

Greetings Style as a Linguistic Identity to Recognize the Poet and Leader of the Buton Community: A Study of *Kabhanti Bula Malino's* Manuscripts



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ABSTRACT: This study aims to analyze the style of greetings as a linguistic identity to recognize the poet and leader of the Buton community: A study of *Kabhanti Bula Malino's* manuscripts. Through an expressive approach and descriptive method, the data were analyzed through the following steps: (1) text reading or reading techniques (listening-noting), (2) data classification, (3) interpretation, and (4) conclusion. The results of the data analysis of this study showed that Muhammad Idrus Qaimuddin (MIQ) is a legendary *kabhanti* writer who was known to have a commendable character, humble, full of attention to aspects of transcendental life, even though he was a king (Sultan). *Kabhanti Bula Malino* (KBM) has truly become evidence of the existence of a great poet who once existed in the Buton Land and KBM itself is still known by the Buton community today.

KEYWORDS: greetings style, linguistic identity, *Kabhanti Bula Malino's* manuscripts, Buton community

INTRODUCTION

Kabhanti Bula Malino "The Lonely Month" (abbreviated as KBM) was very popular among the Buton community formerly, even until right now at certain moments the KBM is still often chanted. Using information technology, the recording of KBM chants into audio recorder and the latter being uploaded to YouTube in video format to expand the reach of teaching and learning activities in the world community.

Chanting KBM in front of the audience is generally used as a means of a search for identity of the KBM audience itself. Through the unique language concoction of the author, KBM lovers will be transported to the realm of mortal selfhood to prepare provisions for immortality in the afterlife. KBM is outwardly aimed at the author himself with the greetings *ee karoku* 'Oh, me'. It precisely touches this *ee karoku* that can reverse the inner dialogical atmosphere. When the author writes *ee karoku*, the chanter will also chant *ee karoku*; when the singer recites *ee karoku*, the listeners will also chant *ee karoku*. Compare, for example, if the greeting used is *ee ingkomi* 'oh, you guys, then what happens next is that the writer and chanter are both pointing at someone other than themselves. This shows the qualities of the author of KBM: Muhammad Idrus Qaimuddin.

Muhammad Idrus Qaimuddin (abbreviated as MIQ) is not so well known to the Buton community today, as their introduction to his work. This is not like Chairil Anwar with his poem "Aku (I). If people mention the poem "Aku" their memory will automatically be directed to Chairil Anwar or vice versa if they mention Chairil Anwar, then the memory will be directed to the poem "Aku". The poem "Aku" has become an identity for Chairil Anwar. Does KBM have the potential to become an identity for MIQ or vice versa, does MIQ have the potential to become an identity for KBM? Then, the next question is who is MIQ and how to recognize it through linguistic identity in KBM? This research aims to describe and interpret the MIQ figure through the greeting style he used as a linguistic identity in KBM. From that linguistic identity, it can be revealed what kind of "famous person" generated KBM.

THEORETICAL FRAMEWORK

Linguistic Identity

Linguistic identity is a distinctive language used by a person that shows his unique identity that distinguishes him from others. This can be captured from the personal codes of his utterances or the vocabulary used in his writings. In this way, it will be relatively easier to distinguish between individuals from one. For example, it is easy to distinguish between the second president of Indonesia

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(Soeharto) and the fourth president (Abdurrahman Wahid alias Gus Dur). Suharto was known by his typical linguistic identity: *semangkin (more), dari pada* (than), etc., while Gus Dur was known by his linguistic identity: *gitu aja koq repot (why bother?)*.

Tornborrow (in Thomas, 2010, p.224) described "The way you talk, as well as the other types of social codes you use, such as the way you dress or the way you behave, is a way of showing others who you are. and what is your social identity? This identity problem is who we are, how we see ourselves, and how other people see us. Tornborrow further said that one of the ways used to shift/change identity is through the language used.

Language and the Formation of Personal Identity

To understand a person's linguistic identity, two things need to be considered, namely: the name and the greeting system used.

1) Names and naming practices

Tornborrow (2010, p.227) suggests that one of the most widely used and most conspicuous linguistic tools used to form one's identity is by giving and using names. The name makes each person a different individual from other individuals, both inside and outside the group.

