

# Rhetorical *Dakwah* Through Characterization Metaphor: “*Dakwah Emha Ainun Najib (Cak Nun)*”

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**Abstract**—The present study aimed at analyzing the understanding of metaphor as an important aspect in *dakwah* (religious speech) and understanding the effect of using metaphor in delivering a *dakwah*. The subject of the research is a *dakwah* from *Emha Ainun Najib's (Cak Nun)*. This is a library research because the most of data were taken from libraries. Besides, the researcher also collected the data from the internet to support the sources and to get more information. The technique of analyzing the *dakwah* is descriptive method. It shows that there are some ways in delivering a *dakwah* and one of them is called rhetoric. Rhetoric is a term traditionally given to a technique of using language as art, which is based on a well-structured knowledge. There are two aspects which is necessary to know in rhetoric, namely knowledge of language and the use of good language, and both knowledge of a particular object to be conveyed in this case is through the Stylistics or Language Style approach. Therefore, rhetoric must be learned by those who want to use language in the best way as possible for a particular purpose. So, that is why the researcher focused more on discussing about rhetorical through characterization metaphor. *Dakwah* is easier for the audiences if we put something when we deliver it by using rhetorical as the technique and put some metaphors to make it easier for the readers to understand and makes it more acceptable.

**Keywords**— rhetorical, *dakwah*, metaphor

## I. INTRODUCTION

The history of the growth of rhetoric from ancient Greece shows that the pressure of the art of discourse is placed on the oratory or the art of speech. This is understandable because widespread publication of a thought result cannot be done by writing, because there is no printing press. Actions that are relied upon to solve a problem by involving many people, or conveying an idea to a mass of listeners, can only be done on oral language or through speech. Therefore, the understanding of rhetoric at first also overlaps with the art of speech or oratory. However, after the invention of printing machines and steam engines, the rhetoric as the art of speech began to decline in its role, and was replaced with the art of using language in writing. With written publications, a person's ideas or ideas can be more widely spread than if delivered through speech. Therefore, the main pressure shifts to the ability to deliver thoughts in written language so that they can be read by many people.

Rhetoric is a term traditionally given to a technique of using language as art, which is based on a well-structured knowledge. There are two aspects that one need to know in rhetoric, namely knowledge of language and the use of good language, and both knowledge of a particular object to be conveyed in this case is through the Stylistics or Language Style approach. Therefore, rhetoric must be learned by those who want to use language in the best way possible for a particular purpose.

Among the rhetoric in *dakwah* (religious speech) according to the stylistic approach to the art of language style also includes metaphor as a language of art. Among the parts of the rhetoric, humor is sometimes needed to emphasize the interest and attention of the listener. However, avoid the type of humor that is contrary to the essence of *dakwah*. Do not use humor that is "careless", even though indeed this type of humor is very popular with many people.

Rhetoric as proficiency or art certainly contains elements of talent (nativism), then rhetoric as a science will contain elements of experience (empiricism), which can be explored, studied and inventoried. Just a little difference for those who already have talent will develop faster, while those who don't have talent will walk slowly. From here it was born the assumption that Rhetoric is artistic science (science that contains art), and scientific art. *Dakwah* rhetoric itself means talking about Islamic teachings. In this case, Dr. Yusuf Al-Qaradhawi in his book, Islamic Rhetoric mentions the principles of Islamic rhetoric as follows [1]:

- Islamic *Dakwah* is the duty of every Muslim.
- *Rabbaniyah Dakwah* to the Way of Allah.
- Inviting people by means of good lessons and lessons.
- Ways of wisdom means talking to someone in accordance with the language, friendly attention to the level of work and position, and gradual movements.

*Dakwah* is interpersonal, public, and media. At the interpersonal level, *dakwah* communicators (*da'i*) invite individuals to practice Islam teachings. At the public level, *da'i* popularizes Islamic values in *majelis taklim*, *pesantren* and mosques. While at the media level, he disseminates religious teachings using the media. The

dissemination of Islamic teachings is carried out by anyone, both in the village and in the city wisely and peacefully. The congregation is "moved, without going through physical pressure, to change".

