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Retorik Penceritaan Dalam *Hikayat Merong Mahawangsa*
Narrative Rhetorical in *Hikayat Merong Mahawangsa*

Rohaidah Kamaruddin, Muhammad Nur Akmal Rosli, Minah Mohammed Salleh, Zuraini Seruji,
Sharil Nizam Sha'ri, Veeramohan Veeraputhran & Manimangai Mani

email: rohaidah_k@upm.edu.my

Rohaidah Kamaruddin, Muhammad Nur Akmal Rosli, Minah Mohammed Salleh, Zuraini Seruji, Sharil Nizam Sha'ri, Veeramohan Veeraputhran & Manimangai Mani, Retorik Penceritaan Dalam *Hikayat Merong Mahawangsa* Narrative Rhetorical in *Hikayat Merong Mahawangsa*– Palarch's Journal of Archaeology of Egypt/Egyptology 17(9) (2020),ISSN 1567-214X.

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Abstrack

Retorik adalah seni pemakaian bahasa yang menarik, indah dan estetik. Selain itu, retorik juga merujuk kepada penggunaan bahasa yang berketerampilan, sopan dan berkesan dalam berkomunikasi. Penerapan retorik dalam sesuatu penulisan atau percakapan adalah untuk memujuk atau mempengaruhi khalayak. Dalam kajian ini, pengkaji ini mengkaji tentang penggunaan retorik dalam Hikayat Merong Mahawangsa. Objektif kajian ini adalah untuk membincangkan teknik retorik penceritaan dan kekerapan penggunaannya dalam Bab IV, Hikayat Merong Mahawangsa berdasarkan Teori Retorik Moden (1993). Kajian ini dilaksanakan berpandukan Teori Retorik Moden (1993) oleh Enos & Brown. Bahan kajian yang digunakan dalam kajian ini adalah sebuah buku hikayat Melayu yang diperkenalkan oleh Siti Hawa Haji Salleh (1998) iaitu Hikayat Merong Mahawangsa. Namun, kajian ini memfokuskan kepada satu bab sahaja dalam Hikayat Merong Mahawangsa iaitu Kisah Pengislaman Maharaja Derbar Raja II dan pengumpulan data bagi kajian ini adalah melalui kaedah analisis teks. Sehubungan dengan itu, keputusan kajian ini menunjukkan bahawa penulis Hikayat Merong Mahawangsa telah mengaplikasikan teknik retorik penceritaan seperti teknik situasi atau peristiwa, dialog, monolog, imbas kembali dan latar tempat dan masyarakat. Oleh itu, jelaslah bahawa penerapan retorik dalam penghasilan karya kreatif terutamanya hikayat dapat menjamin kualiti penulisan yang baik dan menarik.

Kata kunci: Retorik penceritaan; retorik dalam hikaya; Hikayat Merong Mahawangsa

ABSTRACT

Rhetoric is an interesting, fascinating and aesthetic language. Besides that, rhetoric also referring to the use of language that focuses on the effective language skills, politeness and its effective in communicating. The application of rhetoric in a writing or conversation is to persuade or influence the audience. The research will be about the usage of rhetoric in Hikayat of Merong Mahawangsa. The objectives of this study are to discuss the narrative rhetorical techniques and its frequency in Chapter IV, Hikayat Merong Mahawangsa based on Modern Rhetoric Theory (1993). This research is carried out based on Modern Rhetoric Theory (1993) by Enos & Brown. This study also based on a Hikayat Melayu book that was introduced by Siti Hawa (1998) entitled Hikayat Merong Mahawangsa. However, this study only focuses on one chapter from the book which is Islamization Story of King Derbar Raja II and the method used for collecting data is based on text analysis method. Therefore, the findings of the study found that the author of Hikayat of Merong Mahawangsa had applied the narrative rhetorical technique such as situation or event technique, dialogue, monologue, flashback and background of place and community. Hence, it is clear that rhetorical application in producing creative works especially hikayat is able to assure the quality and interesting writing.

Keywords: Narrative rhetorical; rhetoric in hikayat; Hikayat Merong Mahawangsa

INTRODUCTION

Hikayat (saga) belongs to one of the traditional Malay literature taken from the Arabic language which means story or storytelling. *Hikayat* itself refers to the form of a narrative story. Often, *hikayat* is narrated in prose, often tells the story of a thing or event that was foretold, or the person mentioned in the *hikayat* itself (Kamus Dewan Fourth Edition, 2010). The story contained in the saga is a story that is delivered orally and rewritten as one of the reading material. Generally, the story contains stories at length about one figure or important events that have occurred. However, there are also stories which existed without knowing who are the original authors. One of the examples is the *Hikayat Merong Mahawangsa*.

Hikayat Merong Mahawangsa is a supreme Malay masterpiece in the history of the state of Kedah and the origin of the kings' descent. According to Harun (2000), the writer and the date of his writings cannot be proved, but this *hikayat* is a literary production that displays the thought of the Malay race in advance of the shape and format of its own history writing. According to Siti Hawa (1998), the text of *Hikayat Merong Mahawangsa* has a variant that explains the descendants of the king of Kedah based on myths and legends, among them the event of attack of the *garoda* (gigantic bird), the weddings between the Prince of Rome with the Chinese princess and *Raja Bersiung* (The Fanged King). However, these myths and legends are not considered as fairy tales, instead, they have their own functions and roles to verify the history of the rulers and the state rule of Kedah (Siti Hawa, 1998).

The history of the lineage of the king of Kedah begins around 630 with the arrival of a Persian king known as the Emperor Derbar Raja or the King of Merong Mahawangsa (Haji Buyong Adil, 1980). This is supported by Siti Hawa (1998) who claimed that the ancestors of the kings of Kedah were a king of the Roman royal family called King Merong Mahawangsa. After being defeated in a battle with the Persian King, the Emperor Derbar Raja migrated to Sri Lanka and later to Kuala Sungai Qilah. The defeated king later met with

Tun Derma Dewa and Tun Perkasa which were the leaders of the Malays in Kedah. Because of his good conduct and courtesy, the Emperor Derbar Raja was crowned as the King of Kedah who was also the first king. During his rule, the Emperor Derbar Raja built a town and capital located in the upstream state of Kedah called Langkasuka. The town of Langkasuka was built in 634 which is now located in Sik. This statement is also supported by Siti Hawa (1998) who stated that King Merong Mahawangsa had stopped in a state and had given the name of Langkasuka

RESEARCH PROBLEMS

Each study carried out certainly starts with specific problems that occur in the social environment and the language used. This study was also carried out based on problems arising from earlier studies. Studies of Merong Mahawangsa have long attracted researchers from within and outside the country. Among them are studies conducted by Mohamed Nazreen and Md. Salleh (2015) dealt with the comparative analysis of narrative elements in the adaptation of the text of the Hikayat Merong Mahawangsa text to the film. The focus of this study is the comparison of the narrative elements of the Merong Mahawangsa with the characters emphasized only Merong Mahawangsa while there are many more major names mentioned in the chronicle such as Emperor Derbar Raja II or Sultan Muzaffar Shah. Thus, there is a research gap that can be filled with the studies that will be carried out in other areas of rhetorical techniques in the Merong Mahawangsa and to raise the dignity of prominent figures during the reign of Kedah Sultan Muzaffar Shah or Emperor Derbar Raja II especially in the spread of Islam.

In addition, storytelling in this chronicle is one of the longest-running forms of writing that has left readers uninterested in reading the Hikayat Merong Mahawangsa. This study is intended to facilitate the reader to understand the meaning of the author through analysis related to the rhetorical techniques used. In addition, Studies on this rhetoric are more frequently performed on novels, speeches and script or movie scripts. In this regard, Asrul Azuan Mat Dehan and Nor Azuwan Yaakob (2017) in their study of rhetoric in the novel suggested that further research could be done using other writing genres to make comparisons or similarities and to find a meeting point for the proper rhetorical function and clear. Therefore, this study will discuss the rhetorical techniques found in the Hikayat Merong Mahawangsa.