The practice of naming a particular person or community is usually motivated by certain reasons, such as high expectations from both parents, special characteristics of a person (positive or negative), markers of kinship relations, achievements and services recognized by the social environment, avoiding disasters, as a joke, or humiliation. In Western and Arabic cultures, names are distinguished from first names by surnames. The family name is placed after the first name. However, in Indonesia, the last name does not always indicate the family name, it can also indicate the husband's name.

In religious traditions, naming is associated with something that is seen as having value, meaning, or even being associated with a certain power. In Hinduism, a child is given two names, the first name is referred to as "*rasi*" which is the name determined by reading "*patra*" according to the position of the stars at the time the child was born. The function of the name "*rasi*" is to give strength to the child and this name should not be used to address the child, because when someone else knows the name "*rasi*", then he can control the owner of that name at will. In addition, the child is also given a second name which is also based on "*patra*" whose function is to provide protection to the child and give the child the greatest possible fortune according to the position of the star that existed when the child was born. These two names are given at the naming ceremony performed on the first full moon after birth.

In Islam, naming is considered very important, under the instructions of the Prophet Muhammad. who said, "The best names on the side of Allah are Abdullah and Abdurrahman (H.R. Tirmidhi) (Riyadh, 2007, p.153). The point is that the name must have a good and positive connotation. Therefore, bad names should be avoided.

From the names, various things can be revealed: expectations, aspirations, luckiness, or perhaps an important event that accompanies the birth of a name owner. A name is a meaningful identity and that is the essence of linguistic identity in this study.

2) Greet system

A person's identity in a social context is not only formed through the name they have but is also influenced by how people use it. The greeting system is influenced by culture. Greetings to individuals are different from greetings to groups of people. The results of Susan Ervin-Tripp's research (in Thomas, 2007: 233) on the form of greeting in American culture regarding a case of insult in the following dialogue:

"What's your name, son?"

"Dr. Poussaint. I'm a doctor."

"What's your first name, son?"

"Alvin"

By using this nickname "boy", a police officer has intentionally insulted a black doctor. By greeting "son", the police officer equated the doctor with a small child, which meant placing a black doctor in a lower position. This greeting was responded to by dr. Poussaint himself as "very painful" (Thomas, 2007, p.234).

Certain greetings to a person or group of people, positional place the speaker, writer, or orator in an equal, higher, or lower position. In the Buton community's greeting tradition, the greeting "*ingkita*" or 'we' is used which shows respect, *ingkomiu* 'you' which is more formal and has a neutral connotation.

The disclosure of the meaning of greeting as personal and social identity in this paper uses the Dynamic Meaning Model theory as formulated by Kecskes that meaning is the result of the interaction between the speaker's context which is encoded in lexical units, then combined with individual specific knowledge which is formulated in utterances and adapted to the interlocutor's context in the actual situational context as understood by the interlocutor (in Ermitati, 2014, p. 158).

RESEARCH METHOD

Old manuscripts with various versions and variations make it difficult for researchers or reviewers if the text editor has not been carried out through philological research. Based on these considerations, the primary data source for the *Kabhanti Bula Malino* used

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is the result of the text edition, transliteration, and translation carried out by Niampe (2014, p.222 to235). The secondary data source was obtained from the video of *Kabhanti Bula Malino*

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RESULTS AND DISCUSSION

Description of *Kabhanti Bula Malino's* Manuscript

KBM's manuscript has been documented in the National Archives Microfilm List, the title listed is Moral Education, etc., but the contents are various subjects. There are 386 pages written, with 23 blank pages. Text block size 23 x 17 cm on lined paper. Page numbering with Arabic numerals. The pink color has faded, but the general condition of the manuscript is good, the bindings are still good, and only the paper is yellowish. The names of the authors are Muh. Idrus, Kenepulu Bula, Abdul Hadi, Wd Samarati, La ode Kobu, while the copyist was Abdul Mulku Zahari in 1958. This manuscript contains 14 texts and one of them is Bula Malino (pages 238 to 249) on the pillars of faith and Islam (Ikram, et al., 2002, p.107 to 108).

KBM is a long verse consisting of 384 lines which in the transliterated version and text edited by Niampe (2014) is divided into 95 stanzas and each line consists of four lines, except for the last stanza which consists of three lines. The original version of KBM is written in *buri* Wolio (Arabic-Wolio letters) in Wolio language, while the edited version is written in Latin letters.

