PERSPECTIVIZATION IN THE ATLANTIC AND NEW YORK TIMES ARTICLES ON WHY WESTERN DESIGNERS ARE EMBRACING THE HIJAB

A Thesis
Submitted to Adab and Humanities Faculty
In Partial Fulfillment of the Requirements for
The Degree of Strata One (S1)

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ABSTRACT


This research discusses the article of Why Western Designers Are Embracing the Hijab written by Kimberly Chrisman-Campbell which published on The Atlantic Magazine and article entitled Asserting a Muslim Fashion Identity written by Elizabeth Paton on New York Times. The objectives of this research are to analyze and comprehend the role of perspective in representing and constructing the object of reality under discourse analysis. This research led by Renkema’s Perspectivization theory, using qualitative method. Content analysis to perceive perspective analysis in the text is required to discover hidden importance message from the text. The research revelas those articles have different perspective, The Atlantic depicts Dolce & Gabbana’s character as an aesthetically compatible Western fashion line to chip away the marginalization of Islam in Western nations, while New York Times portrays Muslims especially in Arabian League character as a figure who tries resolve major misunderstandings around modest dressing for Muslim woman through a fashion lenses particularly to reveals something hidden behind why Western designers are embracing the hijab fashion nowadays.

Keywords: Discourse Analysis, Ideology, Perspectivization.
APPROVAL SHEET

PERSPECTIVIZATION IN THE ATLANTIC AND NEW YORK TIMES ARTICLES ON WHY WESTERN DESIGNERS ARE EMBRACING THE HIJAB

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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on January 17th 2017. The thesis has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, January 17th 2017

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, November 15th, 2016

Mustika Oktavia
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In the name of Allah, the most gracious, and the most merciful

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Finally, the researcher hopes this thesis can be useful for her and those who are interested in this field. She realized this thesis is far from perfect, that is why the researcher welcomes critics and suggestions in order to improve this thesis.

Jakarta, November 2016

The Writer
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CHAPTER I

INTRODUCTION

A. Background Of The Research

In recent times, the line between Cognitive Linguistics and the study of discourse has become stronger. Cognitive Linguistics focuses on language as an instrument for organizing, processing, and conveying information. The grounding of language in discourse is central to any functional account of language (Langacker 143). While language in widely associated with linguistics defined as a system of arbitrary vocal symbols used for human communication (Wardhaugh 5). The definition is rather imprecise in it contains considerable redundancy, particularly in employing both the terms system and arbitrary. Discourse is often considered a crucial notion for understanding human communication. Or, as Graesser, Millis, and Zwaan (163) put it, “Discourse is what makes us human”.

A writer or a publisher takes a role for framing the demonstration of reality into discourse. The writer is its creator, language is its tool, media is its medium and article is its basic form of the written discourse. Those elements can be an intervention during the process of text creation (Hinkel 9). Since the knowledge or discourse that is arouses sometimes biased based on the media has (Barker 117). In
short, text not only entertaining or giving a new insight for readers, but also to influence and spread power. The development of text has given such a bright overview by the various experts coming from sociologist, anthropologist, and the most important is linguist to provide such approach to analyze the pattern of language across text filled with social and cultural context (Paltridge 1).

Inside the text, the discourse is constructed according to its aim and adjusted by the current issue evolves in the community. Such as argumentative and persuasive text are used to influence or convince the reader about an issue (Oshima 147). However, the language used inside a text includes a lot of hidden ideologies that is not observable for ordinary reader (B. Hodge, G. Kress & G. Jones 81). It shows that the writer or the media having capability to put their ideology by explicit or implicit way. Further exploration inside the text is needed, especially to uncover the way writer judges and tells the reality into discourse in order to avoiding unnecessary propaganda.

Along with the writer or the media thus having capability to spreads their ideology into their reports or written text, Renkema has introduced a perspective in discourse analysis theory named perspectivization. There are three approaches in perspectivization; vision is sociological research-adopted by ideology; focalization is literary research-oriented by narrator’s focalization; and empathy is syntactically research-oriented (Renkema 127).

The corpus of this research are article of *Why Western Designers Are Embracing the Hijab* written by Kimberly Chrisman-Campbell which published on *The Atlantic*
Magazine, January 7 2016 and Asserting a Muslim Fashion Identity written by Elizabeth Paton from New York Times article on November, 1, 2016. It is interesting to discover The Atlantic and New York Times writer’s content which represented Muslim implicitly through the aspects of language and based on the concept of western capitalism.

For centuries, Islam is represented as people who are inferior, while the West contemplates as a high civilization which has authority that make the distinction of identity especially Islam leads to. This belief has indisputably by Deena Aljuhani Abdulaziz editor in chief of Vogue Arabia that affirm “The Vogue Arabia woman is one who celebrates her tradition but also considers herself a highly educated global citizen,” she also said “Don’t forget that we understand luxury almost better than anyone else on earth. Middle Eastern women have been serious couture clients since the late 1960s. We’ve been around long before the Russians and the Chinese ever came into the picture.” (Paton, Line 47-52). This research tends to discover how Muslim identity constructed in the text and then represented to the readers.

As written in the first paragraph of Why Western Designers Are Embracing the Hijab article “In the ground-floor Food Hall of Harrods—the storied London department store owned by the Qatari royal family—individual chocolates beautifully arrayed in glass cases are labeled according to their alcohol content, a courtesy to Muslim customers” (Line 3-6), the writer depicted how Muslim customers belief to forbid alcohol because it is haram to consume being honored by putting non-halal
sign in the product. One of the treatments makes Muslims feel safe to mingle with them without breaking the rules as a Muslim.

In *New York Times* article entitled *Asserting a Muslim Fashion Identity*; Shelina Janmohamed, vice president of Ogilvy Noor, said: “The rise in modest fashion over the last decade has come hand in hand with the emergence of ‘Generation M’: Muslims who believe that faith and modernity go hand in hand. They want to wear their religion with pride but also feel part of the societies around them.” (Line 105-110). The writer portrays how Western capitalism, lifestyle and fashion industry impact to the people especially in this article is Muslim. Everyone wants to be part of it since it offers a societal position though the industry affected by the capitalism system. The capitalism depicted by how company accentuate on material benefits and creates a mode to make them self-actualization particularly on fashion and lifestyle.

It is interesting to do this research especially in the article about “Why Western Designers are Embracing the Hijab” which associated with world trust issues into Muslim nowadays, particularly from Western nations. In fact, the issues fading away with the latest news about the Western fashion lines thus embrace Hijabers as one of their customers. It is undeniable that people will seek their notions about what is true or false about this issue, particularly media; *The Atlantic* Magazine’s article entitled *Why Western Designers are Embracing the Hijab* and *New York Times* article entitled *Asserting a Muslim Fashion Identity* comes up with similar issue in their articles.
B. Research Focus

This research is limited in perspectivization from discourse analysis concept that focus on revealing the vision, focalization, and empathy within each article of The Atlantic’s article entitled Why Western Designers Are Embracing the Hijab written by Kimberly Chrisman-Campbell which published on January, 7, 2016 and New York Times article entitled Asserting a Muslim Fashion Identity written by Elizabeth Paton on November, 1, 2016.

C. Research Question

Based on the background of the research, the issues to be explored formulate as these following questions:

1. How are the vision adopted by The Atlantic and New York Times in reporting how Western Designers are embracing the Hijab?
2. How are the focalization patterns contained in The Atlantic and New York Times in reporting how Western Designers are embracing the Hijab?
3. How are the empathy used in The Atlantic and New York Times in reporting how Western Designers are embracing the Hijab?

D. Research Objectives

The objectives of this research are:

1. To reveal the vision that adopted in The Atlantic and New York Times in reporting how Western Designers are embracing the Hijab.
2. To reveal the focalization patterns are contained in *The Atlantic* and *New York Times* in reporting how Western Designers are embracing the Hijab.

3. To reveal of the empathy are contained in *The Atlantic* and *New York Times* in reporting how Western Designers are embracing the Hijab.

**E. Significances of The Research**

Hopefully this research will have the capacity to develop acquaintance of perspectivization from discourse analysis concept as the fundamental theory to the researchers and Linguistics students in theoretical. In practical, this research is expected to afford society knowledge of language society, and lead people to beware of media’s opinion influences.

**F. Research Methodology**

1. **The Method of The Research**

   This research is in the field of Discourse Analysis. According to the analysis, this research applies descriptive analysis. Qualitative method is the compatible method to analyze the vision, focalization, and empathy inside *The Atlantic* and *New York Times* articles. According to Denzin and Lincoln qualitative research involve an interpretive and naturalistic approach: “This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them” (3).
To analyze the data thus consists of texts in *The Atlantic* and *New York Times* articles are using Renkema, Gérard Genette and Susumu Kuno theories.

