Rhetorical Elements in Arabic Children’s Drama Text

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Abstract: This study discusses the aspect of Arabic rhetoric in the children drama text Ḥikāyah Ummu Uyūn. The text of the drama is presented in the form of a dialogue and there are some images on each page that aims to visualize the. This book is interesting to analyze because of its health and the environmental theme that is presented for story children and packed in literary form, especially drama texts. This research is a qualitative research with descriptive design using al-balāgah theory that focuses on the science of al-ma’āniy. This article aims to show the texts containing Arabic rhetoric in the dialogue of the children story book Ḥikāyah Ummu ‘Uyūn. The study finds that the presence of moral messages contained is that every person must pay attention to environmental health and children also need to do vaccinations to prevent themselves from dangerous diseases. Books that contain knowledge but written in the form of literature are more interesting to read as long as the language used is considered to fit the target readers.

Keywords: Arabic, Rhetoric, Drama, Literature, Health

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I. INTRODUCTION

In the process of life, one must pass through childhood. This period is one of the important times in building one’s character. Character can be developed through readings consumed early on. These readings are of various kinds and one of them is literature. Every time one reads literature, one gains two things: first, pleasure and second, knowledge (Sarumpaet, 2010:37). Literature is generally made for various circles and ages but there are also made to be addressed to children. According to Nurgiyantoro (2005), children’s literature is a type of literature which essentially gives pleasure and understanding about life expressed in beautiful and pleasant ways (the image and metaphor of life), in the reach of children and children is the centre of the story-telling.

Language is the medium used by dramas in the delivery of ideas and thoughts, which is the reason why drama is categorised as a type of literary work. The delivery of language in drama is adapted to the circumstances or factors such as the level of education, social status, and age of the characters in the drama (Budianta, 2008: 112). The age of the characters in the drama certainly affects how the audience can understand the ideas conveyed in the drama. In children’s literature, including the drama in it, there are elements that characterise children's literature, the first is the elements commonly found in a literary work such as the point of view, the background, the theme, the style, the character of the plot and the conflict and the tone, meanwhile the second is specific elements from the beginning of the reading process where the reader gains wider insight and information contained in the literary work (Sarumpaet, 2010: 3).

In addition to experience, children's limitations are also related to language and storytelling, so in general it can be said that children's literary language is simple in vocabulary, structure and expression (Nurgiyantoro, 2005:9). This is what makes the children's story book Ḥikāyah Ummu 'Uyūn suitable for analysis using Arabic rhetoric (al-balāgah), especially the science of al-ma’āniy, compared to other sciences in Arabic rhetorical approaches such as the science of al-bayān, and the science of al-badī’. The science of al-ma’āniy is an Arabic rhetoric that can make its readers avoid mistakes in the use of desired meanings (Kamil, 2009: 140). This is in accordance with the language of children who tend to be simpler, targeted and does not require various sentences such as bayān, and badī’ which discuss the decoration of speech and meaning (Kamil, 2009: 143).

This article discusses about a kind of children literature in the form of child drama entitled Ḥikāyah Ummu ‘Uyūn. This book has approximately 37 pages with a square shape measuring 15 cm x 15 cm. This book was written by a man named Paulus Matar under the supervision of a medical expert named May Haddad. This book was produced to be distributed to North Africa and the Middle East region. This book...
was funded and published by UNICEF and is specifically intended for children. UNICEF (United Nations Children's Fund) is an organization working in the humanitarian field with a special focus on mothers and children. Children become one of the main concerns of UNICEF because children are the hope of the world in the future. The field of their concern are education and health. Both things must be mutually supportive of each other. Education can serve as an intermediary providing health science. Healthy children in their lives (up to age five) do not only grow to be healthy adults, but they are well educated, more productive, and contributing to the economy (Rossin & Slater, 2015). This education can be given oral and written. UNICEF supports this by publishing books on specific knowledge for children, one of which is about health.

This book has a main character named Abdullah, a disabled boy who uses a stick to help him walk. This is certainly an interesting thing because often the main character is described with perfect conditions and has certain advantages. The main character of the companion is Zainah, Abdullah's brother. The content of the story is expressed according to Zainah's point of view. The story is set in a village with a population of working adults and playful children.

