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Stylistic thinking of Sheikh Ali Jarim and Sheikh Musthafa Amin in the book "Al-Balaghah Al-Wadhihah"

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ABSTRACT

Sheikh Ali Jarim and Sheikh Mustafa Amin are a series of writers from Egypt. The book "الْبَلَاغَةُ الْوَأَضِيحَةُ" in the field of stylistic studies and the book "الْفَحْوُ الْوَأَضِيحُ" in the field of Arabic grammar studies, are monumental works from both. This work was warmly welcomed by Arabic language and literature teachers in the Arab world and even in Indonesia.

The rapturous response was partly due to the writing style and systematics presented by the author. The two works above follow the writing style of writers from Europe who put forward a coherent systematic.

The book "الْبَلَاغَةُ الْوَأَضِيحَةُ" appears as books of Western literature circulating in Europe and America, systematically. It appears no longer like the religious books circulating in the Arab world called the "Yellow Book" and the "Gundul Book". It appears in a good format, there are certain chapters, there are certain articles, there are certain rules, there are certain examples, there are certain exercises, and of course there is information about the literature used in the writing.

KEYWORDS: stylistic studies , Arabic grammar studies, Arabic language and literature,

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I. OVERVIEW OF THE BOOK "الْبَلَاغَةُ الْوَاضِحَةُ"

The book "الْبَلَاغَةُ الْوَاضِحَةُ" is a book by a series of progressive Egyptian writers. They both no longer follow the style of writing religious books in the old way, which is called the "Yellow Book" and the "Gundul Book". They both make updates in systematics and coherent writing style.

The book which contains Ma'ani Science, Bayan Science, and Badi Science is intended for students of Madrasah Tsanawiyah in Egypt. The understanding of the term "Tsanawiyah" in Egypt is the same as the term "Aliyah" in Indonesia. According to the author, the book "الْبَلَاغَةُ الْوَاضِحَةُ" was compiled based on the modern curriculum that has been set by the Ministry of Education and Teaching of the Arab Republic of Egypt. Until 1961 AD, the book which has 301 pages has been printed for the 15th time. The publisher is "دارُ المعارف", Cairo.

The appearance of this book begins with the foreword of the author. After that, it was followed by a prologue about what "الْبَلَاغَةُ", "الْفَصَاحَةُ", and "الْأَسْلُوبُ" are. Regarding "الْفَصَاحَةُ", it refers to grammatical order which contents are related to "النَّحْوُ" or syntax. In short, it is about sentence structure. In this case, how can "مَنْكَلَمٌ" or the first person convey his messages to "مُخَاطَبٌ" or his interlocutor with the perfect editor. The second content is related to "الْأَصْرَافُ" or morphological or word changes.

Regarding "الْبَلَاغَةُ" the direction is to refer to how "مَنْكَلَمٌ" can communicate with the interlocutor effectively. One of the references is how to make the first person always pay attention to the situation and condition of the other party. This is what is then called the situation and conditions or "مُقْتَضَى الْحَالِ". In other languages, the topic of conversation is always adjusted to the capacity of oneself and the environment that surrounds the interlocutor.

Regarding "الْأَسْلُوبُ" the direction is to the "مَنْكَلَمٌ" party so that the person concerned is always varied in conveying messages to the "مُخَاطَبٌ" party. In order for the messages to be conveyed steadily to reach the second party, efforts must be made so that the editorial is beautiful, and the content is beautiful. This is what became known as language style or stylistics.

In conclusion, for communication to run smoothly and effectively, the first person must pay attention to the editorial order related to syntax or sentence structure and morphological changes in words. Then, the person must be concerned with the ability to detect situations and conditions that surround the interlocutor. Then, the person must be intelligent, attracting the attention of the interlocutor by displaying a variety of language styles.

II. ABOUT "عِلْمُ الْبَيَانِ"

Sheikh Ali Jarim and Sheikh Mustafa Amin started their description of stylistics in Arabic with the theme of "عِلْمُ الْبَيَانِ". This systematic discussion begins by presenting four examples of sy'i'r. The four examples relate to the sub-theme which he named "التَّشْبِيهُ" or resemblance. In this case he defines "التَّشْبِيهُ" as an explanation that one thing or several things have the same nature with other things. The explanation uses the letters "kaaf" or the like, either implied or expressed.

In connection with the discussion of "التَّشْبِيهُ", there are four important elements that must be remembered by us. First, what is called something resembled or "الْمُشَبَّهُ". Second, what is called something resembling or "الْمُشَبِّهُ بِهِ". Third, what is called a tool to resembling or "أَدَاةُ التَّشْبِيهِ". Fourth, what are called aspects of resemblance or "وَجْهُ الشَّبْهِ". Don't forget, that the "وَجْهُ الشَّبْهِ" aspect in "الْمُشَبَّهُ بِهِ" must be stronger and brighter than "الْمُشَبِّهُ".

One of the four examples given by him is the words of a poet as follows:

أَنْتَ كَالشَّمْسِ فِي الصَّبَاةِ وَإِنْ جَا * وَرَزَتْ كَيَوَانَ فِي عُلُوِّ الْمَكَانِ

Meaning: "You are like the sun that radiates its rays, even though you are on the planet in the highest place."

