

Description of the Condition of Palestine, Syria and Rohingya Ethnicity in *Sayyidī ar-Raīs* Advertisement

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ABSTRACT

This writing aims to examine the description of the condition of a society as well as the message in the 2018 Ramadan ad video titled *Sayyidī ar-Raīs* issued by the telecommunications company, Zain. Ads that have been watched more than 33 million times on the YouTube site bring up various pros and cons. Many responded to the video advertisement as a touching message and stated the truth. There are also those who consider that the lyrics used only express pride in Islam and express hostility towards Western leaders. At a glance, this video provides an overview of the sadness, misery and helplessness of Muslim communities in conflict countries such as Palestine and Syria as well as one Muslim ethnic group, the Rohingya. Besides that, like the function of public service advertisements, Zain company looks like it wants to arouse people's empathy through this advertisement. To prove this hypothesis, lyric research and scenes on the *Sayyidī ar-Raīs* ad video were conducted. The study was conducted with a descriptive-qualitative method based on the theory of *balāghah* or Arabic rhetoric, the theory of using YouTube as a video distribution site, and the function of advertising. The results of this study state that the use of *balāghah* theories is appropriate in expressing the picture and purpose displayed in the video advertisement. Supported by the YouTube site, the things contained in advertisements are conveyed to the wider public quickly.

Keywords: Ads, *Sayyidī ar-Raīs*, arabic, rhetoric, youtube

INTRODUCTION

This study discusses aspects of the rhetorical aspects of song lyrics and scenes in the 2018 Ramadan advertisement video produced by Zain telecommunications company titled *Sayyidī ar-Raīs* on the YouTube website. The aim is to see how the song lyrics and scenes in the video depict a society's condition rhetorically and to find out the message that is trying to be conveyed. Released on May 16, 2018, this video has been watched approximately 33 million times.

Sayyidī ar-Raīs is a sentence that comes from Arabic. Consists of the word *Sayyidī* which means lord, amir, and so on with the addition of the pronoun *personā* *ī* which indicates ownership of "me". Then the word *ar-Raīs* means head, leader, president, or other position that has power. As a whole, *Sayyidī ar-Raīs* can be

Description of the Condition of Palestine, Syria and Rohingya Ethnicity in Sayyidī ar-Raīs Advertisement

interpreted as a call to a respected person. Like, "My Lord", "My President", "My Leader".

Zain is a leading telecommunications and cellular data operator company in the Arab region based in the country of Kuwait. The company was founded in 1983 and has now expanded to eight Middle Eastern and African countries, namely Bahrain, Iraq, Jordan, Lebanon, Morocco, Saudi Arabia, South Sudan and Sudan. Zain provides telecommunications and cellular data services for more than 49.2 million individual and business customers (data as of 30 June 2019).

Since 2011, Zain has produced a series of public service announcements that are broadcast annually during Ramadan. The ad is in the form of songs, usually featuring celebrities who sing and dance with children. Then in 2015, advertising became more political. In 2016, the ad was made at a refugee shelter and featured Arab celebrities who sang about suffering and hope. Then in 2017, the ad carries an anti-terrorism message.

Then in 2018, Zain re-uploaded a video that attracted the attention of people around the world, namely Sayyidī ar-Raīs. Like the advertisements of Zain's previous production, the video titled Sayyidī ar-Raīs is not like an advertisement in general that promotes products with persuasive words, but the video released by the Zain company presents a different matter. This ad describes the situation of Muslims and refers to issues of Palestine, Syria and the Rohingya ethnicity. This year, advertising has become more political. Children are given a role in talking about politics. Ads display children as protagonists, and look targeted to adult audiences.

The video of Sayyidī ar-Raīs contains a chant in Arabic *fushḥāḥ* sung by a boy by presenting scenes that contain a specific purpose if analyzed deeper. Some visuals that resemble influential leaders in the world also fill out the 3 minute and 39 second video. Instead of mentioning the superiority of the product directly, the writer realizes that the purpose of the release of this video seems to be to show the sad conditions so that it can eventually cause empathy for the world community.

Not long after it was released, this video immediately entered into the ranks of viral videos. The viral advertising Sayyidī ar-Raīs, gave rise to various pros and cons. Many responded to the video advertisement as a touching message and stated the truth. Public figures such as the Queen of Jordan, Rania al-Abdullah, shared the advertisement on her Twitter account and said, "We should listen to the voices of children". Not a little too, influencers on YouTube upload content in the form of reactional videos to the ad videos and show the emotional side of each.