2. **Data Collecting**

The data collecting in this research is done by bibliography technique. According to Subroto, it is suitable to use bibliography technique for research in language field, particularly written language such as articles, books, magazines, newspaper, and so on. (Subroto 42). The information increased through information card contained the perspectivization components. The corpus of this research are articles from *The Atlantic* and *New York Times* which focus on the perspectivization from discourse analysis concept that emphasize on revealing the vision, focalization, and empathy within each article.

In obtain the solid data; the articles first are being identified by analyzing the context of each conversation using Renkema’s perspectivization approach. Then, the obtained texts are sorted to be re-checked whether the texts are qualified to interpreting the vision, focalization and empathy. The sorted texts classified into three groups based on its structure. The final step is the data reduced by randomly choosing on the classified three groups to get the final data.
3. Data Analysis

The corpus of this research uses the online edition from *The Atlantic* and *New York Times* articles. These are steps conducted during the research:

- Identifying the context of each text by using Renkema’s perspectivization approach and interpreting the vision, focalization also empathy. The aim of this step is to uncover the ideological perspective, and identified character within text.
- Applying preference data using theory of vocalization by Jan Renkema, focalization theory by Gérard Genette and empathy’s theory from Susumu Kuno to interpret the vision, focalization and empathy in the article.
- Explaining the data in narrative text by arranging and summarizing the data and dividing it into chapters and subchapters.
- Concluding the study based on the data analysis conducted.

4. Research Instrument

This research is using data card as instrument of research to classify and identify the data which is gained from articles. It implies the finding of significant issue inside the data which becomes the concern of the research is written on the card. It is chosen because the main technique of this research are reading and writing. Then, the data which contains perspectivization in
The Atlantic and New York Times articles are analyzed. Therefore it will make work easier to do the analysis.

5. The Unit of Analysis

The unit of analysis in this research is Why Western Designers Are Embracing the Hijab’s article written by Kimberly Chrisman-Campbell which published on January, 7 2016 and New York Times article entitled Asserting a Muslim Fashion Identity written by Elizabeth Paton on November, 1 2016.
A. Previous Research

In purpose to develop and complete this research about Critical Discourse Analysis, here are several related previous researches:

The first is from International Journal in 2011 entitled *Perspectivizing Space in Bāṅlā Discourse* by Samir Karmakar from School of Humanities, NIAS, IISc Campus Bangalore, India. The research attempts to conceptualize the production and comprehension of spatial perspectives as the synchronization of intentions and contentions in a linguistic discourse. In doing so, it investigates the acts of intending and contending in invoking and instantiating the categories. The research explains perspective setting and taking in terms of intending and contending which are crucial in shaping the conceptual route for the gradual revelation of the communicative intent. Answer to those questions, in turn, results into an understanding of what constitute the perspectivization process in a discourse.

The second is *Thematization and Perspectivization of Conflict in Nigeria: the Example of Selected Yorùbá Literary Genres* by Dr. Arinpe Adejumo from Department of Linguistics and African Languages University of Ibadan, Ibadan, Nigeria. This research explains that conflict is a form of social process and the bane
of contemporary Nigerian society and it is one of the indirect means of promoting societal integration. The various forms of conflict—political, social, ethnic, religious, and domestic—have been exposed in literary arts, through plays, poems and novels. Therefore, the thematization and perspectivization of conflict in Nigeria, as represented in some selected Yoruba satirical genres is the focus of this research. This research seeks to critique the theme of conflict and its management and resolution from the point of view of literary artists. In conclusion, the strengths and weaknesses of conflict management in the selected satirical genres are highlighted, and lessons that could be drawn for a better management of conflict in the larger Nigerian society also analyzed. Satire and conflict is universal phenomena. Satire as a genre in Yoruba society occurs in different artistic presentations—in verbal and non-verbal communication—and may appear as a novel, a short story, a folktale, a play, painting, art work, or a poem. Literary satire, in line with Wood’s view, refers to written satire in contrast with visual or oral satire. However, oral satire in Yoruba culture has these “literary” qualities as well.

The third is *Some Cognitive Insights into Perspectivization in Persian Narratives* by Maryam Sadat Fayyazi, Alieh Korde Zaferanloo Kambuzia, and Hossein Safi Pirloojeh from Tarbiat Modares University, Iran. They explain that perspective is one of the factors involved in the diversification of schema. The viewpoint from which one looks at a scene somehow affects the process of semantic representation of that scene. Every sentence has its special schema drawn upon the scene in question, and adopting different points of view towards the same event will result in the speakers’
choosing different linguistic structures to express the event. Therefore, perspective is one of the most salient structure-formation processes that received much attention from cognitive linguists. The specific perspective taken by the speaker is itself very much based on some further elements as animacy, dynamicity, size, and speaker. Present article is therefore written in order to question the problem of perspective, and the elements that are likely to bear upon its linguistic representation in Persian. For this purpose, a body of Persian written and spoken data, gathered from narrative dialogues and everyday talks, is to be examined inductively. Although this is an unprecedented study on some fundamental cognitive-semantic issues, the results hopefully apply in more detailed semantic analyses of sentence perspective as well.

Generally, after review the previous researches above, the distinction of this research are the corpus chosen, the objective of the research, and the theory used although still under the same light of discourse analysis or linguistic scope. The exploration will focus on the perspective that can be uncovered by further examination of the vision, focalization, and empathy. The corpuses are the articles with the same topic about Western nation’s reaction to Hijab enter the International fashion market entitled Why Western Designers Are Embracing the Hijab’s article written by Kimberly Chrisman-Campbell which published on January, 7, 2016 and New Asserting a Muslim Fashion Identity written by Elizabeth Paton on November, 1, 2016.
B. Discourse Analysis

According to M. Stubbs, discourse analysis is defined as concerned with language use beyond the boundaries of a sentence or utterance, the interrelationships between language and society, also the interactive or dialogic properties of everyday communication (Stubbs 1). In fact to any sample of language used for any purpose. Any series of speech events or any combination of sentences in written form wherein successive sentences or utterances hang together is discourse. Discourse cannot be confined to sentential boundaries. It is something that goes beyond the limits of sentence. In another words discourse is 'any coherent succession of sentences, spoken or written' (Matthews 100). The term discourse analysis is very ambiguous. It refers to attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts. It follows that discourse analysis is also concerned with language use in social contexts, and in particular with interaction or dialogue between speakers.

Discourse analysis thus assumes from the outset that language is invested, meaning that language is not a neutral tool for transmitting a message but rather, that all ‘communicative events’ (Van Dijk 98), whether these be annual reports of companies, an interview, or an argument constitute ‘a particular way of talking about and understanding the world (or an aspect of the world)’ (Phillips & Jørgensen 1) both on the part of the producer (the writer, the speaker) and on the part of the consumer (the reader, the audience). Discourse analysis references both a theory of
language use - language use as not neutral but invested - and a method for analyzing language in use.

That analysis of language in use has two aspects: the first relates to the language itself that is used, and the second to the process of using language. Whilst it is possible to produce a discourse analysis that amounts simply to describing language use, for instance, how frequently particular words and phrases. It thus explores ‘the links between language use and socio-cultural practice’ (Phillips and Jørgensen 69), and thus what values and attitudes, how these are expressed, and given its assumption of the investees of language, it is ideally suited to migration studies since the socio-cultural investigation of migration involves the analysis of the investments expressed through discursive formations.

C. Discourse and Text

Brown and Yule define text as the verbal record of a communicative act (Brown and Yule 6). In Cohesion in English, Halliday and Hasan define text as any passage, spoken or written, of whatever length, that does form a unified whole (Halliday and Hasan 1). A text is a unit of language in use. A text is not something that is like a sentence, only bigger; it is something that differs from a sentence in kind. It may be prose or verse, dialogue or monologue. It may be anything from a single proverb to a whole play, from a momentary cry for help to an all-day discussion on a committee. (Halliday and Hasan 1).
Text is indeed a unit larger than sentence, but to interpret it can be apart from context according to earlier explanation from Cook even though Halliday insists it that text is meaningful in particular situation which means if it is not in particular situation text still has meaning although not a full one. Still text can be analyzed without the context. In the other hands, discourse is a unit beyond sentence and in the highest level of grammatical hierarchy. In fact, to catch the certain meaning of discourse lays inside a text cannot be understood alone without embracing the context according to the history of the discourse emergence (Alba-Juez 7).

In conclusion, a text is a unit that can be analyzed alone while discourse is unit that cannot separated with the context, and discourse includes text since it is communication record.

