

## Rhetorical Dialogues of the Theatre *Tenggelamnya Kapal Van Der Wijck* in Arabic Translation

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Received March 22, 2020/ Revised June 23, 2020/ Accepted August 14, 2020/ Publish Online October 1, 2020

### Abstract

The theatrical script of *Tenggelamnya Kapal Van Der Wijck* (TKVDW) is a Malay-Arabic literary script, which was published in 2018. This theatrical text is a classic script due to its long-form rhetorical dialogue, engagement of correspondence languages, and the employment of literary and poetic drama language to attract viewers, as well as readers' attention. In a theatrical context, rhetorical techniques are considered as key elements of the art of speech-making. However, this long-form rhetorical style, which is infused with a literary romantic language, dialect, and assorted emotive paragraphs from the Malay culture, can be problematic for the translator to communicatively convert it into the corresponding Arab culture and dialogue. In order to analyze these constraints, the researcher had selected the Modern Rhetorical Theory, which was founded by Enos and Brown (1993) to examine the various types of rhetorical techniques that were implemented in the Malay-Arabic translation of the selected theatrical dialogue. Gottlieb's (1992) theory of the Audiovisual Translation Strategy was employed to investigate the translation methods used in translating the selected rhetorical techniques. A textual analysis methodology was used to analyze the case study. The findings showed that the rhetorical language had been widely used in TKVDW theatre dialogues based on their emotional verses as the theme of the drama is love interrupted by custom, and the commonly used translation method is the 'transfer' translation procedure. The findings of the study contribute to literary translation and script translators of classical theatre dialogues, specifically those who are engaging in Malay-Arabic literary translation.

**Keywords:** *Audiovisual translation, Malay-Arabic, rhetoric, classical theatre, translation methods.*

### 1. Introduction

Theatre is a modern term for drama, which refers to a performance of art by live performers, which is typically performed by actors or actresses on stage and in front of a live audience. The theatre performers communicate experiences to an audience through while combinations of gestures, music, speech, and dance (Kamus Dewan, 2005). Aaltonen (2000) describes theatre translation as a disciplinary framework, which consists of translation studies, theatre studies, culture, literature, and communication studies. Theatre translation is one form of audiovisual translation because it involves two key elements, including dialogue (audio) and the theatrical aspect (visual). Audiovisual translation is viewed as a genre and, therefore, is a type of text that publishes many and varied genres, such as film, television, opera, and even theatrical scripts (Reiss, 1977).

Theatre or drama is one of the branches of literature. The literary aspect of drama literature is often referred to in the preparation of its script as the creation of dialogue that is also referred to as the language of drama. The main purpose of the dialogue is to convey the thoughts of the drama. The resulting dialogue needs to be compatible with the character, understood directly by the audience to captivate and create an impression in the audience's heart. Sikana (1988) states that the effectiveness of a drama depends on its dialogue ability. Dialogue patterns are often determined by drama forms; for example, modern theatre tends to use short dialogues because it is more concerned with actors, while classical theatre is rhetorical in favor of long and poetic dialogue (Mohd & Hassan, 2008). One of the strengths of the theatre is that its dramatic craft aims to create a specific style so that the effect of the dialogue grabs the spotlight and stays in the memory of the audience; this indirectly requires rhetorical skills.

Rhetoric is generally a discipline of knowledge that discusses the beauty of oral and written art using an effective language to influence people's attitudes and way of thinking (Zainal, 2015; Idris, Napiah, & Rohani, 2014). Spoken rhetoric refers to phonological aspects such as pronunciation, intonation, tone, facial expression, and choice of diction, while rhetorical writing includes language tools such as language style, discourse form, specific format, and selection of words, as well as expressions (Rahman, Najmuddin, & Omar, 2007). In a nutshell, rhetoric involves linguistic skills and human expression.

Omar (1984) adds that rhetorical devices refer to the characteristics of an effective literary language and style. The purpose is to influence listeners or readers to perform given recommendations. Rhetoric is synonymously said to be applied in creative literary masterpieces such as novels by gaining attention, persuading, and influencing the readers' thoughts and attitudes to adopt the author's ideologies and philosophies (Dehan, Yaakob, & Azis, 2017). For instance, these rhetorical benchmarks, including narration, persuasion, exposition, argumentation, and description in Abdullah Hussain's novels, have succeeded in relaying the author's desires, which are social critiques towards society for his readers.