However, there are also counter parties. Some criticized the video advertisement of Sayyidī ar-Raīs for being too political, while others complained that the portrayal of a boy pleading with world leaders politically demeaned and humiliated a nation. The contra-group used the Twitter hashtag 'Zain Ad' to attack Kuwait. They claim the content is inappropriate for advertising a telecommunications company. The ad was even banned from broadcasting by the Saudi MBC broadcasting group because it was considered too controversial by the Saudi media (Al-Bahawid: 2018). Other Arab commentators tasted the weak message in the advertisements, the lyrics used seemed to fully support the Palestinian resistance, express pride in Islam and express hostility towards Western leaders.

The selection of videos as research material compared to written literary works in the form of short stories, novels and speech lyrics is due to the rapid spread of the video and its effect on the community. It was mentioned in the journal *New Perspectives on the Role of Video in Teacher Education* (Sherin: 23), that video was chosen as an influential media in the world of teaching. Video is an interesting innovation with extraordinary potential. Especially in the current era, various kinds of video content can be found easily because of the YouTube site that increasingly supports the spread of video in a fast time.

YouTube has become one of the media used to deliver an advertisement. YouTube is a video-sharing internet site that offers video content from users or creators

around the world. This site was first established in February 2005 by former PayPal employees: Steve Chen, Chad Hurley and Jawed Karim. In 2006, this site was finally acquired by Google. From Jalonick, in 2016, the Montana race was once controversial in the United States when a video of Conrad Burns, a Republican representative, appeared to be asleep when an audience appeared on YouTube. The things above are proof that the videos uploaded on the YouTube site will easily spread, become viral, and even have the potential to influence the attitude of the audience. (English, Sweetser and Ancu: 2011).

Apart from the various pros and cons, the author is interested in making this video a research corpus due to several other things. The main thing is because this video is busy being uploaded and discussed on various social media that the author uses actively, such as Instagram and Twitter. Then the writer watched the video repeatedly because he liked the song's melody and the boy's voice in the video. But during watching it, there are some events and advertising intent that the writer doesn't understand. That way, the writer takes this advertisement video for further study.

Based on the hypothesis of the author, if witnessed at a glance, the video ad *Sayyidī ar-Raīs* uploaded by the company Zain on the YouTube site aims to describe the sadness, misery, helplessness of the Palestinian, Syrian and Rohingya ethnic groups. Seen from how the scenes in the video are displayed, songs that sound melancholy, and the expressions shown by the child characters in the video. Apparently, all of these portrayals aim to awaken or gain empathy from the audience. As we know, the three countries above are suffering from endless conflict. Palestine with its long conflict with Israel since 1948 which still continues to this day. Syria, with resistance to its regime led by President Bashar al-Assad since the Arab Spring and ended in a prolonged conflict, until the emergence of Iran and Russia's involvement in supporting Assad. These things have claimed thousands of victims and made Syria the largest number of refugee passengers in the world (Balanche: 2018). Until the Rohingya ethnic problem as a minority group in Myanmar who are discriminated against and driven out of place (Zawacki: 2012 and Mahmood, Wroe, et al: 2017). This writing aims to prove the author's hypothesis about the depiction of the conditions of the Palestinian, Syrian and Rohingya ethnicities displayed as well as the purpose of the video advertisement.

LITERATURE REVIEW

At present, the author does not find any previous research on *Sayyidī ar-Raīs* advertisement videos in the form of journals or scientific articles. Discussion of this advertising video is found more in the form of reviews, criticisms and opinions written on certain sites. An opinion article entitled "Infentalizing Arab Politics: A Quick Reading of the Viral Ramadan 2018 Zain Telecom Ad" discusses how the advertisement displays the judgment of Western leaders and seems to make Arab leaders as figures who have no 'share' in worsening the condition of the country above.

Previous research on Arabic song lyrics was carried out by Imron with the title "Semiotics in the Kun Anta Arabic Song Lyrics popularized by Humood Alkhuder". This research uses the theory of semiotics to find out the meanings contained in the song. The results found in the study are the many lessons and lessons contained in the song Kun Anta's lyrics. The writing is also based on research into Arabic song lyrics. The difference is that this writing uses Arabic rhetoric theory and aims to see how the lyrics used provide a description of the condition of a society.

RESEARCH METHOD

The research method in this writing is descriptive-qualitative. Descriptive research aims to describe something that exists or occurs based on data collected through observation, interviews and questionnaires. These data are quality data, not in the form of numbers, quantities or counts (Lesmana: 2019). Data collection techniques are carried out in several steps. First, the writer seeks the intended video ad using the keyword "Zain Ramadan" on the YouTube site. Then the writer found the video located at the top with the title "Zain Ramadan 2018 Commercial - Sayyidī ar-Raīs". The next step, the author translates the entire lyrics of Arabic and English songs in the video *Sayyidī ar-Raīs* into Indonesian. After translating, the writer identifies scenes and lyrics related to the context of Palestine, Syria and Rohingya ethnicity. Then the writer analyzes the entire scene and the lyrics specified. Finally, the data that has been analyzed are used as material for a conclusive narrative on the research hypothesis.

