

## Humor in Dakwah: A Socio-Pragmatic Study

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### ABSTRACT

*This study aims at analyzing the forms, functions, and meanings of humor used by preachers in delivering religious sermons. This study uses a qualitative descriptive method that focuses on the act of identifying, classifying, analyzing data that has been obtained, and describing it in the form of language as it is. Qualitative research emphasizes the depth of data with the researcher as a key instrument in the research. The research data consists of humorous utterances delivered by preachers in Islamic religious sermons, namely Ustadz Anwar Zahid, Ustadz Wijayanto, and Ustadz Da'as Latif. The form of humor is analyzed using morphosyntax theory, the function of humor is linked to sociolinguistic theory, while the meaning of humor is dissected using semantic and pragmatic theory. The results of the study show that there are five dominant forms of humor that appear in dakwah humor, namely line humor, dialogue, stories, poems, and wordplay. The use of humor as a strategy in dakwah is proven to be effective in achieving its communicative goals. Humor helps make religious messages easier to understand and remember by the audience. This is because humor can simplify complex concepts and make them more interesting for listeners. This study also found that humor is not only a form of entertainment, but also an effective communication tool in spreading religious teachings.*

### KEYWORDS

*humor; preachin; sociopragmatics*

### INTRODUCTION

Humor has become an integral part of religious practices in Indonesia. The tradition of incorporating humor in the dissemination of Islamic teachings has existed for a long time, albeit in varying forms and degrees. Rakib (2020) explains that the tradition of humor in da'wah is a legacy of classical Islamic civilization. Since the time of Prophet Muhammad SAW, the delivery of da'wah was often interspersed with humor, and even in his daily life, the Prophet often displayed a humorous demeanor. The Prophet's humorous behavior undoubtedly had a domino effect on his Companions and his followers, and it continued to flow into subsequent periods (Hisham, 1955), (Martin, 2016), (Heliana, 2016). Humor in the context of da'wah is not merely entertainment; rather, it serves as a complex and effective tool for religious communication. Kuipers (2017) states that humor is a creative tool for communicating, entertaining, and often conveying deeper messages indirectly. This means that religious messages can be embedded within humor, allowing the audience to ponder and absorb the deeper meaning without feeling forced or burdened. By creating an entertaining atmosphere, preachers can capture the attention and hearts of the audience,

forming a stronger bond between the preacher and those listening. Therefore, the use of humor requires a unique linguistic approach that can be analyzed through a sociopragmatic lens.

Sociopragmatics is a linguistic approach that focuses on the use of language in social contexts. Sociopragmatic studies pay particular attention to how language is used in everyday social situations and contexts of life (Brown & Levinson, 1999); (Haugh, 2013); (Culpeper, 2021). Sociopragmatics emphasizes that language is not just a communication tool but also a tool for shaping and maintaining social relationships. In this context, the use of language refers not only to linguistic structures but also includes an understanding of how social norms, cultural values, and speaking practices influence and shape individuals' use of language in everyday communication. Leech (1983: 10) describes sociopragmatics as the "sociological interface of pragmatics" or in other words, pragmatics discussed from a sociological perspective. Sociopragmatics focuses not only on the language itself but also on the social environment that supports that language. So, in other words, sociopragmatics is the meeting point between sociology and pragmatics. Da'wah, as a religious communication process that involves the use of language and speech acts, is not only a theological act but also has a strong sociopragmatic dimension. Da'wah involves the use of language as the primary means of communicating religious values, moral norms, and spiritual principles to the audience (Tasmara, 2018). In the context of language communication, da'wah includes the use of words, sentence structures, and language styles that aim to convey religious messages clearly and persuasively. Da'wah speakers need to consider the social, cultural, and background contexts of the audience so that the message delivered can be understood and accepted well. The communicative context that includes understanding the audience's needs and desires also needs to be applied. In da'wah, preachers need to adapt to the spiritual and intellectual needs of their audience so that the da'wah message can achieve the desired goal. Sociopragmatic analysis in the context of da'wah provides insights into the complexity of social interaction.