In addition to novels, the use of rhetoric is seen in a vast array of fields of literacy and speech, encompassing speech texts, politics, academic discourses, business advertisements, media reports, films, dramas, poems, and speeches (Baharum, 2008). It is because human life cannot be separated from rhetoric. Many rhetoric intermediaries are applied during speech and writing with the excuse that discourse may be stale without rhetoric. This Islamic literature masterpiece, for instance, which is a poem entitled *Al-Amin* by A. Samad Said, embodies rhetoric as a key element in conveying and describing the life of Prophet Muhammad (PBUH) by deploying grandeur language features of high aesthetic values. This masterpiece is considered to have a universal value because of its rhetorically aesthetic values, acknowledged in the Malay language, in addition to many grandeur Arabic language features such as *tikrār*, *tashbīh*, *iqtibās*, *waf al-abī'ah*, and *uslūb al-istifhām*. (Osman, & Nasir, 2013).

Arabic rhetoric, known as *Balaghah* has been the focus of many studies on Islamic literature and religious texts. *Ilm al-Balaghah* is an academic discipline that aims to sharpen language skills for speaking and writing. It emphasizes on eloquence and precision in speaking to leave the desired impact on listeners. It is also considered as a linguistic method for pragmatic function. Rhetoric in Arabic crosses the bridge between syntax and semantics, and it demonstrates how linguistics, pragmatics, and aesthetics overlap (Abdul-Raof, 2006). The researcher found that rhetoric in Arabic and Malay is quite similar, although the Arabic rhetoric is richer, and most of the rhetorical system in Malay is adapted from Arabic. For instance, there are more similarities than differences between *majaz* in Arabic and Malay. It proves how the great potential in Arabic *majaz* has been built on in the Malay rhetorical system to serve as a tool for evolution from the Western tradition of rhetoric (Hassan, Zakaria, & Rahman, 2020).

Elements of Arabic rhetoric such as metonymy, allegory, and simile are widely used in literature to build arguments and to convince listeners – the true functions of rhetoric (Mutar, 2015). In the Arabic drama *Flag of Truth*, figurative expressions (which is an element of rhetoric) used in the dialogues such as *tashbih*, *isti'arah*, *kinayah*, and *mathal* are successfully transferred into the Malay subtitles using literal translation. However, the researcher proposes replacement as a more suitable strategy for translating figurative expressions in subtitles to make for easier and faster comprehension of the message of the story for the audience, in addition to retaining the authenticity of Arabic rhetoric in the source dialogues (Rahman, & Halim, 2016).

According to Mat (2016), in the translation of Arabic literary dialogues into Malay, the translators would need to take into consideration the rhetorical elements in dialogues that contain question marks because the use of rhetorical questions is prevalent in Arabic speech, which agrees with Newmark (1993), who noted that most foreign languages employ rhetorical questions. Newmark thus proposed that the translators be creative in the translation of dialogues to produce translations that are casual in nature. Additionally, Abdullah (1999) also advised that in the translation from Arabic into Malay, translators need to have good mastery and understanding of Arabic rhetoric so that they would not only be able to understand the art and style of Arabic writers but also to accurately transfer these elements into the target language, no matter the type of texts.

In the same vein, radio is one type of the audio media with its delivery channels that attract the listeners' senses, while theatre is an audio-visual text that involves two main elements, namely audio

(drama language) and visual (actor's action). The use of rhetoric in speech-to-text radio aims at 'baiting' the listeners to listen continuously to the information presented (Shanmugam, 2012), while the rhetoric in theatre is used so that the audience will watch continuously from the beginning to the end while receiving such a profound impact based on the spoken performance. The same also applies to film, the efficacy of rhetoric in *Leftenan Adnan* film directed by Aziz M. Osman, which has prevailed in conveying the message to contemplate the value of patriotism amongst society for the audience (Ibrahim, Yusoff, & Ali, 2018).

Furthermore, Badrih (2017) studied rhetoric in Ketoprak Madura drama, which is a traditional stage performance in the Surakarta district, Yogyakarta, Indonesia. The author found that persuasive rhetoric in the proportionate form or suggestion has been broadly employed, such as a single and plural proposition, negative universal, and affirmative universal. The proposition is the expression that can be verified, refuted, doubted, and trusted. Similarly, the rhetorical functions in arja dance drama's speech behavior, which is a musical theatre of Bali citizens, creates harmony between the dialogue pattern and rhetorical presentation style to improve the aesthetic level of staging and enhance the actors' characters (Muada, 2019).