Theoretical Framework

The theory used by the author is *balāghah* or Arabic rhetoric. Based on the lexical meaning, *balāghah* or *bālig* means "to", "finished", and "arrived". As for the meaning of the term, *balāghah* or *bālig* is something that is attached to the sentence and the speaker. The nature of *balāghah* is impossible to find in words, because the intent and purpose can only be understood when the whole word forms a sentence. The term *balagah* is commensurate with the term rhetoric in Indonesian, which means the study of the effectiveness and efficiency of the use of sentences by the speaker in presenting his ideas to the listener. (Nashif: 2018)

In the science of Arabic rhetoric, three major disciplines are divided, namely *al-Ma'aniy*, *al-Bayan*, *al-Badī'*. This writing uses the three branches of science. The theory of *al-Ma'aniy* is a branch of science that explains how to deliver a statement based on circumstances. The theory of *al-Ma'aniy* used is *kalām al-khabar*, sentences that can be seen as true or false, and *kalām al-'Insyā'*, sentences that cannot be seen as true or false. For *kalām al-khabar*, the writer uses several *agrād* (goals), namely; *fā'idat al-khabar*, conveys something the interlocutor does not know yet; *at-taḥassur*, expressing sadness; *'Izhār ad-ḍa'fi wa sū'i al-ḥāl*, stating weakness and bad circumstances; *al-'istirḥām*, ask for pity. and *al-'Itnāb*, sentences that express meaning by multiplying words with *at-tazyīl* types to provide explanations behind the sentence. The *kalām al-'Insyā'* in this writing includes *an-Nidā* (exclamation sentence). (Lesmana: 2010).

Al-Bayān's theory is a branch of science that studies beautiful expressions that convey the meaning of situations and conditions with images. One element of *al-Bayān* is *al-'uslūb* which is a way of arranging words to produce certain meanings. The *al-'uslūb* is divided into three; *at-tasybīh*, *al-majāz*, and *al-kināyat*. However, *al-'uslūb* used in this writing is only *al-majāz*, which is a theory of expressions for meanings that are not actually (Lesmana: 2010). *The Majāz* used in this writing is *majāz isti'ārah tab'iyah*. This type of *majāz* borrows another word to express an intention (Nashif: 2018). *Al-Badī'*'s theory ilmu is the science of learning how to beautify words. What is used from this theory is *adalahibāq as-salbi*, which combines two opposing words, positive and negative.

As a supporter of the hypothesis, the authors use the theory of public service announcements proposed by Prof. Rhenald Kasali. In his book entitled "Advertising Management: Its Concepts and Applications in Indonesia", he said that currently advertising has a very important role in driving community solidarity. Advertising is not only limited to business needs or commercial matters, but has provided a lot of offerings in the form of social messages aimed at arousing public awareness of a social problem (Kasali: 1992). In this case, the video advertisement of Sayyidī ar-Raīs is one example.

DISCUSSION

Song lyrics in the Sayyidī ar-Raīs advertisement video contain many contexts that are not understood if not further investigated. In addition, the scenes in it also imply a historical context and tragedy which are adapted from real events. Some verses of song lyrics and selected scenes will be discussed below.

/ Sayyidī ar-Raīs /

"My Lord/My President"

The lyrics of the song begins with the sentence *Sayyidī ar-Raīs* which means "Mr. President" or "Mr. President". Rhetorically, this sentence is included in the discussion of *kalām al-'Insyā* 'which is *an-Nidā* sentence' with editors aimed at calling someone respected. The above lyrics do not use *an-Nidā* sign nor do they use exclamation marks, but the lyrics are still categorized into *an-Nidā* ', because in this context, a boy in the video is talking to an adult male. In addition, this lyrics does not only mean to call one person, but rather the intended number of people. The rest are in the next fragment of the lyrics.

This lyrics is accompanied by a scene of a boy who is in a room with a blond adult male. The boy said the above sentence while staring at the adult man in front of him. The lyrics and scenes in this section illustrate that the boy is trying to talk to or distract the adult man from seeing him.



In the next scene, we can see that it turns out that the boy is in the office of the president of the United States. This can be seen from the installation of the United States flag near the window of the room. The flag is one of the icons or symbols that can explain the identity of United States ownership. Plus the presence of a blond-haired adult man on top of the face and figure like the current president of the United States, namely Donald Trump. Some of the things that have been mentioned can prove the identity of the room as the office space of the American president.



/i'izā wajaḍta baytī fī ad-damār/
"You will find my home in the form of rubble ruins"

Description of the Condition of Palestine, Syria and Rohingya Ethnicity in Sayyidī ar-Raīs Advertisement

In this scene, the actor playing Donald Trump looks at the boy in front of him who is continuing his sentence. The boy said as written above.