LITERATURE REVIEW

Asrul Azuan and Nor Azuwan (2017) conducted a study on the diversity of trope style rhetoric in the writings of A. Samad Said. The study material used was A. Samad Said's novel Salina. 50 per cent of the sample from the total 508 pages were taken as the sample and the selection of the study sample was from odd-numbered pages only. The study found that Salina's novel-writing involved the use of trope style rhetoric by A. Samad Said such as the metaphor of 12 per cent, the simile of 14 per cent, the hyperbole of 4 percents, persuasiveness of 14 percents, oxymoron of 24 per cent and the rhetorical question of 32 per cent. From the results of this study, it is clear that rhetorical questions have the highest frequency of use in Salina, while the lowest frequency is hyperbole.

The study, conducted by Nurulain, Che Hashim and Moses (2016) also related the rhetoric in the speech by the Sultan of Kelantan. Materials used were three

official speech in 2010, 2012 and 2014 by HRH the Sultan Muhammad V. The two objectives of this study is to identify the rhetorical techniques contained in the speech of HRH Sultan Muhammad V and to analyze and describe aspects of the use of vocabulary, pronunciation artistic strength and effectiveness of HRH Sultan Muhammad V element-based rhetoric. Accordingly, the results of this study found that there were 27 rhetorical techniques used by HRH Sultan Muhammad V in all three of his official speech texts. Among the techniques used in the king's speeches were; the technique of statement of feeling, didactic, revitalization, explanation, noble behaviour, assurance, action request, statement tolerance, consulting, statement the feelings of hope, dictates of appeal, resource conservation techniques and more. In addition, this study also found that HRH Sultan Muhammad V also incorporated some elements of rhetoric in his speech such as alliteration, metaphor, repetition, polysyndeton, simile, rhetorical question, allusions, and vocabulary of English and Arabic vocabulary. Therefore, the use of techniques and elements of this rhetoric can leave a lasting impact on the target groups and make sure they pay attention when the official speech delivered by His Majesty Sultan Muhammad V.

A study conducted by Shahril, Hafizan, Mohd Asri and Vivekananda (2016) also dealt with the rhetoric, but more focused on the use of rhetoric in advertising. This study used the fast-food flyers of four restaurants for the study namely; Kentucky Fried Chicken (KFC), Pizza Hut, Papa John's Pizza and Ayamas. This study employed an eclectic approach based on Asmah (1988) in the introduction of the rules of rhetoric. The objectives of this study were to identify and analyze the rhetoric used in fast food flyers in Section 7, Shah Alam. The results obtained from the analysis of the text flyers showed that there were 20 methods of rhetoric based on Asmah's (1988) approaches used in the brochure which was; statement, affinity concepts, declaration, feedback rules, icebreakers rules, identification, make-belief, comparative, prayer, making reviews, query, warning, instruction, invitation, prohibition, tools, advice, call to action and background. The results of the research by Shahril, Hafizan, Mohammad, and Vivekananda (2016) showed that the application of the rules of rhetoric was very helpful in ensuring that the information to be submitted by the manufacturer can be clearly understood and maximise the sales of the product produced.

Muhammad Mazlan and Zaitul Azma (2016) also conducted a study on the involvement of rhetoric in the field of print media. The study used 36 excerpts of reports in the newspaper Utusan Malaysia and 34 excerpts of the reports in the Daily Herald newspaper that has to do with the socio-economic as materials and samples. Two objectives to be achieved in this research were to identify the type of rhetoric that was contained in the report of print media associated with socio-economic development of society, while the second objective was to analyze the rhetoric related to socio-economic development of the community using the Theory of Rhetoric Modern by Enos and Brown (1993). Results of the study showed that the use of the five kinds of rhetoric put forward by Enos and Brown (1993) in press reports that were examined which were the rhetoric of exposure submissions, information, and descriptions of persuasion.

The study of the Hikayat Merong Mahawangsa was also carried out by researchers in the country. One of the studies done by Rozaimah (2015) was related to the metaphor in traditional Malay text. The study was conducted on six traditional Malay texts, one of which was the Hikayat Merong Mahawangsa. The results obtained indicate that there were several factors that

could cause emotional or angry conceptual metaphors such as environmental factors, cognitive, spiritual experience, diversity of experience, cultural differences and the differences in culture and traditions. This situation shows that anger and emotion conceptual metaphor symbolizing wisdom and creative thinking of the earlier Malays. Munirah and Ida Baizura (2014) also conducted a study using the same Hikayat Merong Mahawangsa by studying the Malay elements in the texts. This study was done to the text that has been translated by James Low in 1849 as their research material. Relatively, the study focused on the six elements of Malay, which is Islam, the Malay language, Malay leaders, indigenous, ethnic and identity. The objective of this research was to study the description of Islam and Malay leaders. The results showed that the elements of Malay and Islam, the Malay rulers and their identities composed more influences and responsibilities as portrayed in the Hikayat Merong Mahawangsa were enormous.

A study was done by Mohamed Nazreen and Md. Yaapar (2015) showed a stark contrast to the study of Munirah and Ida Baizura (2014) and Rozaimah Rashidin (2015). Although the study by Mohamed Nazreen and Md. Yaapar Salleh (2015) still used the same study materials, namely, Hikayat Merong Mahawangsa, but the scope of the study set was different from the two previous studies. In the meantime, this study focused on the comparison between the narrative text of the Hikayat Merong Mahawangsa being adapted to film. Among the elements of the narrative given attention were the theme, characters, plot, setting, and writing style. This study also used the adaptation theory expounded by Desmond and Hawkes as a guide to analyze the study data obtained. The results showed that the film director and screenwriter has been processing the original text of the Hikayat Merong Mahawangsa using a loose adaptation. In addition, the film director and screenwriter also add and remove parts that are considered inappropriate or less attractive.

METHODOLOGY

This descriptive study is to describe the information and data obtained using the method of text analysis. A description of the data analysis of this study is qualitative as it is suitable to be used in the case of carrying out studies involving observation of a group of people. Kamarul Azmi (2012) stated that the qualitative data includes data in the form of interviews, observations and document analysis. Therefore, this study uses text analysis methods to obtain information and data. This study will be conducted using a qualitative method which is a method or a natural approach to understanding an event or phenomenon in certain contexts. Qualitative methods are used to understand the actual events and the context of the study to be performed without manipulating any real situation. It is closely related to the study that will be conducted by researchers because it involves writing materials. The study will be conducted by the researcher requires a deep understanding of the study material which is the Hikayat Merong Mahawangsa. Therefore, the qualitative approach is more suitable as the means to understand the study material in-depth to produce a quality study. The main material to be used in the study is the Hikayat Merong Mahawangsa book. The sample taken began from the story of the Islamization of Emperor Derbar Raja II which represents the beginning of Islam in Kedah upon the Islamization of King Phra Ong Mahawangsa which later known as Emperor Derbar raja II until Islam was embraced by the local community.

The data for this study was conducted based on the Theory of Modern Rhetoric (1993) by Enos and Brown which is the basis of this study. In this theory, there

are five rhetorical techniques of narrative rhetoric, the rhetoric of the description, the rhetoric of persuasion, rhetoric and the rhetoric of the disclosure submissions. However, this study only focused on one technique only the rhetoric which is the narrative rhetoric. The data and the analyzing process will be done by providing evidence and examples as well as the opinions of the scholars to further strengthen the description in this study. Next, the implications of the study will be addressed with the data obtained. Finally, this study will make a statement to all the questions raised by the accurate and authentic and recommendations are also given as a guide to future researchers. All data obtained will be discussed and described in this study to answer questions and research objectives that have been expressed. The table is an example table to facilitate the analysis of the survey data for analysis: Sample Schedule Analysis

Findings 1

Data Review

RESULTS AND DISCUSSION

The findings have successfully identified the use of five techniques of rhetoric in Chapter IV of the Hikayat Merong Mahawangsa from page 84 to page 115. According to Asrul Azuan, Nor Azuwan, and Nik Fazrulazri (2017), rhetoric is the art of aesthetic language that involves politeness and application of language skills in either oral or written communication. Wan Azura et.al (2017), confirmed that the narrative rhetoric showcased the uniqueness, artistry and beauty of the language. Rhetorical techniques used in the story of the Emperor Derbar Raja II covers the five techniques described in the Theory of Modern Rhetoric (1993) by Enos and Brown rhetorical technique of storytelling, descriptions, persuasion, exposure and debate. Asrul Azuan and Nor Azuwan (2015) stated that the rhetoric of narrative, descriptions, persuasion, exposure and lighting are often used in creative writing to produce a work of high quality and perfect. The data that have been collected will be displayed one by one in the form of tables and described in detail.

