja Hassa & Mawar Safei (2015), the existence of stratification in society indirectly shows the inequality and injustice that occurs in society. This refers to the injustice that occurs in capitalist societies usually based on class inequality. For example, in the display of the attitude of government officials from the Social Welfare Office who are indifferent to providing food to flood victims.

The attitude displayed seems to disregard the welfare of flood victims by rationing food for each family. Only one can of sardines was given to be shared among family members and this put pressure on families with large numbers of members like

Saleh's family. In Saleh's opinion, the food rationing may have been due to the large number of flood victims throughout the state of Kelantan, but his perception was wrong after detecting immoral activities carried out by government officials entrusted with managing the welfare of flood victims. Saleh saw that the government officials had betrayed the trust of the Central Government by devouring the livelihood of the suffering flood victims. The rice and sardines sent by the Central Government were transported by external lorries to be sold to certain parties and the profits flowed into the pockets of the Social Welfare officers. The statement is as follows:

"Ya Allah, how cruel these officials are. Ya Allah, how despicable their hearts and souls. Why do You allow them to live while people suffer? Why, Ya Allah, do You permit this evil to unfold at a time when people face misfortune, hunger, and fear?"

Saleh began to understand—it wasn't that there wasn't enough rice and sardines. No, that wasn't it. The rice and sardines were being loaded onto trucks and taken elsewhere. And without a doubt, the wealth and money were flowing into the pockets of the Welfare Department officials..."

Based on the quote, the author invents a change in human attitudes due to the pressure of poverty conflict. The fluctuation of attitude changes between *syumul* to *batil* continues to be an agenda in the urgent turbidity of life. Darmiyati Zuchdi (1995) explains that human attitudes are the main predictors of daily behaviour (actions), although there are still other factors, namely a person's environment and beliefs. This explains that sometimes attitudes can determine a person's actions, but often attitudes that do not exist become actions beyond their control. In addition, considerations about the positive and negative attitudes of an act also determine whether a person's attitude is a real action or not. In other words, in addition to attitudes, another main factor influencing a person's actions is the social norms they go through.

Sociocultural Lens

Socioculture is something related to the life of society and the culture that is practised. Since the nature of culture is dynamic, it is related to the advancement of human thought and intellect. This is everything that is produced or created by humans for the survival of society (Mohamad Kamal Bin Abd. Aziz, 2016; Andreas Eppink, 2013). The application of a culture has a very close relationship with a society and it often also experiences changes according to the society that practices it based on its adaptation. Tracing the lineage of various events and their history, the resulting aspects of art and culture follow the mould left by history. The reality of sociocultural forms in this country, although diverse and complex to discuss, is still rich in values that have their own roles and interests (Aziz Deraman, 2012). The basis of this participation is also relevant to the work by S. Othman Kelantan because each produced has a rationale and purpose for its publication. In addition, the work being studied must be related to the context of the time, culture, and society (Al-Fatihah

Md Adnan & Normaliza Abd Rahim, 2014; Shain, 1971). The Northeast Wind, which is set in the rural life of a fishing village in Pantai Sabak, is often demonstrated by the author about the various socio-cultural patterns of the community. Perhaps the sociocultural insertion of the community that the author has worked on is evaluated from a general point of view, but it may be a different perception for those who evaluate the translation from the perspective of traditional treasures that should be highlighted in society towards urbanization. The uniqueness of the authorship of S. Othman Kelantan, he is so thorough in describing all aspects of traditional culture practised by the surrounding community. The routine of self-sufficiency as a fisherman is neatly explained through traditional fishing methods. This is shown through the aspects of materials or tools used by fishermen during the fishing process.

“...His hands were twisting the rope for the mackerel hook. The hook was tied firmly. Then it was twisted in two so that it could withstand the crushing of the forty-pound mackerel’s teeth...”

(S. Othman Kelantan, p. 7).

“Saleh prepared two prongs from the iron bicycle skewer. The skewer was given three prongs. Tied firmly. Each end was given a sliver. Each stab on the soft body of the lobster would give good results. Saleh gathered wood leaves. He bundled them one by one as big as his thigh. And the wood he bundled was tied along the length of the nipah”.