Preachers need to grasp the social fabric of society, the social status of their audience, and the communication dynamics that affect how religious messages are conveyed and received. Paying attention to language norms, levels of formality, and speech patterns is crucial for ensuring that religious communication is both effective and well-received by the audience. By understanding this social context, preachers can tailor their language, establish a connection with the audience, and ensure that religious messages resonate with the understanding and experiences of the local community. A comprehensive understanding of social norms, culture, and communication settings helps create messages that are relevant, accepted, and impactful for the da'wah audience. Consequently, the link between da'wah and sociopragmatics is vital for maximizing the effectiveness of religious communication in diverse social environments. This research focuses on the use of humor in da'wah, covering three main aspects: da'wah text, preachers, and the audience. Based on this background, three main issues are explored in this study: 1) What forms of humor do preachers use in delivering religious sermons? 2) What functions does humor serve in preachers' religious sermons? 3) What is the meaning of the humor used by preachers in their religious sermons? Theoretically, this study can serve as a discussion topic and a reference source that contributes to both thought and the strengthening of linguistic theories, especially humorous linguistics. Practically, this research can benefit the general public, researchers, educational institutions, and the government.

## RESEARCH METHODS

This study employs a qualitative approach with a descriptive method. Qualitative research using a descriptive method involves identifying, classifying, analyzing, and describing data in its original language form (Sudaryanto, 1993). Cresswell (2016) adds that qualitative research is a method used to explore meaning. This is an essential characteristic of qualitative research, especially when applied to communication research, as communication science is almost always concerned with meaning. The data for this study is oral data, consisting of all utterances containing humor delivered by da'wah speakers in Islamic sermons, namely Ustadz Da'as Latif, Ustadz Anwar Zahid, and Ustadz Wijayanto, who have YouTube channels. The method used for data collection is the observation method, as the data is obtained by observing the use of language. According to Sudaryanto (2015), the observation method is a data collection method that involves observing the use of language. This method can be used to analyze various aspects of language, from phonology, morphology, syntax, to semantics. Data analysis involves organizing the data. The data analysis process in research includes sorting and grouping data. Thus, data analysis in this study is conducted through data identification, data classification, and data analysis based on linguistic units, such as words, phrases, clauses, and sentences, using the distributive method to describe in detail the problems found in the collected data based on theories related to humorous utterances as a guideline in the analysis. The method used in presenting the results of data analysis is informal. According to Cresswell (2016), the informal method is the process of presenting findings or results of analysis from data obtained in an informal or unstructured manner. In this study, the research findings are described using language that is easily understood by the general public and presented in the form of rules related to the research questions, namely the forms of humor, functions of humor, and meanings of humor used by Ustadz Anwar Zahid, Ustadz Wijayanto, and Ustadz Da'as Latif.

## RESULTS AND DISCUSSION

The research findings revealed that humor manifests in five forms: line humor, dialogue humor, story humor, poetic humor, and wordplay. The form of humor refers to the format or outward presentation of a joke. These humor forms dictate how a joke is delivered and appreciated. In the form of dialogue humor, humor is conveyed through conversation between two or more people. This type of humor relies on the interaction between characters to generate a comedic effect. The interaction between characters, witty dialogues, and precise timing are crucial factors in eliciting laughter.

Ustadz: Tolong kalian umat Islam, berhentilah kalian terima uang Pilkada. Kalau mereka datang Tim Sukses mau kasih kau duit, bilang saja mohon maaf saya miskin tapi saya mau negara ini baik karena memilih pemimpin yang bagus agamanya

Jamaah: Allahu Akbar

Ustadz: **Allahu Akbar** tapi kau terima duit, mana ceritanya.

Jamaah: (tertawa)

This sermon took place at the Great Mosque of Arafah in the Duri district of Bengkalis, Riau Province. Participants included the district head, local government employees, members of the local legislative bodies, and nearby residents. The religious sermon was organized to commemorate the celebration of Isra' Miraj of the Prophet Muhammad SAW in 1444 AH/2023 CE. The invited speaker to deliver the sermon on the message of Isra' Miraj was Ustadz Das'ad Latif. In the first minute, the preacher immediately introduced the theme of Isra' Miraj with issues related to regional elections and bribery. This is because

the Isra' Miraj commemoration coincided with the campaign period leading up to the 2024 elections. In this context, Ustadz Das'ad Latif reminded the congregation that the most significant meaning of Isra' Miraj is a spiritual journey. Therefore, everyone's daily behavior must be based on the rules and commands of Allah SWT. The prevalence of bribery and electoral fraud prompted the preacher to remind all attendees of the importance of maintaining independence and adhering to the truth.