Rhetoric of Storytelling

Storytelling is one of the techniques used in creative writing to convey the story more effectively, clear and easily understood by the reader. According to Nazreen Shahul and Md. Yaapar (2015), storytelling or narrative can be divided into several parts of the plot, character, setting, theme and style of storytelling. This is supported by Nurulain and Che Ibrahim (2016) which stated that the storytelling technique in the writing of the novel covers themes, problems, characters and character, setting, plot, point of views and styles. However, the rhetoric of narrative is the story related to a story and events as the main content is delivered in two parties, who talked and who are told. In the meantime, people are told can be detected through the use of first-person pronouns that I, we, meanwhile the people are told to be represented by a third personal pronoun that he, or the names of individuals other than their individual stories. Thus, the rhetoric of narrative contained in Chapter IV of the Hikayat Merong Mahawangsa are as follows:

Situation or Event

Situation refers to the atmosphere, situation or position of a subject while the event also is a thing, thing or event occurred (Kamus Dewan Fourth Edition, 2010). Situation refers to the environment or the local atmosphere which cause the formation of a person's attitude (Nur Hafizah, 2015). According to Ramli, Zaini, Wan Shawaluddin and Salmie (2017), the word event can be taken from an example of what had happened to the community in Sabah until the outbreak of the formation of society which resulted as a tragedy. As a result of the particular event, a new formation of society is formed. So, situations and events are intertwined with each other which is a reference to an incident that occurred in people's lives.

Finding 1: The Situation or Event

Review data
<p><i>Setelah itu maka penghulu syaitan pun berjalanlah ke negeri yang lain pula menuju segala kota negeri raja-raja yang di susur tepi laut itu. Maka sampailah kepada sebuah negeri rajanya kafir, makan arak. Serta sampai penghulu syaitan dan Syeikh Abdullah, maka naiklah ke istana Raja Phra Ong Mahawangsa itu, menuju masuk keduanya ke tempat peraduan. Masa raja tengah tidur. Serta datang berdiri keduanya di susur kelambu raja itu. Maka raja itu pun bangunlah daripada beradunya meminta piala araknya. Maka budak-budak raja pun mengambil guri araknya, ditahan piala di bawahnya. Baharu ia hendak tuang sahaja, datanglah penghulu iblis serta diselak kainnya lalu dikencing ke dalam piala itu, sedikit arak banyak air kencing. Maka budak itu pun persembahkan kepada raja, maka raja pun minumlah arak suatu piala itu.</i></p>

Based on finding 1, it clearly shows that the use of rhetoric in narrative passages of the table describes a situation or event which was taking place at the time. The author narrates about the events of the coming of Sheikh Abdullah and Satan's chieftain to the state. In the fourth chapter, the author of the Hikayat Merong Mahawangsa had divided the story into four parts which include the writing of the storytelling of the Islamization of Emperor Derbar Raja II. Rhetoric storytelling has four parts, namely the introduction, the development of the story, conflict and resolution, whether comedy or tragedy ends with (Nurulain & Che Ibrahim, 2016). In the section of the story, at first it explains about the trip of Sheikh Abdullah and the demon's chieftain walked along the seashores until they arrived at Kedah which became the prelude to the story of the Islamization of the Emperor Derbar Raja II. After that, the story was developed by describing the role of a pagan king who liked to drink alcohol. Next, a little conflict included in the paragraph which the Satan's chieftain urinated into a cup of wine that was to be given to the king. The situation continued by telling the conflict between the demon's chieftain with Sheikh Abdullah. Finally, the resolution of the story which happened when the king drank the alcohol-containing the urine of Satan's chieftain. Four stages have been used to describe the event, which is the beginning of the story, the development of stories, conflicts and resolution.

Dialogue

Dialogue is a word that is played by characters in the story and dialogue also refers to discussions between the two stakeholders in a matter. According to Mustafa Kamal and Jaffary Awang (2012), a dialogue is a two-party discussion

to identify similarities and differences to achieve an agreement in a debate. However, Mohd Abdul Nasir, Ahmad Zulfiqar, Sofyuddin Yusof, and Muhammad Hasbi (2018) said that the verses of the dialogue occurred between the two parties who were in questioning which involved the thinking process and mutual exchange of opinions participated by some parties. Therefore, in general, dialogue requires the involvement of at least two parties to deal with something which is to be debated.

Finding 2: Dialog techniques

Review data
<p><i>Setelah sudah terminum, maka Syeikh Abdullah pun berkatalah kepada penghulu syaitan, katanya, “ استغفر الله العظيم, betapa juga tuan hamba beri minum air kencing tuan hamba kepada raja itu?”</i></p> <p><i>Maka kata penghulu syaitan, “bukankah hamba kata dan pesan jangan tuan hamba tegur barang perbuatan hamba di atasnya segala manusia?”</i></p> <p><i>Maka kata Syeikh Abdullah kepada penghulu syaitan itu, “Pada tempat yang lain tiadalah hamba tegur. Ini ia seorang raja besar, memegang suatu negeri. Maka sampai hemat tuan hamba memberi ia minum air kencing.”</i></p> <p><i>Maka penghulu syaitan pun datanglah marahnya akan Syeikh Abdullah, katanya, “Jika sudah banyak pandai tuan hamba, bercerailah kita,” sambil dirabutnya tongkat yang ditangan Syeikh Abdullah itu dan ditumbuknya sekali lalu turunlah dari istana raja itu, hilang ghaib.</i></p>

Finding 2 shows that there is the continued use of narration in chapter IV, Hikayat Merong Mahawangsa by using different strategies. The author inserts a dialogue element in his writings. According to Nik Hassan Basri (2007), among the strategies found in narration of the story are dialogues, monologue, and description. The finding 2 tells about Sheikh Abdullah's conversation with the demon's chieftain. Sheikh Abdullah gave a few words to Satan's chieftain because it urinated into the cup and later it was served as a drink to the king. The Satan's chieftain warned Sheikh Abdullah not to bother what it did or its actions to human beings. But, Sheikh Abdullah kept on expressing his dissatisfaction with the demon's chieftain actions and behaviours which later caused the two of them to be separated. In this regard, to convey this story, a dialogue technique was applied in creative writing to explain the purpose of the communication for the readers to easily understand them. This is because creative writing often has implied difficult meanings to be explained through a live narration. With this, researchers can conclude that the authors used dialogue techniques so that readers can get into a story by considering that they are expressing the dialogue. With a variety of storytelling strategies in writing the Hikayat Merong Mahawangsa, readers will understand the story of the Hikayat more easily.

Finding 3: Technique of dialogue

Review data

Maka Syeikh Abdullah pun kelihatanlah kepada mata orang, terdiri di hadapan raja. Maka raja pun terkejut langsung bangun berdiri memegang tangan Syeikh Abdullah, katanya, “Dengan siapa tuan berkata-kata sekejap ini dan dari mana juga tuan datang ke peraduan hamba ini, dengan lengkap segala pakaian, alamat orang jauh dan siapa juga membawa tuan ke mari ini, kerana budak-budak perempuan lagi tidur?”

Maka kata Syeikh Abdullah, “Ya, raja, bahawasanya orang yang hamba lawan berbabil tadi penghulu iblis. Bukankah raja meminum arak tadi? Ia bukannya arak, itulah kencingnya di dalam piala itu.”

Maka kata Raja Phra Ong Mahawangsa, “Bahawa jauh juga negeri Baghdad itu dengan negeri Kedah ini, tiga empat bulan pelayaran, khabar orang yang selalu pergi datang itu.”

