

Reinvigorating Rhetorical Art in the Malay Study through the Use of Figurative *Taukeed*

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Abstract

The concept of *taukeed*, which means an emphasis or an affirmation of meaning, has raised a number of issues that have not been thoroughly examined in contemporary Malay study, even though it has featured as an emphatic particle in many studies of Arabic grammar and rhetoric (*balagha*). In the Malay language, such a concept has existed not only in Malay grammar as an intensifier but also in rhetorical art. Nonetheless, detailed studies focusing on the types and functions of *taukeed* have been lacking in Malaysia compared to those of Arabic *taukeed*. Against such a background, this study was carried out to examine 20 corroborative figurative *taukeed* that appear at the start and end of sentences in several Malay novels and Hikayat Hang Tuah (the great Canon of Malay epic). Such an examination helped the researchers to highlight the uniqueness of such *taukeed* and provide a new perspective on the concept of *taukeed* in the Malay language that is more comprehensive encompassing rhetorical art rather than being confined to static grammar. This study was based on a qualitative approach involving Arabic *balagha* or rhetoric that was adopted to suit the thinking of the Malay society. Analysis of the selected novels and Hikayat Hang Tuah showed that Malay corroborative figurative *taukeed* shared the same concept of Arabic *mubalagha* in the science of rhetoric, the purpose of which was to beautify the meanings of narratives hyperbolically either implicitly or explicitly and to show whether such hyperboles were unrealizable or realizable in real life. Given such findings, the concept of *taukeed* should be included in the teaching and learning of modern Malay language in Malaysia that can surely reenergize the rhetorical art in the Malay study.

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1. Introduction

In the Malay knowledge tradition, one of the disciplines in the applied linguistic study that has not been well-

researched is Malay rhetoric or Malay *balagha*. Such a discipline seems lacking the appeal to attract researchers and scholars as if it is not important in Islamic-Malay civilization in the Malay Archipelago. Furthermore,

cross-disciplinary studies that have been carried out thus far had not really addressed Malay rhetoric as an important discipline of knowledge that merits recognition as that of Arabic rhetoric. Therefore, it is vital to carry out more studies that are focusing on extending Arabic grammar and rhetoric, namely the concept of *taukeed*, to the study of Malay rhetoric. In the Malay language an Indonesian language, such a concept is widely treated as an emphatic participle in the grammatical rule rather than in rhetorical art. Given such a dearth, this article attempts to explore a new dimension relating to figurative *taukeed* in the Malay language such as to enrich the art of communication among Malay speakers.

2. Background

In the study of the Arabic language, *taukeed* has been widely discussed as the grammar and *balagha* that functions as an emphatic word to dispel ambiguities, to convince the reader about a particular speech, to emphasize the contents of the Koranic verses, and also to highlight the specialty of the Koranic language (Mughira, 1990). Essentially, *el-Balagha* means 'reach', and *balagha* refers to the transmission of meanings in a beautiful way using correct expressions that can wield a huge impact on the listener's conscience regarding a particular current situation (Abdul Wahid, 2006). In other words, *balagha* is an art that stresses an eloquent linguistic style in various forms to help highlight logical and systematic meanings, which according to Amida (2015) is in line with the definition of rhetoric that relates to the enhancement of speeches and writings in a relevant context. To date, *balagha* has been translated into rhetoric in the Malay language. Admittedly, the breadth and depth of the knowledge of *balagha* are more far-reaching than that of Western rhetoric, which has been made into the curriculum of rhetorical study in schools and public universities.

Before the influence of Western rhetoric made its way to the Malay Archipelago, Malay scholars were heavily influenced by the Arabic *balagha* technique in composing religious scriptures in *Jawi* characters, such as *Tuhfat el-Nafis*, *Aqa'id el-Nasafi*, *Bustanel-Katibin*, *Hikayat Hang Tuah*, and *Sulatus Salatin*. Despite such evidence of a strong influence of Arabic *balagha*, there are no religious books that specifically discuss the knowledge of Malay *balagha*. Such a lack of specific discussions in Malay religious scriptures is quite ironic given that the knowledge of *balagha* has developed extensively in the Middle East and West over several centuries. Even though *balagha* has been taught and practiced in the Arabic language study in religious schools throughout the Archipelago, it has never been extensively adopted into the Malay linguistic system and literature to this day. History has shown that after the end of colonial rule, virtually every discipline of the Malay language has been heavily influenced by Western literature. Inevitably, the understanding, scopes, and definitions of science of various disciplines are framed

within the perspectives espoused by Aristotle, Francis Bacon, Francis Christensen, Hugh Blair, Richard M Weaver, Kenneth Burke, and Richard Whately, which are deeply entranced in the concepts of *ethos*, *pathos*, and *logos* of the ancient Greek (Amida, 2015).

