

**RHETORICAL TROPES USED IN  
*SECRETS OF DIVINE LOVE* BY A. HELWA**

**THESIS**

Submitted by

**Yulia Fitrah Nitami**  
**NIM. 180203239**

**Student of Faculty of Education and Teacher Training**

**Department of English Language Education**



**FACULTY OF EDUCATION AND TEACHER TRAINING**

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by

**Yulia Fitrah Nitami**  
**NIM. 180203239**

Student of *Fakultas Tarbiyah dan Keguruan*  
Department of English Language Education

Approved by:

Main Supervisor,



Dr. Mustafa A. Rahman, M.A.

Date: 23 July, 2022

Co-Supervisor,



Fera Busfina Zalha, M.A.

Date: 5 July, 2022

It has been defended in *Sidang Munaqasyah*  
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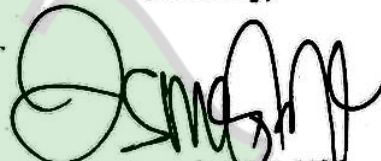
Board Examiner,

Chairman,



Dr. Mustafa, A. Rahman, M.A.

Secretary,



Asma, S. Pd. I, M.Ed.

Member,



Fera Busfina Zalha, M.A.

Member,



Fithriyah, S. Ag, M.Pd.

Certified by:  
The Dean of *Fakultas Tarbiyah dan Keguruan*  
*Universitas Islam Negeri Ar-Raniry Banda Aceh*



Dr. Muslim Razali, S.H., M.Ag.  
NIP: 195903091989031001



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*(Declaration of Originality)*

Saya yang bertanda tangan di bawah ini:

Nama : Yulia Fitrah Nitami  
NIM : 180203239  
Tempat/Tanggal lahir : Kuta Baro, 23 Desember 2000  
Alamat : Desa Kuta Baro, Kec. Meukek, Kab. Aceh Selatan

Menyatakan dengan sesungguhnya bahwa skripsi yang berjudul:

**Rhetorical Tropes Used in Secrets of Divine Love by A. Helwa**

adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikian surat pernyataan ini saya buat dengan sebenar-benarnya.

Banda Aceh, Juli 2022,

Saya yang membuat surat pernyataan.

  
Yulia Fitrah Nitami

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contribution to students and lecturers in the English education department at UIN  
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2022

Yulia Fitrah Nitami



## ABSTRACT

Name : Yulia Fitrah Nitami  
NIM : 180203239  
Faculty : *Fakultas Tarbiyah dan Keguruan*  
Major : Department of English Education  
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Main Supervisor : Dr. Mustafa A. Rahman, M.A.  
Co- Supervisor : Fera Busfina Zalha, M.A.  
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Love; A. Helwa.

Rhetorical tropes are mostly used in literary work. One of the literary works which use the rhetorical tropes can be found in a non-fiction book. However, rhetorical tropes contain a non-literal meaning which has an implicit meaning. Therefore, this study was carried out to identify the types and meanings of rhetorical tropes used in A. Helwa's book *Secrets of Divine Love*. Five chapters about the pillar of Islam have been selected as the source material. This study employs a qualitative method with content analysis. Rhetorical tropes were examined by using Burkes's (1969) theory. The findings show that all rhetorical tropes proposed by Burke (1969) are: metaphor, synecdoche, metonymy, and irony, were found in the five selected chapters in *Secrets of Divine Love*. There are nineteen rhetorical tropes found, they are nine metaphors, one synecdoche, eight metonymies, and one irony. Among all rhetorical tropes, the most dominant used trope is metaphor. It implicates that rhetorical tropes can be material in English literature.

## TABLE OF CONTENTS

<b>DECLARATION OF ORIGINALITY</b> .....	ii
<b>ACKNOWLEDGEMENT</b> .....	i
<b>ABSTRACT</b> .....	iii
<b>TABLE OF CONTENTS</b> .....	iv
<b>LIST OF TABLES</b> .....	v
<b>LIST OF FIGURE</b> .....	vi
<b>LIST OF APPENDICES</b> .....	vivi
<b>CHAPTER I INTRODUCTION</b>	
A. Background of Study .....	1
B. Research Question.....	4
C. Research Aim .....	4
D. The Scope of Study .....	5
E. The Significance of the Study .....	5
F. Research Terminologies.....	6
G. Organization of Thesis .....	7
<b>CHAPTER II LITERATURE REVIEW</b>	
A. Conceptual Framework .....	8
B. Concept of Rhetorical Tropes .....	9
C. Types of Rhetorical Tropes.....	11
D. The Functions of Rhetorical Tropes.....	18
E. The Use of Rhetorical Tropes in Literary Work.....	21
F. <i>Secrets of Divine Love</i> by A. Helwa.....	23
<b>CHAPTER III RESEARCH METHODOLOGY</b>	
A. Research Design.....	25
B. Source of Data.....	26
C. Technique of Data Analysis.....	26
<b>CHAPTER IV FINDINGS AND DISCUSSION</b>	
A. Research Findings .....	30
B. Discussion .....	46
<b>CHAPTER V CONCLUSIONS AND RECOMMENDATIONS</b>	
A. Conclusions .....	49
B. Recommendations .....	50
<b>REFERENCES</b> .....	54
<b>APPENDICES</b>	
<b>AUTOBIOGRAPHY</b>	



## LIST OF TABLES

Table 4. 1 Types, Frequency and Chapters of Rhetorical Tropes.....	31
Table 4. 2 Frequency of Rhetorical Tropes in Every Five Chapters.....	34
Table 4. 3 Total Frequency and Percentage of Rhetorical Tropes.....	35



## LIST OF FIGURES

Figure 2.1 Conceptual Framework..... 9



## APPENDICES

APPENDIX A : Appointment Letter of Supervisor



# CHAPTER I

## INTRODUCTION

This chapter discusses the background behind the problem, several related issues, the significance of literary works, phenomena that occur, and previous research. This chapter also explains the researcher's motivations for examining the rhetorical tropes in the book *Secrets of Divine Love*, as well as the connected issues. Furthermore, this chapter also discusses the formulation of the issues and the objectives and benefits of research; aside from that, it discusses the systematics of research writing.

### A. Background of Study

Literary works play an essential role in people's lives. Literature, according to Saleh and Weda (2018), occupies a unique place in society and is highly valued in a civilized society. Each ethnic group has its own culture, which, in turn, introduces various literary works. Moreover, literary works also contribute a social message in building social harmony. In the same line, Maharsi (2016) also argues that many literary works have high moral value and wisdom lessons at different times in different places. In addition, Muralafau (2019) agrees that language plays an important role as a medium of writing. A manuscript in literature could not exist without language. This is due to the fact that language is a part of the culture and cannot be isolated from human life as a mental creation. For instance, sentences and texts are designed to enrich our knowledge and understanding. There is always a

belief that every literary work gives a specific person a specific meaning. Moreover, the value embedded in literary works depends on who reads and responds to them based on their experience, intentions, and interpretation.

In literary works, rhetorical tropes are one of the essential means of communicating ideas. Rhetoric is energy inherent in emotions and thoughts. It is communicated to others through a system of signs, including language, and it influences their decisions and actions. Rhetoric is used to express emotions and thoughts with the intent of influencing others. Rhetoric persuades the audience and also evokes their emotion. According to Hussain et al. (2020), rhetoric aims to convince the audience through texts and speeches. It is crucial to find the content within the text as texts are never written without purpose. The author of the text would employ some traditional and unique styles and ways to enhance the impact of the text. Therefore, it would be reasonably necessary to find out the true intentions of the author.

The use of rhetorical tropes can commonly be found in every form of literary work, in written form, such as non-fiction prose, fiction prose, poetry, and drama related to the use of language. It could also be found in a textbook, speech, or advertisement. Rhetorical tropes analysis aims to explain the meaning of an author's work, discuss how authors convey a message to a particular audience or examine the author's goals.

Some research has been conducted by some researchers regarding this topic. Ditaya (2018) did a study with the objective of identifying rhetorical devices in advertisement headlines. She used the analysis theory of Colber and Conner (1999).