**Discussion and Analysis**

Rhetoric, which in Arabic is called Al-balāghah, is the study of the use of language clearly, efficiently and easily understood, so that the utterance delivered by mutakallim as persona “I” can easily be digested and is not misunderstood by the other person. The language is al-wushāl (convey) and al-intihār(reach), whereas in term is the nature for the utterance delivered by mutakallim clearly and using the correct and correct language. (Syarifuddin, 2016: 102).

The rhetoric used as a theory in this article is Al-ma`āniy, one of the branches of Arab rhetoric that studies how to convey statements according to circumstances. This science asserts that the sentence delivered by a person must be in accordance with the circumstances of the person to talk to. In this science people who are invited to speak are required to be ready for both comprehension and skills in literature and language (Al-Jarim, 2013, 369-371).

The following is a discussion of the science of al-ma`āniy contained in the Arab children's drama text above. The first is the aspect of al-Khabar, a statement that can be seen whether it is truthful. As for the purpose of al-Khabar, that is to say about something that has not been known by the speaker(Fā'idahal-Khabar); conveys something that states that the speaker knows the state of the person to whom he speaks to(Lāzim al-Fā'idah); expresses sadness (Izhār at-tahassur wa al-huzn); expresses an ugly weakness and ungodliness (Izhār ad-Dha`fi wa Su`i Hāl); asking for pity (Al-Istirhām); prides itself, (Al-Fakhir); praises(Al-Madīh); taunting (Al-Hijāj); advising/counseling (Al-Nushu); encourages to try earnestly (Al-Hassu `ala al-Sa`yi wa’ Adam at-Tawakkul).

Among of theal-Khabaraspect contained in the text is the following sentence.

![Sentence](image)

The purpose of the text above is izhār at-tahassur wa al-huzn, which expresses sadness. In this text Zainah conveys a statement that shows the sadness that Abdullah has been paralysed since he was little. In another passage, Zainah also says the following sentence.

![Sentence](image)

Such texts can be included in the category of Izhār ad-Dha`fi wa Su`i Hāl, which is a type of al-Khabar whose purpose is to illustrate weaknesses and disadvantages. In this text Zainah conveys about his weaknesses that "because there was no water tap at the time" The ugly situation was a situation in the old days that had not been water taps so water was still difficult to be passed to homes. The form of this sentence is al-`ibtidā`i because it has no emphasis(ta'kid) in it.

Then another kind of al-Khabar is found in the following sentence.

![Sentence](image)

which means "I want to clean my shoes first". The purpose of this text is al-istirhām, that is asking for mercy. Abdullah asked for pity because his shoes need to be cleaned after stepping on dirt. The next one is the following sentence.
The text above means "My mother and father are always like this when there are guests." The text aims at al-hijā, which is mocking, because Zainah seems to have understood the habits of his parents who always act that way when there are guests. In addition to mocking, there is also a text aimed at giving advice or what Al-Nushu calls, as well as the following example.

This means "Walk on the grass. Later we will wash it in the river." In this text, Zainah advised Abdullah to wash his shoes in the river. Then the texts which Abu Abdullah pointed out to Al-Hassu ‘ala al-Su’yi wa’ Adam at-Tawakkul, is to encourage people to do something.

The text above means "The tea, ladies. Our guests are thirsty." In this text, Abu Abdullah conveyed that the women should have immediately served his tea.

Aside from its purpose, the type of al-Khabar is also seen from the state of the person to whom it is addressed, i.e., there are three, namely Al-’Ibtidā’ī, i.e., the one who accepts what a statement is said by the speaker. The statement to the one who is al-’Ibtidā’ī, there is no particle of affirmation (ta’kīd), because he has been deemed to believe in what is said. At-Talabiy, who is doubtful about what the speaker says. In a statement to an at-talabiy person, the particle of his affirmation is one, since he is deemed hesitant with the statement, i.e., the ‘inna particle placed in front of the nominal sentence statement, and the qad particle for the statement in the form of a verbal sentence. Al-’Inkāry, the one who denies what the speaker is saying. Therefore, statements submitted to people who are invited to speak also vary. In the statement to the al-’Inkāry people, there are more than one affirmative particle, because the person who is spoken to denies the statement of the person speaking. The emphasis particles are at least the inna placed in front of the subject of the nominal and lam sentences placed in front of the nominal sentence, or the word laqad placed in front of the verbal sentence (Lesmana, 2010, p. 138).