To make matters worse, most linguists of Malay literature are not competent in advanced Arabic language, the lack of which has made them unable to carry out cross-disciplinary studies on the relationship between Arabic *balagha* and Malay *balagha*. Nevertheless, a handful was able to master the Arabic language, notably Raja Ali Haji and Za'ba, whose works showcased their prowess in the Arabic language and Islamic teaching. For example, a book that was written by the latter entitled *Bustan el-Katibin and Kitab Pengetahuan Bahasa* is a masterpiece that delves into questions of Malay language using an Arabic language-based approach. Apparently, Western scholars, especially Winstedt and Wilkinson, who had studied classical Malay language and literature, seemed to have overlooked the strength of Malay oral literature that is rich in rhetorical elements. Their narrow views of the oral literature of the Malays could be attributed to the prevailing Western perspective during the colonial era that only accepted certain literature as the Malay literary canon without including Malay oral literature, (Arndt Graf, 2002).

Such a state of affairs continued to persist until Za'ba (1934) wrote a book titled *Ilmu Mengarang Melayu*, which elaborated on the concept of Malay authorship. In this book, he puts forward several sentences, phrases, and discourses with *balagha* characteristics, which have not been addressed in many studies of modern literature and linguistics. Typically, most researchers of linguistic tended to appraise such Za'ba's book only from the perspective of authorship, despite the fact that his views, as highlighted in this work, encompasses a wider perspective of knowledge. It was only in 1995 that Za'ba's *Ilmu Mengarang Melayu* received the recognition it deserved through the works of Hashim Awang (1995) and Asmah (2014). In this work, Za'ba uses the term 'kiasan' (literally means a figure of speech) by listing a number of figures of speech, such as flowery figures of speech, poetic figures of speech, and transformative figures of speech. He also advances a variety of languages, such as sarcastic language, reversed language, and extreme language, among others (Za'ba, 1962). Despite Za'ba's gallant effort, Malay rhetoric has remained an obscure and insignificant discipline of science in the Malay Archipelago. Such obscurity may be partly due to the lack of depth of Za'ba's writing on such a concept. Arguably, his work may entail in-depth elaboration, given *balagha* is a concept that is new to modern Malay literature (Abu Hassan, 2008).

3. *Taukeed* in the Malay Language

The term *taukeed* originates from the Arabic language that encompasses empathic words. From the grammatical

perspective of the Malay language, Nik Safiah Karim et al., (2012) classify the emphatic word as heterogeneous verbs that cannot become core elements for endocentric phrases, namely noun phrases, adverbial phrases, and adjectival phrases. Typically, intensifiers are present in sentences, clauses, or phrases to support specific syntactical functions. In principle, intensifiers are words that precede a phrase or an adjective to strengthen its meaning. In the Malay language, intensifiers can be divided into three types, namely beginning intensifier, terminative intensifier, and free intensifier. The beginning intensifier is a word that appears immediately before a phrase or an adjective, such as *'terlalutinggi'*, *'paling sedap'*, *'cukupindah'*, and *'makinmahal'*. On the other hand, the ending intensifier is a word that is placed after an adjective, such as *'baiksekali'*, *'lambatbenar'*, *'indahnian'*, and *'burukbetul'*. Meanwhile, the free intensifier is a word that can appear either before or after an adjective, such as *'amatkemas'* and *'kemasamat'* or *'sungguhindah'* and *'indahsungguh'*.