D. Discourse and Perspectivization

'Perspective' is widely used in everyday talk as well as in the specialist languages of the social, cognitive, and literary sciences. Taken from the field of visual perception and representation, these concepts have acquired a general meaning and significance, as characteristics of human cognitive processing. Since, however, this field is shared by an increasing body of disciplines perspective terms have also acquired specific and technical meanings. (Graumann and Kallmeyer 1) thus refers to a position from which a person or a group view something (things, persons, or events) and communicate their views (Graumman and Kallmeyer 1). A striking example is the newly introduced use of 'perspectivation' in discourse analysis.
This volume on 'perspective and perspectivation' the first of its kind will help to fill the gap between the common understanding of perspective and the specifics of its structure and dynamics as have been elaborated in the human sciences, mainly in psychology and linguistics (Graumman and Kallmeyer 1). The focus is on the structure of perspectivity in cognition and language, and the dynamics of setting and taking perspectives in social interaction and in the construction and understanding of texts.

It is called perspectivization, the concept used to grasp what is really in language and what is the effect of speaker’s choice of topics, expression or relevance marking (Graumman and Kallmeyer 4). Sanders and Redeker emphasize that there is no sentence in any discourse is free from a certain degree of perspectivization (Maynard 255).

Renkema gives an illustration about how perspective works in discourse. Here the examples as follow:

a. There was a man at the bar. The door opened. A woman and a child came in.
b. There was a man at the bar. The door opened. A woman and a child walked inside
c. There was a man at the bar. He hooked up when the door opened. A woman came in, followed by child.
d. A woman opened the door for the child. He walked in and saw a man sitting at the bar.

“In example (a) the narrator is inside the bar. In (b) the narrator apparently is not inside the bar, otherwise the sentence would not have read “walked inside”. The narrator could be looking through a window into the bar in position from which he can see the man at the bar but not the people outside the door. While in (c) the story is told from the man’s perspective and in the other hands in (d) from that of the child.” (Renkema 127).
Renkema elaborates there are three significance approaches; vision as the ideological perspective, focalization as the narrator’s perspective, and empathy as the speaker’s attitude (Renkema 127). The further explanation of those three approaches based on Renkema’s theory of perspectivization are below:

a. Vision

Vision is one of the first approaches in seeing a story. News or information can be presented from an ideological perspective, precisely to the system of norms and values related to social relations. This explains why two different newspapers reporting on the same event can produce different reports. The highlight research on vision is how an ideology affects language use (Renkema 127).

Here are some more examples from experimental research cited in Renkema that has been done in this framework:

“As a part of a refresher course, a group of journalists were asked to write a news story based on a fictitious event; a school teacher who was on the verge of being fired from her job at a Christian school for becoming pregnant out of wedlock. Afterwards, the journalist, who was not aware of the research goals, was given a questionnaire that asked their personal views concerning the issue. One of the questions was asked if firing the teacher was justified. By setting the investigation up in this manner, it was possible to ascertain that these personal views determined the way in which a given event was reported. Below is an example of differences in reporting. The material that the journalists were given included the transcript of a telephone conversation with the teacher. At a certain point in the conversation the teacher answered the question “Do they want to get rid of you?” as follows:

- (Answer) Yes, well I find it difficult to comment on this, yeah, well, I don’t think it is wise, with the dismissal and the atmosphere at school where everyone is turned against me.
This answer was worked into the article in different ways. Compare the following accounts.

- (Article 1) The teacher has decides to wait and see what happens: “I find it difficult to comment on this. With the dismissal and the atmosphere at school where everyone is turned against me.

- (Article 2) The central figure in this controversy has no idea why she is being dismissed.

“The first account was given by a reporter who, according to the questionnaire, was on the teacher’s side. The hesitation in (Answer) is interpreted in a positive manner as being a wait-and-see attitude. The second account was given by a journalist whose position was neutral. The teacher is, nevertheless, portrayed in a more negative fashion. In (Article 1) the teacher is hesitant whereas in (Article 2), it is stated that she really does not know why she is being fired. On the basis of the analytical model developed in this investigation, it was possible to show that even journalist who say that their position concerning a given issue is neutral also report in a subjective manner.” (Renkema 128).

b. Focalization

Focalization is the approach that combining theoretical analysis of narrative perspective. Gérard Genette elaborates that the terms focalization is used to describe the central idea of the narrator that could be someone other than the individual, who has witnessed or is witnessing an event. (Renkema 128). This relationship can be signaled in discourse through verbs of observation (to see, to hear, to notice, etc.).

In focalization consists a subject and an object, an observer and an object of observe. The subject of the focalization is called focalizer. The subject who is observing everything from an external viewpoint is called an
external focalizer. Also for the character in the story it is called character-bound focalizers. Below are the further examples:

a) Pete gave a start when he *heard* the man coming up the stairs.
b) Mary *felt* that Pete was startled when he *heard* the man coming up the stairs.

In a), there is character-bound focalizer and in b) Pete is embedded in Mary’s object of focalization as a focalizer.

The point of focalization analysis is that it helps determine from which observation point a story is being told and if there is a change of perspective has taken a place. It also helps to determine how tension is built up in the story. Here is the further elaborate version of the first example of perspectivization:

c) There was a man at the bar. He looked despondent. He was mumbling something about “murdering his great love and his only future.” The door opened. A woman and a little boy entered. The boy gazed at the customer at the bar. Suddenly he felt the woman’s hand in front of his eyes. Through the fingers he could see…

“From the story above the verbs of observation used, it can be deduced that at first there is an external focalizer. A change takes place when child appears on the scene, at which point the story continues from the child’s perspective. The tension in this story is established by the fact that reader knows more than the woman and the child, namely, the threat of murder.” (Renkema 129).

c. Empathy

Empathy is an important point of view of an event. In discourse studies, Susumu Kuno introduce the term empathy that is used to describe the degree to which a speaker identifies a person or object which is part of an event or condition that is describe in a sentence. Kuno showed that empathy is
expressed in the syntactic structure of a sentence (Renkema 129). For examples:

a) John hit Mary.
b) John hit his wife.
c) Mary’s husband hit her.

“In a), the empathy is almost equally divided. In b), the empathy is directed towards John than Mary. An indication of this is that “John” is in the subject position; another is that Mary is labeled as John’s wife. In b) the speaker identifies more with Mary than with her husband. Kuno concluded that if possessive noun phrase, such as “Mary’s husband”, is used, the empathy will be closer to the referent of the possessive (Mary). He also stated that two conflicting empathies occur in one sentence” (Renkema 129).

Here is further example from Kuno’s explanation:

d) Mary’s husband hit his wife.

In the subject position, the speaker expresses empathy with Mary according to the rule of the possessive noun phrase. In the object position, empathy is expressed for John as Mary is referred to as “his wife”.

Kuno showed that restriction exist to change the empathy. He gives another example to do a comparison:

a) Mary had quite an experience last night. She insulted an important guest.
b) Mary had quite an experience last night. An important guest was insulted by her.

“The empathy in the first sentence is with Mary. In the second of a), the empathy remains with Mary due to the “she” in subject position. In the other sides, a new character is introduced in the second sentence and becomes the focus of empathy as a result. It is proven that example b), is not as good as a). Kuno showed that the empathy of the speaker is evident in the sentential structure” (Renkema 129).

In conclusion, perspectivization gives such apparatus to analyze the power and social representation in society. The production of the discourse itself is connected with man whose gifted with cognitive system is capable to replicate his belief and point of view. Otherwise, in journalism the journalistic unwittingly gives his own
belief and viewpoints to the text he produces. Renkema leads the Perspectivization theory to the surface that can be recognized by its textual structure which in this examination will directed to certain point of view. The articles those will be examine are *Why Western Designers Are Embracing the Hijab’s* article written by Kimberly Chrisman-Campbell which published on January, 7, 2016 and *Asserting a Muslim Fashion Identity* written by Elizabeth Paton on November, 1, 2016.

It needs to identify the strategy that the journalist uses to maintain the reader’s curiosity and inspect the text structure altogether to know how the text unites. These components are significant knowing that mass media is the greatest power to replicate the certain point of view right to the hand of society.

Sugar coating discussion about fashion associates with its commodity holding a particular certain point of view behind its allure and innovativeness leads to prompts false awareness. The reason such media put this in light of the fact because it has change of trade stimulated a wide usage of cash and caused commodity exchange also influence people by using media.
CHAPTER III

RESEARCH FINDINGS

A. Data Description

As mentioned in the first chapter, this research focuses on the topic of why Western Designers are embracing the hijab in the selected articles. In this event, the media reported with different kinds of perspectivization. Several indicators thus showing vision, focalization, and empathy will be find. Then the indicators will be used as a data description. Those are as follow:

1. **Data TA.1.** Article from *The Atlantic*’s article entitled “*Why Western Designers Are Embracing the Hijab*” written by Kimberly Chrisman-Campbell which published on January, 7, 2016.

2. **Data NYT. 2.** Article from *New York Times* article entitled “*Asserting a Muslim Fashion Identity*” written by Elizabeth Paton on November, 1, 2016.