The findings showed that her study analyzed 57 rhetorical devices in advertisement headlines. Albashir and Alfaki (2015) conducted research that aimed to explore Aboulela's literary style of writing through her novel *The Translator* by Leila Aboulela. This study focuses on the rhetorical devices that are used in the novel. The result showed that the novel used different sorts of rhetorical devices and figures of speech.

Moreover, Stoilova and Stankovic (2015) investigated the use of rhetorical tropes in speeches on presidential candidates' campaigns in Croatia in 2009/2010. The research used the theory of Burke (1969), which classifies rhetorical tropes into four items: metaphor, metonymy, synecdoche, and irony. The result shows that metaphor was the most commonly used in speech.

Several previous research show various theories of rhetorical tropes and also different instruments of research. This particular study drew on a previous study by Stoilova and Stankovic (2015), which examined rhetorical tropes. The difference between their research and this one is that they looked at rhetorical tropes in speech. Meanwhile, the present study explores the use of rhetorical tropes in the book *Secrets of Divine Love*. The reason for choosing this book is that this book is known for its persuasive words and beautiful language. As Razak (2021, p. 266) wrote in an article reviewing this book, stating that "the book is replete with Quranic verses extolling wisdom and beauty, exquisite poetic metaphors, sometimes amusing but always profound teaching stories, and simple but effective spiritual practices that carry the reader deeper into the mysteries encountered in each chapter." In other words, the book has not only good content but also beautiful language. Furthermore,

based on Amazon (2022), *Secrets of Divine Love* is tagged as the #1 international best-selling book in the General Middle East Travel Guides section, the #1 Best Seller in Islamic Law, and the #1 Best Seller in Women in Islam. It also has a 4.146 rating and five stars. Based on those facts, it is interesting to investigate rhetorical tropes the author uses in the book so that a significant number of people read it.

### **B. Research Question**

Based on the background of the research above, this research explores answers to the following questions:

1. What are the types of rhetorical tropes used in the book *Secrets of Divine Love*?
2. What are the meanings of rhetorical tropes used in the book *Secrets of Divine Love*?

### **C. Research Aim**

The purpose of this study is as follows:

1. To identify the types of rhetorical tropes used in the book *Secrets of Divine Love*
2. To investigate the meaning of rhetorical tropes used in the book *Secrets of Divine Love*

#### **D. The Scope of Study**

This research is limited to analyzing the types and meaning found in the selected chapters of the book *Secrets of Divine Love* by A. Helwa. This study examined five chapters, starting from chapter 6 to chapter 10. The name of each chapter:

1. Chapter 6 - *Shahadah: The Ecstasy of Oneness*
2. Chapter 7 – *Salat: How to Tune into Divine Love*
3. Chapter 8 – *Zakat: Giving as an Instrument of God*
4. Chapter 9 – *Ramadan: The Holy Month of Fasting*
5. Chapter 10 – *Hajj: A pilgrimage to God*

The reason for selecting those chapters is because those chapters are all relevant and discuss the five pillars of Islam. This research used the theory of four master tropes by Burke (1969). Based on Burke's theory, rhetorical tropes are classified into four: metaphor, metonymy, synecdoche, and irony; these four tropes are used as a tool for the analysis of this study. Burke's (1969) master tropes theory has been considered and categorized as the most important rhetorical tropes, as also supported by D'Angelo (1992) that these four tropes are one of the universal symbols used which commonly appear as the representation.

#### **E. The Significance of the Study**

The findings of this study are expected to be useful to a variety of academic parties. Firstly, it is supposed that it could be a reference for learners of English as



a foreign language in learning rhetorical tropes. Secondly, it is expected that the result of the research could help the next researchers dealing with the scope of rhetorical tropes analysis.

## F. Research Terminologies

To avoid misunderstanding, the definitions of some terminologies related to this study are provided below.

### a. Rhetorical Tropes

Abrams (1999, p. 96) defines tropes as "*turns or conversions* or also mentioned as figures of thought, are composed of words or phrases that are used in a way that affects a conspicuous change to be standard meaning." Moreover, he also mentioned that rhetorical trope is similar to figurative language, which means "Figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect. Figures are sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse." (p. 97). Therefore, rhetorical tropes can be concluded as a figurative use of language for rhetorical effect. In other words, it is described as a word or expression used in a figurative sense.

b. *Secrets of Divine Love*

*Secrets of Divine Love* is a book for religion and spirituality. It is an International Best Seller book based on Amazon (2022) and a National Best Seller book In Indonesia. It is about motivational and spiritual secrets of the Qur'an, ancient mystical poetries, and stories from the world's greatest prophets to deepen the connection with God.

**G. Organization of Thesis**

The systematic writing of this research consists of five chapters, namely as follows:

Firstly, Chapter I begins with an overview of the background. It describes the specific research, research question, research aim, the scope of the study, the significance of the study, and research terminologies. Secondly, Chapter II provides the conceptual framework and the literature relating to the concept and types of rhetorical tropes, the function of rhetorical tropes, the use of rhetorical tropes in literary work and the information about *Secrets of Divine Love*. Thirdly, Chapter III describes the research design, data source, and data analysis technique. Furthermore, Chapter IV reports the findings and discussions the results of the study. It discusses the types and meanings found in *Secrets of Divine Love*. Finally, Chapter V reports the conclusion of the result and suggestions of the study.

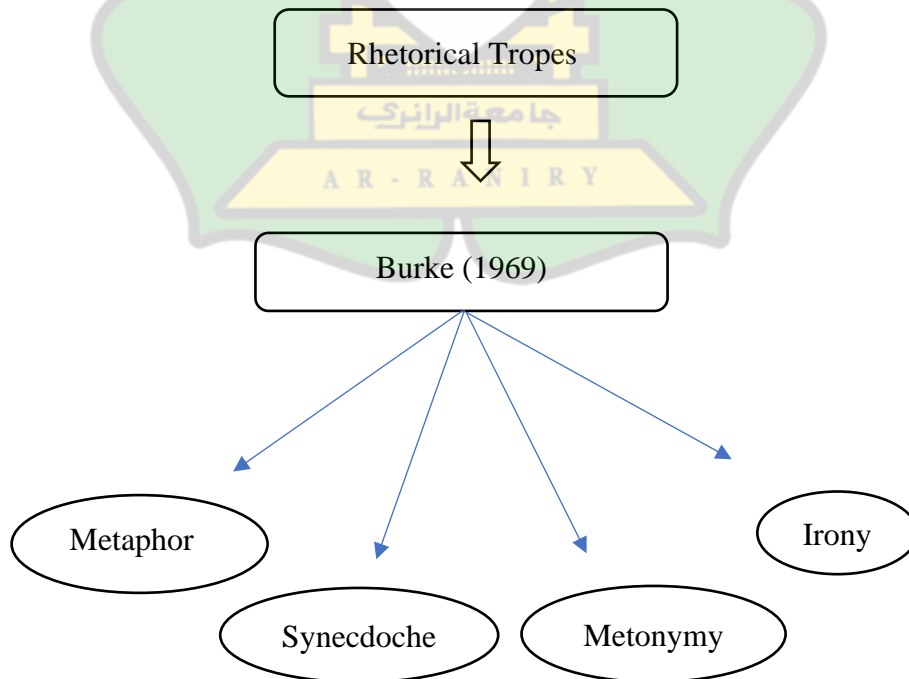
## CHAPTER II

### LITERATURE REVIEW

This chapter explains some related literature and expert opinion relevant to the study. These reviews provide a conceptual framework for this study and useful background information to help support the study. It discusses several theories and concepts relating to research variables along with an indicator of each variable. Among these variables are theories and concepts regarding rhetorical tropes, types, functions, and uses in literary works. Furthermore, this chapter also presents information about *Secrets of Divine Love*, which acts as a problem variable in this study.