If we describe one by one from the sy'i'r above, then we can put forward as follows: "أَنْتَ" is something that is resembled, "كَأَنَّ" is a tool to resemble something to something else, "شَمْسٍ" is something resembling, and "الصَّبَاةِ" is the aspect of resemblance between something that is resembled and something that is similar.

Furthermore, the discussion leads to the division of *tasybih* into five kinds. First, what is called "التَّشْبِيهُ" namely *tasybih* which is the tool to resembling is written. Second, what is called "التَّشْبِيهُ الْمَوْكَّدُ", namely *tasybih* which tool to resembling is discarded. Third, what is called "التَّشْبِيهُ الْمُجْمَلُ", namely *tasybih* which *wajh shibh* is removed. Fourth, what is called "التَّشْبِيهُ الْمُفَصَّلُ", namely *tasybih* which *wajh shibh* is written. Fifth, what is called "التَّشْبِيهُ الْبَلِيغُ", namely *tasybih* which the tool to resembling and *wajh shibh* are discarded.

What exactly is the meaning and purpose of this *tasybih* style of language? According to the author of this book, there are at least five kinds of goals. First, it explains the possibility of something happening at the musyabbah that was previously considered impossible by the reader. Second, explain the circumstances or existence of musyabbah that were previously unknown to the reader. Third, explain the level and size of the musyabbah situation which was previously only known globally by the reader. Fourth, confirming the state of musyabbah by including convincing

examples. Fifth, beautify or worsen the appearance of musyabbah.

Sheikh Ali Jarim and Sheikh Mustafa Amin also quoted a syi'ir from Ibn Al-Rumy as follows:

وَكَمْ أَبٍ قَدْ عَلَا بِأَيْنِ ذُرَا شَرَفٍ * كَمَا عَلَا بِرَسُولِ اللَّهِ عَدْنَانُ

Meaning: "There is a lot of glory for a father because of the glory of his son, just as the Adnans reached the peak of glory because of the glory of the Prophet Muhammad."

If parsed based on the purpose and intent of using tasybih "أَعْرَاضُ التَّشْبِيهِ", then the following picture is obtained: The glory of a father because of the glory of his son is "المُشَبَّه". Then, the glory of the Adnan because of the glory of the Prophet Muhammad is "المُشَبَّه". Then, the word "as" or "أ" is similar to "أَدَاةُ التَّشْبِيهِ". Then, the increase in one's dignity due to the high dignity of others, is "وَجْهُ الشَّبْهِ". Then, explaining the possibility of something happening in "المُشَبَّه" is how the goal or "أَعْرَاضُ التَّشْبِيهِ".

After finishing explaining about "التَّشْبِيهِ", these two Egyptian experts continued their discussion to the next material, namely "figuring out" or "المَجَازُ". The discussion about "المَجَازُ" is divided into "المَجَازُ اللُّغَوِيُّ" and "المَجَازُ المُرْسَلُ". Regarding "المَجَازُ اللُّغَوِيُّ" that is, the word is used in an inappropriate sense because of a relationship (العلاقة) accompanied by an obstacle (القَرْيَنَةُ) that prevents giving the true meaning. The relationship (العلاقة) between the essential meaning and the meaning of majazi is sometimes due to the similarity (المُشَابَهَةُ) and sometimes not because of that. Then about obstacles (القَرْيَنَةُ) it is sometimes in the form of words (اللفظية) and sometimes in the form of circumstances or "الحالية".

There is a good example of the following words of a poet. He said:

تَعَرَّضَ لِي السَّحَابُ وَقَدْ قَفَلْنَا * فَقُلْتُ لِيكَ إِنَّ مَعِيَ السَّحَابَا

Meaning: "When we were on our way home, clouds seemed to be blocking me. So I told him, get out of the way, for I am with the cloud."

To see the position of "المَجَازُ اللُّغَوِيُّ" in the above poem, we carefully examine the details as follows: The second word "cloud" is positioned as "المَجَازُ". Why? Because the "cloud" was never a friend of man. Then, what is the relationship between the essential meaning and the meaning of majazi in the word "cloud"? The answer is, there is a resemblance or "المُشَابَهَةُ". In this case, the person being praised is likened to a cloud because both have a positive impact and have a perspective impact.

Then, these two stylistic experts brought their readers to even more specific terms, namely loan words or "الإِسْتِعَارَةُ". What is "الإِسْتِعَارَةُ"? Nothing else is, a part of "المَجَازُ اللُّغَوِيُّ". Strictly speaking, the tasybih that is discarded is one of the thorns or the end. Thus, the

relationship between the essential meaning and the majazi meaning is always "المُشَابَهَةُ".