Among the examples of this kind of drama contained in the drama are a monologue by Zainah who reads the following sentence.

This text means "This is my father's voice." This phrase is aimed at fāidahal-Khabar, which is only plain information in the form of al-’Ibtidā’ī, because there is no ta’kīd particle (the emphasis particle), since nothing is to be emphasised by Zainah. In addition, there is also an at-talabiy statement, which uses one particle of confirmation, as does the following sentence.

In this statement there is one particle of assertion that is ان at the beginning of the second sentence. Then the example of al-inkāriy, which is the statement in which there are two or more particles of emphasis, as contained in Abdullah's words in the following sentence.

That is, "Ladies, surely the guests are coming. Please remove the teapot forward." In this text there is a combination of two assertive particles, namely ان and قد. With these two particles demonstrating that Abdullah emphasised his words that the guests were really coming.
The second type of al-Khabar is Al-'Insāʿ, is a statement that cannot be seen true or not. Included in this category is Al-'Amr which means command. Basically al-'amr means "the demand to do things from a person of higher authority to lower authority, for example from parent to child, God to his creatures and others, (ala wajhi ala' isti'laa ). However, there is al-'amr which has another meaning, such as ad-du'a ie telling but the purpose is to have someone do something;'Amr li al-Iltimās, ie ask someone to do something, but not based on authority stratification, rather among equals, as between friends and others;'Amr li at-Takh yi, ie to say something but the aim is to choose;'Amr li al-Ibaah, the demand whose purpose allows certain actions; 'Amr li al-Irsyād, the demand whose purpose is to provide guidance;'Amr li at-Ta'f iz, to demand someone which the goal is to weaken him;'Amr li at-Tamannī, ie to demand someone but with expectation for something that could not have happened;'Amr li at-Taḥqīr, ie commanding someone with insulting connotations (Syarifuddin, et al 2016: 220).

Among the examples of al-amr of the type'ala wajhi ala' isti'laa ', which is to command based on superiority, is in the following sentence.

أَمْعَادَالله: هَيَا زَيْنَةُ قُوْمِي حَانَ الْوَقْتُ. هِيَا عَيْبَاللهَانُ قَرَامًا.

In this text, Umm Abdullah, a mother (higher authority), sent Zainah and Abdullah, his son (lower authority) to wake up. "Let Zainah wake up. Come on Abdullah."

In addition to demands from higher to lower, there is also the kind of al-amr that rules from the lower to higher which is ad-du'a, as in the following sentence.

زِيَّةٌ: ارْجِعْيْ لِي أَمِّي. اسْحَمِحِي لِي بِالْبَقَاءِ قَلِيلًا بَعْدًا.

The meaning of the above sentence is "I beg you, Mother. Let me here for a moment." In this sentence, Zainah who was a child (of a lower authority) asked for some demands to his mother (of higher authority). In that sentence Zainah begged to be allowed to be there for a while.

The other type of command in the text of the drama is 'Amr li at-Taḥdīd, ie telling but the purpose threatens.

زِيَّةٌ: يُكْفِّي عَبْدُيْنِمَ.

The words that Zainah said have the meaning of "That’s enough Abudi, go to sleep!". The word command used is نَم which means 'sleep', this command connotes at-tahdīd. Having the implied meaning threatens because at the beginning of the sentence Zainah said 'enough' as if she was angry then the command to sleep is a threat because if Zainah might do something to his brother as a punishment.

The other command expressions contained in the drama is the following sentence.

زِيَّةٌ: صَحِيحُ أَنْظُرَ إِلَى الْأَوْراَقَ وَأَكْيَاسِ الْبَابِلُونَ الْعَالِمَةِ وَالْمُعْلَمَاتِ الصَّرِيحَةِ وَالْفُلاَيْيَةَ وَالْفُضُورِ.