#### A. Conceptual Framework

This study's conceptual framework is as follows:



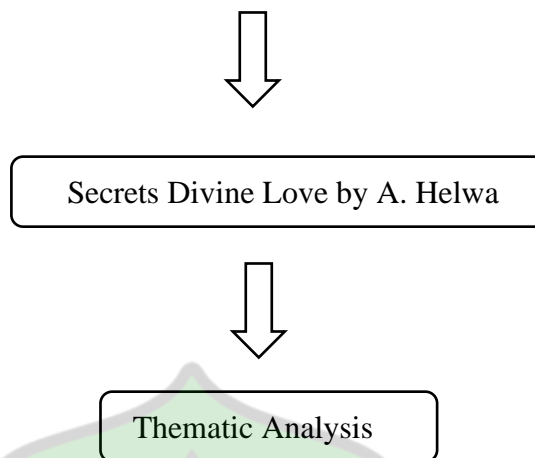


Figure 2.1 Conceptual Framework

This conceptual framework provides the overall arrangement for this study. The main focus of this study is to investigate the types and meanings of rhetorical tropes found in the five selected chapters, *Secrets of Divine Love* by A. Helwa. Therefore, to collect the data, this study applied Burke's (1969) theory of rhetorical tropes; metaphor, synecdoche, metonymy, and irony. Therefore, this study applied thematic analysis in obtaining the data to analyze the types and meanings of rhetorical tropes used in the book *Secrets of Divine Love*.

## B. Concept of Rhetorical Tropes

The word "trope" is derived from the Greek word "tropein," which means to turn. It means a deviation from the ordinary and principal signification of a word. Meanwhile, the term "rhetorical trope" is basically proposed by Corbett and Connors (1999), who divide rhetorical devices into schemes and tropes. Scheme refers to forming and changing words, phrases, and clauses in an expression,

whereas trope is one of the rhetorical devices used for dealing with words and meaning.

Using words and phrases to produce a particular spiritual image or effect, rhetorical tropes, also called tropes, can be described as an effective or compelling way of speaking or writing, particularly the use of idioms and other writing techniques. In this sense, Holman (1985) argues that "in rhetoric, trope is a figure of speech, involving a turn or change of sense or the use of a word in a sense other than its proper or literal one; in this sense, figures of comparison." (p. 452). It indicates that the character of the trope is the use of a word to convey a meaning that is different from the ordinary one and requires extra comprehension by the audience.

In addition, Litcharts (n.d.) defines tropes as "figures of speech that play with and shift the expected and literal meaning of words." Furthermore, Tucker (2001), as cited in Baruchelo (2015), argues that rhetorical tropes are also properly called figures. In other words, it allows human recognition to take place by allowing the human mind to comprehend what understandable structures shape the object of cognition projected against the background formed by the rest of the potential information flow.

Based on the theories above, it can be concluded that rhetorical tropes are expressions that convey a non-literal or poetic meaning. It could be an alternative to describing something with beautiful words and imaginary things.

### C. Types of Rhetorical Tropes

Rhetorical tropes have been developed into many theories and fields. Therefore, experts have different ideas about rhetorical tropes. In Leech's theory (1981), there are seven rhetorical tropes: irony, hyperbole, metaphor, metonymy, litotes, simile, and personification. Meanwhile, Perrine (1982) provides a more extensive classification of rhetorical tropes: simile, metaphor, synecdoche, personification, metonymy, allegory, overstatement (hyperbole), irony, symbol, paradox, apostrophe, and understatement.

Meanwhile, Mezo (1999) is quite simple in categorizing rhetorical tropes in which he classifies the types of figures of speech into three classifications, namely: comparison, substitution, and exaggeration. Specifically, he divides comparison into three: simile, metaphor, and personification; *substitution* includes metonymy and synecdoche; and *exaggeration* involves hyperbole and litotes.

The classifications above and many others are basically the same. However, science is very dynamic; thus, it produces different categorizations. Of many various categories, according to D' Angelo (2016), there is one theory that is known as the most common display as an image of rhetorical tropes. It was proposed by Burke (1969), namely: metaphor, metonymy, synecdoche, and irony. This classification of Burke (1969) is used as the analysis tool of this study.

#### 1. Metaphor

Abrams (1999) defines metaphor as "a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison." (p. 97). In other words, metaphor is the use of non-

literal meaning in an expression. Additionally, D'Angelo (2016) describes that metaphor has its counterparts, namely: similarity, analogy, and comparison. Furthermore, Mezo (1999, p. 1) mentions that "A metaphor is a "directs" comparison, explicit or implicit, between two different things ( $\underline{x}$  is  $\underline{y}$ ;  $\underline{x} = \underline{y}$ )." Conclusively, metaphor is a term that is used to compare two dissimilar things, as shown in the following example:

- *Love is the bridge between you and everything.*

(Putra and Puspitasari, 2020, p. 308).

The sentence above has "love" as x and the "bridge" as y. Love is symbolized as the bridge and vice versa. Therefore, it can be concluded that metaphor is an expression of speech that compares two distinguished things.

Moreover, Ullman (1962, as cited in Jamzaroh, 2019) distinguishes the types of metaphors into four categories: (1) anthropomorphic metaphor, (2) animal metaphor, (3) metaphor from concrete to abstract, and (4) synesthesia metaphor. The explanation of four types of metaphors is as follows.

#### 1. Anthropomorphic metaphor

According to Ullman (1962), the majority of speeches or expressions that refer to inanimate objects were created by diverting or moving from the human body or its parts, from the meaning or value that humans have, and from the passions. Therefore, the point is that the creation of anthropomorphic metaphors begins with the human body, parts of the human body, or with humans' values, meaning, and pleasures. They are then

transferred to miscellaneous, which is inanimate or inanimate, perceived or understood as living or animate. Such a metaphorical phrase is known as the personification style. For example, "the palm tree waving" and "his love grumbles."

## 2. Animal metaphors

This type of metaphor imagines something else by using animals, animal body parts, or something related to animals. In general, the resemblance of the form is quite clear, so it does not produce a strong power of expressiveness. For example, to swear or scold someone for their actions, people use the metaphorical utterance of "your dog, your pig, your buffalo." In this context, someone is compared to a "pig or dog" because of their character or actions.

## 3. From concrete to abstract metaphor

This type of metaphor can be expressed as the inverse of an abstract or vague thing being treated as something animate for it to act concretely or animatedly. For example, "student star." A bright student at school (as something concrete/real) is declared a student star (as something vague or abstract).

## 4. Synthetic metaphor

This metaphor is essentially a transfer or diversion from one experience to another or from one response to another. For instance, "I see a sound." In general, sound is something that can be heard. However, in this



speech, "sound" is treated as something that can be seen. Other examples include "his presence was greeted with a sweet smile" and "his eyes cool looking at me."

The classification of the four divisions given by Ullman (1962) is more detailed than the general classification. Regarding the classification of metaphor, in addition to Ullman's (1962) theory, there is an additional classification that divides metaphor into sections. However, this study only uses the general metaphor. Furthermore, in his book, Landau, M. J. (2016) mentioned that Lakoff and Johnson give a thorough explanation of how metaphor is used by people to comprehend and experience abstractions.

## 2. Metonymy

Abrams (1999, p. 98) defines metonymy as "the literal term, for one thing, is applied to another with which it has become closely associated because of a recurrent relationship in common experience." It indicates that some names actually can stand for a substitution for a term. Besides, Mezo (1999, p. 1) also defines that "a metonymy is the substitution of a word or term closely related to or associated with the literal word or term meant, (y is substituted for x)." It means that metonymy is the exchange of a word or term that is closely associated with a literal denoted word or term. Thus, according to D'Angelo (2016), metonymy is its substitution's name, which are the cause, effect, antecedent, and consequent.

Litcharts (n.d.) describes that metonymy is a comparison that is based on the similarities between two unrelated things. Robert Frost writes about a young child who cuts himself with a saw and holds his bleeding hand up "as if to keep/the life from

flowing" in the poem "Out, Out." Blood is necessary for life, so it is obvious that Frost is using the term "life" to refer to blood; as a result, we can understand the metonymy without any difficulty. In other words, there is continuity between the metonym (life) and the item it refers to (blood); metonymy suggests that these two connected entities can be viewed poetically as being one and the same.

Moreover, Evans and Greens (2006) explain how metonymies are expressed by the formula 'B for A,' where 'B' is the vehicle and 'A' is the target. For instance, the use of *Place for Institution*. Therefore, it contrasts with the 'A is B' formula representing conceptual metaphor.