Next, "Dekon," which is a combination of both declamation and acting, is one of the newest theatre styles that require actors to deliver written masterpieces by anyone clearly, loudly, energetically, and alluringly with the help of rhetorical language. The masterpiece presentation needs to be expressed dramatically as theatre acting to create an impactful atmosphere and effect (Hussin, Ismail, Samanggang, & Kalinggalan, 2013). The profoundly desired impact cannot be achieved without rhetoric and, therefore, rhetoric is highly demanded in drama to enliven the story on stage as a real story, which echoes the human life. Based on the existing literature, rhetoric studies are limited, and research that focuses on rhetoric theatre dialogue translation remains scarce, particularly research on the translation of theatrical dialogue from Malay into Arabic.

In summary, rhetoric in theatrical dialogue refers to the art of expressing, speaking, and discoursing effectively from the actors to the audience so that they are influenced by the production of visions or ideas in the drama. Because theatre is a form of creative art that uses language and action as the primary means of staging, the rhetorical art is inevitably present in the theatrical dialogue. In the theatrical script of *Tenggelamnya Kapal Van Der Wijck* (TKVDW), the dialogue is rhetorically based on long-form pronunciation, cultural use of classical language, and the language of the letter together with the emotive verses of melodramatically themed love. This aspect of the theatrical dialogue, therefore, poses a challenge for the script translators of classical theatre dialogues, specifically those who are engaging in Malay-Arabic literary translation.

Therefore, this study aimed to identify the various types of rhetoric used in the context of the theatrical dialogue of *Tenggelamnya Kapal Van Der Wijck* and to identify the translation methods used in the process of the conducted Malay (ST)-Arabic (TT) translation based on the audiovisual translation approach. The study mainly investigated whether the translators maintained the Malay emotive and culture-specific aspects that are inherent in the Malay rhetorical theatre.

## 2. Objectives

This study aimed to address the following objectives:

- i. To identify the types of rhetoric in the theatrical dialogue of *Tenggelamnya Kapal Van Der Wijck*.
- ii. To examine the Malay-Arabic translation methods of the rhetorical dialogue of *Tenggelamnya Kapal Van Der Wijck*.

## 3. Materials and Methods

This study used a qualitative research methodology, whereby text analysis and case study were employed as the focus of the study was solely on TKVDW's theatre translation script. The theatre was staged at the University of Malaya, Malaysia, on November 10, 2016. After that, a book was published by Darul Shakir Enterprise in 2018 entitled '*Terjemahan Dialog Melayu-Arab dalam teater Tenggelamnya Kapal Van Der Wijck*.' The script was adapted from TKVDW's film and translated by three translators from the University of Malaya. The translation consists of 9 episodes with three letters in it. The source dialogue of this script is the Malay language, while the target dialogue is the Arabic language. The genre of

TKVDW's theatrical text is a traditionally classic type of text, which is based on a long rhetorical form of dialogue that emphasizes the use of aesthetic and poetic language such as figurative language and sarcasm. Besides, the theme of the play aims to highlight the major problem of the Minangkabau Malay community in the old days of 1937, during which the tradition of the romance of two young children is prohibited. Therefore, TKVDW's theatre is considered a community drama or a historical drama because it exposes society's shortcomings that prevailed at that time.

The modern rhetorical theory by Enos and Brown (1993) was chosen as a guideline theory to form the theoretical framework so that the rhetorical forms in the TKVDW's theatrical dialogue are identified. The types of rhetoric are examined based on the presentation patterns of the content of the character's dialogue, whether it is narrative, descriptive, exposition, argumentative, or persuasive. Then, the selected dialogue underwent systematic sampling by randomly selecting one sampling unit of the first element in the sampling frame, followed by a detailed description of the data. Subsequently, the researcher will look at how these rhetorical forms are translated using the audiovisual translation strategy, which was introduced by Gottlieb (1992). This strategy involves the procedures of transfer, imitation, transcription, decimation, paraphrase, dislocation, expansion, and deletion. To obtain the complete data on the effectiveness of the rhetorical dialogue translation, the researcher focusses on the frequency of rhetorical use and rhetorical translation procedures.