The phrase "Allahu Akbar" elicited humor as it was used ironically to highlight the contradiction between actions that do not align with the utterance of "Allahu Akbar." Ustadz Das'ad Latif emphasized the paradox that although the congregation says "Allahu Akbar" to acknowledge the greatness of Allah, they still accept money from political campaign teams, which can be considered immoral or contrary to religious teachings. "Allahu Akbar" is an Arabic phrase composed of "Al" (definite article) and "Lah" (name of Allah SWT) with "Akbar," meaning "Great." Thus, when combined, "Allahu Akbar" holds a complete meaning, that is, "Allah is the Greatest" (Rahim, 2013). In this context, the phrase "Allahu Akbar" was used by the congregation to express agreement and support for the struggle of jihad in combating behaviors contrary to the religion. However, in reality, many residents of the Bengkalis district accepted bribes during the regional elections. Therefore, the response of "Allahu Akbar" became humorous because it created an irony in a situation where there was a discrepancy between what the congregation said and what they should be doing according to religious values. This aligns with Raskin's (1985) view that humor arises from the incongruity between expectations and what actually happens. Additionally, the preacher's accent and facial expressions when saying "Allahu Akbar but you accept money" added to the comedic element, making the audience laugh. The humor in this speech falls under the category of dialogue humor because the comedy arises from the interaction between the preacher and the audience.

Line humor is a form of humor presented in a one-liner or a short, concise statement consisting of one or two sentences. The key features of line humor include its brevity and clarity, making it easily understandable and capable of eliciting laughter quickly.

Kalian pegawai negeri yang jadi pegawai karena nyogok, lebih baik kau jadi pegawai honor seumur hidup daripada kau mau uang sogok, **termasuk anggota DPR itu, ini kerja enggak?** (tertawa)

In the above data, humor arises from the sarcastic question posed by the preacher at the end of the sentence. The question, "Are DPR members working or not?" immediately elicited laughter because, prior to this, Ustadz Das'ad Latif explained that those who engage in corruption, accept bribes, or consume illicit money are among those who do not receive the mercy of Allah. The mention of the term "DPR" (House of Representatives) followed by the question "Are they working or not?" suggests possible improper conduct among the parliament members. This is reinforced by the public's perception of the DPR as a legislative body that should uphold the law and combat corruption, yet is suspected of being a breeding ground for corruption itself. The connection between these two aspects tickled the audience and prompted laughter. This situation was further intensified by the fact that some of the attendees were DPR members themselves. Their presence at the event amplified the humor because the targets of the sarcasm were present among them. According to Raskin (2001), humor in this speech arises from a discrepancy in behavior and roles, creating a satirical effect. Therefore, the preacher advised that it is better to be a contractual worker than a civil servant who accepts bribes, as mentioned in Surah An-Nisa, verse 29.

وَلَا تَأْكُلُوا أَمْوَالَكُمْ بَيْنَكُمْ بِالْبَاطِلِ وَتُدْلُوا بِهَا إِلَى الْحُكَّامِ لِتَأْكُلُوا فَرِيقًا مِّنْ أَمْوَالِ النَّاسِ بِالْإِثْمِ وَأَنْتُمْ تَعْلَمُونَ:

Meaning: and do not consume one another's wealth unjustly or send it [in bribery] to the rulers in order that [they might aid] you [to] consume a portion of the wealth of the people in sin, while you know [it is unlawful]." The humor in this data is an example of line humor because the joke or punchline is delivered in a single line in the last sentence.