According to the Indonesian language grammar, Hassan Alwi et al., (2000) assert that intensifiers *sangat*, *paling*, *agak*, and *lebih* are 'adverbial modifiers', such as *sangatmenarik*, *paling memikat*, and *sangatmenakutkan*. Meanwhile, Asmah Haji Omar (2009) categorizes intensifiers as comparative phrases under the one-layer characteristic phrases, which essentially compare two or three propositions to highlight their characteristics on a hierarchical scale. Intensifiers are placed under the level of excessiveness, which is the same as the level of inordinateness. *Sangatbaik*, *amatjahat*, and *bagussekali* are some examples of such phrases. On the other hand, an emphatic word, also called a particle, is a word that emphasizes certain parts of a sentence, which, in principle, can be classified into two types. The first type only emphasizes predicative phrases or some parts of such phrases, such as *-kah*, *-lah*, and *-tah*. The second type emphasizes noun phrases, predicative phrases or some parts of such phrases as a subject, such as *juga*, *jua*, *sahaja*, *hanya*, *pun*, *lagi*, and *memang*. In addition, emphatic words are functional words that operate as an intensifier. For example, the particle *-nyais* an emphatic word that emphasizes a composite word, such as *"Sesungguh[nya], Ali telahmempamerkanakhlak yangbaik"*, some scholars of the Malay language seem to disagree with the concept of the intensifier. For example, Abdullah Hassan (2006) asserts that two such words can occur together either in front or at the back of adjectival words, such as *"pekerjaangurulah yang paling muliasekali."* Moreover, evidence to back such an assertion can be found in the works of two national literature laureates Shanon Ahmad and A. Samad Said. Despite such literary proofs, Tatabahasa Dewan (2013) forbids the use of such a combination of words.

On the subject of *taukeed* as a figure of speech, debates on such a concept have not been well articulated in Malaysia. This lack of articulation is quite paradoxical given that *taukid* had appeared in the classical Malay

language to beautify Malay literary works, which is then applied in contemporary novels, short stories, and other writing genres. Such development highlights two main issues relating to the use of *taukeed* concept in Malay language. For example, sentences of modern Malay language only use the type of *taukeed* that can be directly discerned or tangible, whereas classical Malay language uses both types of *taukeed* that are tangible and metaphorical. Hence, lies the question as to whether such a predicament can be solved through the Malay knowledge framework. Such an issue warrants a solution as figurative elements have been extensively used by Malay speakers since centuries ago.

Studies have shown that the figurative *taukeed* concept used in Malay cosmological science is still dominated by traditional perspective. Moreover, contemporary grammar books do not elaborate on the implicit meanings of sentences containing *taukeed* as the existing Malay grammar does not include such a concept. More perplexing, modern linguistic indicators have been used to examine the traditional Malay language system, which had been heavily by a myriad of ancient languages, notably Latin, Sanskrit, Arab, and Persian. Only during the colonial era that Malay language being influenced by Portuguese, Dutch, and English. Arguably, the lack of a mechanism relating to Malay speakers to help them understand figurative *taukeed* has partly made discussions on the beautiful concept of Malay art of communication problematic.

In contrast, in Arabic language and literary, all the above issues have been intellectually addressed through *Arabic rhetoric*, which is the discipline of knowledge that deals with the beautification, eloquence, and precision of a language relating to grammar, syntaxes, and morphology. Specifically, many experts of *Arabic rhetoric* attributed the importance of *taukeed* to three types of listeners. First, the *khaliyuzihniy* listener is a person who does not know about a piece of news conveyed to him or her in the *ibtida* form. Second, the *mutaraddid* listener, also called *thalabiy*, is an individual who is a bit uncertain about the truth of the news, thus entailing the use of emphatic particles. The third is the *ingkary* listener who does not trust the truth of news at all, thus the need for such a particle is unnecessary. Thus, for *thalabiy* listeners, news needs to be communicated using a *taukeed* particle to help dispel doubts or ambiguities among such listeners. For *ingkary* listeners, however, two or more particles may be required to make them feel confident about the truthfulness of news (Abd al-Rahman, 1996).