Organizing change through awareness, not coercion, is one of the functions of *dakwah* communication. Therefore, Islamic preaching is carried out in a persuasive way. The message is understood and practiced by the people. *Dakwah* communication takes place by using symbols and symbols, because humans are symbolic creatures (symbolic animal). Symbols are expressions of human beings. *Dakwah* of Islam seeks to uphold a personality that has a moral character.

The 3 operational objectives of *dakwah* are: making people straight and right by doing good and eliminating *munkar* (amar ma'ruf and nahi munkar); giving help to others through his works; intention; high professionalism in their respective fields. *Dakwah* of Islam is directed at the establishment of personal piety. In this case, using metaphor to deliver the religious speech or *dakwah* is really helpful to make everything that we want to deliver to the audience more acceptable.

Conceptual or Cognitive Metaphor Theory (CMT) is the most accepted theory that relates metaphor to cognition. As opposed to the decorative approach, this theory states that metaphor "plays a central role in thought, and is indispensable to both thought and language" [2]. The approach was first elaborated by Lakoff and Johnson, who in their pioneering works "Metaphors we live by" featured its main perceptions [3]. According to them, everyday language is full of conventional metaphors. These are of great importance and they shape our cognition. Writers have concepts in their minds that they express through semantically related metaphors (2).

The concepts in our minds are influenced by metaphor, because these help us to grasp the meaning of many abstract notions such as ideas, emotions, plans, time, sociology, etc. that are only vaguely defined by what we have experienced. Therefore, we always try to understand these abstract concepts of which we do not fully make sense by comparing them to concepts that are clearer in our experience or thought [3].

In attempting to apply the theories of metaphor to the epistemologies of academic inquiry, we must understand the different categories of metaphor and also understand their significance to educational research. There are four general categories of metaphors: active, inactive, dead, and foundational. Active metaphors carry metaphoric saliency between the topic and vehicle terms. An example is "This school is a real melting pot." In this metaphor, the topic term of multiculturalism is being linked to a large cooking pot (vehicle term), where things can be melted down and blended together in a harmonious mixture. The reason that this is active is because the listener easily understands the salient characteristics of both terms and can determine the metaphoric resonance between them.

Furthermore, in active metaphors, the topic term must be interpreted through the vehicle term. The saliency between the topic and vehicle terms is made difficult, because the vehicle term carries multiple literal definitions.

This makes it difficult for the listener to know which salient characteristics to apply to the topic term. This homonym effect greatly weakens the metaphoric resonance. Take this metaphor as an example: "The car race ended in a massacre." In this metaphor, "car race" is the topic term and "massacre" is the vehicle term. The problem with this metaphor is that massacre has multiple meanings.

One literal meaning is that of massive death incurred during battle. The other meaning is that of a great victory over the opposition in a game. Therefore, the listener might apply the salient characteristics of the first meaning and believe that there was a big accident at the end of the race, with many people being injured and killed, or he or she might apply the salient characteristics of the second meaning and believe that the victor won by a huge margin over the rest of the competitors. It is clear here that the difference in language meaning is great, and this makes the resonance inactive.

The third general category is dead metaphors. Dead metaphors have lost resonance, as the saliency between the topic and vehicle terms are now inaccessible because of a lack of knowledge or experience with the characteristics of the vehicle term. In essence, the statement has been accommodated into our language schemata, and we perceive the statement no longer as a metaphor but as a common expression, colloquialism, or idiom. For example, "Working downtown is a real rat race." In this example, the topic term "working downtown" is associated to the vehicle term "rat race." The salient characteristics of rat race are busy, fast-paced, confusing, and so on. What makes this a dead metaphor is that when listeners hears "rat race," they automatically associate it with the terms listed above.