Story humor is a form of humor conveyed through a narrative or short story. This type of humor includes a funny plot, characters, and setting designed to provoke laughter.

apa kejadiannya Masyitha dilapor sama Firaun... kamu meyakini ada Tuhan selain aku Firaun ... kalau kau tidak mau ubah itu saya bakar saya rebus kamu ... bukan cuma anakmu suaminya seret masuk, apa kata Masyitha suamiku, kau tahu aku sangat mencintaimu tapi cintaku kepadamu tidak boleh mengalahkan cintaku kepada Allah ... terakhir kata Fir'aun Masyitha, kalau kau tidak mengubah itu, kamu **satpol**, seret (tertawa)

The context of the utterance above is the story of Masyitha, a servant of Pharaoh, who accidentally dropped a comb while serving the king's daughter and invoked the name of Allah. This was reported to the king, causing Pharaoh to become angry. Masyitha was then ordered to abandon her new faith and return to the old religion or her entire family would be boiled alive. The preacher tells this story to illustrate Masyitha's strong faith, unafraid of pressure and punishment from the ruler, ultimately dying a martyr while remaining steadfast in her belief in Allah SWT. The story of Masyitha becomes humorous due to the presence of a modern acronym in ancient times. The appearance of the term "satpol" during Pharaoh's era brings a humorous effect since the profession of a security officer ("satpol") did not exist in those times. The inclusion of the term "satpol" in the context of Pharaoh's era directly creates a funny contradiction and incongruity. Pharaoh lived thousands of years ago, long before the profession of police officers, security guards, or "satpol" was introduced in society. Therefore, the notion of having "satpol" during that time becomes absurd and elicits laughter. The humorous effect of using the term "satpol" in this historical context lies in the mismatch or incongruity between the ancient past and more modern or contemporary concepts. Verhaar (2008) suggests that using words with modern associations in historical or ancient contexts can be an effective humor technique to create amusement and evoke laughter. The form of humor in this data is story humor, as it uses a narrative or story to entertain the audience. According to Ramdani (2017), story humor involves depicting funny events or situations, anecdotes, parables, or amusing stories to make people laugh or smile. Story humor leverages engaging narratives and distinctive characters to convey messages in a humorous manner.

Poetic humor is a form of humor presented in the form of poetry, often featuring rhyme and rhythm. Poetic humor allows for the use of various poetic elements to produce humor that is more creative and artistic.

Walaupun dulu waktu pacaran sudah **seiya sekata sevisi semisi sehidup semati** semboyane ae aku tahu apa yang ada di hatimu engkau pun tahu apa yang ada di hatiku sehingga aku tahu apa yang kau mau engkau pun tahu apa yang ku mau begitu nikah belum tentu bahagia kadang-kadang indahnya hanya dipermulaan saja ketika masih dianggap sebagai bulan madu setelah itu yang datang bulan-bulan empedu apalagi kalau nikmatnya sudah dikredit lebih dulu begitu nikah sudah jemu gaweane padu omongane wagu saru Wes ora seru tour gak lucu tidak seindah waktu itu [tertawa]

The form of humor that emerges in the data above is poetic humor because it is composed of rhyming words. Rhyme is the similarity of ending sounds in syllables at the end of words in a line or sentence (Keraf, 2019). The repetition of sounds or rhyme is arranged in sequence, creating poetic humor. In the opening sentence of the speech,

we can see that the words "seiya sekata sevisi semisi sehidup semati" follow the same sound pattern at the end of each word. The use of words with a rhyming pattern like this creates a consistent and rhythmic flow in the sentence, naturally drawing the attention of the audience. Additionally, the repetition of similar sounds creates a cohesive impression and makes the sentence sound smooth and harmonious. The next sentence also contains a rhyming effect: "semboyane ae aku tahu apa yang ada di hatimu engkau pun tahu apa yang ada di hatiku sehingga aku tahu apa yang kau mau engkau pun tahu apa yang ku mau." In this sentence, we can hear a rhythmic and cohesive melody illustrating the beauty of courtship. In the middle of the speech, phrases like "begitu nikah belum tentu bahagia kadang-kadang indahnya hanya dipermulaan saja ketika masih dianggap sebagai bulan madu setelah itu yang datang bulan-bulan empedu apalagi kalau nikmatnya sudah dikredit lebih dulu" use repetition to emphasize the reality of marriage that may not be as beautiful as expected. The choice of vocabulary and repeated sounds create a consistent and rhythmic melody while emphasizing the themes presented in the sentences. In the speech above, Ustadz Anwar Zahid presents a contrast between pre-marriage romantic expectations and the realistic reality of marriage. Wordplay in phrases such as "begitu nikah sudah jemu gaweane padu omongane wagu saru wes ora seru tour gak lucu tidak seindah waktu itu" plays with words to express the disappointment that arises when the enjoyable pre-marriage courtship does not translate into married life. The use of rhyme in words that explain the transition from the dating period to the reality of married life resonates with the audience, creating humor that elicits laughter from the congregation.