The author translates the Arabic sentence into two slightly different translations. First, the author translates the whole literally without changing the meaning of the word and the meaning of *'izā*, i.e. to "If you find my house in rubble". Then for the second translation, the author does not translate literally. The writer removes the meaning of the word *'izā* to better see what is being conveyed, then changes it into Indonesian that can be understood. The second translation becomes "You will find my house in the form of rubble."

If the rhetoric is analyzed, the above lyrics are *kalām al khabar* which have the editorial objective showing weaknesses and bad or ugly conditions, namely *'izhār ad-ḍa'fī wa sū'ī al-ḥāl*. The lyrics do not intend to ask for gifts, but rather intend to convey a weak condition or condition.



/wa 'ādat 'ummī min aṭ-ṭābūr/
"And my mother who returned from the line"

Without looking at the next sentence, it literally means "And my mother returned from the line". Up to this lyrics, it is not clear what is meant by "queue" in the sentence above. There are two possible meanings, namely "shopping queue" or "donation queue".

Next, the setting changed to a dining room in which five people gathered at the dining table. Three of them are a father in a wheelchair, one boy and one girl who are sitting neatly with their hands on the dining table, and there is an empty container in front of them. The three people were seen waiting for something. The other two were the male protagonist and actor who looked like a Russian president, Vladimir Putin. The boy with Putin was seen talking.



/bi khubzin wa qalbin maksūrīn/
"with bread and a broken / broken heart"

The next sentence is spread over three scenes. In the first scene, Putin is staring out the window. There was an adult woman called "mother" walking with a white plastic bag. Cannot be seen clearly what is in the plastic bag. But if you look at the

lyrics, we can know something that would be in the plastic bag. Then the next two scenes more display the sad expression of the boy, and Putin staring at the boy. Arabic lyrics in the three scenes above are a continuation of the previous sentence. This sentence reads */bi khubzin wa qalbin maksūrin/* which means "with bread and a broken / broken heart". If connected with the previous sentence, the following sentence will form: "And my mother who returned from the line with bread and a broken heart"

If discussed in terms of rhetoric, the above lyrics can enter the *kalām al-khabar* type of *at-taḥassur* as a fragment of the previous lyrics. This lyrics shows the sadness of the conditions that lack, namely the mother came home from a line only to bring bread to her family. Up to this lyric, the writer can give a strong interpretation of the "queue" context above. The author concludes that the "queue" in question is the queue of donations. Under the circumstances, the mother joined the people who were lining up to get help in the form of food. Then what he gets is a bag of bread and his sad feelings.

Furthermore, there is the rhetoric of *majāz isti'ārah tab'iyah* in the word *qalbin maksūrin*. In this context, *Qalb* does not mean broken or damaged like an object. *Maksūr* here borrows meaning from 'sad or hurt'. This word serves to replace the true meaning. The word 'qalbin maksūr' can be interpreted as a state of sad and hurt feelings.

*/wa waṣalat marākib al-maūt/
"And the ships of death have arrived"*

The sentence still sounds ambiguous. Where were the ships to? The scene shows people who appear to be immigrants from a country having difficulty rowing a rubber boat using their own hands. They were seen trying hard with all their might to reach the destination. The adengan provides a description that matches the purpose of the lyrics.

*/ 'Ilā'arḍi al-aḥlām /
"To the dream land"*

The next scene shows the boy sitting near the shore while singing a snippet of lyrics like the one above. If you see the compatibility between the lyrics and the scene, the purpose of "dream land" is land. But where is the land in question? So many lands on this earth. The author has the notion that there is a special meaning in question. Then when connected with the previous sentence, we can see the whole meaning more clearly.

In rhetoric, this sentence enters into *al-Badī* type, *ṭibāq as-salbi* which collects two conflicting meanings, between the two positive and negative meanings. In this context, the negative meaning is mentioned first, then the positive meaning. The word *the ships of death* contains a negative meaning. These vehicles, namely ships, are interpreted as objects that can lead to death at any time. Referring to the scene, we can also see how small rubber vessels with an overload cross the vast ocean. Under these conditions, the ships became vehicles that could endanger the lives of their passengers. Then the second word, *the dream land* contains a positive meaning. The land in this word is interpreted as a land that is a place of hope for life. After crossing the sea, they hope the ships will deliver them to a safe and comfortable place as dreamed of.



/dūna 'an yuṣṣbīḥa al-'aṭfāl qaḍyatan ro'yi 'ām/
"Without children being the subject of public discussion"

In this scene, we can see the figure of adult women and adult men wearing formal clothes. The woman looks like Angela Merkel, a German chancellor. Whereas the figure of the man looks like Justin Trudeau, who is a Canadian Prime Minister. The existence of these two figures made the writer realize that the scenes above refer to the problem of Syrian immigrants who are trying to seek asylum in European countries by sea.