Based on finding 3, the dialogue technique was used to explain the situation after King Phra Ong Mahawangsa saw the flashing of the sheikh, who suddenly appeared before him. In this respect, without the rhetoric, the thought could not be delivered effectively because not all of the writing could be delivered in the laterally-shaped text to describe the meaning (Asrul Azuan & Nor Azuwan, 2017). Therefore, the two-way dialogue between King Phra Ong Mahawangsa and Sheikh Abdullah was admitted to explain the story. Through the dialogue, King Phra Ong Mahawangsa wanted to know whom the Sheikh Abdullah was chatting with and from where he came with a complete dressing. Later, Sheikh Abdullah answered the question of the king by saying he was chatting with Satan’s chieftain and told him that the liquor drunk by him was partially Satan’s chieftain’s urine. After that, the dialogues continued by the King Phra Ong Mahawangsa who stated that Baghdad was very far from Kedah. If the story is delivered directly without using the dialogue techniques, it will become more difficult to convey, so the author adopts the dialogue techniques in the narration and his writing to explain something that is happening. This is important for a writer to ensure that the understanding of readers aligns with the thoughts or ideas to be raised.

Finding 4: Technique of dialogue

Review Data
<p><i>Maka kata Syeikh Abdullah kepada raja itu, “Sekarang ini agama yang mana jua dipegang oleh tuanku sekalian di dalam negeri kedah ini?”</i></p> <p><i>Maka kata Syeikh Abdullah, “Adapun janganlah tuanku sekalian tiada diketahui, inilah zaman agama Nabi Muhammad Rasulullah yang akhuru’l-zaman. Hendaklah kita sekalian umat yang kemudian ini membawa syariat agama Islam menurut kitab Qur’an yang diturunkan Allah Subhanahu wa Taala kepada pesuruh-Nya Nabi Muhammad Rasulullah di dalam negeri Makkah dan kuburnya di negeri Madinah dan segala agama yang dahulu itu sesat jua, tiada dengan sebenarnya. Jangan tuanku tiada ketahui dengan sebab agama yang tiada sebenar itulah datang iblis syaitan membuat haru-biru.”</i></p> <p><i>Maka kata Raja Phra Ong Mahawangsa, “Jikalau demikian, hendaklah tuan</i></p>

hamba tolong hamba sekalian ini, ajarkan agama Islam yang sebenar itu.”

Setelah itu maka kata Syeikh Abdullah kepada baginda itu, “Hendaklah tuanku himpulkan sekalian kecil besar di dalam kota ini.”

Finding 4 shows that the authors still implementing the dialogue techniques in continuing the story of the Islamization Maharaja Derbar Raja II. The dialogue in finding 4 tells about Sheikh Abdullah's queries on religion held by King Phra Ong Mahawangsa and the community in the old Kedah state. Also, Sheikh Abdullah explained that the Islamic religion brought by the Prophet Muhammad PBUH (peace be upon him). In the same dialogue, Sheikh Abdullah also told the Qur'an to be revealed by Allah S.W.T to Muhammad PBUH and stated that the religion held by the people of old Kedah was a heresy. Subsequently, King Phra Ong Mahawangsa's dialogue that asked the Sheikh Abdullah to teach Islam to him and the rest of the state of old Kedah. Finally, Sheikh Abdullah's dialogues which asking the King Phara Ong Mahawangsa to gather all the people of the old Kedah so he could spread the words and teaching of Islam. Therefore, the style of delivery of a story is crucial in maintaining the readers' interests in reading especially when it is involving a great event as what had happened in the state of old Kedah. In this regard, this important milestone should be known by the people especially the youngsters in Kedah so that they know and aware of the origins and the existence of the Kedah and the most importantly; the history of Islam in Kedah. As such, the author needs to draw a wide story of narration to attract readers, one of which is a dialogue element that can help readers to understand and appreciate each dialogue being delivered. In the opinion of researchers, the usage of elements of dialogue as one of the methods of rhetorical writing can further diversify the way the delivery of the story is to look more attractive and appealing. Rhetorical plays a very important role in the delivery of a piece of mind because without the rhetoric, work will be a poor (Asrul Azuan & Nor Azuwan, 2017).

Finding 5: Technique of dialogue

Review data

Setelah itu maka hidangan persantapan pun diangkat oranglah keluar lalu santaplah baginda serta Syeikh Abdullah. Maka kata Syeikh Abdullah, “Adapun yang hamba tidak makan minum ini selama patik dibawa oleh syaitan iblis siang dan malam itu sama jua cerahnya, tiadalah berasa hati hendak makan nasi, entahkan beberapa negeri dan hutan padang yang dijalani”.

Maka sabda baginda, “Mari juga kita makan”.

Lalu makanlah sehidang dengan baginda. Setelah sudah lalu makan sirih. Seketika datang pula hidangan minuman ke hadapan baginda. Maka minumlah sambil berkata segala hal Syeikh Abdullah yang telah mengikut syaitan iblis itu. Maka sangatlah suka di hati baginda mendengarkan kisah itu. Maka baginda kedua laki isteri pun sangatlah mesra kasih akan Syeikh Abdullah itu tambahan dengan budi pekertinya.

Finding 5 shows that a dialogue technique is used by the authors to expand the way of the story. The story in finding 5 focuses on the issue of eating. However, the author had applied the dialogue techniques in the issue to prolong the story of the tale by stating that Sheikh Abdullah did not eat and drink during his adventure with Satan’s chieftain until he had felt no appetite to eat or drink. Following the expansion of the story, the dialogue techniques were included again through the King Phra Ong Mahawangsa who invited Sheikh Abdullah to eat with him. In this case, the use of dialogue techniques simply to extend the simple story of stories to look longer and more attractive. This is supported by the opinion of Nik Rafidah (2005), the styles or the elements of the dialogue can be used throughout the development of the plot or storyline. Also, the researchers believe that the dialogue technique not only included to prolong the story, but the technique was able to add an attraction to the text of Hikayat Merong Mahawangsa because the materials are heavy and difficult to understand. This finding clearly shows that the technique of this dialogue strongly plays an important role in influencing the Islamization of Emperor Derbar’s writing process.

Finding 6: Dialog Techniques

Review Data
<p><i>Maka berdatang sembah menteri keempat, “Pada fikir hati patik keempat kepada duli tuanku juga kerana kerja ini memberi kebajikan; akan patik keempat ini mengikut sahaja. Jika tuanku membawa iman syariat Islam, patik keempat pun pintalah tuan syeikh ini ajarkan ilmu syariat.”</i> [So the four ministers came, “From the heart of the four of us to His Majesty, since this matter is also bringing welfare; all four of us will obey. If His Majesty wishes to bring the faith of Islamic jurisprudence, then the four of us would like to wish for Sheikh to teach us the knowledge of Sharia]</p> <p><i>Maka kata menteri, “Akan perintah itu mana yang baik kepada tuan, hamba sekalian ini mengikutlah.”</i> [We will obey whatever that is good to you].</p>

Finding 6 shows a dialogue technique is also used to show the feeling of the character involved in the story. Dialogue in writing is essential regardless if is for script writing, novel, comics and Hikayat, the stress on the feeling part should be included to attract readers ' interest to continue reading. It is clear that the dialogue can create feelings, similar to the theater performances whereby dialogues play a significant part to convey the actual feelings. According to Faizah and Ani Omar (2014), theatre attraction can be achieved if the actor is able to attract viewers through interaction with one another. Therefore, it is a manifest that the interaction that it is meant to express the feelings that affect attitudes, perception, actions and all activities in human lives. The story of the Merong Mahawangsa also incorporates elements of feeling in its writing. Based on finding 6, the writer wants to convey the emotions or feelings of loyalty shown through the use of sentences in a lively dialogue. For example in the dialogue;

“Pada fikir hati patik keempat kepada duli tuanku juga kerana kerja ini memberi kebajikan; akan patik keempat ini mengikut sahaja. Jika tuanku membawa iman syariat Islam, patik keempat pun pintalah tuan syeikh ini ajarkan ilmu syariat” [From the heart of the four of us to His Majesty, since this matter is also bringing welfare; all four of us will obey. If His Majesty wishes to bring the faith of Islamic jurisprudence, then the four of us would like to wish for Sheikh to teach us the knowledge of Sharia]

This dialogue is an evidence of undivided confidence among the four ministers toward the King’s decision to embrace Islam and they agreed that Sheikh Abdullah will teach them the knowledge in relation to Islamic law and Sharia. This suggests that the obedience highlighted by the four minister's character is that there is no objection to the royal command. In addition, the author also highlighted the faithful attitude to the king and is always ready according to the order that can be identified through the phrase "by only" in the same dialogue. The phrase showed that the fourth minister agreed to the matter instructions by his king to him. Accordingly, a dialog; *“Akan perintah itu mana yang baik kepada tuan, hamba sekalian ini mengikutlah”* [We will obey whatever that is good to you]. A sense of obedience through this *“mengikutlah”* (obey) phrase is that there is no objection to the things he said. According to Bazrul Bahaman (2015), the people's loyalty to a monarch covers the faithful of all rulers ' orders, adherence to regulations endorsed by the King and obedience to the royal ministers.