Wordplay humor is the presentation of humor by using words in a creative and amusing way. This can include playing with the literal and connotative meanings of words, combining unusual phrases, or creating new words that blend parts of existing words.

kenapa sampai banjir lautan hutan ditebangi ... kenapa kok ditebangi ya karena kadang-kadang nggak beres salah wiridan harusnya yahayu yaqoyum yahayu yaqoyum dibaca **yokayuku yokayumu yokayuku yokayumu yokayuku yokayumu** (tertawa)

The humor in this speech arises from wordplay adapted from a recitation used in Muslim prayers. The preacher plays with the phonetic similarity between the Arabic phrase "yahayu yaqoyum" and "yokayuku yokayumu." The pronunciation of "yahayu yaqoyum" comes from the invocation "Ya Hayyu Ya Qayyum Birahmatika Astaghisu" a dhikr recitation that mentions two names of Allah SWT from Asmaul Husna, Al-Hayyu and Al-Qayyum. This recitation is performed by Muslims to seek guidance and assistance. The preacher modifies the pronunciation of "yahayu yaqoyum" to "yokayuku yokayumu," which means "your wood is my wood," to mock the practice of illegal logging. The preacher jokes that forestry officers are involved in environmental destruction because they misinterpret the wirid. The recitation "yokayuku yokayumu" suggests the legitimacy of wood ownership, as the statement "yokayuku yokayumu" implies that the teak wood belongs to them too. Creating humor through wordplay not only makes the congregation laugh but also offers criticism of the illegal logging practices that often occur in East Java.

In general, the functions of humor can be categorized into three types: personal, social, and educational. Personal function refers to the role of humor in directly influencing individuals, both psychologically and emotionally. Social function pertains to the role of humor in strengthening social bonds, building relationships between individuals, and maintaining cohesion in society. The educational function aims to convey messages or information in an engaging, creative, and entertaining way, thereby increasing understanding of the message. Meaning is an element of language that preachers often use to build humor. The breadth and flexibility of meaning allow preachers to use it in various

ways to create humor. Semantic analysis focuses on the ambiguity of words, phrases, or sentences that possess the essence of humor in the religious speech. In lexical ambiguity, humor arises from the ambiguity of a word, as reflected in the following example:

kalau kalian mau baik kabupaten Bengkalis, mau baik Republik Indonesia, berhentilah terima uang Pilkada **Allahu Akbar** ... kalian yang terima uang Pilkada sekarang kau kaya enggak, kalian yang tidak terima uang Pilkada kemarin kalian miskin? tidak juga. Maka yang pasti kalian yang makan uang Pilkada **sudah ada dagingmu uang haram**

The humor in the dialogue above arises from lexical ambiguity. The phrase "Allahu Akbar" (الله أَكْبَرُ), meaning "Allah is the Greatest," is one of the names of Allah and carries high values of the greatness of Allah, which is why this phrase is prescribed to be spoken at significant moments, whether due to the size of an action, strength of a situation, or other important matters to convey that Allah is the Greatest (Darwazah, 2020). The phrase implies that in the eyes of a believer, Allah SWT holds a position greater than anything else that is considered great. Therefore, the congregation interprets the phrase "Allahu Akbar" as a response to jihad for major issues such as eradicating bribery and dark campaigning or "black campaigns." For the preacher, the phrase "Allahu Akbar" is one of the names of Allah that carries noble meaning and intent, and it is thus deemed inappropriate to be used in the context of fighting dark campaigning when the person saying it is also benefiting from bribery. The discrepancy between what is expected and what actually occurs, creating an irony, is what causes the phrase "Allahu Akbar" to generate humor in the dialogue (Raskin, 1985). In this context, accepting bribes is categorized as dishonest and deceitful behavior. It involves gaining material profit from actions that are either illegal or unethical, thus falling into the category of consuming haram money, which is considered a grave sin, as mentioned in Surah Al-Baqarah, verse 188