Since this research is a qualitative research; the tasks are to interpreting, classifying and describing the data in scope of perspectivization approaches. The initial phase in doing research based on qualitative method is collecting the data. In collecting data, first is determines the topic of the research and read the related literature. Afterwards, choose the corpus required. Second is reads each paragraph of two articles and every word, clause, and sentence carefully. Third is give mark for
those findings are assumed contain vision, focalization, and empathy findings for then moving them to the data card. The last is analyzing the chosen data.

In the analysis process, the amount of data should be specified random sampling is used to specify the data. However, in random sampling consists five techniques such as simple random sampling, simple stratified, proportional stratified sampling, cluster sampling and systemic sampling (Walliman 233). Regarding to this research, the most appropriate one is simple random sampling by which technique is used with the following steps like below:

1. Amount of data the assumed consist perspectivization element needs to be analyzed according to vision, focalization, and empathy approaches.
2. Each data are written and entered into the data card based on its classification.
3. Explaining the text based on perspectivization approaches and analyzing every data.
4. The articles are separately analyzed as two data analysis. The articles are named as data TA. 1 for articles from The Atlantic Magazine and NYT. 2 for articles from New York Times.
5. The findings from those two articles will be compared to each other to reveal any similarity or dissimilarity. Moreover, it simplifies the findings to be concluded.
B. Data Analysis

Data TA.1 (The Atlantic’s Article)

Data 1

The Italian fashion house Dolce & Gabbana has just launched a line of hijabs (headscarves) and abayas (cloaks) in the label’s signature playful, theatrical aesthetic. (Line 14-16).

a. Vision

The ideological perspective comes from the writer’s neutral position. It appears in “The Italian fashion house Dolce & Gabbana”. The writer positioned herself as a major aspect of the common people who does not know fashion line quite well. This article is published on its website and the readers are people in general that could be from around the world. She reveals her ideological perspective which obviously suggests a campaign to happily welcoming hijabs line launched by Dolce & Gabbana to the reader. Briefly, the writer tries to put herself as people in general.

b. Focalization

The perspective is from an external focalizer in those sentences. The writer acts as the narrator or the subject who observing the fact about Dolce & Gabbana’s line of hijabs launched from external point of view without intruding herself as a character inside the story. Briefly, the perspective in this
data is from the writer as the external observant since her character does not interfere in the story.

c. Empathy

The empathy of the sentence is “signature playful, theatrical aesthetic”. The remains clause is to introduce a character of “Dolce & Gabbana” in subject position which as the result to becomes the focus empathy. The character refers to her whose the position is equal with the reader as common people. It implies how the writer identifies the character “Dolce & Gabbana” as signature playful and theatrical aesthetic the most, since it is a central subject.

**Data 2**

*Muslims and non-Muslim fashionistas alike have greeted Dolce & Gabbana’s announcement with jubilation. The collection has been hailed as both long overdue and worth the wait; the pieces are so gorgeously crafted that they could easily appeal to nonbelievers.* (Line 22-25).

a. Vision

The writer is in Dolce & Gabbana’s side. The admirable path of supporting the latest Dolce & Gabbana collections is framed in positive manner as long overdue and worth the wait also the gorgeously crafted of central subject “Dolce & Gabbana” towards worldwide agreement. It implies the ideological perspective in this sentence displayed from the writer positive ideological perspective for Dolce & Gabbana’s collection which gives impact towards
Muslims. In short the writer’s perspective is as a non-Muslim with Western culture’s people.

b. Focalization

The word “Dolce & Gabbana” is a character bound focalizer since it refers to the main subject in the sentence “Muslims and non-Muslim fashionistas”. The tension is built as if who telling the story, the writer of course is from Western Designer’s side. She tries to communicate from a non-Muslim with Western culture’s perspective.

c. Empathy

The empathy of the sentence is “jubilation”. The character in this data is directed towards Dolce & Gabbana as the character that the writer identifies the most or in the highlight degree. Another indication Dolce & Gabbana’s collection has been told as hailed as both long overdue and worth the wait to Muslim and non-Muslim.

Data 3

_Dolce & Gabbana included, for years. Indeed, the fashion industry would very likely collapse without their patronage._ (Line 30-31).

a. Vision

The writer’s position is in the Dolce & Gabbana’s side. Dolce & Gabbana’s capability in the sentence is interpreted as down to earth’s statement which appreciate Muslim’s patronage in their fashion industry. It implies the writer’s
ideology in depicting Dolce & Gabbana, gives a positive effect for its character to the reader in this data.

b. Focalization

The subject of focalization in this data is the writer as an external focalizer who observing from the external perspective as the narrator without being any character in the story. The tension she tries to build is the fact that she has implicit existence since she does not include herself as any character in the story.

c. Empathy

The empathy is with Dolce & Gabbana as the character identifies the most and due to their subject position.

Data 4

Resuscitated Paris couturiers valued and respected their Arab clients, who rewarded them with fierce brand loyalty, wearing their favorite designers from head to toe. (Line 41-42).

a. Vision

The ideological perspective comes from the writer’s neutral position. It is obviously appeared by the possessive noun “their” which depicting the writer as the part of a citizen or customers. That possessive noun is interpreted as the Western designer’s possession of something. To sum things up, the ideological perspective comes from the writer as a part of her concern as a citizens.
b. Focalization

The subject of focalization is the writer as a character bound focalizer. The word “their” is represented the subject, the writer and her reader, as the narrator who gives the perspective of what they examine. Since the writer is positioned herself as the part of the reader, it implies that she additionally includes herself as a citizen character and incorporates the reader’s perspective either in the story. It can be proven by the sentence “valued and respected their Arab clients, who rewarded them with fierce brand loyalty, wearing their favorite designers from head to toe.” She distinguishes her position with Paris couturiers or in other words Western designers. In brief, the tension she tries to build is established by the fact that she and her reader are in a similar perspective.

c. Empathy

The empathy in here is the character “their” possessiveness is more identified in the story according to the rule of the possessive noun in theory.

Data 5

Given these high stakes, it’s perhaps no surprise that designers and retailers at both the high and low end of the fashion spectrum have been quietly courting customers there for years. DKNY, Oscar de la Renta, Tommy Hilfiger, Mango, and Monique Lhuillier have produced capsule collections sold only in the Middle East, generally around Ramadan. (Line 68-72).
a. Vision

The writer position is neutral but she does give a subject manner in telling the story. It is shown by the negative manner she portrays Western designers and retailer’s movement in the past few years as a strategy which it is emphasized by the word “quietly courting”. It implies how the writer portrays the information produce negative impacts toward the Western designers and retailers image regardless her neutral position.

b. Focalization

The narrator is positioned herself as the external focalizer. She gives her perspective in telling the Western designers and retailer’s strategy by observing from the outside view without intruding as a character in the story. It is represented in her story description. To put it plainly, she does not include herself in the story yet at the same time convey perspective within her writing style in reporting the facts so her existence looks invisible.

c. Empathy

The empathy of the sentence is “quietly courting”. The empathy in this data is directed towards Muslim customers as the character that the writer identifies in this sentence.

Data 6

The fast-fashion purveyors Uniqlo and H&M have featured hijab-wearing models in their ads. And, around 2009 or so, savvy retailers and fashion bloggers devised a category of “modest” fashion, with the euphemism neatly
encompassing the sartorial needs of Muslims, Mormons, Orthodox Jews, and fundamentalist Christians alike. (Line 75-79).

a. Vision

The writer position is neutral, but the writer gives a subject manner in her report. It points out from “euphemism neatly” words in her writing which give such an impression. The ideological perspective that surface are from the writer’s style in conveying the information and influence how it framed. In this case, the impact gives a portrayal of how the fast-fashion purveyors encompassing the sartorial needs of Muslims, Mormons, Orthodox Jews, and fundamentalist Christians alike.

b. Focalization

The focalization in this data is the writer as an external focalizer. She gives her report without blending herself in the story as any character and gives perspective in her observation from the external view. The perspective is attempted to communicate from the direct fact which is affected by the state of mind of the writer in reporting it.

c. Empathy

The empathy in this story expresses with the hijab-wearing models and especially Muslims customers. In short, the characters in the spotlight are Muslim’s customers.
Data 7

*Dolce & Gabbana*’s new collection prompts many questions about the practical relationship between Western fashion and religion. After all, the very things the industry celebrates—materialism, vanity, sensuality—are anathema to many faiths. (Line 89-92).

a. Vision

The writer position is neutral. She simply writes the fact, without giving any impression to what she reports. Anyhow she places two facts from that occurred in the same time, which they would inverse with each other, to give a comparison event for reader to notice the difference. In short, there is no ideological boundary perspective introduced in this data, but the perspective from reality itself which it is structured by the way of the writer serving the information.