In simple terms, al-Isti'arah is divided into two kinds. First, what is called "الإِسْتِعَارَةُ التَّصْرِيحِيَّةُ" namely "بِهِ" is clearly emphasized. Example:

قَالَ تَعَالَى :
الرَّ كِتَابٌ أَنْزَلْنَاهُ إِلَيْكَ لِتُخْرِجَ النَّاسَ مِنَ الظُّلُمَاتِ إِلَى النُّورِ... (إِبْرَاهِيمُ : ١)

The word "الظُّلُمَاتُ" is used for the meaning of "الضَّلَالَةُ" and the word "النُّورُ" is used for the meaning of "الهُدَايَةُ". In this case, the relationship between the essential meaning and the meaning of majazi is similarity or "المُشَابَهَةُ". Second, what is called "الإِسْتِعَارَةُ" namely "بِهِ" is not confirmed or discarded. Example:

قَالَ تَعَالَى :
قَالَ رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي وَاسْتَعَلَ الرَّأْسُ شَيْبًا... (مَرْيَمَ : ٤)

In this verse the head is likened to fuel, then the musyabbah bih is removed and indicated by one of its characteristics, namely the word flaming or "إِسْتَعَلَ". As for the barrier or "القَرْيَنَةُ" of "الإِسْتِعَارَةُ الْمُكْنِيَّةُ" here is leaning the word flaming or "إِسْتَعَلَ" to the head or "الرَّأْسُ". These two stylistic experts from Egypt are still going into details on several kinds of al-Isti'arah. Among them is the division to al-Isti'arah "أَصْلِيَّةُ" and al-Isti'arah "تَبَعِيَّةُ". Then there are also divisions for "الإِسْتِعَارَةُ الْمُطْلَقَةُ" and "الإِسْتِعَارَةُ الْمُجَرَّدَةُ" and "الإِسْتِعَارَةُ الْمُرْسَلَةُ" and the last is "الإِسْتِعَارَةُ التَّمثِيلِيَّةُ". At this point, we consider the discussion related to "المَجَازُ اللُّغَوِيُّ". Next, Sheikh Ali Jarim and Sheikh Mustafa Amin lead us to another division of al-Majaz itself. In this case the name is "المَجَازُ المُرْسَلُ". What is "المَجَازُ المُرْسَلُ". In simple terms, al-Majaz al-Mursal is a word that is used not for its original meaning because of a relationship other than similarity and the existence of qarinah that hinders understanding with the original meaning. The relationship between the original meaning and the meaning of majazi in al-Majaz al-Mursal are as follows: "إِعْتِبَارُ مَا يَكُونُ", "إِعْتِبَارُ مَا كَانَ", "الْكَلْبِيَّةُ", "الْجُزْبِيَّةُ", "الْمُسَبَّبِيَّةُ", "السَّبَبِيَّةُ", "الحَالِيَّةُ", dan "المَحَلِّيَّةُ".

Regarding "السَّبَبِيَّةُ", in this case, the reason is stated, but what is meant is the effect. Then about "الْمُسَبَّبِيَّةُ", in this case, the result is mentioned, but what is meant is the cause. Then about "الْجُزْبِيَّةُ" in this case, it is mentioned in part, but what is meant is the whole. Then about "الْكَلْبِيَّةُ", in this case, it is mentioned in its entirety but what is meant is only part of it.

Followed by the term "إِعْتِبَارُ مَا كَانَ", in this case, it is mentioned events that occurred in the past but what is meant is events that occur now or in the future. On the other hand, regarding the term "إِعْتِبَارُ مَا يَكُونُ", in this case, it is mentioned for the present, but what is meant is events that have passed. Then about "المَحَلِّيَّةُ", in this case, the place is mentioned, but what is meant is the person who is in that place. On the other hand, regarding "الحَالِيَّةُ", in this case it is stated the condition, but what is meant is the place where the state of the favor is.

The author of this book provides several examples, for example, the word of Allah SWT which reads:

وَيُنزِلُ لَكُمْ مِنَ السَّمَاءِ رِزْقًا ... (الْمُؤْمِنُ : ١٣)

Meaning: "... and He sent down for your sustenance from the sky."

For people who are critical of their way of thinking, where is there sustenance that is sent down from the sky. This is what is referred to as "السَّبَبِيَّةُ", that is, the effect is mentioned, but what is meant is "السَّبَبِيَّةُ", i.e. the cause. In this case, Allah SWT sent down water as a cause of sustenance. So, the effect is mentioned, but what is meant is the cause. There is another example, namely the word of Allah SWT in Surah Al-Muthaffifin verse 22 which reads:

إِنَّ الْأَبْرَارَ لَفِي نَعِيمٍ ... (الْمُطَفِّفِينَ : ٢٢)

Meaning: "Indeed, those who are devoted are truly in great pleasure."

For people who are critical of their way of thinking, how can this state of pleasure be entered? This is what is meant by "الحَالِيَّةُ", that is, the state of enjoyment is mentioned, while what is meant is the place where that state is, namely heaven, that is "المَحَلِّيَّةُ".

There is another example, namely the word of Allah SWT in Surah Al-Baqarah verse 43 which reads:

وَارْكَعُوا مَعَ الرَّاكِعِينَ ... (الْبَقَرَةُ : ٤٣)

Meaning: "... and bow down with those who bow."