#### 4. Results and Discussions

##### 4.1 Analysis of Translation of the Rhetorical Dialogue in TKVDW

Based on the text analysis of the TKVDW's theater translation script from Malay into Arabic, there are five types of rhetoric, which were identified based on the theory of Modern Rhetoric by Enos and Brown (1993). These include narrative, exposition, description, argumentative, and persuasion. For each of these types, a randomly selected sample will be discussed along with its translation. The following are the results of rhetorical forms in the theatrical dialogue of TKVDW and its translation:

###### 4.1.1 Narrative

This technique is used to tell a story, event, or incident in a story, beginning with the introduction, development, conflict, and resolution (Dehan & Yaakob, 2015). The concept is divided into two types: 1) narrative fiction is a depiction of universal truth based on immigration and illusion, and 2) narrative factual is a depiction of the truth of something in reality. The use of the rhetoric of this kind is often mentioned in prose writings such as novels, essays, dramas, diaries, fables, and biographies (Rahman, Najmuddin, & Omar, 2007). The following is an example of the narrative rhetoric, which is identified in the text of narrative voice dialogue at the beginning of Episode 1. It provides a clue to the theme of the drama, namely the drama of love:

Malay (SL) Example 1:

*SUARA: (Echo) Cinta itu fitrah...pasti ada dalam diri manusia, ia laksana setitis embun yang turun dari langit, bersih dan suci. Jika ia jatuh pada tanah yang subur, di sana akan tumbuh kesucian hati, keikhlasan, setia, budi pekerti yang tinggi dan lain-lain sifat terpuji.*

Arabic (TL) Translation:

إن الحب طبيعة ... فطرها الله في كل إنسان. وكأنه قطر الندى النازل من السماء. صاف ونقي. إذا خر على خصوبة الأراضي فسنبت الإخلاص والوفاء وطيب القلب وكل صفات حمودة.

Example 1 shows that there is an element of descriptive in the theatre narration, which is one of the key features of the narrative rhetoric, based on the statement of Kadir (2007), who states that description, dialogue, and monologue are forms of the rhetoric of narrative. The description is performed on the word *cinta* [love] by using metaphorical language to describe that love resembles pure human nature. This imaginative and impressive rhetorical style indirectly captivates the audience and suggests that the drama is about love, and it is the beginning of TKVDW's story.

From a translation perspective, the rhetorical dialogue in (Example 1) entirely used a transfer procedure, which means that the source dialogue text (ST) is conveyed naturally and fully in the target dialogue text (TT). However, other procedures were found in the translation of this extract such as the expansion of the word إن [*inna*] [indeed] in the expression إن الحب طبيعة [*inna al-ub abīat*] [indeed love is natural], which means that love indicates true human nature. The purpose is to reinforce the expressions used to attract the audience. The following phrase uses the paraphrase procedure, i.e., فطرها الله في كل إنسان [*faaraha Allah fī kulli insān*], which means that love is created by God in every human being. The original expression is ‘*pasti ada dalam diri manusia*’ [(it) surely exists in people] which literally translates as وبالأكيد هو في نفس الإنسان [*wabitta’kīd huwa fī nafsi al-Insān*]. However, the translator did not translate this expression literally because the Arabic grammatical structure does not meet the intended meaning of the source dialogue both in terms of suitability and accuracy. Thus, to retain the same meaning from the original, the translator took the initiative to construct a new sentence that suits the connotation in Arabic communication. In this dialogue translation, the expression ‘*budi pekerti yang tinggi*’ [excellent manners] is not translated as it is considered of minor importance, and it also falls under the honorable qualities already mentioned in the prior expression. Other than deletion, adaptation is also employed for the expression ‘*lain-lain sifat terpuji*’ [other honorable qualities], which was translated as وكل صفات محمودة [*wakullu sifātīn mahmudatīn*], meaning every honorable quality. The literal translation for the original expression is من الصفات المحدودة [*al-Ākhar min al-ifāt al-madūdah*]. Although the literal translation is grammatically correct in Arabic, the translator has opted to construct a new sentence with a similar meaning but slightly different language style. It is done to ensure continuity of style from the previous sentence. Thus, each procedure used in the rhetorical narrative is indicative of the translator’s bid to highlight the rhetorical elements at the beginning of the story to draw the attention of the listeners. The results can be seen in the translations of the dialogue, which are effective and fully representative of the connotation in the Arabic dialogues.

#### 4.1.2 Exposition

This rhetorical concept uses explanatory or descriptive techniques to express, explain, or present something unknown to the listener (Dehan & Yaakob, 2015). Its main purpose is to convey information or ideas to the audience objectively, precisely, clearly, and in detail so that they can understand them. Information is effectively conveyed either by definition, comparison, clarification, commentary, cause and effect, and modeling (Rahman, Najmuddin, & Omar, 2007). For example, the rhetoric of exposure can be traced to the Zainuddin’s dialogue with Hayati in Episode 5 when Hayati comes to visit Zainuddin, who is very ill, with her husband:

Malay (SL) Example 2:

Zainuddin: Hayati, kau datang tepat pada waktunya. Saya sudah siapkan rumah untuk kita tinggal. Saya juga sudah cukupkan dengan kelengkapan rumah. Ini jurunikah kita! Kita akan diijabkabul! Setelah menikah, kita berangkat ke Makassar.