The text above means "That’s right, look at the paper, the floating nylon bag, the rusted can, the bottle, the skin, and the flying insects above it." These words go into the type of al-amr at-taḥqīr, which have a bad purpose. Zainah exposed the awful state she saw.

Another type of kalam al-Insya is An-Nahī which means prohibition. Basically, it is the opposite of al-amr, meaning "asking not to do something". An-nahī also has a purpose. Because an-nahī is the opposite of 'amr (command), then its purpose is also the same as that of al-amr, except al-ibāhah (allowing) and at-takh yi (enjoining). The purpose of an-nahī is -ta'yis, ie prohibiting with the aim of not giving hope; at-tawbi k, ie prohibiting with the aim of ridiculing; Nahī li ad-Du'a, prohibiting for prayer; Nahī li al-Iltimās, ie a prohibition that is passed on to the equal; Nahī li al-Tai'is, which is a prohibition against futility; Nahī li at-Ta'f iz, ie a prohibition whose connotations are weakening/enforcing; Nahī li at-Tamannī, a prohibition whose aim is to expect the impossible; Nahī li al-Irsyād, a prohibition whose purpose is to give guidance; Nahī li at-Taḥdīd, prohibition whose purpose is to threaten; Nahī li at-Taḥqīr, a prohibition with derogatory connotations (Syarifuddin, 2016: 220).

Among the examples of the prohibitions in the drama are the following sentence.

زِيَّةٌ: يا عَمَّ قَاسِمَ لَا تَتَسَّحَ الحَلِيبَ.
This means, “Uncle Qasim, don’t forget the milk.” In this text, a prohibiting particle is used in purpose for at-ta’ājub (enforcing) Uncle Qasim with no choice, so that he doesn’t forget his responsibility to fill up Zainah’s milk bottle. Aside of enforcing someone, the drama also mentions prohibitions in purpose for al-’irsyad, which is to give guidance. One example of this is in the following sentence.

لا تركزِ يا عبدالله في العمة.

This means “Do not be rushed, O my Abdullah, in the dark.”. The word prohibition at the beginning of the sentence لَا تركز لا تركض is instructed Abdullah not to rush in the dark.

After the command and the prohibition, in the kalam al-’uhya there is also Al-Istifhām which means to question or “asking for information about something by using the question word”, such as hamzah (what), hal (what), man (who), maa (what), mata (when), kayfa (how), ‘ayna (where), kam (how much), and others. In addition to requesting information about something, the above question words can also be used in a statement that does not intend to ask questions nor require an answer (a rhetorical question). Rhetorical questions in Arab rhetoric are 12 kinds, among them is Istifhām al-’Amr, using the question word, but the intention is to tell; Istifhām an-Nafī, using the question word, but its intention is to negate; Istifhām at-Ta’ajjub, using the word question, but his intention reveals a sense of awe; Istifhām at-Taqrīr, using the question word, but its intention is to make a decision; Istifhām at-Taswīyyah, using the question word with the same meaning; Istifhām at-Tażīm, using the question word, but the meaning is to exalt; Istifhām al-Tamannā, using the question word, but it means something that could not have happened; Istitif at-Tahakkum, using the word question, but it means mocking; Istitif at-Tasywīq, using the question word, but the intention is to give unpleasant news; Istitif al-‘Isti’bād, using the question word but the intention is to distance oneself from something; Istitif at-Takṣīr, using the question word, but his intention is to multiply; Istitif al-’Inkār, using the question word, but its intention is to deny (Lesmana, 2010:140).

Among the examples of rhetorical questions in the drama are the following sentence.

كم هي جميلة!

These words mean "How wonderful!". The use of the گRequested question word in this text has no meaning of the question word ‘how’, but it has the meaning that how beauty that is admired cannot be measured. The istifhām sentence in the text above has the intention of at-ta’ajjub or awe.

Another rhetorical question contained in the drama is that of Zainah who says the following sentence.