Plus the song lyrics in this scene reads */dūna 'an yuṣṣbīḥa al-'aṭfāl qaḍyatan ro'yi 'ām/* which means "Without children becoming a public conversation". Being in the English translation, the sentence is interpreted "With no children on the cover of magazines". This is understandable because usually a heated conversation in the public will be the front line in a newspaper or magazine.

The lyrics and scenes actually refer to the problems of Syrian immigrants who were rejected and not welcomed by these countries. Then, in September 2015, a three-year-old boy from Syria named Alan Kurdi was found floating in the Mediterranean Sea in a lifeless state (Mortensen: 2017). At that time, Canada was one of the destination countries for immigrants but the country refused due to incomplete documents. This incident was crowded by the public spotlight at the time. Even the portrait of Alan Kurdi became the cover of several famous newspapers and magazines in Europe. In Germany, there was a mural or wall painting that showed the body of Alan Kurdi. This public spotlight eventually provoked Justin Trudeau and Merkel to open the door for immigrants.

In view of the incident, the writer can understand the lyrics above as a hope that any country will accept immigrants without the need for a further portrait of Alan Kurdi as the cover of newspapers and magazines. If you connect the lyrics above with the two previous fragments of the lyrics, the writer gets a more understandable meaning: "And the vehicles of death have reached the dream land" and "Without the children on the cover of the magazine"

At first glance, the combination of these lyrics falls into the category of *kalām al-khabar* with the aim of *fā'idat al-khabar*, which is to convey something the other person does not know. The author categorizes the above lyrics into *fā'idat al-khabar* because the public knows the opposite, that the death of a child has become the spotlight of the world. This lyric intends to convey that when immigrant ships arrive in a country, everyone survives, no portraits of the faces of children adorn the covers of magazines. Actually in terms of rhetoric, fragments of the lyrics above do not contain whose meaning shows hope. However, if you see the reality, the lyrics are in the form of hope that previous events that caused the faces of children on several magazine covers do not re-occur.



*/Sayyidī ar-Raīs/
"My Lord / My President"*

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"And the vehicles of death have reached the dream land"
"Without the children on the cover of the magazine"

As stated earlier, this sentence reappears in the middle of the song. If related to the scene, this sentence can be interpreted as "chairman", "head", or high office or a respected position other than the president. This means that the summons is not only for one person, but for several people who are respected or have power. Rhetorically, this sentence includes *Kalām al-'Insyā' - an-Nidā'*

*/'Anā lā 'anām /
"I can not sleep"*

This scene illustrates how difficult it is for adults and children to pass through the sea. In a sad state, a child is seen shivering and almost losing consciousness. While the other children were seen crying, as if feeling pain. The lyrics in the above scene read */'Anā lā 'anām /* which means "I can't sleep". Between scenes and lyrics give a picture of the situation or things experienced by immigrants. On their way to the dream of asylum, they are overcome with a feeling of cold, fear that makes them unable to sleep peacefully.

This lyrical contains rhetoric in the form of *kalam al-khabar* with the type of *al-'istirhām*, which is to ask for pity. The lyrics sound like to convey a person's condition in the midst of all the events experienced, namely the condition "can not sleep". This glance also has a connection with the lyrics below below:

Description of the Condition of Palestine, Syria and Rohingya Ethnicity in Sayyidī ar-Raīs Advertisement

*/kullamā 'agmaḍtu 'ainī 'asma'u infijār/
"Every time I close my eyes, I hear an explosion"*

The background moves to a bedroom. In that scene, the child sings the lyrics that sound as above. "Every time I close my eyes, I hear an explosion." In the rhetorical view, the writer categorizes the above lyrics into *kalām al-khabar* with the aim of *'izhār ad-ḍa'fi wa sū'i al-ḥāl*. This lyrics means, every time the child wants to close his eyes to sleep, the explosive sounds become his lullaby. This indicates a bad situation or chaos, unsafe conditions around the child's home. The previous lyrics of *'Anā lā 'anām* / can be linked to fragments of these lyrics. That the child cannot sleep because he often hears the sound of an explosion every time he wants to close his eyes.



*/wa yasyta'lu sarīr dukhkhānan wa nār/
"and my bed is burning with smoke and fire"*

In this section, there is no compatibility between the lyrics and the scene. The lyrics to the scene read */wa yasyta'lu sarīr dukhkhānan wa nār/* which means "and my bed is burning with smoke and fire", but the scene does not describe what is in the text. Then suddenly the figure of a grown-up man like Kim Jong-un, the president of North Korea, entered the boy's bedroom. Cannot be clearly understood the purpose of the emergence of the President of North Korea in this video. Little can be understood, the President of North Korea, Kim Jong-un is an authoritarian figure in leading the country. Until this scene, the video looks very focused focusing on the leaders of countries who have a major influence and share in the world. From the beginning to the middle of this scene, the boy is pouring out feelings, conditions and sadness experienced by himself and immigrants. This shows the weaknesses they have, asking the attention of leaders to turn to them and think about their conditions.