For people who are critical of their way of thinking, they say, are the believers only ordered to bow? How about prostration, how about sitting between two prostrations and so on. This is what is meant by "ذَكَرَ الْجُزْءَ وَإِزَادَةَ الْكُلِّ" mentioning only the part but what is meant is the whole.

There is another division of this figure of speech, its name is "المَجَارُ الْعَقْلِيَّ". Stylistic scholars define this majaz as a fi'il or word like a place of reliance that is not true because of a relationship and accompanied by qarinah which prevents it from being understood as an essential reliance. Majazi recitation is awareness of "مَصْنَدُ الْفِعْلِ", or "مَكَانُ الْفِعْلِ", or "زَمَانُ الْفِعْلِ", or "سَبَبُ الْفِعْلِ", or "أَوِ الْمَبْنِيِّ لِلْمَفْعُولِ إِلَى الْفَاعِلِ", or "بِاسْتِنَادِ الْمَبْنِيِّ لِلْفَاعِلِ إِلَى الْمَفْعُولِ".

We take one example, namely the word of Allah SWT in Surah Hud verse 43:

لَا لَا عَاصِمَ الْيَوْمَ مِنْ أَمْرِ اللَّهِ إِلَّا مَنْ رَحِمَ ... (هُودُ : ٤٣)

The word "لا عاصم" which means "no one protects", means "no one is protected or "مَعْصُومٌ".

Now we come to the final discussion of "عَلْمُ الْبَيِّنَاتِ", which is what is called "الْكِنَايَةُ". What's that? Al-Kinayah is a word that is intended to show the usual meaning but can be intended for its original meaning. When viewed from something that is behind the kinayah, then the kinayah is divided into three types:

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sometimes it is in the form of attributes, sometimes it is in the form of maushuf and sometimes it is in the form of nisbat.

Stylists call "الْكِنَايَةُ" as a winged expression, or a satire, or a double-edged sentence. An example that is rather easy to understand is the poet's approach as follows:

طَوِيلُ النَّجَادِ رَفِيعُ الْعِمَادِ * كَثِيرُ الرَّمَادِ إِذَا مَا شَأْنَا

Meaning: "He is the length of the scabbard of the sword, the height of the pillars of the building, a lot of kitchen ashes when he lives."

The editor above can be treated as is. the poet says that the man carried around with a long sword, the poles of his tent were high, and the ashes of his kitchen were so abundant that they spilled over to the floor. It could also be that the editorial above is seen from the point of view of the al-Kinayah concept. In this case it is the man pictured above showing a tall man, and it is depicted with his long scabbard. Then the man was a mighty man, symbolized by his high tent pole. Then the man is described as a generous person symbolized by the abundance of his kitchen ashes. His kitchen ashes a lot because he often boils water and cooks rice, to then serve it to travelers who pass in front of his tent. That is al-Kinayah. In short, al-Kinayah is double-edged, can be interpreted with the meaning of what it is, and can also be interpreted with the meaning of majazi.

III. ABOUT "عَلْمُ الْمَعَانِي"

This is the second of the three main discussions in the book "الْبَلَاغَةُ الْوَاضِحَةُ". The first discussion is about "عَلْمُ الْبَيِّنَاتِ", the second is about "عَلْمُ الْمَعَانِي", and "عَلْمُ الْبَيِّنَاتِ".

The discussion about "عَلْمُ الْمَعَانِي" begins with the division of sentences into two kinds, namely sentences that are informative and sentences that are statements. The first is called in "الْكَلَامُ الْخَبْرِيُّ" and the second is called "الْكَلَامُ لِإِنْسَانِي".

Informative sentences are sentences where the speaker can be said to be a true person or a liar. If the sentence is in accordance with reality, then the speaker is the right person. And if the sentence is not in accordance with reality, then the speaker is a liar. Statement sentences in the form of orders or essays "الْكَلَامُ لِإِنْسَانِي" are sentences where the speaker cannot be said to be a true person or a liar.

Every sentence, be it "الْكَلَامُ الْخَبْرِيُّ" or "الْكَلَامُ لِإِنْسَانِي", consists of two basic elements. In this case, "مَحْكَومٌ عَلَيْهِ" and "مُسْتَنَدٌ عَلَيْهِ". The first element is called "مَحْكَومٌ بِهِ" and the second element is called "مُسْتَنَدٌ". As for the rest of the words, other than "مُضَافٌ إِلَيْهِ" and "صِلَةٌ" are referred to as "فَيْدٌ". Note that the term "مَحْكَومٌ عَلَيْهِ" is the same as "مُسْتَنَدٌ" and the term "مَحْكَومٌ بِهِ" is the same as "مُسْتَنَدٌ". While the term "فَيْدٌ" is defined with a complement, such as "حَالٌ" and "مَفْعُولٌ".

There is a simple example for an informative sentence or "الكَلَامُ الْخَبْرِيُّ" as follows:

إِنَّ الْبَخِيلَ وَإِنْ أَفَادَ غِنَى * لَثَرَى عَلَيْهِ مَخَايِلَ الْفَقْرِ

Meaning: "Indeed, even if a stingy person has the potential to become rich, he will surely see signs of poverty."