They also give an example of metonymy as follows:

*Buckingham Palace denied the rumours.*

(Evans and Greens, 2006, p. 312)

The sentence above shows that "Buckingham Palace" is the vehicle (place/b) which stands for the "British Monarchy," the target (institution/a). Therefore, the example indicates that the phrase Buckingham Palace is used as a substitution for British Monarchy.

### 3. Synecdoche

Corbett and Connors (1999) describe that synecdoche as "a figure of speech in which a part stands for the whole." It shows that synecdoche is used to represent a term of something. Furthermore, Abrams (1999, p. 98) explains that "synecdoche comes from Greek means taking together, a part of something is used to signify the whole, or (more rarely) the whole is used to signify a part." In other words,

synecdoche is the alternative or replacement word which refers to something. Therefore, D'Angelo (2016) mentions that synecdoche has different names: partition, genus, or species.

Based on Litcharts (n.d.), a synecdoche occurs when a part replaces a whole or a whole replaces a part. Therefore, to recognize a synecdoche, it is crucial to understand that there are various kinds of wholes and parts. In addition, Rice and Schofer (1981) mention that there are ten categories of synecdoche, which are:

1. Physical part for the whole (*head* for the *body*)
2. Physical attribute for the whole (*black* for a *black person*)
3. Object or physical attribute for possessor (*crown* for *king*)
4. Material or physical attribute for the object (*steel* for *sword*)
5. Container for contained (*stein* for *beer*)
6. Attribute to the possessor (*youth* for *young people*)
7. Singular for plural (*man* for *men*)
8. Species for genus (*lion* for *all animals*)
9. Genus for species (*animal* for *bear*)
10. Common name for a proper name (*the Trojan* for *Aeneas*)

Based on Litcharts (n.d.), synecdoche frequently occurs in everyday speech, often as part of idioms that have become so well known that few people ever stop to consider that these expressions do not mean what they say. Synecdoche is also used frequently in literature, ranging from prose to poetry.

For example:

*Before becoming a journalist, I did not know anything about the world, let alone be acquainted with that man.*

(Harun, M., Yusuf, Y. Q., & Karnafi, M., 2020, p. 399).

In the sentence, the person describes himself as a child before becoming a journalist. After becoming a journalist, he discovered that there are deprived people in this world and the phrase "I know nothing about the world"; does not mean the world as a whole but only a place (Aceh) in accordance with the novel's context.

#### **4. Irony**

Irony or satire is an expression that says something with a different meaning or meaning than what is contained in the word sequence. The phrase denies the true meaning (Keraf, 2006). In other words, irony can be defined as uttering something tragic that happens in a real situation. Moreover, D'Angelo (2016) also mentions that irony is also similar to difference, contraries, and contradictions.

Tiarawati & Ningsih (2019) state that people can use the word irony to express sadness, disappointment, and anger without judgment. In other words, it distinguishes between what was said and what was meant. Irony mostly appears in literature, theatre, and film.

Putra & Puspitasari (2020) classify three types of irony, there are:

1. Verbal Irony: the use of words to mean something distinct from what a person actually says. The irony of a word is the opposite of its meaning and is often confused with irony or satire terms. Irony and satire both mean mockery, one at the colloquial level and the other at the literal

level. Irony means a bitter or amputation speech aimed at damaging emotions.

2. Situation Irony: it involves a discrepancy between what is expected to happen and what actually happens. There is a discrepancy between what is expected and what actually happens. Situational irony occurs when the opposite of meaning is meant.
3. Dramatic Irony: This type of irony is popular in works of art such as movies, books, poetry, and theatre. It happens when the audience notices something in the story that the characters have.

For example:

*He's got big hands but the minds of little boy.*

(Hutagaol, 2006, p. 16)

Irony employs expressions that oppose the intended meaning; the words say one thing but mean another. The opposite in this expression can be identified by looking at the description of someone who has already grown up, represented by the phrase "who's got big hands" but thinks like a child.

Based on the theories presented above, rhetorical tropes take many forms, including metaphor, metonymy, synecdoche, and irony. Conclusively, each rhetorical tropes proposed by Burke (1969) has its characteristics and examples.

#### **D. The Functions of Rhetorical Tropes**

There are various functions of tropes in conveying ideas in a rhetorical way.

According to Perrine (1982), as cited in Harya (2016), there are four main functions of rhetorical tropes. First, tropes provide readers with the imaginative pleasure of literary works. Second, it is a way to bring extras to convert images into poetry, embody summaries, and make literary works more sensual. Third, tropes are a way of giving emotional strength only to otherwise informative statements and communicating attitude with information. Finally, it is a way to say a lot in a short style.

Furthermore, Ersyadi (2018) mentioned that rhetorical tropes could provide more effective meaning than direct remarks. In any case, there are several functions of rhetorical tropes. Firstly, it has an adequate meaning of effective concentration, how to speak a lot shorter. Secondly, language is a poem, an abstract object, a way to add additional images to a poem. Thirdly, figurative words provide imaginative fun or sensuality. Lastly, figurative word expressions that are simply informative and emotionally convey attitudes are emotionally enhanced information. Moreover, Habibi (2016) explains that creative writers use rhetorical tropes to stir the reader's imagination and bring out emotions and understanding that cannot be expressed by the word's literal meaning alone.

In addition, rhetorical tropes give various effects of persuasion. McQuire (2014) discusses the impact of rhetorical tropes on persuasion.

1. Attention Explanation

The first form of explanatory concept argues that rhetorical tropes are eye-catching, making the extra message thrilling and, for that reason improving attention and powerful encoding of the arguments. This

rationalization means that the tropes' persuasive outcomes are investigated by means of variables inclusive of the message's judged inherent interest, comprehension, and recall. It implies additionally that including rhetorical tropes in a persuasive message will increase the probability of its being centrally instead of peripherally processed.

## 2. Source Perception-Explanation

The theoretical explanation lies in the fact that rhetorical numbers work. It affects how the audience perceives the source. Some credible metaphors can add credibility to sources to increase persuasiveness (e.g., antanagoge, epanorthosis, litotes), while other rhetorical persons can create sources of information. (e.g., aischrologia, hypocrisis, tapinosis).

## 3. Meaningful explanation

At least some rhetorical tropes (e.g., metaphors, metonymy, epiphonema) work by enhancing the encoding. Thus, it conveys a compelling message, for example, by contacting core values or by resonating deeply with the audience. As the function of tropes is to make a rhetorical effect, it requires a piece of extra information. Therefore, a sentence of rhetorical tropes can have a deep and meaningful explanation.

## 4. Mood statement

The fourth explanation attributed the persuasive effects of rhetorical tropes can evoke the emotions of the audience. Imagination has a big role in describing and conveying something. By using rhetorical tropes, it adds

some emotion to the audience. Thinking about analogy, comparison, terms, proverbs, and other forms of the word in telling something makes the audience feel the real meaning of the utterance. Therefore, not only for beautiful language purposes but also for evoking someone's emotion through words as a form of communication in telling ideas or stories.

### **E. The Use of Rhetorical Tropes in Literary Work**

Rhetorical tropes can be found in many literary works. Research on tropes is used in books, songs, and proses. Arditami (2017) investigated tropes in a song entitled *Firework* by Katy Perry. The result of this study indicates that there are six types of figures of speech used in the song. They are symbol, hyperbole, simile, personification, metaphor, and paradox. In another research made by Putra and Puspitasari (2020), they analyzed tropes used in Jalaluddin Rumi's quotes in the book *The Meaningful Life with Rumi*. Based on the result of this study, they concluded that there are 75 rhetorical tropes found in 60 quotes in Jalaluddin Rumi's.

In addition, rhetorical tropes are also found in scientific expression. Tietge (1998) gives an analogy of how the use of four master tropes appears in scientific expression in subtle rhetorical ways that unintentionally disguise the tropes. It is common to see and use them for articulating scientific data. For instance, a cartographer uses mathematical calculations to chart a route, and this is an example of using *metonymy* (a trope that can be equated with "reduction") because the map drawn to scale is a reduction of the charted area. Furthermore, a chemist describes



the "elective" properties of certain molecules collaborating with others, and *metaphor* is applied (which is synonymous with "perspective") because the ability to "elect" is limited activity in self-contained beings. Another example is physicists use the myth of Sir Isaac Newton's discovery of gravity by describing how he was hit on the head by a falling apple, and they are using metaphor, among other things, *synecdoche* (which can be equated with "representation"), because the apple represents only one minuscule effect of gravity, even though it is designed to stand for the concept of gravitational pull in the entire universe, and when a social scientist describes the "unintended consequences" of technology in discussing how "touch-tone telephones were introduced to increase dialing speed, but now the time saved by punching has been consumed by systems built to take advantage of it, for example, the use of *irony* (which is synonymous with "dialectic"), because the technology in place has the opposite effect of the problem intended to solve.