4. Research Methodology

This study was based on a qualitative approach involving an analysis of documents, texts, and several Malay novels, including *Hikayat Hang Tuah* which was edited by Kassim Ahmad (2000). This analysis helped the researchers to identify the functions of diction and lexical

aspects, examine the effects of *taukeed* elements on the Malay language, and identify the relationship of such effects with elements of *mubalagha* in the science of *Badi'e* (stylistic). Given the many types of variants of *taukeed*, which have emerged in many debates, the scope of this study was limited to analyzing only 20 figurative *taukeed*. Essentially, this study was a preliminary study on the use of *taukeed* in the Malay language. This study

was guided by the knowledge discipline of Arabic *balagha*, which was adapted to suit the thinking, values, and culture of the Malays. In particular, the framework of *taukeed* of this study consisted of three forms, namely grammatical, *lafziy* (literal), and figurative *taukeed* as shown in Figure 1.

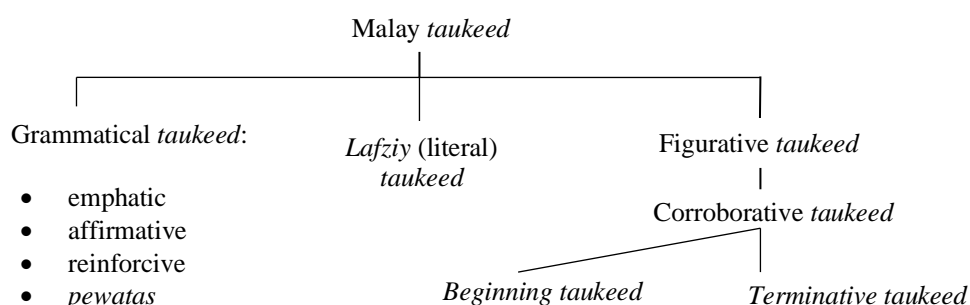


Figure 1: The conceptual framework of *taukeed* of this study

Figurative *Taukeed* and *Mubalagha* Rhetoric

Studies have shown that there are several forms of figurative *taukeed* in standard Malay language. For example, grammatical *taukeed* that uses words or particles to emphasize a particular meaning will have to rely on figurative *taukeed* to highlight the element of emphasis. In other situations, the hierarchy of figurative *taukeed* will shift from moderate meanings to a more explicit meaning. In general, figurative *taukeed* is widely used compared to literal *taukeed*. As commonly employed in studies of Arabic rhetoric, this study also focused on those two types of *taukeed*, namely figurative *taukeed* and literal *taukeed*. In this paper, only the elements of *balagha* of the former are discussed from the aspects of *mubalagha* in the science of *Badi'e* (stylistic).

Lexically, the word *mubalagha* can be viewed as hyperbole or exaggeration (Ahmad, 2017). According to Imam Akhdhori, *mubalagha* is an expression that highlights an unrealizable or untenable situation (Abdul al-Qodir, t.th). On the other hand, Imam As-Suyuthi (2009) argues that it is a characteristic that exaggerates a speaker's speech that overstretches its intended meaning. Essentially, *mubalagha* can be divided into three parts. The first is *tabligh* which is a statement that is logical and normal. Table 1 shows some examples of figurative *taukeed* appearing at the beginning of several selected novels and its relationship with the three aspects of *mubalagha*.

Table 1: Examples of figurative *taukeed* appearing at the beginning of sentences

Code	Figurative <i>taukeed</i> in Malay language	Figurative meaning	<i>Mubalagha</i> characteristic in the science of stylistic (<i>el-Badi'e</i>)
1	<i>berpeluhkami menjawabsoalan yang susahitu.</i>	Intense pressure due to the extreme difficulty of the questions.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.
2	<i>susahhendakdibayangkanb etapadahsyatperistiwa 13 Mei 1959.</i>	A dark event that was catastrophic.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.
3	<i>mendidihdarahkutatkalamendengarkekejamankomuni s.</i>	A feeling of extreme anger.	This sentence contains <i>ighraqmubalagha</i> , a hyperbole that is discernable but unrealizable.
4	<i>Hancurluluhhatimak Busumelihatsikapannya yang lupadaratan.</i>	Profound frustration.	This sentence contains <i>ighraqmubalagha</i> a hyperbole that is discernable but unrealizable.
5	<i>berbuihmulutkami menasihat SiMamat,</i>	Too much talk.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.

	tetapidiatetapjugadegil.		
6	<i>kacang!</i> , kata Ahmad bilamendengarteka-teki yang diajukanoleh Ramuna.	An easy puzzle.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.
7	<i>Tuhansaja</i> yang <i>tahudalamnyacintakupada</i> mu.	An extreme feeling of love or affection.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.