There is also an example of the sentence "الكَلَامُ الْإِنشَائِيُّ" as follows:

يَا بَنِيَّ تَعَلَّمْ حُسْنَ الْإِسْتِمَاعِ، كَمَا تَتَعَلَّمُ حُسْنَ الْحَدِيثِ

Meaning: "O my son, learn how to listen well, as you learn how to speak well."

There are more examples related to "الكَلَامُ الْإِنشَائِيُّ" as follows:

لَا تَتَكَلَّمْ بِمَا لَا يَغْنِيكَ، وَدَعْ الْكَلَامَ فِي كَثِيرٍ مِمَّا يَغْنِيكَ حَتَّى تَجِدَ لَهُ مَوْضِعًا

Meaning: "Do not say about something that is not useful, and leave useful words until you find the right situation and place to talk."

What is the purpose of disclosure of informative sentences? According to the author of the book "البَلَاغَةُ" "الأواضِحَةُ", the objectives are:

First: Telling the person being spoken to about the message contained in the utterance. Its name is "الْفَائِدَةُ الْخَبْرِيَّةُ".

Second: Telling the person being spoken to, that the speaker of this information knows the content of the message in the utterance. Its name is "الْأَزْمُ الْفَائِدَةُ".

But sometimes the informative editorials are spoken for other purposes, such as: asking for mercy or "الإِسْتِرْحَامُ", showing disappointment or "الإِسْتِرْحَامُ", showing helplessness or "إِظْهَارُ الصُّغْفِ", showing arrogance or "الْفَخْرُ" and motivating others to work hard. diligent or "الْحَثُّ عَلَى السَّعْيِ".

Of the many examples put forward by the author, we take for example Surah Maryam verse 4 as follows:

رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي وَاسْتَعَلَ الرَّأْسُ شَيْبًا ... (مَرْيَمُ : ٤)

Meaning: "O my Lord, indeed my bones have weakened and my head has grown gray."

It is clear in the verse how the Prophet Zakaria showed his powerlessness to Allah SWT. So, this editorial is not just an ordinary informative sentence, but rather leads to "إِظْهَارُ الصُّغْفِ".

There is a good message for us to pay attention to in order to communicate with others. In this case, it is to study the situation and condition of the interlocutor or our "مُخَاطَبٌ".

There are at least three kinds of conditions of our interlocutor. First, what is called "إِبْتِدَائِيًّا", that is, people who are ready to receive information with all pleasure. In this case the speaker does not need to include reinforcing letters or "التَّوَكِيدُ". For example, the word of Allah SWT in Surah Al-Baqarah verses 1 and 2:

الْمِ ذَلِكِ الْكِتَابِ لَا رَيْبَ فِيهِ هُدًى لِّلْمُتَّقِينَ (البَقَرَةُ : ٢-١)

Meaning: "alif lam mim, there is no doubt in this book of the Koran as a guide for those who are pious."

Second, what is called "طَلْبِيًّا", namely the condition of the interlocutor who doubts the speaker's information. In this case, the speaker of information must include reinforcing devices or "التَّوَكِيدُ" in his speech. An example of the word of Allah SWT in Surah Al-'Asr verse 2 is as follows:

إِنَّ الْإِنسَانَ لِفِي خُسْرٍ (العَصْر : ٢)

Meaning: "Verily all humans are really in loss."

It can be seen here that there are two reinforcing words that give energy to the above verse to eliminate the speaker's doubts about the speaker's information.

Third, what is called "إِنْكَارِيًّا", that is, the condition of the interlocutor who denies and rejects the utterances of the speaker and the conveyer of information. In this case, it is mandatory for the speaker to include reinforcing devices in his speech. For example, the word of Allah SWT in Surah Yunus verse 62 is as follows:

أَلَا إِنَّ أَوْلِيَاءَ اللَّهِ لَا خَوْفٌ عَلَيْهِمْ وَلَا هُمْ يَحْزَنُونَ (يُونُس : ٦٢)

Meaning: "Remember, Allah's guardians have no fear for them nor do they grieve."

It is estimated that the disbelievers reject and deny information from Allah SWT, so the above verse is strengthened by several tools "التَّوَكِيدُ".

Now we are brought by the author of this book to talk about "الكَلَامُ الْإِنشَائِيُّ" as opposed to "الكَلَامُ الْخَبْرِيُّ". In simple terms "الكَلَامُ الْإِنشَائِيُّ" is a statement sentence that contains commands and prohibitions. We cannot claim that the speaker is telling the truth or telling a lie. It is different in the case of "الكَلَامُ الْخَبْرِيُّ", we can say that the speaker is right or lying. If the speech is in accordance with the facts on the ground, then the speaker is true, but if the speech is not in accordance with the facts on the ground, then the speaker is a lie.

Very simple way of thinking stylistic scientists. For example, they divided the plot of "الكَلَامُ الْإِنشَائِيُّ" into two versions, namely "الإِنشَاءُ الطَّلْبِيُّ" and "الإِنشَاءُ الطَّلْبِيُّ".