The association of the term to scientific studies in which rats were placed in mazes has been lost. In other words, the original resonance of the vehicle term has passed out of our experience. The fourth category has been termed foundational metaphors, or "deep surface" metaphors [4]. A deep metaphor is a metaphor that defines the centrally important features of the concept being studied. Schön indicated that deep metaphors form the basis on which all subsequent surface-level metaphors are formed. In the metaphorical talk used to describe organizations, we have gone beyond the generative state, and the saliency has been incorporated into our thought processes. For saliency to exist, the listener must approach the metaphor with some preexisting knowledge, and the listener must be able to identify the shared characteristics between the topic and vehicle terms [5]. The result is that we no longer need a ground term to enhance the metaphorical connection between the topic term and the vehicle term. When this occurs, the metaphor becomes foundational and becomes a natural expression of our perceptions regarding organizational practices. For example, an organization as a machine is a foundational, or deep, metaphor

## II. METHOD

The objective of this research is to analyze understanding of metaphor as an important aspect in *dakwah* and to understanding the effect of using metaphor

in delivering a *dakwah*. This study was designed by using descriptive qualitative study, because this study was to describe some reasons and way of the preacher using rhetorical through metaphor. This study described the impacts from the audience or listener while the preacher using rhetorical through metaphor to deliver their *dakwah*. The type of this research is categorized into a library research because the most of data are taken from libraries. The data of this study was taken from Emha Ainun Najib's book. Besides using library research, the researcher also took the data from the internet to support the sources and to get more information.

### III. RESULTS AND DISCUSSION

This study was conducted to identify the rhetorical *dakwah* through characterization metaphor: *dakwah Emha Ainun Najib (Cak Nun)*. From his books, we can find many examples of metaphor that he used to deliver something he wanted to say to the reader. Since metaphor can influence thoughts and perception, this study examined the metaphor used in Cak Nun's *dakwah*. Some metaphors that Cak Nun used in his book entitled *Markosot Bertutu* [11] are described below:

A. *"kayak raja Amangkurat Mataram saja, seenak udelnya sendiri mbambati manusia seperti panen padi pada zaman Orba yang pakai arit."*

In this case, he used *mbambati* or in Indonesia means *membabat* (cutting). This word usually we use to a thing or to plants. But here, Cak Nun used it to a human as if a human is rice plant. The function of metaphor that he used here is to revive inanimate object.

B. *"...Cina si bangsa naga yang pada dasa wasa terakhir ini naik daun berkat berbagai usaha keterbukaan ekonomi dan kebudayaan sekarang ambrol gengsinya."*

In this case, Cak Nun used *naik daun* to say that China is in the good levels or position rather than to say it directly using non-metaphor words. We found it as very natural words without thinking it is a metaphor because very familiar with these words and automatically understand without need to think first about the meaning.

C. *"Markosot yang single hidupnya, merahasiakan kesunyiannya dengan rapi. Seandainya diperkenankan, Markosot ingin berkata..."*

In this case, rather than using 'loneliness', cak Nun used 'kesunyian' to make the reader imagine how lonely he is. As we know, metaphor also helps the reader or listener to be able to imagine the level of feeling or action that the author or speaker means or want in their speech.

Ametaphor is a figure of speech that describes an object or action in a way that isn't literally true, but it helps explain an idea or make a comparison. Metaphors are used in poetry, literature, and anytime someone wants to add some color to their language because metaphor can make words come to life (or in the case of the exam, to death). Often we can use a metaphor to make the subject more relatable to the reader or to make a complex thought easier to understand. Deignan develops a classification from a corpus linguist's perspective (3):

#### 1) Innovative metaphor

Innovative metaphor is much related to creative metaphor in the previous discussion. Eg.: *icicles as in He held five icicles in each head*. This kind of metaphor also uses by Cak Nun in his books. Cak Nun used many kind of this metaphor on poetry in his book:

*'suami istri*

*Suami matahari, istri sinarnya*

*Suami api, istri panasnya*

*Suami burung, istri terbangnya*

*Suami angin, istri embusannya*

*Suami jagat, istri ruangnya*

*Suami waktu, istri iramanya*

*Suami dan istri*

*Seperti hujan dengan airnya*

*Seperti laut dengan gelombangnya*

*Seperti rujak dengan pedasnya*

In this poetry, almost all words in this poetry are metaphor. He compares or assumes someone as a thing that can describe the feeling that cannot be described by using the real meaning of words. These metaphors help the author to be able to deliver much kind of imagination and perception about something. We can use metaphor to describe how big, how long, how much something in our perception.