Besides, rhetorical tropes, Stoilova and Stankovic (2015) investigated the use of rhetorical tropes in speeches on presidential candidates' campaigns in Croatia in 2009/2010. The research used the theory of Burke (1969), which classifies rhetorical tropes into four items: metaphor, metonymy, synecdoche, and irony. The result shows that metaphor was the most commonly used in speech. Moreover, tropes are also found not only in scientific expression but also in verses in Al-Qur'an. An-Nasa'i (2020) has conducted research about the use of rhetorical tropes in Al-Qur'an, especially in surah Al-Waqi'ah and Al-Mulk in English translation of Al-Quran by M.A.S. Abdel Haleem. In his research, the findings show that out of 126 verses of both surahs, there are 30 verses containing the rhetorical tropes.

### **F. *Secrets of Divine Love* by A. Helwa**

A. Helwa is a writer who has been writing and speaking on Islam and personal development topic for over 15 years. Her passionate, poetic, and love-based approach to Islamic spirituality has inspired over 400,000+ readers over the last several years. Her popular blog, @quranquotesdaily, started while she was pursuing a master's degree in Divinity with a concentration on Islamic spirituality and peacemaking to assist people in overcoming personal and spiritual challenges on their path to experience divine love.

*Secrets of Divine Love* is an Islamic motivational and spiritual book. In a review of this book, Razak (2021) wrote that "the book is replete with Quranic verses extolling wisdom and beauty, exquisite poetic metaphors, sometimes amusing but always profound teaching stories, and simple but effective spiritual practices that carry the reader deeper into the mysteries encountered in each chapter." Therefore, it means that this book has very beautiful language and fruitful lessons.

The book was published by Naulit Publishing House, the USA, in 2020 and republished by Elex Media Komputiondo, Jakarta, in 2021. Based on Amazon (2022), *Secrets of Divine Love* is the #1 International best-selling book in the General Middle East Travel Guides section, #1 Best Seller in Islamic Law, and #1 Best Seller in Women in Islam. It has 4.146 ratings and five stars. Overall, the book consists of twelve chapters. It begins with an introduction in which the author

explains the importance of love to the Creator as a means of gaining a spiritual nuance on the core of Islamic beliefs and practices.



## CHAPTER III

### RESEARCH METHODOLOGY

This chapter examines the elements of a research methodology. Research techniques function in how research is conducted. It assists researchers in resolving a problem. In order to it systematically, this chapter is organized into three sections: research design, sources of data, and data analysis techniques. Furthermore, this study applied a qualitative method by using content analysis. The source of the data used is the *Secrets of Divine Love* of A. Helwa. Furthermore, this chapter also discussed the thematic analysis technique and detailed procedures that were carried out for analysis.

#### **A. Research Design**

This study employed a qualitative approach that emphasized descriptive qualitative data. According to Nursolihat and Kareviati (2020), descriptive qualitative research tends to use non-numerical data and focuses on meaning-making. It is supported by Nassaji (2015), stating that the goal of descriptive research is to describe a phenomenon and its characteristics. This research is more concerned with 'what' rather than 'how or why something has happened.

Bernard and Ryan (1998) state that text analysis as a research method is done in the social sciences, and the range of methods for performing text analysis is staggering. Researchers examine words, sentences, paragraphs, pages, documents, ideas, meanings, paralinguistic features, and even what is missing in

the text. Therefore, this research is text analysis research, and this method is suitable for this study. It is aimed at analyzing and describing the phenomenon of rhetorical tropes in the book.

## **B. Source of Data**

The source of data in this research is a religious and spiritual book entitled *Secrets of Divine Love* written by A. Helwa. This research is limited to analyzing the use of rhetorical tropes in chapters 6-10 in the book *Secrets of Divine Love* by A. Helwa. The reason is that those chapters discuss the five pillars of Islam. The book consists of 105 pages. It was firstly published by Naulit Publishing House, the USA, in 2020 and republished by Elex Media Komputiondo, Jakarta, in 2021.

## **C. Technique of Data Analysis**

This study is a document analysis study. Corbin and Strauss (2008, as cited in Bowen, 2009) agree that document analysis is a systematic process for viewing or evaluating a document-both printed and electronic (computer-based and web-based) materials. Like other analytical methods in qualitative research, document analysis requires data investigation. The method requires interpretation to draw meaning, deepen understanding, and develop empiricism knowledge.

Therefore, to get the result, this research applied thematic analysis based on Braun and Clarke's (2006) data analysis. The six following steps proposed by them are:

### 1. Familiarizing yourself with the data

Becoming familiar with the data set is the prior action for doing research. According to Kiger and Varpio (2020), one might have to be familiar with the book and the document analysis before conducting the research. In this stage, I collected the information about the book from various sources and read the book.

### 2. Generating the initial code

Looking at all the steps, this can be said as the real first stage in analyzing data. This process, coding, helps the process for further steps. Creswell and Creswell (2018) mention that coding means organizing and categorizing the data. Therefore, I created some codes to differentiate the rhetorical tropes to make them more manageable by using an abbreviation.

For instance:

MR = Metaphor

SY = Synecdoche

MN = Metonymy

IR = Irony

### 3. Searching for themes

Braun and Clarke (2006) mention that the third step includes examining the codes and data. They provide an analogy by assuming that the analysis process is like building a house, in which individual cords are bricks and tiles, and the theme is walls and roofs. The subject process of identification (how these walls and roofs are constructed) is basically active and interpretive. Thus, at this stage, I explored

the book to find out the types of rhetorical tropes by using codes to complete the analysis.

#### 4. Reviewing themes

Braun and Clarke (2006) explain this step as a two-level analytical process. At the first level of analysis, researchers examined the coded data placed on each topic to ensure a proper fit. Furthermore, the second level implies a similar series of questions and topics related to the entire data set. Here, the researcher determined whether the individual topics fit properly and whether the data set and thematic map are accurate and properly represent the entire database. In other words, after the data was found, the researcher had to look up and make sure the themes. Therefore, after I had finished reading, highlighting, and classifying the book, I reviewed the drafts and matched the codes.

#### 5. Naming and defining the themes

Braun and Clarke (2006) claim that this stage is an important step because this stage is for creating and describing each theme in the narrative. This is a good opportunity to choose data extraction presented in the final report explaining the main features of the theme and creating the story surrounding them to provide context to explain their importance in a broader story told by each topic. As a result, after I analyzed the types and the meaning of the rhetorical tropes found in the book, I named and described each of them in a narrative explanation way.

## 6. Producing the report

In the last stage, I produced the report based on the result of the research. Braun and Clarke (2006) state that this stage is for writing the result. The final step is presenting the results as a "continuation" of its analysis and interpretation, which is already done. Hence, after all of the themes were found, I wrote the analysis and concluded the findings.





## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter covers the research findings and discussion of the rhetorical tropes used in the five selected chapters in *Secrets of Divine Love* by A. Helwa. The findings are found through the content analysis by proposing Burke's (1969) theory. The finding was obtained by following the thematic analysis procedures as described in the previous chapter. Furthermore, after the data was collected, the results were provided in the table, while the meanings were described in the explanation. Moreover, the discussion section elaborated on the result of the analysis, the relevant studies, and the implication of the rhetorical tropes.

#### **A. Research Findings**

This study used the theory of Burke (1969), proposing four rhetorical tropes, which are metaphor, synecdoche, metonymy, and irony, in five selected chapters of *Secrets of Divine Love* book by A. Helwa. The five selected chapters are *Shahadah: The Ecstasy of Oneness*, *Salat: How to Tune into Divine Love*, *Zakat: Giving as an Instrument of God*, *Ramadan: The Holy Month of Fasting*, and *Hajj: A pilgrimage to God*.