As for "الإِنشَاءُ الطَّلْبِيُّ" is a statement sentence in the form of orders and prohibitions that must be responded to and responded to by "مُخَاطَبٌ" directed to "مُتَكَلِّمٌ". The devices are "النَّهْيُ", "الأَمْرُ", "التَّمَنَّى", "الإِسْتِفْهَامُ", "النَّهْيُ", "الأَمْرُ", and "النَّدَاءُ".

For example, the words of a poet:

أَحِبُّ حَبِيبَكَ هَوْنًا مَا عَسَى أَنْ يَكُونَ بَغِضًا يَوْمًا مَا، وَأَبْغَضُ بَغِضًا هَوْنًا مَا
عَسَى أَنْ يَكُونَ حَبِيبًا يَوْمًا مَا

Meaning: "Love your lover moderately, maybe one day he will turn into someone you hate, and hate

someone you hate moderately, maybe one day he will turn into your lover."

The example above is an editor who uses the "الأمر" or command.

For example, the words of a poet:

لَا تَنْهَ عَنْ خُلُقٍ وَثَأْتِي مِثْلَهُ * عَارٌ عَلَيْكَ إِذَا فَعَلْتَ عَظِيمٌ

Meaning: "Do not forbid an act while you are doing a similar job. If you do that, it will be a great disgrace to you."

The example above, is the editor who uses the "النهي" or prohibition tool.

For example, the word of Allah SWT in Surah Al-A'raf verse 187:

يَسْأَلُونَكَ عَنِ السَّاعَةِ أَيَّانَ مُرْسَاهَا ... (الأعراف: ١٨٧)

Meaning: "They ask you about the Day of Resurrection, when will it occur?"

The example above is the editor who uses the "الاستفهام" or question word.

An example of the word of Allah SWT in Surah Al-A'raf verse 53:

لَ فَهَلْ لَنَا مِنْ شَفْعَاءَ فَيَشْفَعُوا لَنَا ... (الأعراف: ٥٣)

Meaning: "Then is there for us an intercessor who will intercede for us."

There is another word of Allah SWT which reads:

فَهَلْ إِلَى خُرُوجٍ مِنْ سَبِيلٍ (المؤمن: ١١)

Meaning: "Then is there a way for us to get out of this hell."

The examples above are examples of editorial "التمنى" or wishful thinking.

There is more "الإشياء الطلبي", for example what is called "النداء", or calling. In another language, someone wants another person to come to him by using a word or letter instead of the word "أدعو".

There are many letters used to address other people. Among them the letters (أ) and (أي) to call people who are close, and (با) and (أيا) to call people who are far away.

Sometimes people who are close are treated like people who are far away, so the letters used to call them use the letters (با). For example, (يا رسول الله), (يا الله), (يا). This in terms of "علم المعاني" is called "إشارة إلى علو منزلته".

Furthermore, there is another interesting aspect that is presented by "الإشياء الطلبي", its name is "القصر". The term "القصر" is synonymous with "التخصيص", or to make someone or something very special.

The trick is, among other things, prioritizing the pronunciation that should be ended. For example, surah Al-Fatihah verse 5 which reads:

إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ. (الفاتحة: ٥)

Meaning: "Only to You we worship and to You alone we ask for help."

The next discussion is a discussion concerning "الوصل" and "الفصل" that is connected and not connected. Look, there are two editors. the first editor is perfect in editorial and perfect in the message conveyed. The second editor is the same as the first editor, perfect editorial, and also perfect message. In this case, they must include the conjunction "و" between the two.

For example, the words of Ahlul Hikmah are as follows:

العبدُ حرٌّ إِذْ قَبِعَ * وَالْحُرُّ عَبْدٌ إِذْ طَمَعَ

Meaning: "A servant is free if he accepts the fact, and a free person is a slave if he does not accept the fact."

That's an example of the two reactions that are given the conjunction "و".

The following is an explanation of the two editors who do not need to be connected with "و". In this case, the first editor is editorially perfect, but the message is linked to the message in the second editor. The second editor's position is the same as the first editor's, perfect and the message is linked to the first editor, in this case there is no need to connect the two with the conjunction "و".

An example of the word of Allah SWT in Surah Ar-Ra'd verse 2:

يُدَبِّرُ الْأَمْرَ يُفَصِّلُ الْآيَاتِ ... (الرعد: ٢)

Meaning: "Allah regulates the affairs of His creatures, explaining the signs of His greatness."

The next example, the word of Allah SWT in Surah An-Najm verses 3-4:

وَمَا يَنْطِقُ عَنِ الْهَوَىٰ إِنْ هُوَ إِلَّا وَحْيٌ يُوحَى (النجم: ٣ - ٤)

Meaning: "The Messenger of Allah did not speak on the basis of lust, but he spoke on the basis of revelation."

Then Sheikh Ali Jarim and Sheikh Mustafa Amin ended the explanation in the field of "علم المعاني" by presenting a very interesting discussion, namely "الإطناب", "الإيجاز", and "المساواة".

Simply put, the concept "الإيجاز" is, the editorial is short but the content is broad. For example, the word of Allah SWT in Surah Al-A'raf verse 54 as follows:

لَا إِلَهَ إِلَّا الْخَلْقُ وَالْأَمْرُ (الأعراف: ٥٤)

Meaning: "Remember, creating and ruling is only the right of Allah SWT."