Arabic (TL) Translation:

حياتي! قد جئت في وقته! قد أعددتُ بيتاً لنسكن فيه. وهيأت كل لوازم البيت. هذا المأذون الشرعي! سنتزوج! بعد زفافنا، سننطلق إلى ماكسر.

Based on Example 2, the rhetoric of exposure is shown by Zainuddin’s character as he reveals something that he had planned for Hayati a long time ago if two of them could get married, and the matter was unknown to Hayati. After Hayati rejected Zainuddin’s proposal, Zainuddin fell ill for two months and almost lost his sanity because he could not accept the betrayal of Hayati’s love for choosing another man from a noble family. Zainuddin’s plans were revealed after Hayati married Aziz. The use of this rhetoric effectively conveyed information to the audience to express sympathy for Zainuddin’s character.

In translating the rhetorical dialogue in (Example 2), there are social and cultural aspects of the Malay culture that should be considered by the translator, which is the word *jurunikah* [marriage official] and the word *ijab kabul* [solemnization of a marriage] The translator needs to select a suitable corresponding expression in the Arabic culture so that the target audience can understand it. The word *jurunikah* [marriage official] is translated into المأذون الشرعي [*alma ‘dhun al-shar‘ī*] [authorized by Islamic

law], and the word *dijabkabal* [been solemnized of a marriage] becomes سننزوج [sanatazawwaj] [we will get married]. Both translations used the procedure of Gottlieb's transfer (1992) because the ST has its equivalence in the TT. Also, there are Malay cultural, geographical aspects that should be considered, namely the word 'Makassar'. Since the translator tends to maintain the source culture, the transcription procedure is used by the translator through borrowing the ST ماكسر [Mākassar] into Arabic. Despite the cultural barriers, the above rhetorical dialogue is successfully transferred into the target language whereby both the meaning and the cultural elements from the source are retained in the translated dialogue. In order to translate the phrase 'kelengkapan rumah' [home furnishings], the translator has opted for copying by translating it as لوازم البيت [lawāzim al-bait] whereby each word is copied and translated as per the source text to achieve equivalence. It is possible as there are equivalent words in the target language. Overall, the rhetorical exposition could be successfully presented to the target audience through the selection of a translation approach whereby information about the characters and the context of the story is provided.

#### 4.1.3 Description

This type of rhetoric refers to a clear and complete description of an object as to its true existence or state, and its presentation is descriptive, informative, impressionistic (trigger imagination) and realistic (concrete fact) (Rahman, Najmuddin, & Omar, 2007). This type involves the process of transmitting information to the audience based on observation. In short, the description rhetoric can be understood as a visual representation with effective disclosure, as shown in Example 3.

Malay (SL) Example 3:

*Pak Cik Hakim: Namanya Hayati. Kecantikan ciptaan alam. Orang di sini menggelarnya "Keindahan Gunung Merapi". Hayati yatim piatu, dia dan adiknya Ahmad tinggal bersama pak ciknya. Pak ciknya adalah tok penghulu adat kampung ini. Mereka bersekolah di Padang Panjang.*

Arabic (TL) Translation:

اسمها حياتي. جمال الخلق. وأقبت ب(جمال جبل مرافي). إنها يتيمة وعاشت مع أخيها الصغير في بيت عمها. أما عمها فزعيم القبيلة. وهما يدرسان في إحدى المدارس بفادغ فاندغ.

Descriptive rhetoric can be seen in Example 3, which highlights the text of Pak Cik Hakim's dialogue in Episode 1 when he describes Hayati as a beautiful girl of Minang descent, who was in front of Zainuddin when they were talking at a crossroads of the village. The dialogue was informative and descriptive as Pak Cik Hakim told Zainuddin a little about Hayati's life history. This rhetoric has, therefore, indirectly answered every question in the mind of the audience about the female main character.

From a translational perspective, there are some difficulties that translators might encounter pertaining to the geographical culture in the expression *Keindahan Gunung Merapi* [the beauty of Gunung Merapi]. Merapi Mountain is a volcano, which is a symbol of splendor of the people of Java Island with the beauty and height of the mountain. Therefore, the beauty of Hayati is attributed to the nature of the mountain, which requires the translator's ability to understand the social and cultural life of the Minang's people on Java Island. This expression has been translated using the imitation procedure in which each word is imitated and translated into جمال جبل مرافي [jamāl jabal marāfī] [the beauty of Gunung Merapi]. As such, the Javanese culture could be retained in the translated dialogue, thus introducing it to the target audience.