أعماد الله: زينة الم تسمعى أنقك يناديك؟ زينة ما بلي؟

The above text means “Zainah, did you not listen to your father calling you? Zainah, what’s the matter with you?” The question in the above text means al-’Inkār. Her mother asked if Zainah did not listen to her father, then asked again but why Zainah was silent.

Another part of kalam al-’insya is An-Nidā which means calling or asking for something to talk to. Particles used in an-nidā are eight, ie hamzah ( 지원), ay ( يا), أيا (يَا), آيا (يَا), ayā ( يا), hayā ( هيا), and wā. Hamzah and ay for a call for someone close, while the rest are used to call the distant. However, sometimes those that are far called using particles that denotes closeness, and the close ones are called using distant particles. This is done if the caller wants to honour the one who is called, or rather looks down on the person, or even considers the person as someone close in the heart (Al-Jarim, 2013:299).

One example is as follows.

لا حاجة، ما هذه الرائحة؟

The call particle used in this text is يأ. This particle is usually used for someone who is far away. But, because the person in question is respected, the particle is used even the person is close. Usually, someone called Hajjah is considered honourable because she is considered to have more knowledge or spiritual experience. As for the meaning of the text above as a whole is "Oh Hajjah what is this smell?".

The last type of kalam al-insya is At-Tamannī which means hope for something that is not possible. Basically, the particle used in at-tamannī is layta, but other particles can also be used such as hal (borrowing one of the question particles) or la’ala (this particle is used for hopes that might happen), or law (borrowing from the particles of conditional sentence). All these particles mean “hopefully” and others that are in tune.
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with it (Syarifuddin, et al., 2016: 220). One of the examples of hopes that are unlikely is the following sentence.

آمِعَّ نَكَّيُّ رَأَيْتُ مَا أرَأَيْتُ

This means "Ah if only you saw what I see". The particles used are { and }. In the text above, Zainah's wish is something that is unlikely to happen because she is in a story and the readers is in the real world.

In addition to al-Khabar and kalam al-insya, another part of the 'al-ma'an'i science is also in the drama, namely Al-Wasl which a statement that is a combination of two clauses, between which the two clauses are associated with particles connect waw. The reason that the two clauses are linked with waw (and) is as if the first and second clauses are the same in the case of al-Khabar and al-insya. If waw particle is not used, there will be errors, no things that make it forbidden from al-wasl, and there is similarity in terms of the 'i'rāb (Lesmana, 2010: 142). Wasl is to bring the 'aṭhaf between the jumlah (sentence). The letters 'aṭhaf required in this discussion are the letter waw and no other. (Syarifuddin, et al 2016: 220) One example of al-wasl is as follows.

أَفْضِحُ لَهُ وَهُوَ يُبَرَّرُهَا.

It means "if I laugh for her and she repeats it". This sentence goes into the type of al-wasl because it uses ٰ particles to connect the two clauses.

Besides al-wasl, there is also Al-Fasl, a composite statement of two clauses, which between the two clauses are not connected to the waw connecting particles. The reason that the connecting particles does not bridge the two clauses is three, namely Kamal al-'inqiṭā where the second clause differs from the first clause in the case of al-Khabar and al-insya, or there is no conformity between the two clauses; Kamal al-‘Ittiṣāl where the second clause is a substitute (badal), emphasis (ta’kīd) or explanation (bayan) of the first clause; and Shibbu Kamal al-‘Ittiṣāl where the second clause is the answer to the question arising from the first clause.

The example of al-fasl can be seen in the following example.

أَمْ عَبْدَاللَّهِ: أُصِبْرْ يَا رَجُلٌ أُنْتَ مُشْغُولُ الْأَنٌّ وَمِنْ بَنِيالْدَيْنِ

This sentence is al-fasl because there are two clauses which are not related to ٰ particles and the reason is kamal al-'inqiṭā. This is called this way due to the first clause is al-insya'ī i.e 'Patience O men' and the second clause is al-Khabar i.e 'I am very busy, and both of my hands are wet'.