(S. Othman Kelantan, p. 89)

“Saleh kept expanding the sails of his Chinese crane dinghy. The gentle breeze from the West expanded the sails of his black balloon cloth”.

(S. Othman Kelantan, p. 180)

Although this novel was published more than a decade after independence, the processing of fishing methods is still depicted traditionally. From another perspective, it is possible that the author deliberately depicted the fate of the marhaen (fishermen) group who are still not protected in terms of infrastructure despite having stepped into the current development of developing countries. This situation is also a reflection of criticism against administrators who do not trust the value of accountability to the people. However, from a socio-cultural aspect, S. Othman Kelantan is seen as an author who is quite ambitious in his efforts to enrich the treasures of Malay traditions by highlighting local cultural elements. Apart from that, the representation of these cultural elements provides a lot of philosophical value and the essence of life that is blended and concluded in community life. Based on the cultural blend done by an author, it is for the common interest or driven by a harmonious atmosphere that surrounds customs in the life of the local community. Every processing of the work produced is a transformation of the soul and manifestation of society to be socialized, whether in terms of knowledge or a symbol of the identity of a nation. Thus, each study of the element provides its own meaning, symbol, interpretation, definition and reasoning. In this context, the ideas and thoughts of the Malays can also be considered cultural assets that can describe and colour their own civilization (Arba'iyah bt. Ab. Aziz, 2015).

Linguistics

The refinement of language style in writing is a style that describes the identity of a writer's authorship. This diversity is often intentional to reflect the differences in each writer's writing, as well as an identifier of the author's personality. According to Tarigan (1985), the use of language style can enrich and further beautify vocabulary to achieve the superiority of a writer's language. Style or style in creative works can be considered a combination of writing related to diction, image, imagery, syntax and sound elements. Writers of creative works write in their own style through the medium of using language that suits their desire to convey something that gives an aesthetic effect to the reader (Mohd Faradi Mohamed Ghazali, 2021). Discussions about style or language style in relation to literature are specific discussions about the use of language as a medium to convey ideas or messages to readers. This is also the case with the style of delivery of S. Othman Kelantan in *Angin Timur Laut*. Examining the reading of this novel sometimes reveals the superficiality of a reader's understanding of the vocabulary. It is observed that the author often displays lexical elements of the Kelantan dialect in his speech. The prominence of this style is an image that the author deliberately portrays to show his superiority and to avoid the space of inequality with other authors. This matter is also based on the life background and origin of S. Othman Kelantan himself who comes from Kampung Kemumin, Kota Bharu, Kelantan. Some vocabulary is attached to explain the statement:

Vocabulary	Meaning	Glossary of Dialects	Quote	Pages
<i>Pangkas</i>	Barbershop; barber (shave)	Trimming at a part or end.	<i>Ikan jerung berparuh seperti parang itu memangkas paha anaknya. Paha anaknya terpankas seperti batang pinang muda...</i> The shark with a machete-like beak cut off his son's thigh. His thigh was cut like a young betel nut...	4
<i>Kapok</i>	Discipline (not wanting to do it again), discipline; punish to discipline.	A kind of small axe used to hack people	<i>... Dalam sedikit hari saja, rumah kapoknya telah bertukar kepada rumah yang sekarang.</i> (... In just a few days, the old house was transformed into the current house.)	5
<i>Birai</i>	Tracery (fence on a bridge), the edge of a non-printed page, a pattern or embossed decoration at the junction between a wall and a ceiling	Sharp edges (corners).	<i>Hanya dia dan Lijah saja yang tidur di balik tabir kain layar yang sudah robek-robek. Berambu seperti rambu-rambu birai setakona.</i> (Only he and Lijah slept behind the torn canvas curtain. Frayed like the signs of a setakona's fringe.)	9