About the concept "المساواة" is, between the editorial and the content is balanced. For example, the word of Allah SWT in Surah Al-Baqarah verse 110 as follows:

وَمَا تَقْدَمُوا لِأَنْفُسِكُمْ مِنْ خَيْرٍ تَجِدُوهُ عِنْدَ اللَّهِ (البقرة: ١١٠)

Meaning: "And whatever you seek from good for yourself, of course you will get a reward from Allah SWT."

About the concept "الإطناب" is, the editorial is long while the content is short. For example, the word of Allah SWT in Surah Al-Qari'ah verses 1-3:

الْقَارِعَةُ، مَا الْقَارِعَةُ، وَمَا أَذْرَاكَ مَا الْقَارِعَةُ (الْقَارِعَةُ : ١-٣)

Meaning: "The Day of Resurrection, what is the Day of Judgment, and do you know what is the Day of Resurrection."

IV. ABOUT "عِلْمُ الْبَدِيعِ"

Sheikh Ali Jarim and Sheikh Mustafa Amin closed the explanation of their stylistic thinking by presenting a discussion about "عِلْمُ الْبَدِيعِ". This one puts forward the beauty of the word in one editor, as well as the beauty of the meaning contained in it.

A. About "الْجِنَاسُ"

The simple meaning is the similarity of the expression of two words that have different meanings. This is part of the many styles of language presented by "عِلْمُ الْبَدِيعِ".

For example, the word of Allah SWT in Surah Ar-Rum verse 55 is as follows:

وَيَوْمَ تَقُومُ السَّاعَةُ يُقْسِمُ الْمُجْرِمُونَ مَا لَبِثُوا غَيْرَ سَاعَةٍ (الرُّومُ : ٥٥)

Meaning: "And on the Day of Judgment, those who have sinned swear that they will not remain in the grave but for a moment."

The first word "السَّاعَةُ" means the Day of Judgment, and the second word "السَّاعَةُ" means time. So, "الْجِنَاسُ" means a similar word

B. About "الْإِفْتِيسَانُ"

The point is that the insert is taken from a verse of the Qur'an or the hadith of the Prophet SAW which is packaged in one editor, without telling the reader that the insert is taken from both.

An example of the words of Abu Ja'far Al-Andalusy as follows:

لَا تُعَادِ النَّاسَ فِي أَوْطَانِهِمْ،
فَلَمَّا بُرِعِي غَرِيبَ الْوَطَنِ،
فَإِذَا مَا شِئْتُ عَيْشًا بَيْنَهُمْ،
خَالِقِ النَّاسِ بِخُلُقِ حَسَنِ.

Meaning: "Do not be hostile to the people in their own country. Very few travelers in a land receive good attention. If you want to live in their midst, then have good morals towards people."

So, "الإفتيسان" means insertion.

C. About "السَّجْعُ"

The point is the similarity of the sound of the last letter in each strand of the sentence, whether it is a

verse of the Qur'an or the hadith of the Prophet SAW or the stanza of syi'ir.

An example of the word of Allah SWT in Surah Al-Ikhlās is as follows:

قُلْ هُوَ اللَّهُ أَحَدٌ، اللَّهُ الصَّمَدُ، لَمْ يَلِدْ وَلَمْ يُولَدْ، وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ (الْإِخْلَاصُ : ٤-١)

Meaning: "Say (Muhammad) He is Allah Almighty, Allah is the place to ask for everything, Allah is neither begetting nor begotten, and there is nothing equal to Him."

So, "السَّجْعُ" means the equation of the last letter in each sentence.

D. About "التَّوْرِيَّةُ"

This is the word with wings. The former has a close and clear meaning, but that is precisely what the speaker does not mean. Second, the meaning is distant and unclear, but that is precisely what the speaker wants.

For example, the words نصيْرُ الدِّينِ الْحَمَّامِي are as follows:

أَبْيَاتُ شِعْرِكَ كَالْفُصُورِ وَلَا فُصُورَ بِهَا يُفُوقُ، وَمِنْ الْعَجَائِبِ لَفْظُهَا حُرٌّ وَمَعْنَاهَا رَفِيقٌ

Meaning: "Your shi'ir verses are like buildings, and there is no building that cannot be enjoyed by its beauty. What is surprising is that the pronunciation is free, but the meaning is thin."

The word "رَفِيقٌ" has two meanings. First, servant, and that is a close and familiar meaning. Second, its meaning is thin or empty. It seems that this second meaning is what the author wants. He actually wanted to criticize his poet by taking refuge in tips "التَّوْرِيَّةُ".

So, "التَّوْرِيَّةُ" is a winged word, a word that has two meanings, a distant meaning and a close meaning.

E. About "الطَّبَاقُ"

The point is the gathering of two opposite words in one sentence editor.

An example is, as the word of Allah SWT in Surah Al-Kahf verse 18, as follows:

وَتَحْسَبُهُمْ أَيْقَاظًا وَهُمْ رُقُودٌ ... (الْكَهْفِ : ١٨)

Meaning: "And you think that they are awake, but they are sleeping."