After analyzing the data, it was found that the five selected chapters contain all the rhetorical tropes proposed by Burke (1969). The findings of this research are presented in the following section, which answers the two research questions, which

are the types and the meaning of each rhetorical trope found in the selected chapters of *Secrets of Divine Love* by A. Helwa.

### 1. *The Types of Rhetorical Tropes*

The types of rhetorical tropes based on Burke's (1969) theory consists of metaphor, synecdoche, metonymy, and irony. This section discusses the meaning of the rhetorical tropes found in the selected chapters in *Secrets of Divine Love*. The following discussion of the meaning is written by chapter and page number of the book. Then, the statement from the book is discussed. As mentioned previously, the total of rhetorical tropes found in the selected chapter *Secrets of Divine Love* is 19 items which consist of nine metaphors, one synecdoche, eight metonymies, and one irony. Furthermore, the sentences contain rhetorical tropes are shown in the following table.

**Table 4. 1**

***Types, Frequency and Chapters of Rhetorical Tropes***

<b>Types</b>	<b>Frequency</b>	<b>Chapters, Pages and Sentences</b>
Metaphor	9	<p><i>(Shahadah: 151)</i></p> <p>1. "The <i>Shahadah</i> is our first doorway into the divine ocean of Islam."</p> <p><i>(Shahadah: 156)</i></p> <p>2. "It is helpful to remember, as we recite these holy words, that the <i>passion</i> that inspires us to seek God is a flower that blossoms from the seeds of faith God Himself planted within our souls."</p> <p><i>(Shahadah: 159)</i></p>

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3. "He is not just a messenger, but an embodiment of the message- *a "walking Qur'an," a full moon reflecting the sun of divine oneness."*

*(Shahadah: 160)*

4. *"The Prophet Muhammad PUBH is not only the vehicle of revealing the map of guidance, but he himself is a manifestation of that map."*

*(Salat: 177)*

5. "The salat is not about achieving a specific outcome; rather, it is about *stepping into the waterfall of Allah's mercy*, which has been pouring down upon us."

*(Zakat: 208)*

6. "In essence, *we are just mirrors* reflecting God to Himself."

*(Zakat: 215)*

7. *"We are seeds* planted in the soil of our shared community."

*(Zakat: 215)*

8. *"Life is a series of waves:* sometimes we surf the peaks of blessing and other times we crash into the cliffs of poverty and despair."

*(Zakat: 217)*

9. *"Zakat is a boat in the storm,* a crutch that helps you until you heal."

1. "We are called to connect to **the Source**, recharging the battery of our spiritual hearts through the electric love of God."

Metonymy            8            (*Shahadah: 131*)

1. "When we turn to Allah asking for forgiveness, we are in essence returning to who we really are, by removing the *veils of sin* that have prevented our true vision."

(*Shahadah: 158*)

2. "In the face of the Divine, all separation vanishes; there is no man, no woman, no outer or inner, because, in the embrace of His all-encompassing love, *the rivers of multiplicity unite in the ocean of his singularity.*"

(*Shahadah: 161*)

3. "He was not sent to make bad people good; rather, he was sent, like spring, to bring *the dead seeds of faith* back to life through divine mercy and light."

(*Zakat: 213*)

4. "Zakat and Shadaqah are ways to empty the *ship of our heart* from the weight of greed, attachment, and stinginess."

(*Zakat: 217*)

5. "Zakat is a boat in the storm, a crutch that helps you until you heal, the mercy of God being manifested through the *hands of humankind.*"

**(Ramadhan: 230)**

6. "We then have to learn how to break free from the *tyranny of the mind.*"

**(Hajj: 236)**

7. "After all, it is only when we break the *tomb of our mortal ego* that we can be resurrected into the eternal presence of our loving God."

**(Hajj: 243)**

8. "Religion was not sent to divide us, but to unveil the truth that although we may be *separate fruits*, we are hanging from the same *tree of life.*"

Irony

1

**(Ramadhan: 154)**

1. "Investing in any goal, outcome, or destination other than God is like *investing in ice in the desert.*"

**Total**

**19**

Therefore, the frequency of rhetorical tropes are shown in the table below.

**Table 4. 2**

**Frequency of Rhetorical Tropes in Every Five Chapters**

No	Chapter	Metaphor	Synecdoche	Metonymy	Irony
1	Shahadah	4		3	
2	Salat	1			
3	Zakat	4		2	
4	Ramadhan		1	1	1
5	Hajj			2	
<b>Total</b>		9	1	8	1

As mentioned previously, all of the rhetorical tropes proposed by Burke (1969) were found in the chapters analyzed in this study. Conclusively, the total number of the rhetorical tropes found in the selected chapters in *Secrets of Divine Love* is 19 items. Metaphor appears as the most dominant rhetorical trope, which has nine items. It is followed by metonymy, which has eight items. Meanwhile, each synecdoche and irony have one item, which becomes the least dominant in rhetorical tropes.

Furthermore, the total frequency and percentage of the different types of rhetorical tropes found in the selected chapters were calculated and shown in the table below.

**Table 4. 3**

***Total Frequency and Percentage of Rhetorical Tropes***

Types of rhetorical tropes	Frequency	Percentage
Metaphor	9	50 %
Synecdoche	1	5 %
Metonymy	8	40 %
Irony	1	5 %
Total	19	100 %

Based on the analysis, table 2 shows the frequency of rhetorical tropes used in the five selected chapters of *Secrets of Divine Love* by A. Helwa. Based on the table above, there are 19 sentences containing rhetorical tropes. The percentage of

metaphors is 50 % which is higher than the percentage of metonymy, 40 %.

Meanwhile, synecdoche and irony have the same frequency, 5 %.

The explanation of the rhetorical tropes found are as follows:

### 1. *Metaphor*

The following analysis focuses on the reason for its classification as a metaphor as well as the contextual meaning of the sentences found.

#### 1. (*Shahadah: 151*)

*"The Shahadah is our first doorway into the divine ocean of Islam."*

The excerpt above is included in the metaphor. Metaphors can be identified by  $x = y$  (something is equal to something). It is an analogy of saying something but in a non-literal meaning. Therefore, the contextual meaning of *Shahadah* is known as the first pillar of Islam. The phrase "*divine ocean of Islam*" refers to Islam that contains many things. The ocean does not refer to the ocean itself, but its depth and length might serve as an analogy for Islam, which is vast and contains many things. Therefore, it may be derived from the term that if someone wishes to convert to Islam, the first step is to declare the *Shahadah*.

2. **(Shahadah: 156)**

*"It is helpful to remember, as we recite these holy words, that **the passion that inspires us to seek God is a flower that blossoms from the seeds of faith God Himself planted within our souls.**"*

The rhetorical trope used in the sentence above is a metaphor. It is because it is an analogy of two kinds of different things. The word *"the passion is a flower that blossoms from the seeds of faith God Himself planted within our souls."* Passion is a noun that means *"a strong liking or desire for or devotion to some activity, object, or concept."* Meanwhile, flower means *"a plant grown or valued for its flowers."* It can be concluded that the desire to be close to Allah by reciting Al-Quran benefits our souls because it purifies and grows the hearts like seeds become a flower.

3. **(Shahadah: 159)**

*"He is not just a messenger, but an embodiment of the message- a **"walking Qur'an," a full moon reflecting the sun of divine oneness.**"*

The non-literal meaning utterance above is categorized as a metaphor because it uses an analogy and compares two different things. The word *"walking Qur'an"* is not Qur'an that walks. Still, it is an analogy that Qur'an revealed to Muhammad, and he has a good character associated with the Qur'an as the holy book of Islam. Meanwhile, *"a full moon reflecting the sun"* is a name given for Muhammad. Meanwhile, in reality, Muhammad is not a moon. It can be inferred that Muhammad is not only a messenger but also a special character.