Findings showed that human behaviors were occasionally used as figurative objects either explicitly or implicitly. For instance, in the first example (see Table 1), the speaker uses the word *berpeluh*, which means perspiring profusely. Such a word may not imply anything, but when appeared after a phrase, it conveys the meaning of performing a difficult task. Such a change in meaning highlights the element of *balagha* in Malay speakers' thinking that connects elements of two different languages (Arabic language and Malay language) by transforming from real meaning to figurative meaning. Such a connection helps strengthen listeners' understanding and dispel any ambiguities or confusion. In the second example, the words *mendidih* (boiling) and *darahku* (my blood) do not convey any *taukeed* meaning. But by creatively linking them together into the phrase *mendidihdarahku*, Malay speakers can highlight the sense of extreme anger, with the first word denoting an intense feeling and the second symbolizing bravery in facing challenges. As such, this phrase carries nuanced *taukeed* of anger. In addition to the element of blood, other parts of a human body, such as the heart (as in the third example), mouth (as in the fourth example), feet, and hair, are also used to convey the concept of *taukeed* in Malay culture.

For example, the word heart is wildly used in Malay *pantun*, proverbs, metaphors, and idioms to express feelings of sadness, happiness, sorrow, and hopelessness. Despite such prevalence, the use of this word for emphasis has not been well elaborated. In the fourth example, it is suffice to just use the phrase "*Mak Busu sangat kecewa dengan sikap anaknya yang lupa daratan*" to convey the frustration felt by Mak Busu. However, the word heart appears in the phrase *hancur luluh* preceding the above sentence to create a more poetic effect that resonates well with the audience. Interestingly, the words *hancur* and *luluh* have the same meaning, which highlights the unique characteristic of Malay *taukeed*. Such use of two words with the same meaning can be found in the *mubalagha* style of the holy Koran. However, the linguistics study has not thus far treated such an element as a type of art in Malay rhetoric.

Likewise, in the fifth example, the phrase *berbuihmulut* (foaming at the mouth) highlights an aesthetical aspect of the sentence, which is helped discern by the Malay speaker who sees saliva bubbles frothing at a person's mouth from two dimensions: external

dimension and internal dimension. The former is seen as a normal human characteristic while the latter is viewed as figurative *taukeed* to signify a person who talks incessantly. According to Za'ba (2000), the use of figurative language helps make a certain meaning more explicit or clearer, which reflects the sharpness of a person "mind's eyes". As such, one of the aims of using figurative language in rhetoric art is to attract the attention of a reader or listener to keep on reading or listening, respectively. On closer scrutiny, there is a variation of long and short *taukeed* phrases in the above examples, which is based on three words (in the fourth example) and two words (in the remaining examples). It is rare to see sentences using a single word to be treated as *taukid* in such a category. For example, one of the popular one-word *taukeed* is an exclamation using the word *kacang* (nuts) (as in the sixth example). Despite being a two-syllable, simple word, its impact on the audience is more forceful than that of two-word *taukeed*, such as *sangatsenang* (so easy).

The use of such a word highlights the creativity of Malay speakers in creating eloquent expressions filled with words of wisdom, love, and morals with the use of elements derived from the environment. Not surprisingly, the word *kacang* is used as an emphasis given its pervasive use in the Malay culture, which is easily identifiable to the Malay society. In the seventh example, *Tuhan saja yang tahu* is one of the popular phrases among Malay speakers that is widely used as a last resort to convince an argument when others measures have been exhausted. Its popularity lies with the instinct of humans who believe god's words to be the ultimate truth. The above phrase mirrors the word *Wallahi* (by Almighty God), an Arabic equivalence, which appears in many conversations among Arabs to convince listeners their intended meanings. Overall, the analysis indicates that *berpeluh*, *susahhendakdibayangkan*, *berbuihmulut*, and *kacang* are figurative words or phrases that fall under the category of *tablighmubalagha*, which is the hyperbolic *taukeed* that can be discerned and realized in the real life. On the other hand, the phrases *mendidih darahku* and *hancur luluh* *hatifall* under the category of *tablighighraq* that cannot materialize in reality, given that individuals' blood can never boil and their hearts cannot disintegrate while they are still alive. In other words, listeners can understand the figurative meanings of such hyperbolic *taukeed*, even though, logically, it cannot occur.