Finding 7: Dialog Techniques

Review data
<p><i>Maka titah raja, “Hendaklah saudaraku keempat turutkan seperti kehendak tuan Syeikh Abdullah ini. Barang katanya itu dengan hukum Allah dan sabda Nabi Muhammad Rasulullah lagi yang di dalam kitab Qur’an itu jua yang diturut oleh tuan ini.”</i>[Let my fourth brother follow the will of Sheikh Abdullah and do as he says as it is by the law of Allah and the word of the Prophet Muhammad that the book of the Qur'an and whatever this man obeyed].</p> <p><i>Maka sembah menteri keempat, “Baiklah tuanku,” lalu berkata kepada Tuan Syeikh Abdullah, “namakanlah, boleh hamba sekalian turut dengan sekalian negeri ini.”</i>[So the fourth minister answered “Alright His Majesty”. Then, he said to Sheikh Abdullah, “Just name them and all in this country will obey”]</p>

Finding 7 shows that two different rhetorical applications occur simultaneously: the rhetoric of storytelling and rhetoric of persuasion. This can be identified through dialogue;

“Hendaklah saudaraku keempat turutkan seperti kehendak tuan Syeikh Abdullah ini. Barang

katanya itu dengan hukum Allah dan sabda Nabi Muhammad Rasulullah lagi yang di dalam kitab

Qur'an itu jua yang diturut oleh tuan ini.”[Let my fourth brother follow the will of Sheikh Abdullah and do as he says as it is by the law of Allah and the word of the Prophet Muhammad that the book of the Qur'an and whatever this man obeyed].

This shows that the king's admonition because he asked the Fourth Minister to comply with every suggestion proposed by Sheikh Abdullah. The next dialogue also shows obedience to the royal order that the author wants to generate through dialogue; *“Baiklah tuanku,” lalu berkata kepada Tuan Syeikh Abdullah, “namakanlah, boleh hamba sekalian turut dengan sekalian negeri ini.*”[So the fourth minister answered “Alright His Majesty”. Then, he said to Sheikh Abdullah, “Just name them and all in this country will obey”]. This shows that the fourth Minister obeys the king's order with confidence and following the proposal of Sheikh Abdullah together with the people of old Kedah who stated a willing spirit. These two dialogues contain two different rhetoric of persuasions by the king and devotion shown by the Fourth Minister through his approval without any objection. They are the pieces of evidence of obedience to the government in terms of kindness whereby each implementation or requirement will be followed by positive responses. Through rhetorical persuasion and nature obey the government in the past that insulates it. This can be seen clearly through the interaction that exists between two or more different parties. This opinion is supported by Normala Abu Hassan and Mohd Azhar Abd Hamid (2015) which states that the dialogue can be used as a medium to share the feeling and emotion when individuals interact or engage with other individuals. Therefore, it is clear that the dialogue can be attributed to the formation of emotions and feelings in the form of speech or utterance.

Finding 8: Technique of dialogue

Review Data
<p><i>Maka kata Syeikh Abdullah, “Yalah, tuanku. Adapun hamba ini anak negeri Yamani, datang daripada negeri guru hamba, negeri Baghdad, dibawa oleh iblis kerana hamba hendak berguru dan melihat segala perbuatan syaitan dan diberi satu tongkat kepada hamba, menjadi hilanglah daripada mata orang banyak, dengan beberapa perbuatan di atas segala manusia, perbuatannya semata-mata kejahatan jua, hingga sampai ke istana tuanku ini.”</i> [Syeikh Abdullah said, “Yes, His Majesty, I am from Yemen and I came from my master’s state which is Baghdad, I was brought here by the Satan’s chieftain because I wanted to learn from him and to see all his doing and I was given a wand. Therefore, I became invisible to the eyes of human and I have seen all the bad things he had done until finally we reached your palace”].</p>

Finding 8 shows that the authors have used dialogue techniques to introduce character and conception. A character refers to a human or a performer designed by the author to uphold and develop the theme to achieve a goal, while the character refers to the attributes found in externally and internally (Maisurah Ahmat, 2009). Referring to the fourth edition of the House (2010), conception is a character formation or an overview of the character. The characters are often expressed directly by the authors on the character identification. However, there

are also some characters introduced through dialogues that are embedded to explain the characters. This is supported by Bharuddin Sulong (2002) which states that the main character or side character was part of the dialogues with each other until the main role of the character was explained indirectly. This is a clear indication that a dialogue written plays an important role in explaining about Sheikh Abdullah's character. *"Yalah, tuanku. Adapun hamba ini anak negeri Yamani, datang daripada negeri guru hamba, negeri Baghdad,..."* ["Yes, his majesty, I am from Yemen and my master's state is Baghdad,..."] Through this dialogue, Syeikh Abdullah was introducing himself. With this, indirectly the author gave a slight picture of the character of Sheikh Abdullah. The dialogue was also produced or replaced through a poem that was played by a character (Fazilah Husin, 2009). According to Nik Fazli Mohamad (2015) in his understanding of the poem in the drama, the Pantun which was played by the character in the Malam Ini Penyu Menangis [Tonight the Turtle is Crying] indirectly describing the background of the role of J. M Aziz.

Monologue

The Narration techniques can include the use of monologue, facial scan, flashback, surprises and tension (Nik Rafidah, 2005). According to this, monologue itself is different from the dialogue in terms of its delivery as monologue was more likely to express his thoughts and their opening. Besides, monologue is when a character is speaking on an individual basis to express or become a helper to a story. A monologue is a one-way speaking form directed to the audience, talking to himself or talking to God (Fazilah Husin, 2010). Monologing situation refers to an audience who is listening or reading about a person without removing any questions or expressing an opinion. According to Ismaliza Ishak (2015), monologue is a word that is born from the heart and is called by individuals to be directed to other individuals. Meanwhile, according to Nadiatan Al Ma'rufah (2018) monologue refers to an individual who speaks such as speech, lectures, talks and a decoration. In the meantime, monologue is divided into two namely internal and external monologues.

Finding 9: Monologue Techniques

Review Data
<i>Demi raja mendengar kata Syeikh Abdullah itu lalu dibawa oleh raja duduk bertinggir di susur kelambu itu serta katanya, "Jika demikian, hamba terminum kencing iblis rupanya?"</i>

Finding 9 shows that the application of rhetoric of monologue techniques in writing the Hikayat Merong Mahawangsa. The external monologue technique has been applied and can be seen through its use in the verse; *"Jika demikian, hamba terminum kencing iblis rupanya?"* ["If that is, it means that I have drunk the urine of the Satan's chieftain"] The monologue did by Emperor Derbar Raja II. Based on the verse, it suggests that Emperor Derbar King II is talking

about the water that Diminumnya is the demon's urine. This monologue can be categorised as an external monologue due to Emperor Derbar King II's said it in a stronger and could be heard by the other character in the story. This is because, if the monologue is an internal monologue, then the author will put a guide such as "he said in his heart" to describe that the monologue was an internal monologue. However, in this case, the author does not state any guidance as mentioned earlier, causing the monologue verse to be classified as an external monologue. The external monologue is a phrase that is strongly embedded by someone without involving anyone. The finding was supported by Muhammad Zaidi's opinion (2016), stating that external monologue is a speech of a thing that is in a person's mindset with a strong tone without figuring out the people in the surrounding.