4. (Shahadah: 160)

*"The Prophet Muhammad PUBH is not only **the vehicle of revealing the map of guidance**, but **he himself is a manifestation of that map.**"*

The utterance includes a metaphor type because it symbolizes someone as a noun. The word *"the vehicle of revealing the map of guidance, but he himself is a manifestation of that map"* is literally not that Muhammad was not the map. Based on Merriam Webster's web, a map means *"a representation usually on a flat surface of the whole or a part of an area."* Thus, Muhammad was a messenger who delivered Islam to his followers with Qur'an and *hadiths*. In Islam, Qur'an is the way of life and the source of Islam. Therefore, because Muhammad is his follower's leader, the author tries to mention that Muhammad is an example to his followers.

5. (Salat: 177)

*"The salat is not about achieving a specific outcome; rather, it is about **stepping into the waterfall of Allah's mercy**, which has been pouring down upon us."*

The sentence above is a metaphor. It is because *salat* is compared to *"stepping into the waterfall of Allah's mercy."* The phrase does not have an actual meaning. *Salat* is described as stepping into a waterfall because it has a lot of mercies from Allah. It is described as a waterfall that pours down the water without stopping and continuously pouring. It is associated with when we do *salat*, and we will gain mercy from Allah.

6. (Zakat: 208)

*"In essence, we are just mirrors reflecting God to Himself."*

The rhetorical trope in the preceding sentence belongs to metaphor because it symbolizes two dissimilar things. Based on Merriam Webster's dictionary, the mirror is a noun that means *"a polished or smooth surface (as of glass) that forms images by reflection."* The utterance is mentioned in the chapter about *zakat*, and the context is in giving charity. Every time humans give charity, they might experience God's name, Ar-Razaq (Provider), and every time they receive charity, they practice Al-Karim (Generous). Therefore, the mirror, in this sentence, is not a glass-made thing but a term to analogize that the good deeds are the reflection of Allah itself.

7. (Zakat: 215)

*"We are seeds planted in the soil of our shared community."*

The preceding sentence refers to metaphor because it symbolizes two dissimilar things. Based on Merriam Webster's dictionary, *"seed"* is a noun that means *"the grains or ripened ovules of plants used for sowing."* The word *"we"* is intended as human, and human is not a seed. Therefore, the actual meaning of the sentence is that the author tries to convey the idea that as humans, we should take care of each other. As this chapter discusses *zakat*, it means that when we do charity, we help someone else.

### 8. (*Zakat: 215*)

*"Life is a series of waves: sometimes we surf the peaks of blessing and other times we crash into the cliffs of poverty and despair."*

The excerpt above is included in types of metaphors. It is because there is a comparison of two different things. *"Life is a series of waves"* the characteristic of metaphor is  $x = y$ . Life is not equal to a series of waves. Therefore, the contextual meaning of the utterance is life is a compilation of the activity of waves. Based on Merriam Webster, the wave is defined as *"a moving ridge or swell on the surface of a liquid (as of the sea)"* it can be deduced that it is the surface of the sea is up and down. Therefore, it gives an analogy that life has up and down moments like waves in the sea.

### 9. (*Zakat: 217*)

*"Zakat is a boat in the storm, a crutch that helps you until you heal."*

This sentence is included in a metaphor. It is because it contains a comparison between two dissimilar things. The word *"zakat"* means charity. Meanwhile, based on Merriam Webster dictionary, *"boat"* is defined as *"a small vessel for travel on water."* Therefore, the contextual meaning of what the author tries to convey is that zakat can help us whenever we face a problem.

## 2. *Synecdoche*

The following analysis focuses on the reason for its classification as a synecdoche as well as the contextual meaning of the sentences found.

1. **(Ramadhan: 175)**

*"We are called to connect to the **Source**, recharging the battery of our spiritual hearts through the electric love of God."*

The excerpt above is included in a synecdoche. It is because the word "Source" refers to a name. Based on Merriam Webster's dictionary, the word "Source" is defined as "a point of origin or procurement." Meanwhile, the contextual meaning of the word "Source" is the replacement of Allah. It refers to Allah as the one who we come from and the one to who we return.

3. **Metonymy**

The following analysis focuses on the reason for its classification as a metonymy as well as the contextual meaning of the sentences found.

1. **(Shahadah: 131)**

*"When we turn to Allah asking for forgiveness, we are in essence returning to who we really are, by removing **the veils of sin** that have prevented our true vision."*

Since the term above describes a concept, the phrase is included in metonymy. The concept attached is "the veils of sin." The word "the veils of sin" is a compilation of wrong deeds that we have made before that have covered us. Therefore, the contextual meaning of the sentence means that whenever we repent, it is the beginning to see ourselves regardless of how many sins we have done, both the seen and the unseen.

2. **(Shahadah: 158)**

*"In the face of the Divine, all separation vanishes; there is no man, no woman, no outer or inner, because, in the embrace of His all-encompassing love, **the rivers of multiplicity unite in the ocean of his singularity.**"*

The excerpt above contains a non-literal meaning. It refers to metonymy because of using a concept for a term. Thus, "*rivers of multiplicity unite in the ocean of his singularity*" means that Allah is singular. The word "*rivers*" and "*ocean*" is not the literal meaning. It is just an analogy that multiplicity is quantities. In fact, many rivers will flow to the ocean. Meanwhile, the ocean is only one. The author tries to convey that many things will be united in one.

3. **(Shahadah: 161)**

*"He was not sent to make bad people good; rather, he was sent, like spring, to bring the **dead seeds of faith** back to life through divine mercy and light."*

This sentence is found in Chapter Shahadah, which discusses the oneness of Allah. The sentence above contains metonymy because it uses another word to describe a concept. The concept attached is "*the dead seeds of faith.*" The word "*the dead seeds of faith*" is a concept that refers to Muhammad's ummah. Therefore, the contextual meaning of the sentence means that He

(Muhammad) saved his ummah's lives through the help and guidance from Allah.

4. **(Zakat: 213)**

*"Zakat and Shadaqah are ways to empty the **ship of our heart** from the weight of greed, attachment, and stinginess."*

The sentence above is included in metonymy type. This is because it contains metonymy because it uses another name to describe a concept. The concept attached is "*ship of our heart*". The word "*ship*," based on Merriam Webster's dictionary, is defined as "*a large seagoing vessel*," or in other words, it is one of the vehicles used in the sea. However, in this sentence, the word "*ship*" is used to describe the concept of the ship, which can bring humans, goods, or anything else. Thus, it is analogized to a ship that can accommodate goods; it is also like the heart, which can contain any kind of feelings. Therefore, the actual meaning of the sentence is that *Zakat* and *Shadaqah* can help us to purify our hearts from many bad feelings.

5. **(Zakat: 217)**

*"Zakat is a boat in the storm, a crutch that helps you until you heal, the mercy of God being manifested through the **hands of humankind**."*

The sentence above contains one of the rhetorical tropes. The phrase above is included in metonymy type. It is because it uses another term to describe a concept. The concept attached is "*hands of humankind*". Based on Merriam Webster's dictionary, the word "*hands*" means "*the terminal*

*part of the vertebrate forelimb when modified (as in humans) as a grasping organ: the body part at the end of the arm of a human, ape, or monkey."*

However, this sentence uses a concept that means "help". Therefore, the actual meaning of the sentence implies that zakat can help other people through someone's help.

**6. (Ramadhan: 230)**

*"We then have to learn how to break free from the **tyranny of the mind.**"*

The preceding sentence has a non-literal meaning. It belongs to metonymy because it uses another name to describe a concept. The concept attached is "*tyranny of the mind.*" Based on Merriam Webster's dictionary, the word "tyranny" means oppressive power. Therefore, the actual meaning of the sentence means the power of the mind, which can let us down through its bad side, should be let go.

**7. (Hajj: 236)**

*"After all, it is only when we break the **tomb of our mortal ego** that we can be resurrected into the eternal presence of our loving God."*

The expression above shows the case of rhetorical tropes because it contains metonymy. Metonymy is used to refer to a term that describes a concept. The "*tomb of our mortal ego*" is a concept. This concept means arrogance. Therefore, the contextual meaning of the sentence is that if we remove arrogance from our hearts, we will easily feel the presence of Allah.