The data sources in the form of videos can be found in Youtube uploads, including the @Yudi Masril account sung by Wa Ode Asma with a duration of 31 minutes and 21 seconds.

Getting to know Muhammad Idrus Qaimuddin

Based on Niampe's records (2014 p. xiii to xv), Muhammad Idrus Qaimuddin is from Buton (Sulawesi). He is thought to have been born in the late 18th century, as he assumed the post of the Sultan in 1824, at the age of about 40 years. In his childhood, he received Islamic education from his grandfather, La Jampi who was also a sultan with the title Sultan Qaim al-Din Tua (1763 to 1788). Until 1874, the Butonese-Muna found traces of where he was fostered by his grandfather in religious knowledge, especially Sufism. The place was known as Zawiyah. Muhammad Idrus Qaimuddin is one of the famous Sufi writers of the nineteenth century. Another MIQ teacher was Sheikh Muhammad bin Syais Sumbul al-Makki. It was from this scholar that he received the *Khalwatiyyah Samaniyah* order. His writings that specifically discuss Sufism include *Jauharana Manikamu*, *Mu'nisah al-Qulub fi Dzikir Wa Musyahadah*, *Diya al-Anwar fi Tashfiyah al-Akdar*, and *Kasif al-Hijab fi Muraqabah al-Wahhab*.

Niampe's notes are also in line with Melamba (2014, p.26) who said that Muhammad Idrus Kaimuddin had a full name, namely Muhammad Idrus Kaimuddin Ibn Badaruddin al Buthuni. He is a well-known Sufi scholar from the Sultanate of Buton in Southeast Sulawesi. Muhammad Idrus Kaimuddin was born at the end of the 18th century, he assumed the position of Sultan in 1824, at the age of about 40 years. In his youth, he received Islamic education from his grandfather. Sultan La Jampi, was also the Sultan with the title Sultan Qa'im al Din Tua (1763 to 1788). Until 1874, the Buton community still found traces of where he was fostered by his grandfather in religious knowledge, especially Sufism, the educational institution famous for the Zawiyah *pesantren*. He studied with Sheikh Muhammad bin Syais Sumbul al Makki. It was from this cleric that he received the *khalwatiyah sammaniyah* order. His writings specifically discuss Sufism.

Address as the Linguistic Identity of the Author of KBM

1. Name and Naming

In the body of the KBM text, the author's name is not written, neither a clear name nor initials or other signs are written. There are several possibilities that the author's name is not recorded in the text of the KBM, including:

- Contextually, in the 18th or 19th century many writers did not write down their identity in their works. This seems to be a social model at that time, where most works are not listed by the author's name so written works are mostly anonymous.
- Not including the name can also mean a kind of humility (*tawadu*) or not wanting to stand out. It is centered on the basic character of an author.
- Maybe the original manuscript has the author's name written, but the copyist did not write it down. This possibility is in line with the reality of the KBM text which is incorporated into a text containing 14 *kabhanti* texts as it is stated that this combined text is the result of a copy made by Abdul Mulku Zahari. This is reinforced by the information at the beginning of the manuscript which includes the names of the authors in the manuscript in question, one of which is Muhammad Idrus. In Wolio (Buton) community, KBM has long been known as the work of Muhammad Idrus Qaimuddin (MIQ). Therefore, even though there is no name listed on

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the body of the text of his work, it is not a problem, because both the copyist and the Wolio community who know the *Kabhanti Bula Malino* know the author.

In Wolio language, the name Muhammad Idrus Qaimuddin (derived from Arabic) is foreign. The tradition of naming a person in Buton community culture is often associated with certain events such as important events or describing the condition of a child as a baby, or just a generic naming without meaning, but the name is popular in the community. It often happens, Buton people change their names or are replaced by their families if the name is deemed inappropriate or the term is "too heavy" so that the person with the name is sickly. In the traditional Buton community, the names of a woman and a man use initial markers: *Wa* for women and *La* for men. Examples of the original names of the Buton people for women: *Wa Kamba* (*kamba* = flower), *Wa Suli* (*suli* = flute), *Wa Kaaka* (sound imitation), and so on. Names for boys: *La Karambau* (*karambau* = buffalo), *La Bulogo* (*bulogo* = rock). For the noble community, there is an *ode*. *La Ode* for male nobility and *Wa Ode* for female nobility.