Figurative *Taukeed*

Taukeed placed at the end of sentences also involves human characteristics to convey the meanings of

Table 2: Figurative *taukeed* appearing at the end of sentences

sentences or phrases more forcefully. Table 2 shows some examples of such figurative *taukeed*.

Code	Figurative <i>taukeed</i> in Malay language	Figurative meaning	<i>Mubalagha</i> characteristic in the science of stylistic (<i>el-Badi'e</i>)
8	sedapnyahinggamenjilatjari.	Extremely tasty or delicious.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.
9	sakitnyaterasahinggake tulang sum-sum.	Extreme pain.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.
10	rinduadikkepada papa sampaitermimpi-mimpi.	Extreme longing.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.
11	kata-katanya begitumenikam kalbu.	Deeply offended or hurt.	This sentence contains <i>ighraqmubalagha</i> , a hyperbole that is discernable but unrealizable.
12	perilakubudakitumamp umencairkanhatisesiap asahaja.	Commendable acts.	This sentence contains <i>ighraqmubalagha</i> , a hyperbole that is discernable but unrealizable.
13	akumemohonmaafdari hujungrambut sampaihujung kaki.	Extremely high hope.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.

In the eighth example, the word *sedap* (delicious) can lose its emphasis if the verbs *menjilatjari* (licking the lips) are discarded or replaced with grammatical metaphors, such as *sangat*, *amatorsungguh*. When the former is paired with the latter, the audience can discern the symbolic meaning of such as an act that denotes the deliciousness of the food being consumed. Effectively, such pairing helps transform such an ordinary phrase to become a sentence that has *taukeed* meaning. Without such pairing, the word *sedap* will remain as an adjective that will not be able to express its affirmative meaning. Clearly, certain verbs can carry *taukeed* meanings when they are linked to suitable adjectival phrases.

Sentences of such construction are widely used by Malay speakers as a symbol of high social grace and creativity in their conversations. Typically, they will use suitable words, such as *amat*, *sangat*, and *paling*, in certain situations to amplify the effect of sentences using such words on listeners. The impacts of the phrases “*ayam goreng itu sangat sedap*” and “*sedap sungguh ayam goreng itu sehingga menjilat jari*” are not the same, as the latter will be more impactful than the former, which clearly meets the aim of the science of rhetoric that is to impart strong feelings on listeners’ hearts. As highlighted in the ninth example, the word *tulang sum-sum* (bone marrow) is treated as an emphatic element in such a sentence. Bone marrow is a semi-solid tissue, which may be found within the spongy or cancellous portions of bones, to create blood cells and store fats (https://ms.wikipedia.org/wiki/Sumsum_tulang). Being a

sensitive tissue, any injury that pierces the human bones can induce extreme pains. Thus, without the use of the word *tulang sum-sum*, listeners will not be able to fully grasp the intended meaning of the word *sakitnya*. Given its motive to induce a strong feeling of pains, such a phrase can be classified as figurative *taukeed*.

In the tenth example, the longings of a child for his or her father is made deeply felt by pairing the phrase denoting such emotional feeling with the expression *termimpi-mimpi* (meaning as if in a dream). Without the former, listeners will consider the child’s longing as an ordinary feeling, not an intense yearning. It must be emphasized that the main objective of rhetorical art is not only to project the beauty of a language (as seen from the science of rhetoric style) but also to wield maximum impacts on audience’s feelings or emotions through the combination of aspects relating to grammar, meanings, musical language, phonetics, mechanics, and graphics. In the eleventh example, the word *kata-kata* (spoken words), which is static and abstract in its natural form, was embellished with a dynamic characteristic to suggest swift movements, such as the movements of an armed, agile warrior who can *menikamkalbu* (pierce the heart). Without such human characteristics, such a word is just an entry in a dictionary without any semblance of life. Thus, rhetorical elements can be used to manipulate a language to create an intense effect. Like watching a fighting scene in a movie, *kata-kata* is deemed as the protagonist who duels *kalbu pembaca* (the reader’s heart),

the antagonist, which when crafted eloquently can generate an intense feeling.