In this sentence there is also a grammatical error. The word *nār* which acts as an object should use the letter *l* at the end of the word, so that it becomes *nār*. If viewed in terms of rhetoric, fragments of the lyrics above are categorized into *kalam al-khabar* with the aim of *at-taḥassur* and *kalām al-khabar* with the aim of *al-'istirḥām*. The boy in the video expressed his sadness over the state of his bed that had caught fire and was no longer the same as before. In addition, the authors consider this sentence also intended to attract empathy and ask for pity by the other person. In this scene, president Kim Jong-un is the opposite person.



/wa tabki al-'agāniy/
"and humming crying"

The setting of the scene suddenly changes. The boy's bedroom, which was previously clean and neat, turned into a dirty bedroom and was knocked over like a bomb blast. Then the lyrics in this scene read */wa tabki al-'agāniy/* which means "And humming crying". The author does not mean the meaning of these lyrics literally. This lyrics describes a sad condition, is that human cries have become humming everyday due to fear felt.

Rhetorically, these lyrics can be categorized into *majāz isti'ārah tab'iyah*. The word *tabki*, which means "to cry", is a verb that can only be done by humans. Whereas *al-'agāniy* is a noun which means "singing" or "humming". This means that it is impossible for a song to be said to cry. In this context, because the scene is set in a room, the writer interprets it as "a lullaby." The author tries to understand these lyrics into two meanings. First, 'a lullaby / humming turns into a cry'; secondly, 'crying has become a song / hum'. In the first meaning, the writer considers that humming that is usually transmitted has turned into a cry due to the many explosive sounds and terrible atmosphere around. In the second meaning, the writer considers that the crying itself is what ultimately becomes the humming / singing of their lullaby.

This scene and lyrics describe the sad conditions. The boy in the video seemed to be telling the situation he was experiencing. Every time he wants to sleep, it is the cry that becomes his lullaby, both from his family and from himself. This illustrates how he has been enveloped in fear and sadness even when he wants to sleep

/ wa tanzifu al-'al'āb /
"And bloody toys"

Next, the scene shows a doll that fell on the bedroom floor. The doll's condition is no longer clean and good. The doll looks dirty, shabby, there is dust and a little debris on it. The lyrics in this scene read *wa tanzifu al-'al'āb* which means "And bloody toys". In rhetoric, the word "bloody" in this sentence is not the true meaning of blood, namely the condition of the skin that emits red, thick, rancid odor caused by injuries caused by sharp objects, being shot, and so on. However, the meaning of blood in this sentence means the condition is broken.

If explained rhetorically, these lyrics can be categorized as *majāz isti'ārah tab'iyah*, because the word *tanzifu* is not the actual intended meaning. In addition, dolls as inanimate objects are not likely to bleed as living creatures. So the real meaning is not "bloody", but can be interpreted as "broken", "out of shape". This sentence shows sadness due to the chaos that occurred around him, especially the main actors here are children.

Description of the Condition of Palestine, Syria and Rohingya Ethnicity in Sayyidī ar-Raīs Advertisement



/Sayyidī ar-Raīs /
"My Lord / My President"

Likewise with the above analysis of this vocation sentence, namely *Kalām al-'Insyā' - an-Nidā'* - In this scene, the writer considers the sentence to be addressed to someone else in power.

/ nahnu al-hāribūn /
"We are fugitives"

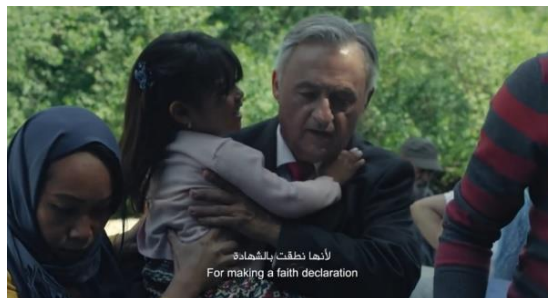
The people who are in this scene, certainly intend to show the condition of the Rohingya people who were driven out of their territory. Because before this scene, there was the writing location "Burma". Rohingya people are one of the ethnic groups living in the state of Myanmar, namely Rakhine (Arakan). Based on a report in 1799 from a Scottish reporter who lived in the region for 15 years, that there were two major ethnicities there, the first being Rakhine (also called Arakan or Rovingaw), and secondly Rohingya (also called Rooinga). Although the Rohingya ethnic group has been recognized by the United Nations, the US Congress, the European Parliament and Human Rights Watch, for the people of Myanmar themselves, the ethnic identity of the Rohingya is very questionable. Because, during the beginning of the British colonial period in Burma in 1826, and there was an increase in the price of rice due to the opening of the Suez Canal, there was a large migration from Bengal to become agricultural laborers on the empty land of Arakan. In 2015, the Myanmar government stressed that they no longer recognized the Rohingya as their ethnic origin. Rohingyas are referred to as Bengali communities, or Bangladeshis. (Mahmood, Wroe, Fuller, and Leaning: 2016)