Apart from that, the aspects of the social culture such as the word *tok penghulu adat* [a custom leader] have been adapted to the meaning of Arabic connotation by using a dislocation procedure, which is translated into زعيم القبيلة [zaīm al-qabīlah] [a tribe leader]. It is so that the target audience could catch on the intended meaning in SD. The literal translation for 'tok penghulu adat' is العادة زعيم [zaīm al-dah]; however, the translator has opted to replace it with a similar word which is not only more familiar for the target audience but also allows for the authenticity of the Malay culture to be preserved in TD. Therefore, العادة [al-dah] is replaced with القبيلة [al-qabīlah]. The word 'bersekolah' [schooling] has no equivalent in the Arabic language, for it is only used in the Malay culture. Therefore, the expansion procedure was used to expand

its meaning in the TL as *يُدرسان في إحدى المدارس* [*yadrusāni fī ihdā al-madāris*] [two of them study in one of the schools], which means that they both study at one of the schools. This procedure should, therefore, be selected to convey the meaning of the SL to the target audience, showing that the Malay culture has been retained in the translation of Arabic rhetorical dialogue. However, based on the selected translation procedure, the element of rhetorical description in the dialogue is successfully presented to the target audience because the translator has managed to find the solution for each translation problem.

#### 4.1.4 Argumentative

The rhetoric of argumentative refers to the art of rational and intellectual persuasion because it requires the audience to agree and believe the truth presented in the presence of clear and concrete evidence. The form of truth presented can be either contradictory, supportive, or natural (Azuwan, Hamzah, Zain, & Abdullah, 2018). This rhetoric does not involve emotion and is often used in debates, talks, academic writings, and forums. The presentation of this technique is induction and deduction (Rahman, Najmuddin, & Omar, 2007). Examples of rhetoric argumentative can be seen in the text of the leader of the village's dialogue to his subordinate, Hayati in Episode 2 as follows:

Malay (SL) Example 4:

*Tok Penghulu: Tak boleh Ati!! Orang macam dia tak boleh dijadikan teman hidup! Pada zaman sekarang, calon suami yang kau pilih perlu jelas keturunannya, ada mata pencarian yang kukuh, yang kau boleh menumpang hidup!*

Arabic (TL) Translation:

هذا محال يا حياتي! الرجل مثله لا يستحق لك أن يكون قرينا! في عصرنا الآن ، ينبغي أن يكون الزوج المختار من سلالة واضحة وصاحب دخل ثابت حتى يمكنك الاعتماد عليه!

Based on Example 4, the argument made by the leader of the village is against the relationship between Zainuddin and Hayati because Zainuddin did not have a specific race, and he is poor. As the chief of Minang's custom in the Batipuh's village, he strongly adhered to the Islamic customary. According to him, Zainuddin did not have a race because his father, who was Minang's descent, was married to his mother, who was Bugis's descent. The Minangkabau customs, at that time, were said not to recognize anyone who got married to a person from other tribes. Therefore, Zainuddin was expelled from Batipuh's village to prevent his relationship with Hayati. The use of this rhetoric has highlighted the desire of the author who wants to highlight the problems of the society at the time and that it requires a social understanding of the audience to understand it.

Among the procedures that used to translate the argumentative rhetorical dialogue are dislocation and expansion. The dislocation is made to the phrase *tak boleh Ati!!* [cannot Ati!]; it is translated as *هذا محال* *يا حياتي!* [*hādhā muāl yā Hayātī*], which means this is impossible O Hayati! Although this could be translated as *لا حياتي!* [*lā Hayātī*], the translator favored adaptation. The dislocation was intended to evoke the dramatic element of the speech so that the rhetorical aspect of the argument is valid and subsequently encourages the audience to listen to why it was said to be impossible. The use of this procedure is seen to be effective in raising rhetorical elements in the dialogue. Besides, the word *calon suami* [future husband] is translated using a dislocation procedure but still retains its meaning by translating it as *الزوج المختار* [*al-zauj al-mukhtār*] which means the chosen husband. The translator attempts to choose suitable words with meaning that is close to the one intended in SD. By retaining the cultural connotation from the source in TD, the intended meaning in SD is achieved. Additionally, the rhetorical argument is also successfully presented to the target audience.