After the entry of Islam into the Land of Buton in the XIV century, Arabic language and culture began to color the language and culture of Buton. However, the naming aspect still uses the original name, while others have begun to switch to using Islamic (Arabic) names. This can be identified from the names of the sultans, from sultan I to sultan XXVIII still use names starting with the marker *La*. Since the XXIX sultan, the name of the sultan uses an Arabic name. From the 29th Sultan of Wolio to 38th, the naming begins with Muhammad. They are listed as follows: (29) Muhammad Idrus, (30) Muhammad Isa, (31) Muhammad Salihi, (32) Muhammad Umar, (33) Muhammad Asiki, (34) Muhammad Husain, (35) Muhammad Ali, (36) Muhammad Saifu, (37) Muhammad Hamidi, (38) Muhammad Falihi.

The word Muhammad which means 'the praiseworthy' comes from Arabic and is the name of the prophet of Islam. Idrus means 'lion' in Arabic. Muhammad Idrus means a person who is commendable in character and brave as a lion. Muhammad Idrus has the title Qaimuddin which means based on or based on religion (Islam). MIQ is dubbed Mokobādiyana 'The Master of Badia' or Oputa Mancuḡana. His works in Wolio are

- a. *Malino bull*
 - b. *Tazikiri Mampodo*
 - c. *Jauhara Molabina*
 - d. *Jaḡuhara Mānikamu*
 - e. *Kanturuna Mohelana*
 - f. *Means Woliḡo (including Sara Patānguna)*
 - g. *Istiyadatul Majma*
- His works in Arabic are
- h. *Takhatul Uturiyat*
 - i. *Tahsnul Aulad*
 - j. *Raudlatil Ikhwan*
 - k. *Utural Miskiyat*
 - l. *Khaulil Mauridi*
 - m. *Tarqibul Anami*

From the aspect of name and title, it can be understood that the author of KBM is someone who (expected) has a commendable and courageous character who becomes a leader based on religion (Islam).

2. Greetings used by MIQ in KBM

MIQ's linguistic identity in KBM is marked by the greeting used by MIQ itself which is addressed to the audience of readers or listeners. There are several greetings used by MIQ, namely:

(1) Greeting *Kaasi Karoku siy* 'poor me'

In Arabic, the target object of communication is called *khitob*, namely the direction and purpose to whom the communication is addressed. The target object of KBM is explicitly addressed to oneself which is marked by *kaasi karoku siy* 'I feel sorry for this.'

Bismillah kaasi karoku siy

Thank God *kumatemo*

Ka promisesana yoputa momakaana

Yapekamate bari-bariya batuya

The translation:

In the name of Allah, pity me

All praise, one day I will die

It's God's destiny

Killing all servants

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In this verse, MIQ explicitly pleads to God that he is so weak and fragile, but still praises his God, even though death is in sight. It cannot be avoided because death is the destiny of all God's servants. From a linguistic aspect, MIQ addresses its *kabhanti* to itself, which is a peculiarity that is rarely found in other authors of his time. The linguistic unit "*kaasi karoku siy*" shows a sign of a sense of not patronizing others in his *kabhanti*. In other words, the content of KBM is directed at the author as a form of his love (in a positive sense) for himself to be safe in life in this world and be happy in the next life (hereafter). However, in the end, the reader understands that the advice in *kabhanti* is intended for the reader or listener. This will be captured by the reader (when reading KBM) and listeners (while listening to the KBM).

What is interesting is that the expression *kaasi karoku siy* begins a series of *kabhanti* which gives the impression that the author is so aware of his weaknesses. The word *kaasi* 'pity' is an expression of understanding oneself. This is not an expression of helplessness, but rather an expression of one's weakness before Almighty God's destiny. For the Bhutanese, this kind of awareness is of a very high level. An old saying says *man 'arafa nafsahu faqad' arafa rabbahu* 'Whoever knows himself will know his Lord. It seems that MIQ has reached that level as expressed in the KBM.

(2) *Ee Waopu* 'O my Lord'

The greeting *ee Wayopu* 'O God' is usually used to call God "the Creator". The use of *ee Waopu* to greet God can be interpreted as a prayer, where a person who admits his weakness as a servant is praying to the Creator. There are two meanings of greeting *ee Waopu*, namely (a) a statement of one's weakness and (b) an acknowledgment of the majesty and omnipotence of God who is called out.