The Myanmar government is also a Buddhist ethnic in Rakhine wanting Rohingya people to be moved from their country. The Myanmar government has asked UNHCR (United Nations for Human Center of Refugee) to place Rohingyas in refugee camps in other countries. Genocidal efforts even carried out by them against the Rohingya ethnicity. Of the 11 rules of the Rome Statute regarding international crime, some of them are almost identical in the Rohingya ethnic group in Myanmar. As for the crimes, among others, murder; forced deportation; imprisonment or deprivation of physical freedom; torture; rape; area sterilization; and all forms of sexual violence (Zawacki: 2012). With the Rohingya incident, the scene above clearly illustrates the Rohingya who were walking away from the Rakhine region, along the forest and river in search of shelter.



*/naḥnu al-mub‘adūn/
"We are exiled people"
/ naḥnu al-muẓnibuun /
"We are the guilty ones"
/ naḥnu al-muttahamūn bi al-‘ibādah /
"We are accused of faith and obedience"
/ al-maḥkumūna syanqan bi al-‘ibādah /
"Sentenced to extermination"*

The five fragments of the lyrics above include *kalām al-khabar* type *'izhār ad-ḍa‘fi wa sū‘i al-ḥāl*. Similar to the previous explanations, this lyrics says something in order to show the weaknesses and the worst conditions experienced. In this context, this condition is experienced by the Rohingya community.



*Al-lazina qata‘at ‘alsinatanā/
"Our tongue was cut"
/ li‘annahā naṭaqaṭ bi asy-shahādah /
"Because of the statement of faith"*

Discussing in terms of rhetoric, according to the lyricist *Al-ladzina Qata‘at ‘alsinatanā/* fit into the category of *majāz isti‘ārah tab‘iyah*. The word *qata‘at* which means "cut" does not mean to be cut with a knife, or actually cut as the word means. The phrase "tongue cut" in this lyrics implies a state that is not free. A person or group is not allowed to express opinions, defend themselves or voice their rights. They have a tongue or verbal but as if cut by a certain party. Even if they voice rights, they are not so heard.

As for when combined with the lyrics further, it becomes as follows: *"Our tongue was cut off because of the statement of faith* These lyrics seem to direct the image of himself as a Muslim. The word *shahada* in this lyrics the writer interprets as "shahada" or a person's testimony / belief in a particular religion. This indicates discrimination in religion, where people who follow a certain religion are not released. Relating back to the events of the Rohingya ethnic group, this lyrical indeed depicts the condition of

Description of the Condition of Palestine, Syria and Rohingya Ethnicity in Sayyidī ar-Raīs Advertisement

Rohingya people who are predominantly Muslim and Hindu minorities discriminated against by Buddhist ethnic groups in the Rakhine region and by the government.

Then in terms of the scene, there is the figure of a grown man in formal dress. The author sees this figure as a Bangladeshi president, Abdul Hamid. The presence of a Bangladeshi president who is helping Rohingya people across the river and carrying a small child, as if showing hope that Bangladesh as a neighboring country accepts Rohingya with open arms. So that way, Rohingyas as immigrants are well received and get asylum as they deserve.



*/Sayyidī ar-Raīs/
"My Lord/My President"*

The summons above appears again towards the end of the song. In the scene, president Donald Trump is again visible. With the same analysis, this sentence is categorized into *Kalām al-'Insyā' - an-Nidā'*.

*/ sanaftur fī al-Quds /
We will break the fast together in Jerusalem,*

Next, the boy told Trump that he and other Muslim brothers would hold an iftar together in Jerusalem. But not just informing, but there is another purpose to be conveyed by the child. We can see this in the scenes and the lyrics below.

*/ 'Āṣimatu filisṭīn /
"Capital of Palestine"*

The boy said */ 'Āṣimatu filisṭīn /* which means "the capital of Palestine". If connected with the previous sentence, we will get a coherent sentence and intends to give emphasis.

"We will break the fast together in Jerusalem, the capital of Palestine"

In rhetorical theory, this sentence is included in the sentence al-'itnāb with the aim of at-tazyīl, namely to provide an explanation behind the sentence. There is an explanation or emphasis that Jerusalem is the capital of Palestine. The emphasis on Jerusalem as the capital of Palestine can be understood. This is because this advertisement video was released in Ramadan 2018, and after the transfer of the United States Embassy to Israel from Tel Aviv to Jerusalem. The removal of the embassy meant inaugurating Jerusalem as the capital of Israel.