b. Focalization

The focalization in this data is writer as the external focalizer. She tells her observation from the outside. The perspective she tries to convey is the strain with the way she puts the inverse data to purposively be seen by the reader.

c. Empathy

The empathy in this story is equally divided. The characters in the same degree in who are identified the most are Dolce & Gabbana and fashion industry’s customers as the objects. In short, the characters are the most identified in this data by the writer are both of them.
Data 8

The link between Western fashion and Islam has been particularly vexed. Look no further than 2008, when the preppy chain store Abercrombie & Fitch denied employment to a hijab-wearing job applicant in California because she didn’t fit their “Look Policy.” (The Supreme Court ruled against Abercrombie last year in a discrimination suit.) Or consider how hijab wearers have suffered not only prejudice but also a series of violent physical attacks, in the U.S. and abroad. (Line 95-101).

a. Vision

The writer position is neutral, but she gives personal judgment to describe her report in which it is depicted in the sentence “consider how hijab wearers have suffered not only prejudice but also a series of violent physical attacks, in the U.S. and abroad.” That portrayal is deciphered as the way writer sees a hijab-wearer or in other word Muslim. It represents her perspective in telling the truth despite she is not part of character in the data. In brief, the way the writer sees an object influences the way she depicts it.

b. Focalization

There are two character-bound focalizer; they are “Western fashion” refers to “the preppy chain store Abercrombie & Fitch” as the main subject and “Islam” that emphasize to “a hijab-wearer” who involves in this data. It means the perspective in this data comes from both of them.
c. Empathy

The empathy of the sentence is “suffered”. The empathy in this data is directed towards Muslim customers as the character that the writer identifies in this sentence. They become the main focus of empathy as the result.

**Data 9**

*Dolce & Gabbana’s announcement comes at a critical time, making the statement that Western fashion and Islam can make for an aesthetically compatible and socially productive union: yielding beautiful garments and helping in some small way to chip away at the marginalization of Islam in countries like the U.S., the U.K., and France. (Line 104-108).*

a. Vision

The ideological perspective is presented from Dolce & Gabbana’s side. Dolce & Gabbana’s statement to convince that Western fashion and Islam can make for an aesthetically compatible and socially productive union by yielding beautiful garments and helping in some small way to chip away at the marginalization of Islam in countries like the U.S., the U.K., and France. In short, it shows that the writer agree with Dolce & Gabbana’s ideological perspective therefore it affects the language use in here.

b. Focalization

The perspective in this data is from Dolce & Gabbana’s viewpoint due to the subject position and makes it as the focalizer. The tension builds in this data is the reader knows more about Dolce & Gabbana’s vision than any character in this data.
c. Empathy

The empathy is with Dolce & Gabbana. In short, the character in the spotlight is Dolce & Gabbana.

Data 10

*In her 2015 book* Muslim Fashion: Contemporary Style Cultures, the London College of Fashion professor Reina Lewis argues that *Muslim fashion* has been “underrepresented in the style media” while being “overrepresented in the news media” because of two related presumptions: “that fashion is a Western experience and that Muslims are not part of the West.” That’s no longer the case. Far from being the mark of the anti-fashion outsider, hijabs and abayas have become part of the Western fashion mainstream, virtually overnight. (Line 109-116).

a. Vision

The ideological perspective comes from the writer position, but she tends to agree with the London College of Fashion professor Reina Lewis and depicted in the presumption that “Fashion is a Western experience and that Muslims are not part of the West. That’s no longer the case. Far from being the mark of the anti-fashion outsider, hijabs and abayas have become parts of the Western fashion mainstream, virtually overnight.” It is portray as the writer intention to highlight those hijabs and abayas have become parts of the Western fashion mainstream. The way writer portrays the presumption gives positive impact to the Western designers and safe sounds for Muslims customers.
b. Focalization

In this data, the perspective comes from an external observation towards London College of Fashion professor Reina Lewis’s character. It implies that the writer as the narrator is an external focalizer since she does not involving herself in the story. The tension she tries to build is to established the fact that the reader knows about the vexed between Western culture and designers with Muslims in different time either in the similar circumstance and focus of how Western designers especially Dolce & Gabbana tries to fix it.

c. Empathy

The empathy in this data is equally divided with Western designers as the subject and Muslim customers as the object.

NYT.2 (New York Times’s Article)

Data 1

Welcome to Vogue Arabia, a digital-first, bilingual foray into the hearts, minds and wallets of women in the 22 countries of the Arab League. As such, it is the latest, and potentially the strongest, new voice to join a growing chorus demanding global recognition and respect for Muslim culture and its commercial clout. (Line 17-22).

a. Vision

The ideological perspective in this data comes from the writer’s neutral position. However, the information is completely including the fact how Muslim culture reacts to the Western fashion industry’s movement. It gives
negative impact towards Western fashion industry. In short, the way the writer serves the information with the entire genuine reality give a negative impact to Western fashion industry's image.

b. Focalization
The subject of focalization in this data is from an external focalizer. Furthermore the writer acts as the narrator in the story. The writer tells the story from the external viewpoint without intruding inside her report. The strain she tries to construct reality to do not put herself with any character in the information but the story is told by her as an invisible narrator.

c. Empathy
The empathy of the sentence is “demanding”. The empathy in this data is directed towards Muslim culture as the character that the writer identifies to join a growing chorus demanding global recognition and respect for Muslim culture and its commercial clout. In this sentence.

Data 2

If fashion helps define a social and cultural narrative, then this movement is focused on reshaping the perception of 21st-century Muslim female identity in ways that go far beyond the veil. (Line 31-35).

a. Vision
The ideological perspective is clearly presented from the writer’s viewpoint. She is in Muslim female side. The way she describes on reshaping the
perception of 21st-century Muslim female identity in ways that go far beyond the veil produce a negative description towards Western fashion designers.

b. Focalization

The subject of focalization in this data is the writer which makes her act as the focalizer. The strain she tries to construct is to established fact that the perspective comes from herself as the visible narrator.

c. Empathy

The empathy of the sentence is “reshaping the perception”. The empathy in this data is directed towards Muslim female as the character that the writer identifies in this sentence.

Data 3

Ms. Aljuhani Abdulaziz said. “Don’t forget that we understand luxury almost better than anyone else on earth. Middle Eastern women have been serious couture clients since the late 1960s. We’ve been around long before the Russians and the Chinese ever came into the picture.” (Line 47-52).

a. Vision

The ideological perspective in this data comes from Deena Aljuhani Abdulaziz, the Riyadh-based Saudi princess, former retailer and newly crowned editor in chief of Vogue Arabia as the subject. It implies that the writer is in Ms. Aljuhani Abdulaziz’s side because the ideological perspective does not come from her but involving Ms. Aljuhani Abdulaziz’s either.
b. Focalization

The subject of focalization in this data is the writer as the narrator. It implies
she is an external focalizer. She becomes the narrator without getting involved
with the main subject. She only observes from the external side. The strain she
tries to construct is to establish the statement that said Middle Eastern women
has understood luxury almost better than Western fashion designers and has
been serious couture clients since the late 1960s. It is the writer’s presumption
by observing Ms. Aljuhani Abdulaziz from the outside.

c. Empathy

The empathy is with Ms. Aljuhani Abdulaziz as a character identified the
most in this data.

Data 4

A key part of her Vogue editorial mission, she said, is to eradicate
misconceptions around the Arab and Muslim diaspora. (Line 53-55).

a. Vision

The ideological perspective represents the writer’s neutral position as the one
who sees misconceptions around the Arab and Muslim diaspora. It is interpret
that the writer aim to inform Muslim reaction towards Western fashion
industry’s offer is as a negative statement.
b. Focalization

The subject of focalization is the writer as the external focalizer. The writer as the narrator in the story does not involve with the character but observe them. The perspective comes from her viewpoint to observing the characters in the story without connecting with them. The strain she tries to construct is to establish the fact that the reader gets to acquainted with what occurred between Muslim diaspora reactions toward Western fashion industry.

c. Empathy

The empathy of the sentence is “misconceptions”. The empathy in this data is directed towards Muslim diaspora as the character that the writer identifies the most in this sentence.

Data 5

“Many people don’t really know exactly what Arabia is, and there are major misunderstandings around modest dressing, too,” Ms. Aljuhani Abdulaziz added. “I have a responsibility to tackle those issues, through a fashion lens, of course. I am not interested in being a political magazine. There are plenty of others who do that. But what I can layout to readers, both near and far, is that what brings us together is far greater than what sets us apart.” (Line 63-71).

a. Vision

The ideological perspective is depicted the writer’s neutral viewpoint. The ideological perspective comes from the writer neutral position as the narrator. The description of Ms. Aljuhani Abdulaziz’s movement is interpreted as a positive manner as being a responsible strong leader figure to major
misunderstandings around modest dressing for Muslim woman through a fashion lenses.

b. Focalization

The subject of the focalization is the writer as an external focalizer. Furthermore the writer acts as the narrator in the story. The writer tells the story from the external viewpoint without intruding inside her report. The strain she tries to construct reality to do not put herself with any character in the information but the story is told by her as an invisible narrator.

c. Empathy

The empathy is with Ms. Aljuhani Abdulaziz as the character identified the most in this data.