Flashback

In creative writing either short stories, novel or Hikayat, the authors tend to apply common or conventional plot writing techniques. According to Elene Anuar Md. Dawan, Mohd. Nor Shahizan Ali was, Rosli Sareya, M. Fazmi Hisham & Addley Bromeo Bianus (2017), the conventional plot writing technique involves three levels which are the beginning, intermediate and end or finish. Authors like to implement the relocking techniques or flashback to help readers understand the way the story to be delivered. The flashback technique is a technique used by the authors to Resmell back the events that have passed. In the meantime, the flashback techniques can be applied through dialogues, internal monologue or external monologue. Through this technique, readers can understand the background of the events to be told. This is found that the use of flashback techniques have a positive impact on readers as one of the media to get to know the story's path.

Finding 10: Flashback Technique

Review Data
<p><i>Maka kata penghulu syaitan, “bukankah hamba kata dan pesan jangan tuan hamba tegur barang perbuatan hamba di atasnya segala manusia?”</i> ["Haven't I warned and reminded you before, not to question me of whatever I do to the human?"]</p>

Finding 10 shows that the flashback technique is used continuously in the writing of Hikayat Merong Mahawangsa. As has been noted, the flashback technique is one of the writing techniques that can help to clarify an event or storylines before. The flashback technique can be traced through the writing; *Maka kata penghulu syaitan, “bukankah hamba kata dan pesan jangan tuan hamba tegur barang perbuatan hamba di atasnya segala manusia?”* ["Haven't I warned and reminded you before, not to question me of whatever I do to the human?"].

The verse was a question that was played by the character of Satan's chieftain to Sheikh Abdullah. The verse shows a question to Sheikh Abdullah's terms and orders of the Chieftain of Satan so that he will never question any actions done by the Satan's chieftain. The question was directed to Sheikh Abdullah to remind him of the terms and orders that were agreed by both of them before

they moved to the old Kedah state. Through this question, the authors implement the flashback technique in his writings so that readers can recall the previous event to understand an idea to be performed.

Finding 11: Flashback technique

Review Data
<p><i>Maka kata Syeikh Abdullah, “Ya, raja, bahawasanya orang yang hamba lawan berbabil tadi penghulu iblis. Bukankah raja meminum arak tadi? Ia bukannya arak, itulah kencingnya di dalam piala itu.”</i> [Syeikh Abdullah said, “His Majesty, the one that I was arguing with was the Satan’s cheiftain. Aren’t you just have drunk the liquor just now? That was not liquor instead it was the Satan’s cheiftain urine in the cup”]</p>

Finding 11 shows that the flashback technique was detected through the dialogues; “*Ya, raja, bahawasanya orang yang hamba lawan berbabil tadi penghulu iblis. Bukankah raja meminum arak tadi? Ia bukannya arak, itulah kencingnya di dalam piala itu.*”[“His Majesty, the one that I was arguing with was the Satan’s chieftain. Aren’t you just have drunk the liquor just now? That was not liquor instead it was the Satan’s chieftain urine in the cup”].

The author wishes to flashback the events that had occurred before through the dialogues. This can be traced through the use of words in dialogues writing. This suggests that something that had happened before. In the dialogues, Sheikh Abdullah not only wanted to tell who was the entity he was arguing with, but he also wanted to ask about the liquor that of the King had just drunk and thus explaining that the liquor was the urine of the Satan’s chieftain. In this regard, the researchers consider that the author had used the flashback technique to assist the readers to do some flashbacks on the events that have occurred so that they could understand the events that have taken place. It was also supported by Fatimah Muhammad Shukri and Nur Afifah Vanitha Abdullah (2016) in the study of the narrative element in the animated film. According to them, the flashback technique could help the audience to know the way of the story to was delivered even if no text or dialogue to narrate the events.

Finding 12: Flashback Technique

Review Data
<p><i>Maka kata Raja Phra Ong Mahawangsa, “Adapun agama yang hamba sekalian turut daripada orang tua-tua dahulu kala juga, iaitu menyembah berhala sekaliannya.”</i>[King Phra Ong Mahawangsa said, "As for the religion of us, even for the people before us, we are pagans"].</p>

The flashback technique back in finding 12 describes the religious professed of the community during that period. The flashback technique can be seen in the verse;

“Adapun agama yang hamba sekalian turut daripada orang tua-tua dahulu kala juga, iaitu menyembah berhala sekaliannya.”[“As for the religion of us, even for the people before us, we are pagans”]. Based on the verse, the author wants to explain to the readers that the professed of the community in that era, the old Kedah community is inherited from their ancestors which were pagans. Through the verse, it is clear it uses the flashback technique whereby the King himself mentioning the belief (pagan) in inherited through their ancestors and still being practised until now. Through this verse, it provides the readers with a better understanding of the belief that the people in old Kedah state had practised before the arrival of Islam. The flashback technique in finding 12 is easy to be traced because the author merely tells about the king who likes to drink alcohol but does not mention the religion of the King. Therefore, the sequence of the story was not following the correct order. This matter was mentioned by Zarul Anuar Md. Dawan, Mohd. Nor Shahoid Ali, Rosli Sareya, M. Fazmi Hisham and Addley Bromeo Bianus (2017), a flashback technique, causing the story to be delivered not in sequence or non-linear ways.

Finding 13: Flashback Technique

Review Data
<p><i>Maka kata Syeikh Abdullah, “Adapun yang hamba tidak makan minum ini selama patik dibawa oleh syaitan iblis siang dan malam itu sama jua cerahnya, tiadalah berasa hati hendak makan nasi, entahkan beberapa negeri dan hutan padang yang dijalani.”[“I did not eat or drink since I began the journey with the Satan’s chieftain and there is no difference between the days and the nights until it makes me lost my appetites to eat rice. I am not sure how many states and forests that we have been travelled”]</i></p>

According to finding 13, the flashback technique is used to tell the situation or condition that the character is in Islamization Emperor Derbar Raja II through the Hikayat Merong Mahawangsa. This can be seen in the verses by Sheikh Abdullah;

“Maka kata Syeikh Abdullah, “Adapun yang hamba tidak makan minum ini selama patik dibawa oleh syaitan iblis siang dan malam itu sama jua cerahnya, tiadalah berasa hati hendak makan nasi, entahkan beberapa negeri dan hutan padang yang dijalani” [“I did not eat or drink since I began the journey with the Satan’s chieftain and there is no difference between the days and the nights until it makes me lost my appetites to eat rice. I am not sure how many states and forests that we have been travelled”].

The flashback in the verse used to retell the situation that was travelled by Sheikh Abdullah while on his way with the chieftain of Satan before he reached the palace of KingPhra Ong Mahawangsa. In the verse, Sheikh Abdullah told

him that he did not eat and drink along his travels with the Chieftain of Satan and he also stated that there was no difference between the day and the night so that he caused him to feel no appetite to eat rice. Also, Sheikh Abdullah re-told his doubts about the number of states and forests they have travelled before reaching the palace. Finding 13 clearly showed that there was a use of the flashback technique back by the author in a dialogue that was played by Sheikh Abdullah's character as he tells about an event that happened. According to Mohd Fadzil Mohamad Udin (2017), the flashback technique is the process of recalling every event that has been experienced whether feelings or thoughts that are thought through imagination.

Finding 14: Flashback Techniques

Data Kajian
<p><i>Maka kata Syeikh Abdullah, “Yalah, tuanku. Adapun hamba ini anak negeri Yamani, datang daripada negeri guru hamba, negeri Baghdad, dibawa oleh iblis kerana hamba hendak berguru dan melihat segala perbuatan syaitan dan diberi satu tongkat kepada hamba, menjadi hilanglah daripada mata orang banyak, dengan beberapa perbuatan di atas segala manusia, perbuatannya semata-mata kejahatan jua, hingga sampai ke istana tuanku ini.”</i> [“Yes, His Majesty, I am from Yemen and I came from my master’s state which is Baghdad, I was brought here by the Satan’s chieftain because I wanted to learn from him and to see all his doing and I was given a wand. Therefore, I became invisible to the eyes of human and I have seen all the bad things he had done until finally we reached your palace”].</p>

Finding 14 shows the use of the flashback technique to help in introducing characters. According to Rosmawati Mohamad Rasit and Azimah Misrom (2016), the technique returned to function as a mobilizer to the character development. Therefore, this technique can be traced through this verse;

“Yalah, tuanku. Adapun hamba ini anak negeri Yamani, datang daripada negeri guru hamba, negeri Baghdad, dibawa oleh iblis kerana hamba hendak berguru dan melihat segala perbuatan syaitan dan diberi satu tongkat kepada hamba, menjadi hilanglah daripada mata orang banyak, dengan beberapa perbuatan di atas segala manusia, perbuatannya semata-mata kejahatan jua, hingga sampai ke istana tuanku ini.” [“Yes, His Majesty, I am from Yemen and I came from my master’s state which is Baghdad, I was brought here by the Satan’s chieftain because I wanted to learn from him and to see all his doing and I was given a wand. Therefore, I

became invisible to the eyes of human and I have seen all the bad things he had done until finally we reached your palace”].

