

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 *Ḥikāyāt 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 analyse 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-balāghah* 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 *Ḥikāyāt 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 *Ḥikāyāt Ummu 'Uyūn* suitable for analysis using Arabic rhetoric (*al-balāghah*), especially the science of *al-ma'āniy*, compared to other sciences in Arab 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 *Ḥikāyāt 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-wushūl* (convey) and *al-intihā'* (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 (*Fāidah-al-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-Fakhr*); praises (*Al-Madih*); taunting (*Al-Hijā*); advising/counseling (*Al-Nushu*); encourages to try earnestly (*Al-Hassu 'ala al-Sa'yi wa' Adam at-Tawakkul*).

Among of the *al-Khabar* aspects contained in the text is the following sentence.

زينة: عبدالله مشلول منذ صغره.

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.

زينة: لأنه لم يكن عندهم حنفيات.

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'ī* because it has no emphasis (*ta'kid*) in it.

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

عبدالله: اريد تنظيف حذائي.

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.

زينة: أبي وأمي، دائماً هكذا عند وجود الضيوف.

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.

زينة: امش فوق الرمل. ثم سنشطفه في النهر.

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-Sa'yi wa' Adam at-Tawakkul*, is to encourage people to do something.

ابو عبدالله: الشاي يا امرأة. ضيوفنا عطشوا.

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, ie there are three, namely *Al-'Ibtidā'iy*, ie the one who accepts what a statement is said by the speaker. The statement to the one who is *al-'Ibtidā'iy*, there is no particle of affirmation (*ta'kid*), 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, ie 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.

زينة: هذا صوت أبي.

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'kid* 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.

البقرة زهرة مشهورة في كل المنطقة. انها تُعطي افضل حليب.

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

ابو عبدالله: يا امرأة. لقد حضر ضيوف. احضري ابريق الشاي من فضلك.

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 *ل* 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-'Insyā'*, 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'ā* 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-Takhyīr*, ie to say something but the aim is to choose; '*Amr li al-Ibāhah*, the demand whose purpose allows certain actions; '*Amr li al-'Irsyād*, the demand whose purpose is to provide guidance; '*Amr li at-Ta'jīz*, 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- Tahqīr*, ie commanding someone using 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.

أم عبدالله: هيا زينة قومي حان الوقت. هيا عبدالله قم.

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.

زينة: ارجوك يا أمي. اسمحي لي بالبقاء قليلاً بعد.

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-Tahdīd*, ie telling but the purpose threatens.

زينة: يكفي عبودي نم.

The words that Zainah said have the meaning of "That's enough Abudi, go to sleep!". The word command used is *نم* 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.

زينة: صحيح أنظر الى الاوراق وأكياس النايلون العائمة والمعلبات الصدئة والقناني والقشور والحشرات الطائرة فوقها.

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-tahqīr*, 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-nahi* also has a purpose. Because *an-nahi* is the opposite of *'amr* (command), then its purpose is also the same as that of *al-'amr*, except *al-ibāhah* (allowing) and *at-takhyī* (enjoining). The purpose of *an-nahi is -ta'yīs*, ie prohibiting with the aim of not giving hope; *at-tawbīkh*, ie prohibiting with the aim of ridiculing; *Nahī li ad-Du'ā*, prohibiting for prayer; *Nahī li al-Iltimās*, ie a prohibition that is passed on to the equal; *Nahī li at-Tai'is*, which is a prohibition against futility; *Nahī li at-Ta'jīz*, 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-Tahdīd*, prohibition whose purpose is to threaten; *Nahī li at-Tahqīr*, a prohibition with derogatory connotations (Syarifuddin, 2016: 220).

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

زينة: يا عم قاسم لا تنس الحليب.

This means, "Uncle Qasim, don't forget the milk." In this text, a prohibiting particle is used in purpose for *at-ta'jīz* (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.

زينة: لا تركض يا عبودي في العتمة.