Data 6

A hijab is not just a symbol or a statement, “but a part of a Muslim woman’s identity, an identity they are asserting more confidently,” Ms. Hasibuan said. (Her show received a standing ovation.) “I believe fashion is one of the outlets in which we can start that cultural shift in today’s society to normalize the hijab in America and other parts of the West, so as to break down stereotypes and demystify misconceptions.” (Line 77-84).

a. Vision

The ideological perspective is depicted the writer’s neutral viewpoint. The fact is framed in Muslim’s woman identity movements which represent by Ms. Hasibuan’s hijab fashion show in New York Fashion Week that received a standing ovation. The prediction about what kinds of benefit Ms. Hasibuan
gets is presented in positive manner. That information is portrayed to give positive image for Western fashion industry’s action to welcoming hijab fashion trend among them.

b. Focalization

The subject of focalization is the writer as the external focalizer. The subject of focalization in this data is the writer as an external viewpoint. The writer as the narrator in the story does not include with the character but observe them. The point of view originates from her perspective in observing the character without connecting with them. The strain she tries to develop is establishing the fact that the narrator put her own perspective without being any character, her existence looks invisible since she does exclude in any subject.

c. Empathy

The empathy is with Ms. Hasibuan as the characters that get highlight the most in this data.

Data 7

“The shows are packed,” Mr. Mirza said. “Many young British Muslim women love these modest fashion houses from abroad, because they have westernized branding but traditional values. And they don’t want to compromise.” (Line 129-132).

a. Vision

The ideological perspective comes from the writer neutral position. She does not present any ideology from character in the data. There is negative manner
in revealing the story of the Expo’s chief executive, Mr. Mirza’s support declaration.

b. Focalization

The subject of the focalization is the writer as an external focalizer. The writer as the narrator in the story does not involve with the character but observe them. The perspective comes from her viewpoint on seeing the characters in the story without getting in touch with them. The strain she tries to construct is the fact that Muslim customers have response towards Western fashion industry new campaign to embrace the hijab and Muslim customers.

c. Empathy

The empathy in this data is clearly with Mr. Mirzha due to the position as a subject and the character identified the most.

Data 8

“Any regional title outside the so-called Western world has to make decisions on models and their ethnicity, skin color and body type rather than the usual default Caucasian, and consider considering cultural distinctions,” Ms. Lewis said. “But Vogue Arabia will have to constantly cross overtly into religious as well as national and regional identities, practices and a variety of income brackets in order to find her reader. And that won’t always be easy. (Line 169-177).

a. Vision

The ideological perspective comes from the writer neutral position in reporting the information. She gives another state of agreement from Ms. Lewis’s perspective to ensure with her opinion. The perspective from Ms.
Lewis here is described to be concurred with Ms. Aljuhani Abdulaziz’s statement.

b. Focalization

The subject of focalization in this data is the writer as an external focalizer. The subject of focalization in this data is the writer as an external viewpoint. The writer as the narrator in the story does not involve with the character but observe them. The perspective originates from his perspective on observing the characters in the story without connecting with them. The strain she tries to assemble is building up the perspective put her own particular point of view without being any character, her reality looks invisible since she does not include in any subject.

c. Empathy

The empathy is with Vogue Arabia even though there is Ms. Lewis in the data. But Ms. Lewis not identified as much as she identified Vogue Arabia. Thus, Vogue Arabia becomes the focus empathy as the result.

Data 9

“Then again,” she continued, “this is something Western brands are being forced to think about more and more when it comes to appealing to observant women from numerous religious backgrounds.” Fashion designers in particular need to think more laterally about how they design and the nonnegotiable elements of some lifestyles they design for. (Line 178-184).
a. Vision

The writer is in “she” which refers to Reina Lewis, a professor of cultural studies at London College of Fashion, in this data. It implies the ideological perspective does not originate from the writer neutral position as the narrator. The description of Western brands are being forced appealing to observant women from numerous religious backgrounds movement is interpreted as a negative manner of being a worldwide fashion influence.

b. Focalization

The subject of the focalization is the writer as an external viewpoint. The writer as the narrator in the story does not include with the character but rather observe them. The perspective originates from her perspective on observing the characters in the story without connecting to them. The strain she tries to construct is establishing the fact that the narrator put her own perspective without being any character, her existence looks invisible since she does not include in any subject.

c. Empathy

The empathy is with “she” that refers to Reina Lewis as the character identified the most in this data.

Data 10

“Modest fashion and Muslim fashion are no longer on the periphery of the industry, and an industry that stopped being able to afford to be elitist and exclusive long ago.” This movement is really driven by an empowered new
demographic who are expressing their presence in the modern world, and attempting to assert their place in it.” (Line 185-190).

a. Vision

The ideological perspective originates from the writer’s perspective. The ideology is presented her own perspective without being in any side. Along this line, she is neutral. Ms. Lewis’s statements about modest fashion and Muslim fashion are no longer on the periphery of the industry, and an industry that stopped being able to afford to be elitist and exclusive long ago.

b. Focalization

The focalization subject in this data is the writer as the focalizer. She becomes the subject who observes and gets involved in the story. The object of focalization here is Ms. Lewis. The strain she tries to build is to establishing the fact that she knows the circumstance more than the reader about Muslim movement which driven by an empowered new demographic who are expressing their presence in the modern world, and attempting to assert their place in it.

c. Empathy

The empathy is with the character Ms. Lewis as the subject identified the most in the data. Nonetheless, the focus of empathy moves to Vogue Arabia which is introduced as the new character.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

To close the analysis of The Atlantic’s article entitled Why Western Designers Are Embracing the Hijab’s article written by Kimberly Chrisman-Campbell and New York Times article entitled Asserting a Muslim Fashion Identity written by Elizabeth Paton, the conclusions are elaborated in following paragraphs below:

In spite those two articles have comparable theme of why western designers are embracing the hijab, the vision inside them has different perspective. The article from The Atlantic depicts the topic by uncovering a few certainties. It is indicate by how the writer depict Dolce & Gabbana’s character as a figure that comes at a critical time, making statement that Western fashion and Islam can make for an aesthetically compatible and socially productive union: yielding beautiful garments and helping in some small way to chip away at the marginalization of Islam in countries like the U.S., the U.K., and France. The announcement is made to grab positive response particularly towards Muslim customers.

Beside, New York Times uses a certain characters to be a subjective manner in the topic. The writer portrays Arabian League especially Deena Aljuhani Abdulaziz's character as a figure of editor in chief of Vogue Arabia who is a responsible – strong
leader figure to resolve major misunderstandings around modest dressing for Muslim woman through a fashion lenses.

The vision from *The Atlantic* or TA.1. in data card shows that the writer does not in neutral position which is dominated by the ideological perspective in her article. Her subjective manner towards Dolce & Gabbana gives positive impact for Western designer’s image shows that she is in Dolce & Gabbana or in other word Western designer’s side. The focalization shows that she tells the story from the perspective as the external observation without connecting with any character. It implies for collecting data of the story, the writer observes by listening, perceiving and observing.

Besides, the vision from *New York Times* or NYT.2. in data card shows that the writer does not in neutral position which is dominated by the ideological perspective too in her article. Her subjective manner portrays Arabian League and Muslim customer in positive image proves that she is in Arabian League especially Muslim customers. The focalization shows that she acts as the external observation without getting in touch with any character. It implies for collecting data of the story, the writer observes by listening, perceiving and observing.

From the aspect of empathy, *The Atlantic* tends to direct their empathy to the Dolce & Gabbana as Western designer’s side. This can be concluded because the actors who play and position on the subject in their articles are coming from western culture people and Non-Muslim.
Meanwhile, *New York Times* tends to direct their empathy to Muslim customers and Arabia League because *New York Times* always positioned Arabia League as subject and Muslim customers or their situation as object. Therefore, the empathy will be more dominant leading on the actors who occupies the position of the subject.

The similarity both Kimberly Chrisman Campbell and Elizabeth Paton has same indicator elements of perspectivization. They demonstrate their fair-minded perspective by condemning their own particular perspective and social issue through their articles with a similar theme however with various substances. It shows from the way the perspective is conveyed. Both writers are being an external focalizer or observer without connecting with any character. The distinctions from them are the subject they distinguished the most. In Kimberly Chrisman Campbell’s article, Dolce & Gabbana or in other word Western designer is primary subject discussed the most. Beside, in Elizabeth Paton’s is Arabian League or Muslim customers represented by Ms. Deena Aljuhani Abdulaziz. The research also reveals that both writers’ viewpoints focus on something hidden behind why Western designers are embracing the hijab fashion nowadays.