#### 4.1.5 Persuasion

Persuasion is a technique used to influence and change the mindset, behavior, and beliefs of the listener. Among the main features of the persuasive language is the use of sweet and refined language, as well as the psychological aspects of the playing words. The purpose is to gain sympathy or draw the attention of the listener to believe and trust what is being said and thus change attitudes or behavior

(Rahman, Najmuddin, & Omar, 2007). This type of rhetoric is divided into two types of persuasion 1) rational persuasion in reference to an argument, and 2) irrational persuasion referring to emotive persuasion. The second type of rhetoric is more precise with the concept of persuasive rhetoric (Dehan & Yaakob, 2015). The following is an example of the persuasive rhetoric in the text of Hayati's dialogue to Zainuddin in Episode 8 as follows:

Malay (SL) Example 5:

*Hayati: Zainuddin, itukah keputusan yang kau berikan padaku? Bukankah kau terkenal sebagai seorang yang berhati mulia? Tidak. Saya tidak akan pulang. Saya akan tetap di sisimu. Saya tidak perlukan wang. Saya hanya mahu dekat dengan kau, Zainuddin!*

Arabic (TL) Translation:

زين الدين، هل هذا قرارك تجاهي؟ أأست معروفا برحيم القلب. كلا. لن أرجع أبدا سابقى بجانبك. لا أحتاج للنقود. أريد فقط أن أكون بقربك، زين الدين!

Example 5 shows the rhetoric of emotive persuasion occurs when Hayati tries to persuade Zainuddin to forgive all her past mistakes against Zainuddin. It was evidenced by the use of a rhetorical question “*Bukankah kau terkenal sebagai seorang yang berhati mulia?* [is it you are known as someone with a kind-hearted?], and her purpose is to gain sympathy. Other than that, the style of rhetorical language used such as *saya akan tetap di sisimu* [I will always be by your side] and *saya hanya mahu dekat dengan kau, Zainuddin!* [I just want to be close to you!] clearly highlights the element of emotive persuasion, which is love. Hayati tried to influence Zainuddin's mind by playing words of love because she had hoped that Zainuddin would forgive her and allow her to be back with Zainuddin. The use of this rhetorical language has made a dramatic impression on the audience and has prompted curiosity about what will happen next.

This sequence of dialogue has been translated using several procedures such as transfer, imitation, paraphrase, and expansion. The phrase *berhati mulia* [a kind-hearted], which has the Malay cultural element that has been transferred into Arabic as *رحيم القلب* [*rahim al-qalb*], which means ‘kind-hearted.’ The imitation procedure was used because there is no exact equivalence in the target language unless the translator needs to find the exact meaning of the phrase. As such, the connotation in SD, which contains the element of rhetorical persuasion, could be preserved and highlighted in TD.

The phrase *itukah keputusan yang kau berikan padaku?* [is that the decision you give to me?] has been paraphrased into another sentence to become *هل هذا قرارك تجاهي؟* [*hal hādhā qarāruka tijāhī*], which means “is this your decision for me?”. When examined, the meaning in the translation is similar to the connotation in SD, although the structure is slightly different from the source dialogue. The translator uses paraphrasing to simplify the sentence, making it easier for the actor to deliver the dialogue, apart from highlighting the element of rhetorical persuasion in TD. Next, the expansion procedure was performed on the sentence *لن أرجع أبدا* [*lan arjia abadān*], which means “I will not go home forever”. The word *أبدا* [*abadān*] means forever was added to emphasize the rhetorical element of persuasive, which has emotional engagement with the aim of convincing the listener that what is being said is true.

#### 4.2 The Use of Rhetorical Forms in the TKVDW's Theatrical Dialogue

Based on Table 1, the results showed that the rhetoric of persuasion had been used the most compared to other techniques as it was employed 17 times, while the rhetoric of argumentative and narrative have been employed three times in translation. As for the rhetorical use of exposure, it was used four times, and the descriptive rhetoric was used six times in the translation process. The findings indicated that the rhetoric of persuasion had been widely used in the theatre script of “Tenggelamnya Kapal Van Der Wijck” as the drama is about love and the flow of romanticism. Therefore, most of its dialogue uses linguistic expressions such as love, compassion and revenge, and emotions such as anger, resentment, sadness, and joy.