In the thirteenth example, the phrase *dari hujung rambut sampai hujung kaki* (from head to toes) highlights a strong admission of hope. Usually, Malay speakers treat the ends of hair as the upper limit while the toes as the lower limit. Such limits reflect the profound desire of Malay speakers to elicit favorable considerations from the intended subject. In the context of *ilmu badi'e* (stylistic science), emphatic phrases such as *menjilat jari*, *ke tulang sum-sum*, *termimpin-mimpi*, and *dari hujung rambut sampai hujung kaki* can be regarded as *mubalagha tabligh* because the audience can make sense of such hyperboles as some sort of actions or something that really exists in reality, such as *tulang sum-sum* (bone

marrow), *rambut* (hair), and *jari di hujung kaki* (toes). By contrast, the phrases *menikam kalbu* (pierce the heart) and *mencairkan hati* (melt the heart) are *mubalagha ighraq* because such hyperbolic *taukeed* can never be carried out in the real world.

By exploring the traditional Malay canon of *Hikayat Hang Tuah*, readers can find several types of figurative *taukeed* to help beautify narratives and emphasize their meanings. It can be argued that one of the techniques used by past great Malay writers was to spice up narratives by using figurative *taukeed*, such as *jangan*, *barang*, and *bukan*, at the beginning of a story or by using *taukeed* derived from the nature, such as *laut*. Table 3 shows the types of *taukeed* found in the *Hikayat Hang Tuah* manuscript.

Table 3: Types of *taukeed* in the *Hikayat Hang Tuah* manuscript

Code	Figurative <i>taukeed</i> in Malay language	Figurative meaning	<i>Mubalagha</i> characteristic in the science of stylistic (<i>el-Badi'e</i>)
14	...dantahupadabermainsenjataja ngandikatakanlagi; sukarlahkitamengennai...	Expert in using weapons.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.
15	...barangsesaat pun tiadabercera: jikamandi pun sama-sama, jikatidur pun diselimuti...	Extremely intimate.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.
16	MakapenghuluSingapura pun datangdariSingapuratujuhbuahd endang,musuh pun larimelaut...	Feared enemies.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.
17	Laksamanaitubukanbarang-barang orang danbukanbarang-baranghulubalangdenganberani nyadanbijaksana; syahdantahunyapadailmufirasat danilmupenjurit; dantahupadabermainsenjatajang andikatalagi;..	Awesome warlord.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable.
18	Kasihbondaakantuanjikakelauta pisekalipunnescayabondaikutju gatuan..	Extreme feeling of love.	This sentence contains <i>tablighmubalagha</i> , a hyperbole that is discernable and realizable
19	MakaLaksamana pun terlalu raja, keluarmasuktiadaberpintulagi.	A strong and intimate relationship.	This sentence contains <i>ighraqmubalagha</i> , a hyperbole that is discernable but unrealizable.
20	...janganempatpuluh orang mengamukitu, jikaempatpuluhribusekalipuntia dapatikendahkan...	Extraordinary spirit of heroism.	This sentence contains <i>ighraqmubalagha</i> , a hyperbole that is discernable but unrealizable.

As highlighted in Table 3, all the phrases contain elements of figurative *tauheed*. In the fourteenth example, the author stresses the agility of Hang Tuah (the legendary Malay warrior) in using weapons through the phrase *jangandikatakanlagi* (it cannot be overemphasized), signifying that there is no denying of the warrior's fighting prowess among the people of that time. In the fifteenth example, the phrase *barangsesaat pun tiadabercerai* (not even a second of separation) emphasizes the intimacy between Sang Perta Dewa (the sultan) and Tuan Puteri Kemala Pelinggam (the sultan's consort), whose feeling of mutual love far exceeds those of ordinary people. In the sixteenth example, the authors portray the strong charisma and leadership of a chieftain of old Singapore who was feared by his enemies. As told in this old manuscript, upon hearing the arrival of the chieftain with seven ships, his enemies who had come from Palembang to wreak havoc ran helter-skelter when they realized they were outnumbered by the huge number of the former's armies, which is reflected by the word *melaut* (meaning as wide as the sea).