<i>Tancap</i>	Pressing the gas pedal of a car to accelerate; getting stuck or pierced (by a knife, or arrow)	To observe or focus on something	<p><i>Lebih sedozen mata tertancap ke atas wajah Pak Chu Lah Mek Mas yang membicarakan tajuk yang lain.</i></p> <p>(More than a dozen eyes were fixed on Pak Chu Lah Mek Mas' face as he discussed another topic.)</p>	21
<i>Ketek</i>	Ape, monkey, armpit, shirt button	Stealing	<p><i>Dia pernah hilang tenggiri. Tenggiri yang berharga dua ringgit itu diketek oleh anak Abang Awang.</i></p> <p>(He once lost a mackerel. The mackerel, which cost two ringgit, was caught by Abang Awang's son.)</p>	34
<i>Kong/ Keroncong</i>	check valve	Aluminum water container	<p><i>Setiap kali tangkul naik, atau pukuk tarik, anak-anak akan berebutan dalam kong atau dalam keroncong menyangkuk ikan-ikan</i></p> <p>(Every time the spear rises, or the net pulls, the children will fight in the kong or in the keroncong to hook the fish.)</p>	34
<i>Sementa</i>	-	Immediately/fast	<p><i>Untung itu sudah. Tapi takkanlah sementa dapat untung lalu, nak berenti mengantai</i></p> <p>(That's a profit. But once you make a profit, you won't want to stop chaining.)</p>	39
<i>Ambo</i>	-	First personal pronoun (me, me)	<p><i>Kalua ambo berjalan ke Kuala Pak Amat, Ghafar berjalan ke Senok. Rahim Pak Su Mat rehat. Begitulah bergilir-gilir.</i></p> <p>(When Ambo walked to Kuala Pak Amat, Ghafar walked to Senok. Rahim Pak Su Mat rested. That's how it took turns.)</p>	39
<i>Jeroh</i>	-	Sharpening something (such as a knife etc.), grinding wheel.	<p><i>Tetapi bulan-bulan yang jeroh hanyalah menjelang bulan Jun.</i></p> <p>(But the only months that are bad are around June.)</p>	40
<i>Berjujut-jujut</i>	Repeatedly pull-pull (rope), pull-pull; touching, interesting	In a row, mobile	<p><i>Dan ikan-ikan tangkapnya sudah berjujut-jujut di tangan para peraih</i></p> <p>(And the fish caught are already in the hands of the harvesters)</p>	42

<i>Dikeroyok</i>	To attack (ram, attack) en masse: a large number of people),	Torn/sliced	<i>Dia melihat Mat Dolah Butut dikeroyok hantu laut.</i> (He saw Mat Dolah Butut being beaten by a sea ghost.)	55
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In addition to the frequency of attaching dialectology to the narrative, the implicit application of language style is a strength in S. Othman Kelantan's presentation in *Angin Timur Laut*. His style of presentation is the voice of the shaking of the space of consciousness which is embodied through the beauty of the language style so that it can cradle a mixture of emotions such as fear, lust, horror, admiration and an expanse of sadness. Reading from chapter one until stepping on the 14th topic, is like being snatched by psychological turmoil because it truly sends a message for humans to think and act rationally from the superficiality of human nature. Therefore, through the variation of language, S. Othman Kelantan's work has an extraordinary identity so that it is able to shock the imagination of the reader. As an experienced author, S. Othman Kelantan is seen to be able to explore the territory of human consciousness with satirical and cynical language expressions. According to Mohd Khairul Adenan, Florence Gilliam Kayad & Muhammad Zaid Daud (2018), the strength and beauty of a work, especially a novel, depends a lot on the exploitation of language in terms of the use of dramatic elements. This is also confirmed by Aminuddin (1995) who states that language style is the way used by the author in presenting his ideas following the purpose and effect he wants to achieve. *Angin Timur Laut* witnesses the author's creativity in blending a variety of language styles to embody the author's superior value in language. Attached below is a list of language styles found in this novel:

Language Style	Quote	Page
Personification	<i>Pantai membelai-belai kakinya, kemudian mencium bibir pantai...</i>	3
	The sea tenderly caresses the shore, symbolizing an eternal dance of longing, love, and inevitable separation.	
	Mengunyah angin masin yang ganas	11
	Chewing the fierce salty wind.	
	<i>Dan Semua mata yang tertenggek di atas wajah Pak Chu Lah Mek Ma situ...</i>	21
	And all eyes perched upon the face of Pak Chu Lah Mek Ma there...	
	<i>Dia memancarkan pandangannya sejauh-jauh ke kaki langit...</i>	31
	"He thrust his gaze as far as the horizon."	
	<i>Saleh berfikir merangkak-rangkak dalam kepalanya...</i>	41
	"Saleh's thoughts crawled slowly in his mind..."	
	<i>Kadang-kadang Saleh membangunkan peta harapan dalam kepalanya. Membangunkan gunung tekad yang teguh dalam dadanya.</i>	7

Metaphor	"Sometimes, Saleh builds a map of hope in his mind, erecting a mountain of unwavering determination in his chest."	
	<i>Bajunya ada di laut. Kain-kain anaknya ada dilaut. Lebih dari itu dia menggantungkan nyawanya di permukaan ombak dan gelombang Laut China Selatan.</i>	
	"His shirt is in the sea. His children's clothes are in the sea. More than that, he hangs his life upon the waves and tides of the South China Sea."	
	<i>Lijah masih bersungguh-sungguh, walaupun punggungnya meneran sepuluh orang anak. Kacipnya kemas. Alunan dan gelombangnya masih teratur.</i>	19
Simile	<i>Memang anaknya itu terlalu berjentera. Badannya sihat padat seperti anak babi.</i>	9
	"Indeed, his child is too mechanical. His body is sturdy and solid, like a young pig."	
	<i>Dan awan-awan itu terasa dalam dada Saleh seperti awan-awan kehidupan yang sedang menyelubungi nasib para nelayan...</i>	15
	"And those clouds felt heavy in Saleh's chest, like the clouds of life that shroud the fate of fishermen."	
Hyperbole	<i>Tidurnya nyeyak seperti batang kelapa tumbang...</i>	16
	"His sleep was deep, like a fallen coconut trunk."	
	<i>Jamal beruratkan jentera-jentera. Jamal berbadankan besi.</i>	32
	"Jamal's veins are made of machinery. His body is built of iron."	
	<i>Panas hati Saleh menyodok-nyodok dadanya...</i>	34
	"Saleh's burning anger jabbed relentlessly at his chest."	
	<i>Tiba-tiba Saleh dipenuhi setan. Iblis berlari-lari dalam dadanya...</i>	49
	"Saleh was filled with demons. The devil ran wild in his chest."	

As a result, it can be concluded that the aspect of displaying the diversity of language styles in the writing of S. Othman Kelantan plays an important role in implying a meaning so that every argument or word conveyed is wrapped in an implicit understanding. The implicit delivery style makes the text produced more interesting, beautiful and personable. This indirectly invites the reader to interpret something conveyed by the author. In addition, the appearance of the lexical aspect is likely to be liked by the author and proud of the uniqueness of the dialect in his country of birth and it can introduce the diverse culture that exists in Malaysia in addition to highlighting its own uniqueness. This is in line with the statement of Mana Sikana (2006) on the principle of individualism, namely the author's individual style is a criterion for showing the author's identity. Individual style also refers a lot to the aspects of language used by the author so that it successfully embodies his own

language identity. An author is required to express his own stylistics to be able to show his ability to write and practice language aesthetics beautifully.

Conclusion

Based on the application of literary sociology, the representation of social conflict issues shows that S. Othman Kelantan's authorship is based on the influence of socialization, social status and the values of life that he experienced as inspiration for producing a novel. S. Othman Kelantan has succeeded in producing works that depict the lives of society, especially the Malay race itself by exposing the hardships of the lives of the lower communities, capitalist oppression and political bureaucracy. The works he produces are not just entertainment but are full of messages, lessons and social criticism that he wants to convey so that society can understand the issues and problems that occur around it and think and make them a lesson. The character development and characterization through *Angin Timur Laut* are related to social issues that are occurring in life and around society today. Not to mention that this novel, which is full of the theme of life's pressures, seems to accompany the depiction of society's life now due to the turmoil of the COVID-19 pandemic. Although the setting is different at the time, the issues raised can be a guide and awareness for all levels of society.

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