**Table 1** Forms of Rhetorical Dialogue

Rhetoric Technique	Frequency
Narrative	3
Exposition	4
Description	6
Argumentative	3
Persuasion	17
<b>Total</b>	<b>33</b>

The most dominant form of persuasion used is irrational or also referred to as emotive persuasion because it involves many emotions. The techniques of manipulating the emotions of the listeners have attracted the audience to watch this drama and influenced their thinking through the excessive use of poetic language. The function of this rhetoric is to create a dramatic effect in the hearts of the audience and to feel the emotions of the actors. Besides, the descriptive analysis of the theatrical dialogue serves to inform the audience of complete information, while exposition is intended to enhance the impact of the presentation of the drama ideas. The author also uses the technique of narrative as a more elaborate technique for dramatizing the story and argumentative rhetoric as a tool for reinforcing the drama.

#### 4.3 The Application of Translation Approaches in the Rhetorical Dialogue

Table 2 presents the frequency of translation procedures in translating rhetorical dialogues that include transfer, imitation, transcription, decimation, paraphrase, dislocation, expansion, and deletion. From a total of ten strategies of Gottlieb (1992), only eight strategies were applied in the translation of the target dialogue text. Based on the analysis of all the translations of the rhetorical dialogue, the most commonly used translation procedure is ‘transfer’ which aims to transfer the SL information into the TL naturally for the target audience to understand because the meaning of the Malay-Arabic dialogue connotation is maintained, i.e., the source text form is maintained in the form of the target text.

**Table 2** Translation Procedures of the Rhetorical Dialogue

Translation Procedure	Frequency
Transfer	110
Dislocation	57
Expansion	56
Transcription	44
Paraphrase	40
Decimation	28
Deletion	20
Imitation	7

Upholding the aesthetic and emotive forms in translating the rhetorical dialogue in the TKVDW’s theatre aims to create a dramatic atmosphere, to have a profound effect on the audience, and to enhance the aesthetic level of the performance of drama. In this regard, the least favorable procedure used by translators is imitation procedure with seven times of frequency. Imitation is limited because most of the Malay language meanings have corresponding meanings in Arabic. As for the frequency of the dislocation and expansion procedures, the number is approximately 57 and 56 times. Dislocation is used to match the structure of Malay into the Arabic grammatical structure and, therefore, the translation of the rhetorical dialogue sounds good, while the expansion procedure is used when the translator tried to fulfill the cognitive aspects of the target audience.

As for the transcription procedure, the translator used it in the translation of a specific word that includes a person’s name, place name, and the geographical background of the TKVDW’s theatre venue, which is because the translator did not want to omit essential aspects of the Malay culture in the translation.

Apart from that, the paraphrase procedure is used to enhance the audience's understanding of where there is an absence of an appropriate equivalence in the source language structure. Summarization of dialogue text or decimation is also used when the dialogue is too long, and at the same time, the word of translation has the same meaning as the previous word. Also, deletion is used when there is no equivalence in the target language. The frequency of using the translation approach in the translation of rhetorical dialogue showed that the translator used all the eight procedures of translation to produce a translated drama, which has a similar literary value to the original drama that can exert a long-lasting and profound impact on the audience.

## 5. Conclusion

The findings of this study showed that there are five types of rhetoric used in the theatrical dialogue of *Tenggelamnya Kapal Van Der Wijck*, including the rhetoric of narrative, exposition, description, argumentative, and persuasion. Because this community's drama is traditionally themed, the rhetorical language used is predominantly based on the use of poetic, aesthetic, and expressive language in communicating love in hyperbole, including creative language, irony, metaphor, and sarcasm. These findings are not in line with the scholars' assertions that the rhetoric of narrative is often seen in drama writing. Using all the rhetoric in the TKVDW's theatrical dialogue effectively conveyed the author's ideas and messages and successfully influenced audiences' emotions with the theme of the drama.

In terms of translation, the transfer procedure has dominated the translation of the TKVDW's theatre rhetorical dialogue. Most of those rhetorical dialogue texts moved naturally according to the grammar of the target language, retaining the Malay emotive elements into the corresponding Arabic emotive elements. In other words, the meaning of emotive in the translation of the rhetorical dialogue can be conveyed directly to the audience through the wisdom of translators through manipulating the persuasive sentence by using a transfer procedure. Besides, other translation procedures, namely, imitation, transcription, decimation, paraphrase, dislocation, expansion, and deletion, were used by the translator to highlight the rhetoric elements of the TKVDW's theatre dialogue and introduce the Malay culture in the translation. The Arabic language audience can, therefore, understand the Malay culture and enjoy the literary drama similarly as the audience of the source language, that is, the Malays.

## 6. Acknowledgement

This work was supported in part by Bridging Grant of Universiti Sains Malaysia under Grant No: 304/PHUMANITI/6316197.

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