**B. Suggestions**

This research still has numerous deficiencies in some aspects. Since, during the process of doing on the thesis, it is difficult to discover literature or other reference that discusses perspectivization in particular. Along this line, the following researcher
needs to fortify the theories and references to help achieving the profound aspect in wider scope to do the research.

In this research analysis is only based on Renkema’s perspectivization approach as the main theory, the theory of focalization from Gérard Genette and empathy’s theory from Susumu Kuno.

The researcher needs to discover more specific idea on how this applied theory to reach all the required aspect. Subsequently for the following researcher when using discourse analysis, perspectivization theory in particular, having complete literature and read the related works is required in order to complete the research.
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Dolce & Gabbana Debuts New Collection for Muslim Women - The Atlantic

Why Western Designers Are Embracing the Hijab

1. Dolce & Gabbana’s new collection for Muslim women combines inclusiveness with good business.
2. In the ground-floor Food Hall of Harrods—the storied London department store owned by the Qatari royal family—individual chocolates beautifully arrayed in glass cases are labeled according to their alcohol content, a courtesy to Muslim customers. In the top-floor shoe salon—dubbed “Shoe Heaven”— bejeweled, flat-soled sandals by Gina, Casadei, and René Caovilla sell for a thousand dollars a pair; a bit of bling to peek out from under abayas, sarees, and salwar trousers. On the designer label-crammed floors in between, however, there are few concessions to the many Muslim shoppers who frequent the Knightsbridge stores—particularly during the “Ramadan rush,” the annual influx of customers during the holiest month of the Islamic calendar.

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Muslims and non-Muslim fashionistas alike have greeted Dolce & Gabbana’s announcement with jubilation. The collection has been hailed as both long overdue and worth the wait; the pieces are so gorgeously crafted that they could easily appeal to nonbelievers. And it has the added benefit of being genuinely good for business. Forbes called it the brand’s “smartest move in years,” the latest evidence that inclusiveness can, and often does, make financial sense for companies with an eye on the global marketplace.

Of course, Muslim women have been wearing high-end designer labels, Dolce & Gabbana included, for years. Indeed, the fashion industry would very likely collapse without their patronage. In his 1989 book The Fashion Conspiracy, the journalist Nicholas Coleridge noted the impact of the Middle Eastern oil boom on French haute couture beginning in the mid-1970s, when it was struggling to remain culturally relevant and financially viable. “The least successful houses, up to their ears in debt, saw the Arabs as cash cows and milked them mercilessly,” Coleridge wrote. “Capitalizing on their taste for expensive beading, dresses were beaded from neck to ankle, with beads applied where beads had rarely been seen before: beaded gloves, beaded mobcaps, beaded stockings, beaded clothes-covers in which to transport beaded balldresses.”

By 1983, attitudes—and tastes—had changed. Resuscitated Paris couturiers brand loyalty, wearing their favorite designers from head to toe. In 2011, Reuters reported that Arab women were the biggest buyers of haute couture, and they continue to dominate a market that only serves an estimated 2,000 privileged clients worldwide. In the notoriously secretive world of haute couture, Muslim buyers are among the hardest to identify, for most never
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But the global Muslim population is youthful—and growing. In a July article headlined “The next big untapped fashion market: Muslim women,” Fortune reported that in 2013, Muslims spent $266 billion on clothing and footwear—more than Japan and Italy combined. The magazine predicted that the figure would each $484 billion by 2019. This boom coincides with a concerted effort to promote the predominantly Muslim Middle East—specifically the luxury retail paradise of Dubai—as a fashion hotspot. Chanel presented its Cruise collection in Dubai in 2014. Last October, Dubai hosted its first Fashion Week, showcasing a mix of Middle Eastern and European designers. In November, Stella McCartney showed her Spring 2016 ready-to-wear collection there, a month after debuting it in Paris; she already had several stores in the region. Just this week, Gucci unveiled a limited edition of its Dionysus handbag inspired by eight international fashion capitals: Rome, New York, London, Paris, Shanghai, Hong Kong, Tokyo, and Dubai. And, on Tuesday, D&G Tweeted a picture of its newest children’s boutique, located in Dubai’s Mall of the Emirates. There are even rumors of a Vogue Arabia launch later this year.

Given these high stakes, it’s perhaps no surprise that designers and retailers at both the high and low end of the fashion spectrum have been quietly courting customers there for years. DKNY, Oscar de la Renta, Tommy Hilfiger, Mango, and Monique Lhuillier have produced capsule collections sold only in the Middle East, generally around Ramadan. The e-tailers Moda
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**Corpus 2**

**Asserting a Muslim Fashion Identity**

**By Elizabeth Paton**

**Nov. 1, 2016**


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But then there is this: “How to Style Your Hair Under a Hijab.” And this: Malikah, a fiery Beirut-raised hip-hop star, describing how she began her career spitting lyrics into a face mask to hide her identity from disapproving conservatives.

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Welcome to Vogue Arabia, a digital-first, bilingual foray into the hearts, minds and wallets of women in the 22 countries of the Arab League. As such, it is the latest, and potentially the strongest, new voice to join a growing chorus demanding global recognition and respect for Muslim culture and its commercial clout.

From Arab Fashion Week, based in Dubai, United Arab Emirates, which debuted last month on the heels of Paris Fashion Week, to Jakarta Fashion Week, held last week in the Indonesian capital, formal fashion showcases are being institutionalized across the Islamic world.

At the same time, private individuals are also claiming their due. A 15-year-old Saudi teenager called for the development of a hijab-clad emoji this fall, while a fully clothed Muslim journalist was featured wearing a hijab in the October edition of Playboy. If fashion helps define a social and cultural narrative, then this movement is focused on reshaping the perception of 21st-century Muslim female identity in ways that go far beyond the veil.

“This Vogue is very overdue,” said Deena Aljuhani Abdulaziz, 41, the Riyadh-based Saudi princess, former retailer and newly crowned editor in chief of Vogue Arabia, while she was in Paris during fashion week last month. “The Arabs deserve their Vogue, and they’ve deserved it for a long, long time.”

Though Vogue Arabia is not the first foreign women’s lifestyle magazine to publish an offshoot in the Gulf (Harper’s
Bazaar, Marie Claire and Elle all publish Arabian editions, for example), its audience ambitions extend far beyond its immediate geographical borders.

“The Vogue Arabia woman is one who celebrates her tradition but also considers herself a highly educated global citizen,” Ms. Aljuhani Abdulaziz said. “Don’t forget that we understand luxury almost better than anyone else on earth. Middle Eastern women have been serious couture clients since the late 1960s. We’ve been around long before the Russians and the Chinese ever came into the picture.”

A key part of her Vogue editorial mission, she said, is to eradicate misconceptions around the Arab and Muslim diaspora. The new magazine’s headquarters will be in Dubai, and alongside the online platform starting next March, the 25-member editorial team will produce 11 print issues a year, two of which will be solely in Arabic.

“Vogue Arabia is not just about appealing to our own region, but about providing a cross-cultural bridge, a beautiful source of inspiration you would want to pick up even if you were from another area,” she said.

“Many people don’t really know exactly what Arabia is, and there are major misunderstandings around modest dressing, too,” Ms. Aljuhani Abdulaziz added. “I have a responsibility to tackle those issues, through a fashion lens, of course. I am not interested in being a political magazine. There are plenty of others who do that. But what I can lay out to readers, both near and far, is that what brings us together is far greater than what sets us apart.”

Anniesa Hasibuan, 30, would agree. The Indonesian designer of modest fashion collections with 124,000 followers on Instagram made history in September during New York Fashion Week with a catwalk show in which every model wore hijabs in ivory, peach and gray silk.

A hijab is not just a symbol or a statement, “but a part of a Muslim woman’s identity, an identity they are asserting more confidently,” Ms. Hasibuan said. (Her show received a standing ovation.) “I believe fashion is one of the outlets in which we can start that cultural shift in
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Indeed, modest fashion is fast becoming a commercial
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So it is of no surprise that in the last 18 months, a host
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includes “breezy dresses” and “iconic hijabs.”

Shelina Janmohamed, vice president of Ogilvy Noor, said:
“The rise in modest fashion over the last decade has come
hand in hand with the emergence of ‘Generation M’:
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She said that more than one-third of today’s Muslims are younger
than 15, and nearly two-thirds are younger than 30. And when it
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“Consumption is part of their identity,” Ms. Janmohamed said.
“When they buy products that help them better their practice and
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Events like the Muslim Lifestyle Expo, held last weekend in Manchester, England, and now in its second year, offer smaller Muslim lifestyle brands the platform to showcase their products and services in the realms of halal food and travel, finance and fashion, to over 10,000 attendees.