In this verse, the author used the flashback technique to describe the character of Sheikh Abdullah, from which he came from, who is his teacher, how can he reach the royal palace of Phra Ong Mahawangsa and what is the act done by the Satan's chieftain to mankind. It is also categorised as the flashback technique as all the things stated earlier have been told at the beginning of the story. In this regard, finding 14 is a recurrence of the stories delivered by the authors through the role of Sheikh Abdullah's character and this indicates that there is a re-use of flashback technique in finding 14 as it serves as one of the ways to develop a character and narration about the things that had been told before.

Finding 15: Flashback technique

Review Data
<p><i>Maka titah Raja Phra Ong Mahawangsa kepada menteri keempat, “Hai saudaraku keempat, adapun beta suruh panggil saudaraku keempat ini, maka adalah pagi-pagi hari ini orang pun belum lagi jaga dari tidurnya, maka datanglah Tuan Syeikh Abdullah anak negeri Yamani dibawa oleh syaitan iblis datang ke peraduan beta sekali. Maka segala hal ehwal kerja kejahatan itu sangatlah gemarnya. Maka terlihatlah oleh tuan ini, jadi ketakutanlah. Maka tuan ini pun ketinggalanlah susur kelambu beta...”</i> [So the King Phra Ong Mahawangsa called for his fourth minister. “O, my fourth brother, it is still early in the morning and people are still sleeping, here comes Sheikh Abdullah who is originally from the state of Yemen has been brought here by the Satan’s chieftain and had come to my bed. After he had seen all the bad actions done by Satan’s chieftain he became afraid. So, he is being left here next to my mosquito net....”]</p>

Finding 15 shows the flashback technique is also being used in this verse;

“...maka adalah pagi-pagi hari ini orang pun belum lagi jaga dari tidurnya, maka datanglah Tuan Syeikh Abdullah anak negeri Yamani dibawa oleh syaitan iblis datang ke peraduan beta sekali. Maka segala hal ehwal kerja kejahatan itu sangatlah gemarnya. Maka terlihatlah oleh tuan ini, jadi ketakutanlah. Maka tuan ini pun ketinggalanlah susur kelambu beta...”. [“It is still early in the morning and people are still sleeping, here comes Sheikh Abdullah who is originally from the state of Yemen has been brought here by the Satan’s chieftain and had come to my bed. After he had seen all the bad actions done by

Satan’s chieftain he became afraid. So, he is being left here next to my mosquito net....”]

Based on the verse, the writer again used the scan technique back to introduce the character. But in this regard, the authors introduced a character through another character. In the verse, the Sheikh Abdullah's character was once again introduced by the author of King Phra Ong Mahawangsa, who re-played any of the things previously explained in the finding 14 that are related to the original place of Sheikh Abdullah, the way he could reach the palace of King Phra Ong Mahawangsa and all the acts committed by the Chieftain of Satan towards mankind. Therefore, this method can also be considered to be one of the rescanning techniques because the function of a character to introduce another character is done by scanning the previously mentioned thing. This is in line with the opinions expressed by Sohaimi Abdul Aziz (2011), which is the rescanning technique is the first person's point of view in the past re-back for the purpose of telling someone. This clearly indicates that the return scanning done by the author is to remind the readers of the character and events travelled by the Sheikh Abdullah until reaching the state of Kedah.

Background and Community

Literary works such as short stories, novels and Hikayat have been sure to have different plots of narration, one of which is the background. Some of the backgrounds found in creative writing are the background of the place, the background of the community and background of time. However, only two of the backgrounds surveyed in the writing of the Islamization Emperor Derbar Raja II were the place and the community. A background is a place or an area of an event in a narration, while the background of the community refers to the state or characteristics of the community found in a particular event in the story in terms of religion and beliefs and occupations. In the meantime, the background serves as a medium to give a clear picture to an event that is happening in the narration.

Finding 16: The Background of Place and the Community

Review Data
<p><i>Setelah itu maka penghulu syaitan pun berjalanlah ke negeri yang lain pula menuju segala kota negeri raja-raja yang di susur tepi laut itu. Maka sampailah kepada sebuah negeri rajanya kafir, makan arak. [After that, Satan’s chieftain continue his journey to the other states of the kings along the shores and the sea. Then, finally arrived at the state whereby the king of the state is a pagan and drinks alcohol].</i></p>

Finding 16 shows that the author includes several indicators for the background to be reflected in the narration. For example, the author has described the background and community in finding 16 through the verse;

Setelah itu maka penghulu syaitan pun berjalanlah ke negeri yang lain pula menuju segala kota negeri raja-raja yang di susur tepi laut itu. Maka sampailah kepada sebuah negeri rajanya kafir, makan arak.

[After that, Satan’s chieftain continue his journey to the other states of the kings along the shores and the sea. Then, finally arrived at the state whereby the king of the state is a pagan and drinks alcohol]

Based on the verse, the author has given a hint to show the background of the scenes through several phrases, the royal state of the seafront. In that phrase, it clearly shows that the background to be described by the author is a state where the location is located at the shore or sea. The author gives a hint to describe the background of the place in order not only to make sure the reader implies itself a state or settlement by the sea, but it will leave a profound impact on the imagination of the reader because they can find out the background a writer wants to display. This is supported by Kosaih (2013) which states that the authors of the stories will try to affect readers so they will appreciate the stories and feel the real condition through the background information given as if they happened.

In finding 16, there is a clue that gives an insight into the background of the community, through the phrase of ‘*sebuah negeri rajanya kafir, makan arak*’ [king of the state is a pagan and drinks alcohol]. The phrase depicts a ruler in a state as a pagan and enjoys drinking alcohol. Every word, phrase or sentence in creative writing will surely has the hidden meaning to add to the beauty of the story to be delivered. This complies with the second principle of modern rhetorical principle acts as the author is trying to illustrate the background of the community through expression with implied meaning. Elements such as conception, acts and backgrounds as well as events are important elements in the narrative structure. This is because, according to Nur Fauzan Ahmad (2017), the elements of heroes, incidents or events have a direct relationship in building the story and background path. Therefore, the author tends to combine these elements to create a background and community to ensure readers understand the true story of the tale.

Finding 17: The Background of Place and Community

Review Data
<p><i>Maka Raja Phra Ong Mahawangsa pun mengucaplah dua kalimah syahadat serta bertitah suruh ambil tempayan araknya buangkan ke tanah hingga sekaliannya habis, lalu ia bertitah suruh ambil sekalian berhala di dalam istana itu. Maka sekalian itu pun dihantarkan oranglah ke hadapan baginda dan Syeikh Abdullah, bertimbun-timbun daripada emas dan perak dan tembikar dan kayu dan tanah seperti rupa manusia;[So the King Phra Ong Mahawangsa recited the words of faith and then commanded the that all of his jar of alcohol to be thrown away to the ground. After that, he commanded them to bring all the worship idols in the palace and placed them in front of</i></p>

him and Syeikh Abdullah. There were compiles of worship idols in shaped of human which were made from gold, silver, clay, woods and earth]

Finding 17 displays a background in the palace and the background of the king and the ministers of the palace. The backlight that fits the stories helps readers to understand the actual situation. It is very important so that readers are not confused with the place that is meant in the storyline. The same was also noted by Mohamed Nazreen Shahul Hamid & Md. Salleh Yaapar (2015) in their research for the comparison of the narrative structure between the Hikayat Merong Mahawangsa with Merong Mahawangsa films. According to them, the film screenwriter will select the appropriate background with the information in the Hikayat Merong Mahawangsa to display the real situation. Also, the background in creative writing can also be identified through the use of certain words concerning the place. Daniel Zakaria, Rusniyati Mahiyaddin and Siti Nor Amira (2013) showed that the background had direct contact with the character name through the use of appropriate words. As such, finding 17 has clearly stated the background of the palace as there is a palace in the verse. It is important to show that the appropriate background setting is essential and should be given important attention so that the stories to be presented to the reader are not error of the actual platform. Through this finding is also a photograph of aesthetics in the selection and sentence order through the word 'bertimbun-timbun'[a compile of things] which refers to many numbers. Also the first and the second sentences in finding 17 had a continuation to that the king now has embraced Islam. This complies with the fourth principle of modern rhetorical of aesthetics in the elections and compilation of sentences.