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

After the command and the prohibition, in the *kalam al-'ahya* 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-Naft*, 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-Taswiyyah*, using the question word with the same meaning; *Istifhām at-Ta'zīm*, using the question word, but the meaning is to exalt; *Istifhām at-Tamannī*, using the question word, but it means something that could not have happened; *Itiftif at-Tahakkum*, using the word question, but it means mocking; *Istifhām at-Tasywīq*, using the question word, but the intention is to give unpleasant news; *Istifhām al-'Isti'bād*, using the question word but the intention is to distance oneself from something; *Istifhām at-Takšīr*, using the question word, but his intention is to multiply; *Istifhām 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 *ك* 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.

ام عبدالله: زينة الم تسمعي أباك يناديك؟ زينة ما بك؟

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* (أ), *ay* (أي), *yā* (يا), *ā* (آ), *āy* (أى), *ayā* (أيا), *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.

امرأة: يا حاجة ما هذه الرائحة؟

The call particle used in this text is *يا*. 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

with it (Syarifuddin, et al., 2016: 220). One of the examples of hopes that are unlikely is the following sentence.

آه لو رأيتم ما أراه.

This means "Ah if only you saw what I see". The particles used are *لو*. 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'ani* science is also in the drama, namely *Al-Waṣl* 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-waṣl*, and there is similarity in terms of the '*i'rāb* (Lesmana, 2010: 142). *Wasl* is to bring the '*athaf* between the *jumlah* (sentence). The letters '*athaf* required in this discussion are the letter *waw* and no other. (Syarifuddin, et al 2016: 220) One example of *al-waṣl* is as follows.

فأضحك له وهو يكررها.

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

Besides *al-waṣl*, there is also *Al-Faṣl*, 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 *Kamāl al-'inqitā'* where the second clause differs from the first clause in the case of *al-Khabar* and *al-'insyā*, or there is no conformity between the two clauses; *Kamāl al-'Ittiṣāl* where the second clause is a substitute (*badal*), emphasis (*ta'kid*) or explanation (*bayan*) of the first clause; and *Shibhu Kamāl al-'Ittiṣāl* where the second clause is the answer to the question arising from the first clause.

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

أم عبدالله: أصبر يا رجل أنا مشغولة الآن ومبللة اليدين.

This sentence is *al-faṣl* because there are two clauses which are not related to *و* particles and the reason is *kamāl al-'inqitā'*. This is called this way due to the first clause is *al-'insyā'u* ie 'Patience O men' and the second clause is *al-Khabar* ie 'I am very busy, and both of my hands are wet'.

In addition, there is also the so-called *Al-'Ījāz*, a way of expressing many meanings with a few words clearly and eloquently (Al-Jarim, 2013, p.343). *Al-'Ījāz* is divided into two, namely '*Ījāz al-Haṣf*', a way of expressing meaning by removing one word / sentence or more. '*Ījāz al-Qaṣr*', 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-'Ījāz* contained in the drama is the following sentence.

امرأة ثانية: فاطمة عجلي والحقي الهرة لقد سرقَت الدجاجة وخرجت من الشباك.

It means "Hurry up Fatimah, chase the cat! He has stolen our chicken meat and escaped from the window" This sentence is '*Ījāz al-haṣf*' 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 الدجاج* 'chicken meat' is what is meant here. Called '*Ījāz al-haṣf*' for throwing *lafaz* (meat).

The opposite of *al-'ijaz* is *Al-'Itnāb*, which is the way of expressing meaning by multiplying words for certain purposes. There are many ways, namely '*Ītnāb 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. '*Ītnāb bi Žikr al-Khāṣ ba'da al-'Ām*' is to mention something special after firstly mentioning something common. It is useful to remind the abundance of something special '*Ītnāb bi Žikr al-'Ām ba'da 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. '*Ītnāb bi al-'Itirād*', ie inserting a new word between two or more sentences or words that are still related. '*Ītnāb bi at-Taḏyīl*', ie to comment on a sentence at the beginning with an explanation of its meaning in the next sentence to act as an

amplifier of meaning, pronunciation, or understanding. This is useful as an affirmation. *'Īnāb bi al-'Īdāh* 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-'Ithnab* contained in the drama is the following sentence.

ام عبدالله: على النار على النار.

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

وصار الاهالي يعانون من الجوع والعطش والغبار والوسخ.

The above sentence is also a way to express of the meaning of *al-'Īnāb* aspect though *'Īnāb bi Žikr al-'Ām ba'da al-Khāṣit* 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 *Hikāyāt 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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