8. (*Hajj: 243*)

*"Religion was not sent to divide us, but to unveil the truth that although we may be **separate fruits**, we are hanging from the same **tree of life**."*

This sentence is mentioned in Chapter *Hajj*, which discusses the diversity people can find during *Hajj*, starting from colors of the skin, tribes, or even nation. The sentence above is included in metonymy type. It is because it contains metonymy because it uses another name to describe a concept. The concept attached is "*separate fruits*," which can be contextually defined as tribes, and "*same tree of life*" means we are all human, grandson of Adam. Thus, the actual meaning of the sentence is that religion comes to us to unite us regardless of what we may have may be different.

4. *Irony*

The following analysis focuses on the reason for its classification as an irony as well as the contextual meaning of the sentences found.

1. (*Ramadhan: 154*)

*"Investing in any goal, outcome, or destination other than God is like **investing in ice in the desert**."*



The excerpt above belongs to irony because it mentions something tragic that happens in a real situation. The phrase attached is "*investing in ice in the desert.*" Based on Merriam Webster's dictionary, ice is defined as "*frozen water*" or "*a substance resembling ice.*" Meanwhile, a desert is defined as "*an area of water devoid of life*" or, geographically, it is a hot place. Therefore, the author tries to describe that investing in ice in the desert is a waste. In essence, it is almost impossible to make a cube of ice in a desert.

## **B. Discussion**

This section discusses the rhetorical tropes found in the selected chapters in *Secrets of Divine Love*. As mentioned previously, the total of rhetorical tropes found in the selected chapter *Secrets of Divine Love* is 19 items which consist of nine metaphors, one synecdoche, eight metonymies, and one irony.

Conclusively, in carrying out this study, it attempted to identify "What are the meanings of rhetorical tropes used in the book *Secrets of Divine Love*?" The content analysis results showed that the meanings of rhetorical tropes have various forms and discussions. As explained in the previous sections, the meanings of rhetorical tropes are mostly the discussion and interpretation of a non-literal meaning statement of a sentence. Of all the sentences analyzed, it was obtained that the sentences mostly used the inanimate object, such as waves, ocean, sea, boat, storm, ship, fruit, tree, desert, mirror, tomb, etc. It indicates that the author of the book attempts to use those objects as an analogy.

Furthermore, based on the findings and explanation above, there are some similarities and differences between this study and the previous study conducted by another researcher. The results of this study are very similar to Stoilova and Stankovic (2015), who investigated tropes in Presidential speeches. Burke's (1969) theory is also applied in their research. The results show that the most frequently used trope was a metaphor. It is followed by metonymy and, finally, synecdoche. However, irony is not found in the study. Furthermore, they concluded that metaphor is more than just a poetic figure that speakers use to make their speech more elegant. Furthermore, according to Lakoff (1980), the main function of the metaphor is to understand one type of experience through the qualities of another experience. By all means, metaphors come as the most representative of rhetorical tropes. In the same line as Stoilova and Stankovic (2015), this study of rhetorical tropes *Secrets of Divine Love* also found that metaphor is the most dominant rhetorical trope used. In line with the statement from Razak (2021, p. 266) that she wrote that "the book is replete with Quranic verses extolling wisdom and beauty, exquisite poetic metaphors, sometimes amusing but always profound teaching stories, and simple but effective spiritual practices that carry the reader deeper into the mysteries encountered in each chapter." Therefore, it indicates that A. Helwa, the author of *Secrets of Divine Love*, did a similar thing in using other rhetorical tropes to make her writing beautiful and rich in analogy.

In addition, since the use of rhetorical tropes in the selected chapter of *Secrets of Divine Love* is found in the book, it is clear that the author makes an

effort to deliver the information effectively by providing several well-understood, non-out-of-context examples and employing rhetorical tropes to help readers understand the essence of the book. The book depicts an exploration and extra analogy of understanding Islam in general and the pillars of Islam in particular by incorporating information about the pillars of Islam into a writing framework through the use of an analogy, concept, or term.



## CHAPTER V

### CONCLUSIONS AND RECOMMENDATIONS

This final chapter presents the conclusion and recommendation. The conclusion is based on the study findings and discussion from the previous chapter. The data analysis and discussion were summarized in this section, while the recommendations included some suggestions that would be beneficial to future researchers.

#### A. Conclusions

Rhetorical tropes are ways used to beautify language and have a special effect of influencing by its aesthetical formation of an expression and analogy. Therefore, rhetorical tropes are commonly used in literary work to convey an idea in a different yet beautiful way of word and analogy choice.

Aiming to identify the types and investigate the meaning of rhetorical tropes used in selected chapters in *Secrets of Divine Love*, this analysis proposed the four tropes by Burke (1969), which are metaphor, synecdoche, metonymy, and irony. The total of rhetorical tropes used is 19 items which consist of nine metaphors, one synecdoche, eight metonymies, and one irony. Therefore, it can be drawn that metaphor is the most dominant rhetorical trope used in the book. It is followed by metonymy, which appears in eight items, and the least dominant go to each synecdoche and irony which is only one item.

Furthermore, the use of rhetorical tropes in the selected chapter in *Secrets of Divine Love* indicates that the book contains persuasive and beautiful language. It is clear that the author attempts to deliver the information well by providing several well-understood, non-out-of-context examples and using rhetorical tropes to help the readers understand the book's essence. The book depicts an exploration and extra analogy of understanding Islam in general and the pillars of Islam in particular by using the approach of portraying things about the pillars of Islam into a writing framework by using an analogy, concept, or term.

## **B. Recommendations**

Because this study only looked at five types of rhetorical tropes proposed by Burke (1969) in a specific chapter of *Secrets of Divine Love*, I recommend that future researchers look into other types of theories of rhetorical tropes that may be used in this or other chapters of the book. Moreover, they can also explore the rhetorical tropes used in any other field of literary works, such as poems, speech, advertisements, or news.

Furthermore, the analysis's findings are expected to provide theoretical and practical value to readers. I hope that this study will be helpful for those who are interested in analyzing rhetorical tropes. Furthermore, I recommend that teachers or lecturers use it as additional material in courses on literature, linguistics, vocabulary, and pronunciation. Additionally, students and literature enthusiasts can broaden their knowledge and insight into rhetorical tropes. Finally, I hope that the

study of rhetorical tropes will be of benefit to all UIN Ar-Raniry students, particularly English students, as well as linguistics or discourse lecturers.



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## APPENDIX A

**SURAT KEPUTUSAN DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY**  
 Nomor : B-5703/UN.08/FTK/KP.07.6/04/2022

**TENTANG**  
**PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBİYAH DAN KEGURUAN**  
**UIN AR-RANIRY**

**DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY**

- Menimbang : a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan;
- b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.
- Mengingat : 1. Undang-undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Pemerintah Nomor 74 Tahun 2012 tentang Perubahan atas Peraturan Pemerintah RI Nomor 23 Tahun 2005 tentang Pengelolaan Keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang Penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden RI Nomor 64 Tahun 2013; tentang Perubahan IAIN Ar-Raniry Banda Aceh Menjadi UIN Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Republik Indonesia No. 21 Tahun 2015, tentang Statuta UIN Ar-Raniry;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang, Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama Republik Indonesia;
10. Keputusan Menteri Keuangan Nomor 293/KMK.05/2011 tentang Penetapan Institut Agama Islam Negeri Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Badan Layanan Umum;
11. Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh;
- Memperhatikan : Keputusan Sidang/Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 28 Maret 2022
- MEMUTUSKAN**
- Menetapkan  
 PERTAMA : Menunjuk Saudara:
1. Dr. Mustafa AR, M.A. Sebagai Pembimbing Pertama
2. Fera Busfina Zalha, M.A. Sebagai Pembimbing Kedua
- Untuk membimbing Skripsi :
- Nama : Yulia Fitrah Nitami
- NIM : 180203239
- Program Studi : Pendidikan Bahasa Inggris
- Judul Skripsi : Rhetorical Tropes Used in Secrets of Divine Love by A.Helwa
- KEDUA : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor: SP DIPA. 025.04.2.423925/2022, tanggal 17 November 2021.
- KETIGA : Surat keputusan ini berlaku sampai akhir semester Ganjil Tahun Akademik 2022/2023
- KEEMPAT : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

AR - RANIRY

Ditetapkan di: Banda Aceh  
 Pada Tanggal: 25 April 2022  
 Dekan,

  
 Muslim Razali

**Tembusan**

1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak. Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;
5. Arsip.