Apart from the background, the writer also shows the community's background in finding 17 through the verses;

Maka Raja Phra Ong Mahawangsa pun mengucaplah dua kalimah syahadat serta bertitah suruh ambil tempayan araknya buangkan ke tanah hingga sekaliannya habis, lalu ia bertitah suruh ambil sekalian berhala di dalam istana itu. Maka sekalian itu pun dihantarkan oranglah ke hadapan baginda dan Syeikh Abdullah, bertimbun-timbun daripada emas dan perak dan tembikar dan kayu dan tanah seperti rupa manusia;

[So the King Phra Ong Mahawangsa recited the words of faith and then commanded the that all of his jar of alcohol to be thrown to the ground. After that, he commanded them to bring all the worship idols in the palace and placed them in front of him and Syeikh Abdullah. There were compiles of worship idols in shaped of human which were made from gold, silver, clay, woods and earth]

Based on the verse, the author was about to tell that a former king of infidelity converted to Islam. This is an evident that indicates that the King Phra Ong Mahawangsa, had converted to Islam. Also, the phrase that he had commanded

that the jars of alcohol to be thrown to the ground also proves that the king had embraced Islam. At the same time, the author also wants to tell the readers that the community before the advent of Islam was an idolatrous society. This is because there are idols that show that the ancient people did not worship God as their god, but that they worshiped human-made idols made of gold, silver, pottery, wood and earth.

This is because there are idols that show that the ancient people did not worship Allah as their god, but that they worshipped human-made idols made of gold, silver, pottery, wood and earth. In addition, people's lives depend on different cultural backgrounds or differences in beliefs, thoughts and ways of life. According to Roslina Abu Bakar (2017), cultural background encompasses aspects of worldview, belief, thought, philosophy and holding and the way of life of the people. Therefore, the backdrop of the scene should coincide with the storyline so that the reader understands the essence of the story to be told.

Finding 18: Place and Society Background Techniques

Review Data
<p><i>Maka hendaklah kita dirikan suatu masjid kepada suatu mukim, iaitu suatu kampung yang bernama dusun itu, cukup orangnya empat puluh orang dengan anak negeri itu. Jangan orang negeri asing-asing atau kanak-kanak atau abdi daripada hamba yang ditebus atau kafir; tiadalah sah Jumaatnya pada masjid mukim itu. Adapun yang harus bagi kita perbuat masjid tempat sembahyang itu diperbuat gendang raya kepada delapan hari sekali dipukul daripada pagi sampai waktu zuhur, sembahyang Jumaat. Maka berhenti tanda berhimpun segala anak mukim hendak sembahyang Jumaat kepada masjid itu, kadar kedengaran bunyi gendang raya. Itulah, tuanku, yang bernama tiang agama pada syariat Nabi Muhammad Rasulullah pada segala kaum umatnya yang mahu menurut kitab Qur'an.[Let us build a mosque in each hamlet, once there are forty local people in the hamlet, the Friday prayer is can be performed The people must not consist of foreigners, children, slaves or infidels or the Friday prayer will not be able to be performed. There must be a drum in the mosque that will be beaten eight times in a day from morning to Zuhur (time in Muslim prayer) which on Friday the prayer during the Zuhur time will be replaced by Friday prayer. That is, my king what is called as the pillar of religion in the Shari'ah of the Prophet Muhammad to all his people who want to follow the Qur'an]</i></p>

Based on finding 18, there is also a background of places and societies that the author promotes to the readers' audience. This can be seen from the verse quoted in the passage showing that the site was intended to be a village of forty residents to set up a mosque to perform Friday prayers. Besides, the author also described a mosque to be built in a village or area ruled by a chief now known as the headman. The author also made clear the environment of the mosque that a drum would be used for use as a sign of prayer time. However, the background of this finding is closely related to the Muslim communities that are obedient to the command of Allah and kings. This can be seen in the last sentence in finding 18 which stated that, that the author of the Muslim community should adhere to. This can be seen in the last sentence in finding 18;

Itulah, tuanku, yang bernama tiang agama pada syariat Nabi Muhammad Rasulullah pada segala kaum umatnya yang mahu menurut kitab Qur'an.

[That is, my king what is called as the pillar of religion in the Shari'ah of the Prophet Muhammad to all his people who want to follow the Qur'an]

Based on these verses, it is clear that the people of that time were Muslim because they followed the religion of Muhammad and their lives were based on the teachings of the Quran. In this regard, the author would like to point out that human incarnation embraces true beliefs, beliefs and thoughts as well as acts of devotion to their creators and one another. This is also supported by Shamsudin Othman, Azhar Md Sabil, and Ghazali Lateh (2015) who argue that humans are created as intelligent beings who are not only willing to serve Allah but also have a good attitude in leading a community life. Therefore, the storytelling techniques applied by the author can leave a deep impression on the level of the reader's understanding of the background and the characters to be conveyed and foster unity among the community. This is in line with the third principle of Modern Rhetorical Theory, which aims to make a deeper impact.

The Frequencies the Rhetoric Techniques used in Chapter IV, The Hikayat of Merong Mahawangsa

Rhetoric of Storytelling	Frequency	Percentage(%)
Situation or event	1	5.6
Dialogue	7	38.8
Monologue	1	5.6
Flashback	6	33.3
Place and community background	3	16.7
Total	18	100

The table shows the frequency and percentage of use of rhetorical techniques in Chapter IV, The Story of the Merong Mahawangsa. Based to the table, the frequency of use of the dialogue technique was 7 times or 38.8% which also represented the highest amount of usage compared to other rhetorical techniques. The second highest frequency of rhetorical techniques was 6 times or 33.3%, while the third-highest was rhetorical techniques which were 3 times or 16.7%. Finally, rhetorical techniques of storytelling that represent the lowest frequency of 1 time or 5.6% of the total are situation or event techniques and monologue techniques. Researchers have found that the author of Hikayat Merong Mahawangsa is a wise person in composing stories by applying various rhetorical techniques of storytelling to produce a valuable and quality creative work. However, hikayat is a serious reading material for young people to adopt. This decade, young people are more attracted to indie-style writing that is easier to understand because of its simple, colloquial language and popular with readers..

CONCLUSION

In conclusion, researchers concluded that the application of rhetorical techniques of storytelling in writing, especially creative writing, plays an important role in producing beautiful and quality work. Based on the analysis of the data, the researchers agree that rhetoric is a beautiful art of language because of its inherent meaning, as well as its language that captures the reader's attention and effective in conveying the ideas and thoughts that the author wishes to convey to the reader. This is in line with the statement of Asrulazuan Mat Dehan and Nor Azuwan Yaakob (2017), that rhetoric is a beautiful language art in writing to produce quality work and to attract readers. This study has shed light on the application of one of the rhetorical techniques in Modern Rhetorical Theory by Enos and Brown (1993), the rhetoric of storytelling. Based on the researchers' observations, the study of rhetoric in the Hikayat Merong Mahawangsa can be continued by focusing on the language style found in the writing of the chronicle as there is a beautiful and interesting use of rhetorical language. Therefore, the researchers suggest that future studies can emphasize the rhetorical style of language in the Hikayat Merong Mahawangsa. The study of rhetoric in the Hikayat Merong Mahawangsa can be continued by focusing on the language styles found in the pedagogical literature. The researchers also suggest that future studies can emphasize the rhetorical style of language in the Hikayat of Merong Mahawangsa.

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