#### 2) Conventionalized metaphor

Conventionalized metaphor is a metaphor that is commonly used in everyday language in a culture to give structure to some portion of that culture's conceptual system. Example: *grasp, whisper (of the wind)*. Conventionalized metaphors display dependence of the figurative sense of the core literal meaning. This dependence can be detected by examining the data and searching for target domain collocates in the surrounding context.

Example from Cak Nun's book:

- *"ternyata Markesot nyopir taksi. Sejak hampir sebulan yang lalu di Yogya. Owalah ! lelaki kabur kangan, sebatang kara, sehelai daun tua, sepi dan lara."*

- *"keceriaan hidup it makhluk aneh. Ia terletak jauh di dalm lubuk jiwa. Manusia hidu selalu berusaha memancingnya keluar, atau ada yang menyelaminya dan membawa naik untuk dibawa ke mana-mana, dari masjid sampai pasar. Untuk memancing keceriaan, biasanya pada kawat pancing ditaruhlah macam-macam umpan. Umpan yang paling favorit, yang paling disukai oleh kebanyakan orang, adalah umpan-umpan pemilikan benda-benda. Entah sekedar anting-anting emas, mode baju baru, motor, mobil, rumah, rekening bank, atau American express. Kalau tidak pakai umpan itu, seseorang gagal menarik keceriaan keluar dari lubuk jiwanya."*

In this case, Cak Nun tried to say something that related to materialistic. He tried to explain how people cannot be happy without money and much property in people's live. But he did not say it directly using its real word, he delivered it using metaphor. He illustrated the happiness of people as fish and the way we get the happiness is using fishing road and the bait of fishing road is a property and any kind of thing that related with money. Without that kind of bait, fish (happiness) cannot come to us.

### 3) *Dead metaphor*

Dead Metaphors is a Metaphors that is so overused, the entire crowd roars with eye rolls. Many of these come from exhausted love poems.

How many times have we heard someone say 'I'd be lost without you?'. In fact, dead Metaphors are sometimes deliberately used to invoke an eye roll or slather on sarcasm. Another example: crane, deep (of color). Dead Metaphors from Cak Nun book's:

- + *dik, kita ini seperti tumbu nemu tutup.*
- *Mas, siapa tumbunya? siapa tutupnya?*
- + *ya gentian, Dik.*
- *Atau seperti kumbang dan kembang ya, Cak.*
- + *Lho, siapa kumbang siapa kembang, Dik?*
- *Ya giliran, Cak.*
- + *seperti tiang ketemu pasaknya*
- *Siapa tiang siapa pasaknya?*
- + *adek tiangnya, saya pasaknya.*
- *Lho, kok enak!*
- + *atau seperti pedati nemu sapi.*
- *Yo dadio sapi dhewe kono, Cak.*
- + *seperti sepeda ditemukan pengendara.*
- *Ah, aku emoh dadi sepeda terus-terusan.*

+ *atau seperti tikus nemu leng*

- *Aku duduk leng, Cak.*

(*Emha Ainun Najib, Markosot bertutur: 256*)

In this case, Cak Nun used metaphor to compare human as a thing.

### D. *Historical metaphor*

Innovative and historical metaphors can both be identified on the basis of frequency information. The metaphorical sense of an innovative metaphor is not frequent, while the literal sense of a historical metaphor does not occur in a corpus. It is less easily to find corpus evidence to distinguish the two other types: conventionalized and dead metaphors.

## IV. CONCLUSION

As mentioned earlier, metaphors have the powerful ability to influence our thoughts and perception. They can affect the way in which we structure our mind as well as influence the way in which we perceive a certain conception. Metaphor is a figure of speech that is closely connected to other rhetorical figures. When these occur in the same sentence or expression, they may even reinforce one another. Rhetorical figures such as hyperbole, allegory and simile have the capacity to associate, resemble or compare, which is closely related to the analogical aspect of metaphor.

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