(wa lâ ta'kulû amwâlakum bainakum bil-bâthili wa tudlû bihâ ilal-hukkâmi lita'kulû farîqam min amwâlin-nâsi bil-itsmi wa antum ta'lamûn).  
*ta'kulû amwâlakum bainakum bil-bâthili wa tudlû bihâ ilal-hukkâmi lita'kulû farîqam min amwâlin-nâsi bil-itsmi wa antum ta'lamûn).*

Meaning: And do not consume each other's wealth unjustly, or use it to bribe judges in order to consume a portion of other people's wealth sinfully while you know [it is wrong]. By proclaiming "Allahu Akbar" while also accepting bribes or election money, this contradicts the meaning of "Allahu Akbar." The purpose of reciting "Allahu Akbar" is to keep the human heart from being preoccupied with exalting anything other than Allah SWT, who is the Greatest. Thus, exalting money, power, and positions is essentially a denial of the very phrase "Allahu Akbar," which should hold Allah SWT above everything else in this world.

Grammatical ambiguity occurs when a sentence or phrase can have more than one concept. This type of ambiguity typically arises at the linguistic level, specifically in phrases and sentences. In the context of the speech, "Alhamdulillah istri saya itu 3 anaknya... istri saya satu anaknya tiga," the humor stems from the ambiguity of meaning caused by the arrangement of words in the sentence. The number three (3) in the sentence above can be interpreted as having three wives or three children. The preacher intentionally uses a pause after the number three to create surprise and ambiguity. The preacher also uses different intonation to emphasize the words "istri" (wife) and "anak" (children) to enhance the humorous effect. This speech event is related to the theme of polygamy, where in Islam, a man is allowed to have more than one wife as long as he can be fair. In His words, Allah SWT says:

وَإِنْ خِفْتُمْ أَلَّا تُفْسِدُوا فِي الْآيَاتِ فَانكِحُوا مَا طَابَ لَكُمْ مِنَ النِّسَاءِ مَنِّي وَتَلَّتْ وَرُبِعٌ فَإِنْ خِفْتُمْ أَلَّا تَعْلُوا فَوَاحِدَةً  
وَإِنْ خِفْتُمْ أَلَّا تَعْلُوا فَوَاحِدَةً أَوْ مَا مَلَكَتْ أَيْمَانُكُمْ ذَلِكَ آدْنَىٰ أَلَّا تَعْلُوا (wa in khiftum allâ tuqsithû fil-yatâmâ fangkihû mâ  
thâba lakum minan-nisâ'i matsnâ wa tsulâtsa wa rubâ', fa in khiftum allâ ta 'dilû  
fa wâhidatan au mâ malakat aimânukum, dzâlîka adnâ allâ ta 'ûlû).

Meaning: And if you fear that you will not be able to deal justly with the orphan girls [you marry], then marry those that please you of [other] women, two or three or four. But if you fear that you will not be just, then [marry] only one, or [those] your right hand possesses. That is more suitable to prevent you from doing wrong. (Quran, Surah An-Nisa: 3).

In the context of the above dialogue, the phrase "Alhamdulillah istri saya itu 3 anaknya" creates ambiguity in meaning due to the influence of intonation and pauses. The first interpretation is that the preacher has three wives with children, while the second interpretation is that the preacher's wife has three children. Initially, the audience might assume that the preacher has three wives, but this ambiguity is clarified in the second sentence, "istri saya satu anaknya 3," which provides a clearer explanation. The surprise created by the pause and ambiguity produces an unexpected humorous effect. Additionally, the contrast between the audience's expectation (polygamy) and the reality (one wife with three children) elicits laughter from the audience. This creates a funny situation due to the unexpected shift from the initial assumption about polygamy to a different reality. Humor that arises from ambiguity of meaning in discourse is based on the theory of truth-conditional semantics. This theory focuses on the truth conditions of a sentence; a sentence can be either true or false depending on the world it describes. Therefore, to correctly understand the meaning of a sentence, it is important to consider all possible interpretations and truth conditions. Unlike humor formed at the level of words and sentences, humor in this category relates to discourse.