This is extraordinary, the style of clashing two opposite words in one sentence editorial, the point is, so that the message in the editorial of the sentence becomes very clear and very strong."

The point is that in one sentence editorial, there are two words that are opposite to each other.

F. About "المقابلة"

The point is, in a sentence editorial, at the beginning there is a word that is opposite to the word at the end of the same sentence. In other languages, the messages contained in the first word are confronted by the messages contained in the second word.

An example is, like the word of Allah SWT in Surah Al-An'am verse 125:

فَمَنْ يُرِدِ اللَّهُ أَنْ يَهْدِيَهُ يَشْرَحْ صَدْرَهُ لِلْإِسْلَامِ، وَمَنْ يُرِدْ أَنْ يُضِلَّهُ يَجْعَلْ صَدْرَهُ ضَيِّقًا حَرَجًا (الأَنْعَامُ : ١٢٥)

Meaning: "Whoever Allah wills and guides him, surely he will expand his chest to accept Islam. And whoever Allah wills astray, he will surely make his chest constricted and narrow."

G. About "حُسْنُ التَّغْلِيلِ"

The meaning is a beautiful argument. In this case, a writer tries to deny the reasons and arguments that are known to the public. He tries to come up with reasons and other arguments that are literary and gentle in accordance with the goals he wants to achieve.

For example, as a poet in a poem:

مَا زُلْزَلْتُ مِصْرَ مِنْ كَيْدٍ يُرَادُ بِهَا، وَإِنَّمَا رَقَصْتُ مِنْ عَذْلِهِ طَرَبًا

Meaning: "Egypt was not shaken by an earthquake because of a plot directed against him, but the city danced for joy at his justice."

Here, the poet seems to be trying to deny that the cause of the lack of rain in Egypt is natural factors. According to him, the truth is that it is raining shame on the earth which is filled with the virtues and generosity of a leader who does not want to be named. Rain felt unable to compete with the generosity and contribution of the leader earlier.

H. About "تَأْكِيدُ الْمَدْحِ بِمَا يُشْبِهُ الدَّمَّ"

This time the discussion is about how to strengthen a compliment to someone but it is similar to reproach. The trick is to exclude the nature of praise from the nature of reproach that is denied. From here you will see the strengthening of his praise which is similar to reproach.

For example, the words *إِنَّ الرُّومِيَّ* are as follows:

لَيْسَ بِهِ عَيْبٌ سِوَى أَنَّهُ * لَا تَفْعُ الْعَيْنُ عَلَى شِبْهِهِ

Meaning: "There is no disgrace to him, except that the eye will not see anyone like him."

On the other hand, how do you reinforce reproaches to others but are similar to compliments? The trick is simple, namely to exclude the nature of reproach from the nature of praise which is denied.

For example, the words of a poet as follows:

لَا حُسْنَ فِي الْمَنْزِلِ إِلَّا أَنَّهُ مُظْلِمٌ ضَيِّقُ الْحَجَرَاتِ

Meaning: "There is no beauty in the house, it's just that the room is dark and narrow."

I. About "أَسْلُوبُ الْحَكِيمِ"

This is the final discussion of Sheikh Ali Jarim and Sheikh Mustafa Amin in their work in the field of Stylistics. In this case it is about "أَسْلُوبُ الْحَكِيمِ". We simply call it the style of a wise person. What is that anyway?

The essence of this discussion is the skill of the interlocutor to circumvent the first person's question about something. How to? First, ignore the question. Second, turn the question into a question that was not asked. Third, give answers to questions that were not asked.

For example, the word of Allah SWT in Surah Al-Baqarah verse 189 which reads:

يَسْأَلُونَكَ عَنِ الْأَهْلِ، قُلْ هِيَ مَوَاقِيتٌ لِلنَّاسِ وَالْحَجِّ (البَقَرَةُ : ١٨٩)

Meaning: "They ask you about the crescent moon. Say "The crescent is a sign of time for people and for the pilgrimage."

It seems that the companions couldn't wait to hear the Prophet's explanation about the condition of the crescent moon. Even though the explanation is closely related to Astrology which must be studied seriously. Then Allah SWT diverted their questions from the essence of the crescent moon to the benefits of the crescent moon itself.

V. CLOSING

The book "البَلَاغَةُ الْوَاضِحَةُ" by Sheikh Ali Jarim and Sheikh Mustafa Amin is a modern stylistic book compared to other books. This book offers a dynamic presentation systematic. Starting with the topic of the problem, followed by examples consisting of verses from the Qur'an, the traditions of the Prophet SAW, the words of friends, and a series of poetry by Arab poets.

Then proceed with the discussion of the examples presented earlier in straightforward language. After that, new principles that are practical and not too complicated are put forward.

At the end, there are many and varied exercises. And at the very end, these two sheikhs present the correct answers in the form of easy-to-understand tables.

It is a bit unfortunate, all the verses of the Qur'an that are shown as examples as well as the verses of the Qur'an presented in the exercise, never mention the name of the surah and the number of the verses.

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