Interestingly, in the seventeenth example, the author of *Hikayat Hang Tuah* used two figures of speech by repeating the phrases *bukan barang-barang* and *jangan barang-barang* to emphasize the characters, knowledge, and heroism of Hang Tuah that surpassed other warriors of that era. Furthermore, the author added another *tauheed* through the phrase *jangan dikatakan lagi* to further reinforce the confidence of readers and to remove any vestiges of doubts in their minds. However, Tatabahasa Dewan (2013) forbids the use of three intensifiers in independent sentences (which is the case in the above example), given that it only allows the use of two intensifiers in sentences. Clearly, such ruling stresses the needs to strengthen the use of rhetoric in the Malay study by overcoming such a limitation in the grammatical approach. By contrast, the types of double *tauheed* or figurative *tauheed* have been extensively discussed in the body of knowledge of Arabic *balagha*, such as *el-Ma'ani* (the science of meanings), *el-Bayan* (the science of expressions), and *el-Badi'e* (the science of stylistic). One of the fascinating findings of this research is that the use of figurative *tauheed* in *Hikayat Hang Tuah* parallels that of the Arabic *balagha*, notably in the contexts of the science of expressions and stylization.

All the above findings sum up that the practice of creating and using metaphors by old Malay societies was more common than that of contemporary Malay societies. Evidently, the author of *Hikayat Hang Tuah* was more inclined to use various emphatic words in the form of figures of speech as opposed to the practice of modern Malay authors in using grammatical emphatic words. Equally revealingly, Malay authors of ancient times absorbed the metaphoric elements based on Arabic *balagha* into their writing, whereas today's Malay authors are heavily influenced by Western rhetorical styles, especially English rhetoric. Furthermore, from the aspect

of motive, Malay writers of passed era adopted elements of Arabic *balagha* in their literary works, which were written in *Jawi* characters, the main aim of which was to elevate the old Malay language to a higher level with the infusion of Islamic characteristics. Such adoption of Arabic writing style (with which sentences are written from right to left) and alphabets was hardly surprising as other languages, such as Persian, Turkish Ottoman, Urdu, Pashto and some African countries have also adopted the Arabic language in their literary practices.

In Arabic culture, the right hand symbolizes courtesy, grace, and blessings, which explains why such a writing style is practiced in Arabic culture. By contrast, in many modern languages, which are mainly based on Romanized characters, sentences are written from left to right, signifying the adoption of secularism that centers on materialistic values and brushes aside spiritual values. Such a practice has partly contributed to the decline of social grace and courtesy in modern Malay societies of late. Therefore, as one of the solutions, the teaching of noble values of Arabic *balagha* and Islamic concepts in modern Malay language should be given more emphasis. Such an emphasis is echoed by Hashim Musa (2005), who argues that the Malay language should reassert its basic role of that are morally upright, courteous, and caring. Sadly, today's teaching of Malay language has deviated so much from the path laid down by the teaching of the traditional Malay language and Islamic study, which had been instrumental in helping Muslims to know Allah SWT and all His creations and to acquire the true knowledge that helped them become pious, humble, and virtuous. Admittedly, the decline of good manners, morals, and ethics among Malay-Muslims will become a great tragedy if no concrete actions are taken. Hence, the teaching and learning of Malay language need to be revitalized with the Islamic concept of *tauheed* that can help students grasp the intended meanings or messages of narratives concerning the true aspects of cosmology, ontology, and epistemology.

5. Conclusion

Elements of *tauheed* have been widely practiced in the Malay language, including figurative *tauheed*, which has a variety of types based on the elements of human, flora, fauna, and nature. In principle, *tauheed* in Malay language and Arabic language differ in terms of knowledge discipline. The latter has been well-established in the science of grammar and *balagha* (rhetoric) while the former is still limited to grammatical rules in terms of the structure of sentences and literal meanings. As such, the use of *tauheed* in the Malay language needs to be invigorated beyond such rules. Furthermore, the dependency of modern Malay language on Western theories of rhetoric may have to be reconsidered by revisiting the concept of knowledge practiced in old Malay societies, which was grounded on the concept of Arabic *balagha* and Islamic values. Hence, it becomes imperative that practitioners of modern Malay

language to innovatively adopt rhetoric based on figurative *taukeed* to reenergize the Malay cosmological knowledge.

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