In addition, there is also the so-called Al-‘Ijāz, a way of expressing many meanings with a few words clearly and eloquently (Al-Jarim, 2013, p.343). Al-‘Ijāz is divided into two, namely ‘Ijāz al-Hażf, a way of expressing meaning by removing one word / sentence or more. ‘Ijāz al-Qāsr, ie the way of expressing meanings with just one word or one phrase without wasting a few words / sentences (Al-Jarim, 2013, p. 356). The example of al-‘Ijāz contained in the drama is the following sentence.

الأَرَاهَا ثَانِيَةٌ: فَاطِمَةَ عِجْلَيٌّ وَالحَقِّ الْهَمْرَةَ لَقَدْ سَرَقْتُ الدِّجَاجَةَ وَخَرَجَتْ مِنَ الشَّيْاَكِ

It means "Hurry up Fatimah, chase the cat! He has stolen our chicken meat and escaped from the window." This sentence is 'Ijāz al-hażf' which is a way of expressing meaning by throwing out one sentence or more. In the above text it is written only 'الدجاج' meaning 'Chicken' and this gives an impression of a while and alive chicken, whereas if the chicken is alive then the cat will find it difficult to bite it. The phrase لحم 'meat' of 'chicken meat' is what is meant here. Called ‘Ijāz al-hażf for throwing lafaz ‘meat’.

The opposite of al-‘Ijāz is Al-‘Itnāb, which is the way of expressing meaning by multiplying words for certain purposes. There are many ways, namely ‘Itnāb bi at-Tikrār li dā', ie mentioning an expression more than once with a specific purpose. It is useful to alert the listener on the meaning in question. ‘Itnāb bi Ṣīkr al-Khāṣ ba’d al-‘Am is to mention something special after firstly mentioning something common. It is useful to remind the abundance of something special ‘Itnāb bi Ṣīkr al-‘Am ba’d al-Khāṣ, which is to mention something common after firstly mentioning something special. It is useful to indicate the generalisation of certain structure of a sentence by giving special attention to something special. ‘Itnāb bi al-‘Ittirād, ie inserting a new word between two or more sentences or words that are still related. ‘Itnāb bi at-Tażyīl, ie to comment on a sentence at the beginning with an explanation of its meaning in the next sentence to act as

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amplifier of meaning, pronunciation, or understanding. This is useful as an affirmation. 'Imāb bi al-‘Idāh is a more specific and detailed explanation that lies after an unclear utterance which aims to give the audience an explanation by calling it twice. It is useful to emphasise meaning in the listener’s attention (Al-Jarim, 2013, p.356).

One example of al-‘Ithnāb contained in the drama is the following sentence.

اَم عَبْد اللَّهِ: َعَلَى النَّارِ عَلَى النَّارِ.

This expression means "It’s being boiled, it’s being boiled." This phrase contains the science of al-ma’āniy and al-‘Imāb whose way of pronunciation is repeatedly (at-tikrār li dā’). Next, the following text.

وَصَارَ الْأَهْلَاءِ يَعَانُونَ مِنَ الْجُوعِ وَالْعَطْشٍ وَالْغَبارِ والْوَسْخِ.

The above sentence is also a way to express the meaning of al-‘Imāb aspect though ‘Imāb bi Ḥikr al-‘Ām ba’da al-Khāyasit begins with the word dust then followed by the word dirt. This is because the dust is in the category of dirt.

II. CONCLUSIONS

The results of this study indicate that the science of al-ma’āniy is the right science to study the drama of the children's story book Ḥikāyāt Ummu ‘Uyūn because of its purpose in accordance with the nature of the simple language of children, so that mistakes can be avoided to convey the desired meaning. Almost all the texts containing al-ma’āniy science are just different in types and shapes.

Another conclusion is that collaborating literature with health education is not impossible, in the condition that the process is competent in their respective fields. This book is the kind of reading that packs environmental health education and vaccinations through children literature with an easy-to-understand analogy. The education is obtained through the moral message contained in the events that occur or in the contents of each conversation either explicitly or implicitly. It is also supported by visual images on every page of drama passages.

The conclusions particularly concerning the research and the object of research are that interesting literature that can be analysed does not only come from the work of famous people. It can also come from publications focused on specific areas such as UNICEF that focuses on mothers and children. As long as the form of works are issued in the form of literary products, the work can be analysed comprehensively using literary theories.

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