In addition, earlier on June 12, 2017 at the White House in Washington, Trump had officially stated that he recognized Jerusalem as the capital of Israel (Mazrieva: 2017). This has invited a lot of criticism and anger from people around the world. Reported by Vox, with the headline The Controversial US Jerusalem Embassy Opening, Explained, the removal of the embassy also further aggravated the resistance

of the Palestinian people who by then had been in the 7th week of demonstrations calling for the right to return to territory recognized by Israel. In addition, the inauguration of the embassy took place just before Nakba Day, which is the day the Palestinians commemorate the day of 'abandoned land' or can be said to be driven out after the creation of the state of Israel. The move to the embassy was also almost the same as the start of Ramadan. So the lyrics in the scene above seem to intend to remind the world community and restore Jerusalem's original identity.



The figure of a wavy blonde girl in a scene symbolizes Ahed Tamimi. She is a Palestinian girl who is currently around 17 years old. Ahed is from the village of Prophet Saleh which has a population of around 600 people. The village of Prophet Saleh is a village with an agricultural economic sector dominated by people named 'Tamimi' family. Ahed Tamimi is known as an icon of Palestinian resistance to Israel. He was first known when an action video that screamed and bit on Israeli soldiers spread and made headlines around the world in 2015. At that time, Ahed was only 11 years old.

Then on December 15, 2017, Ahed's cousin Mohammad was shot with rubber-coated steel bullets in his face while demonstrating against the decision of US president Donald Trump to move the US Embassy in Israel from Tel Aviv to Jerusalem. A few hours after that, Israeli soldiers went to the Tamimi family residence. Ahed and Nour, his cousins, shouted, kicked and slapped the Israeli soldiers. The mother recorded the incident and the video went viral. On December 19, Ahed and his mother and cousin were arrested at midnight at his home. He was in Israeli custody until March 21, 2018. Then he was tried again by an Israeli military court until he was sentenced to 7 months in prison. On July 29, 2018, Ahed and his mother and cousin were released from prison. (VanderZee: 2019)



In the final scenes in the commercial, the boy manages to free Ahed Tamimi from prison. Then they ran to a place near the al-Aqsa Mosque complex. In addition, there are a number of adult men dressed in typical Arabic who walk alongside the two small children.

CONCLUSION

Based on the analysis of scenes and lyrics of Arabic songs that the author has done in the discussion section, the video advertisement of Sayyidī ar-Raīs has lyrics that fall under 'the science of al-ma'āniy type of *kalām al-khabar* and are dominated by aim like *al-'istirhām*, *at-tahassur*, *'izhār ad-ḡa'fi wa sū'i al-ḡāl* which aims to show weakness, sadness, bad circumstances and ask for empathy. The sentences used successfully provide a description of these conditions. There are also rhetorical lyrics that are included in '*al-bayan* science and' *al-badī* science '. Overall, the word used also gives a description of similar conditions. So according to the authors the use of Arabic rhetoric theory is appropriate to see portrayals of the conditions of Palestine, Syria and Rohingya ethnicity in song lyrics. Because of the rhetorical analysis, the author gets the conditions of the above communities as well as the message to draw Muslim solidarity throughout the world conveyed in advertisements.

Song lyrics in advertisements repeatedly mention *Sayyidī ar-Raīs* which means My lord or President. The word is spoken by showing the figure of Western leaders. This raises the assumption as if speaking to these leaders. But if the word *Sayyidī* is taken literally, the child representing the Arabs seems to intend to speak to his own leader. It's just that the figure of the leader is interpreted by other leaders. This section can be criticized or further analyzed.

In its use as a public service advertisement, according to the writer of the ad *Sayyidī ar-Raīs*, it is quite successful in achieving its objectives. In addition to its main commercial purpose, this ad features social messages to raise public awareness. Supported with the concept in the form of Music Video, this advertisement has increasingly attracted the interest of the public to watch it. Because something that is conveyed through video is more easily accepted by the public.

In addition, the selection of YouTube as a video distribution site is the right step for telecommunications company Zain. The images and messages that are displayed can reach the wider community quickly. Because in this modern era, YouTube has become a site that is widely used by people around the world.

Even so, because it uses a lot of rhetorical lyrics and various background scenes, this advertisement video is quite difficult to understand for ordinary people. Without analyzing the lyrics and scenes in detail, the things described will be confusing. So the results of this study, in addition to being able to be used to see the picture of sadness, can also be used for lay readers to understand everything that lies behind the lyrics and scenes in it and the message conveyed.

In the process of analyzing lyrics and scenes, the writer finds many signs and symbols that are interesting to study. But these things are not discussed in this study. The author hopes that further research can be conducted to examine the meaning of the symbols contained in the video ad *Sayyidī ar-Raīs*.

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