The modest fashion catwalk, which hosts three to four runway shows per day, largely from foreign brands, is the centerpiece of the weekend, said the Expo’s chief executive, Tahir Mirza, though it also includes live cooking demonstrations and workshops on Islamic art put on by local galleries.

“The shows are packed,” Mr. Mirza said. “Many young British Muslim women love these modest fashion houses from abroad, because they have westernized branding but traditional values. And they don’t want to compromise.”

For Jacob Abrian, the chief executive of the Arab Fashion Council, the industry body responsible for organizing Arab Fashion Week, his primary focus beyond show seasons is on reinforcing local infrastructure and the framework necessary to create a viable, interconnected fashion industry across the region. By strengthening the existing manufacturing roots and luxury heritage — from the small traditional factories and village damask weavers to glossy fashion houses being started from the glittering skyscrapers of the Gulf — and encouraging Western designers to come and showcase their work to a valuable client base, the Middle East could become a center for fashion in its own right.

Ms. Aljuhani Abdulaziz appeared acutely aware that her role as Vogue Arabia editor in chief would require relentless careful navigation of religious and regional codes.

But as the first Vogue editor to have formerly been a retailer (she was a founder of a fashion concept store in Riyadh called D’NA), she pointed out that she was in the best possible position to understand the demands of her 21st-century readership, “be it the sophisticated Qatari woman able to shop in Europe, or to help a young woman in a remote village in Algeria or Yemen have dreams and feel like she can belong to something.”

“This job is not without its challenges,” she said. “It only really dawned on me after the appointment that this won’t just be me...
doing something I love, but is also a massive responsibility. But I
know what offends in this world and what doesn’t, because I am
one of them. I have my own sensitivities as to what is appropriate
and what is not. I certainly don’t believe that you have to have
blatant sexuality or absolute nudity to do a beautiful editorial.”

As the furor set off by France’s attempt to bar Muslim women
wearing burkinis in public this summer proved, tensions around
the right to bare skin (or not) and what freedom really looks like
still simmer across the world. Reina Lewis, a professor of cultural
studies at London College of Fashion, UAL, and the author of
“Muslim Fashion: Contemporary Style Cultures,” suggested that
Vogue Arabia may struggle to be all things to all people.

“Any regional title outside the so-called Western world
has to make decisions on models and their ethnicity, skin
color and body type rather than the usual default
Caucasian, and consider considering cultural
distinctions,” Ms. Lewis said. “But Vogue Arabia will have
to constantly cross overtly into religious as well as
national and regional identities, practices and a variety of
income brackets in order to find her reader. And that
won’t always be easy.

“Then again,” she continued, “this is something Western
Brands are being forced to think about more and more
when it comes to appealing to observant women from
numerous religious backgrounds. Fashion designers in
particular need to think more laterally about how they
design and the nonnegotiable elements of some lifestyles
they design for.

“Modest fashion and Muslim fashion are no longer on the
periphery of the industry, and an industry that stopped
being able to afford to be elitist and exclusive long ago.
This movement is really driven by an empowered new
demographic who are expressing their presence in the
modern world, and attempting to assert their place in it.”
Why Western Designers Are Embracing the Hijab

Dolce & Gabbana’s new collection for Muslim women combines inclusiveness with good business.

KIMBERLY CHRISMAN-CAMPBELL

JAN 7, 2016

In the ground-floor Food Hall of Harrods—the storied London department store owned by the Qatari royal family—individual chocolates beautifully arrayed in glass cases are labeled according to their alcohol content, a courtesy to Muslim customers. In the top-floor shoe salon—dubbed “Shoe Heaven”—bejeweled, flat-soled sandals by Gina, Casadei, and René Caovilla sell for a thousand dollars a pair; a bit of bling to peek out from under abayas, sarees, and salwar trousers. On the designer label-crammed floors in between, however, there are few concessions to the many Muslim shoppers who frequent the Knightsbridge stores—particularly during the “Ramadan rush,” the annual influx of customers during the holiest month of the Islamic calendar.

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Of course, Muslim women have been wearing high-end designer labels, Dolce & Gabbana included, for years. Indeed, the fashion industry would very likely collapse without their patronage. In his 1989 book The Fashion Conspiracy, the journalist Nicholas Coleridge noted the impact of the Middle Eastern oil boom on French haute couture beginning in the mid-1970s, when it was struggling to remain culturally relevant and financially viable. “The least successful houses, up to their ears in debt, saw the Arabs as cash cows and milked them mercilessly,” Coleridge wrote. “Capitalizing on their taste for expensive beading, dresses were beaded from neck to ankle, with beads applied where beads had rarely been seen before: beaded gloves, beaded mobcaps, beaded stockings, beaded clothes-covers in which to transport beaded balldresses.”

By 1983, attitudes—and tastes—had changed. Resuscitated Paris couturiers valued and respected their Arab clients, who rewarded them with fierce brand loyalty, wearing their favorite designers from head to toe. In 2011, Reuters reported that Arab women were the biggest buyers of haute couture, and they continue to dominate a market that only serves an estimated 2,000 privileged clients worldwide. In the notoriously secretive world of haute couture, Muslim buyers are among the hardest to identify, for most never wear their purchases in public, keeping them hidden behind closed doors or under abayas made by Muslim designers. Many commission these custom-made garments for elaborate, gender-segregated wedding celebrations that might last up to a week, requiring several outfits.

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“Consumption is part of their identity,” Ms. Janmohamed said. “When they buy products that help them better their practice and that reinforce their beliefs, then they believe it will also make them better Muslims.”

Events like the Muslim Lifestyle Expo, held last weekend in Manchester, England, and now in its second year, offer smaller Muslim lifestyle brands the platform to showcase their products and services in the realms of halal food and travel, finance and fashion, to over 10,000 attendees.

The modest fashion catwalk, which hosts three to four runway shows per day, largely from foreign brands, is the centerpiece of the weekend, said the Expo’s chief executive, Tahir Mirza, though it also includes live cooking demonstrations and workshops on Islamic art put on by local galleries.
“The shows are packed,” Mr. Mirza said. “Many young British Muslim women love these modest fashion houses from abroad, because they have westernized branding but traditional values. And they don’t want to compromise.”

For Jacob Abrian, the chief executive of the Arab Fashion Council, the industry body responsible for organizing Arab Fashion Week, his primary focus beyond show seasons is on reinforcing local infrastructure and the framework necessary to create a viable, interconnected fashion industry across the region. By strengthening the existing manufacturing roots and luxury heritage — from the small traditional factories and village damask weavers to glossy fashion houses being started from the glittering skyscrapers of the Gulf — and encouraging Western designers to come and showcase their work to a valuable client base, the Middle East could become a center for fashion in its own right.

Ms. Aljuhani Abdulaziz appeared acutely aware that her role as Vogue Arabia editor in chief would require relentless careful navigation of religious and regional codes.

But as the first Vogue editor to have formerly been a retailer (she was a founder of a fashion concept store in Riyadh called D’NA), she pointed out that she was in the best possible position to understand the demands of her 21st-century readership, “be it the sophisticated Qatari woman able to shop in Europe, or to help a young woman in a remote village in Algeria or Yemen have dreams and feel like she can belong to something.”

“This job is not without its challenges,” she said. “It only really dawned on me after the appointment that this won’t just be me doing something I love, but is also a massive responsibility. But I know what offends in this world and what doesn’t, because I am one of them. I have my own sensitivities as to what is appropriate and what is not. I certainly don’t believe that you have to have blatant sexuality or absolute nudity to do a beautiful editorial.”

As the furor set off by France’s attempt to bar Muslim women wearing burkinis in public this summer proved, tensions around the right to bare skin (or not) and what freedom really looks like still simmer across the world. Reina Lewis, a professor of cultural studies at London College of Fashion, UAL, and the author of “Muslim Fashion: Contemporary Style Cultures,” suggested that Vogue Arabia may struggle to be all things to all people.
“Any regional title outside the so-called Western world has to make decisions on models and their ethnicity, skin color and body type rather than the usual default Caucasian, and consider considering cultural distinctions,” Ms. Lewis said. “But Vogue Arabia will have to constantly cross overtly into religious as well as national and regional identities, practices and a variety of income brackets in order to find her reader. And that won’t always be easy.

“Then again,” she continued, “this is something Western brands are being forced to think about more and more when it comes to appealing to observant women from numerous religious backgrounds. Fashion designers in particular need to think more laterally about how they design and the nonnegotiable elements of some lifestyles they design for.

“Modest fashion and Muslim fashion are no longer on the periphery of the industry, and an industry that stopped being able to afford to be elitist and exclusive long ago. This movement is really driven by an empowered new demographic who are expressing their presence in the modern world, and attempting to assert their place in it.”