kalau menjaga alam amanah ilahi ini wes penggaweanmu wisan... berakhlak itu kan ada tiga akhlak kepada tuhan akhlak kepada sesama akhlak kepada lingkungan. Alam ini juga wajib kita berakhlak dengan baik kalau kita enggak berakhlak dengan baik, alam juga bisa marah atau **alam mulai enggan bersahabat dengan kita** (tertawa)

This statement is humorous because the preacher sings lyrics from the song "Berita kepada Kawan" by Ebiet G. Ade. One of the lyrics is "or the natural world begins to be unwilling to befriend us," which the preacher finds fitting for the theme of illegal logging. By attributing human qualities to nature, stating that nature can become angry or unwilling to befriend humans if not treated well, the preacher uses personification to create an unusual image. This is because nature, as a non-human entity, is given emotions and human behavior. The contrast between the serious message delivered in a light tone creates a relaxed and humorous effect that makes the heavy topic more accessible and understandable to the congregation. The idea that nature can become angry or unwilling to befriend humans leads to unexpected consequences for the listeners. The depiction of nature as having human feelings and reactions generates a humorous impression because it contrasts with the common understanding of nature as an entity without emotions or preferences. In this context, the preacher reminds people not to cause destruction on earth, as Allah SWT has stated in His words:

وَلَا تُفْسِدُوا فِي الْأَرْضِ بَعْدَ إِصْلَاحِهَا وَادْعُوهُ خَوْفًا وَطَمَعًا إِنَّ رَحْمَتَ اللَّهِ قَرِيبٌ مِّنَ الْمُحْسِنِينَ

And do not cause corruption on the earth after its reformation. And invoke Him in fear and aspiration. Indeed, the mercy of Allah is near to the doers of good (Surah Al-A'raf: 56)

ظَهَرَ الْفَسَادُ فِي الْبَرِّ وَالْبَحْرِ بِمَا كَسَبَتْ أَيْدِي النَّاسِ لِيُذِيقَهُمْ بَعْضَ الَّذِي عَمِلُوا لَعَلَّهُمْ يَرْجِعُونَ

Corruption has appeared on land and sea due to what people's hands have earned, so He may let them taste part of what they have done that perhaps they will return (to righteousness) (Surah Ar-Rum: 41).

Humans, as stewards of the earth, are commanded to uphold good conduct towards God, their fellow humans, and the environment. This indicates that human responsibilities extend beyond relationships with other humans and God and also encompass how they treat their surroundings. Destroying the environment is a violation of God's command, which can lead to serious consequences. Ustadz Anwar Zahid emphasizes that humans, as guardians of the natural world, must respect God's creation and preserve it rather than destroy it for worldly gain. The preacher reminds the congregation, many of whom are forest rangers, to carry out their duties responsibly and avoid harmful practices. The preacher underscores that protecting the environment is not only a professional responsibility but also an expression of obedience to God. By fulfilling this task correctly, humans demonstrate gratitude for God's blessings and maintain a strong relationship with Him.

## **CONCLUSION**

Based on the research findings, it was discovered that the use of words, phrases, and sentences in humorous forms aligns with the presentation in the Quran and Hadith. The utilization of humor in da'wah enables preachers to present religious messages and teachings more easily to the congregation. This aligns with the functions of humor that were identified, encompassing several significant aspects of human life, including psychological, social, and intellectual functions. Through the elaboration of humor's personal, social, and educational functions in da'wah, it becomes a strategic communication tool that can entertain, educate, criticize, and help individuals release emotions. The meaning of humor created from ambiguity and contrast in meaning provides an understanding of the implied meaning that assists preachers in facilitating the comprehension and acceptance of religious messages among the congregation. These findings reinforce the utilization of humor in religious sermons as not merely entertainment but an effective communication strategy in da'wah communication. This is because the forms of humor employed align with the presentation in the holy book, making it easier for the congregation to digest the information provided. The functions and meanings of humor employed also aid in facilitating the comprehension and acceptance of religious messages. Thus, research on humor in religious sermons makes a significant contribution to the development of da'wah communication science. The findings of this study can assist preachers in enhancing their skills in utilizing humor effectively and help the public better understand the role of humor in religious sermons.

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