Ee wayopu dawuyaku iymani
Wakutuna kuBoli baDaku siy
Te sahada ikiraru momtangka
Te tasidiki iymani mototapu

The translation:

O Lord, give me faith
At the time of leaving this body
With a firm pledge of creed
And with a steady *tasdiq* of faith

Acknowledging one's weaknesses is a commendable trait that shows an end to self-search and introspection. Recognition of self-weakness is the fruit of self-knowledge which the Wolio (Buton) people internalize from the old Arabic proverb which reads *man 'arafa nafsahu faqad' arafa rabbahu* 'who knows himself, then he will know his Lord. So, the keyword for self-awareness is self-awareness. MIQ has come to a more intense and deep self-knowledge phase and there are many things he realizes that MIQ is powerless without God's help. In his conscious and subconscious he exclaimed *ee Waopu*. In addition, with the exclamation of *ee Waopu*, it becomes an identity for MIQ that he is an author who believes in God. At the beginning of the *kabhanti* the MIQ starts with the word *Bismillah* 'in the name of Allah' which denotes the God he believes to be the One and Only God.

(3) *Ee Karoku 'O myself'*

In the wisdom aspect of literary works, there is a mandate or message to be conveyed by the author to the reader (listener). Generally, if the author addresses the message to the reader, then there are two forms used: (a) the form of the letterhead "to ..." and (b) a direct greeting that is included in the body of the work so that it becomes the center of attention or focus for the reader or listener. MIQ used the second form, namely a greeting that is directly contained in the torso of *kabhanti* by using the greeting *ee, karoku* oh myself. The following table shows KBM data using the greeting *ee karoku*.

Table 1. Greeting *ee karoku*

No KBM

1 *Ee, many yumalango*
Yinda, think about your old age
Matemo yitu tayomo papogako
"Te malingu patience manganana" O me, don't get drunk
Don't you think about the rest of your life
Death will divorce you
With all your children

2 *Ee, karoku menturu sambaheya*
Te poyasa yi nuncana Ramadan
Fitaramu boli yumalingayeya
Palimbayiya ahirina poyasa O myself, pray often

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And fasting in the month of Ramadan
(Zakat) don't forget your *fitriah*
Take it out at the end of fasting
3 Ee, karoku boli yumangabuya-buya
Yumanga humbu-humbu boli mourning ceremony
Kadakina tabuya-buya rangata
"Hari kyama nayile beyu marimba" O me, don't like to brag
And also don't slander
The ugliness is a very big
On the Day of Judgment will be punished

There are at least 18 times MIQ greets him in KBM. When addressing himself, MIQ puts himself as another person (second person singular) by greeting "you" (or *klitika -mu*). It is as if there is a dialogue between MIQ as the giver of advice (the writer) and MIQ as the person who receives the advice (the reader). This style of greeting has become MIQ's main signature in its *kabhanti*. Compared to contemporary *kabhanti* writers such as Haji Abdul Ganiu (Yajonga Yinda Malusa *kabhanti* writer), only MIQ used the greeting *ee, karoku* 'oh my self'. This is the hallmark of MIQ as well as its dominant personal identity.

From the aspect of language style, MIQ uses satirical language style to advise others by advising himself. If it is associated with his high position as king (sultan) then his humility (*tawadu*) is very dominant. In fact, as a king, he has the right to advise his people with direct, explicit, and higher language, so that his position as king can be seen in *kabhanti* he writes. However, MIQ chose the opposite path: humbled himself before his people. It is this humility that has immortalized his name in the hearts of the Buton people.

CLOSING

Based on the results of this study, it can be concluded that the linguistic identity of Muhammad Idrus Qaimuddin can be identified from the meaning of his name and the greetings he used in *Kabhanti Bula Malino's* transcript: *kaasi karoku siy* 'poor me', *ee waopu* 'O God', *ee karoku* 'oh my self'. Thus, *Kabhanti Bulan Malino* became the identity for Muhammad Idrus Qaimuddin as the author. From this, it can be seen that the MIQ figure is a person who has commendable character, is brave, humble (*tawadu*), as well as is a king (Sultan) who inherits etiquette for his people.

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