

SUFISTIC LANGUAGE STYLE IN AL-QUSHAYRI'S NAHW AL-QULUB

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Abstract: This study aims to reveal the forms of language style used in "*Nahw al-Qulub al-Kabir*," the work of al-Qushayri with aesthetic values. It also intends to reveal the meaning effects implied in the language forms. This study uses a stylistic approach in analyzing text's language style, especially at the construction of the morphological level, syntax, and imagery. This research shows that the language style constructs the morphological level through word selection, word forms, and movement from one-word form to another. At the syntactic level, there are unusual sentence patterns and high intensity of using *ma mausul* as *khobar*. At the imagery level, al-Qushayri uses many patterns of *isti'arah*, *tashbih*, *kinayah*, *saja'*, *iqtibas*, and *tauriyyah*. The extraction of meaning effect also carries a solid sufistic teachings dimension, including *takhalli*, *tahalli*, *tajalli*, *ma'rifat*, *maqam jama'* and *farq*, and the teachings of *Akhlaqi* Sufism.

Keywords: Nahw al-Qulub, al-Qushayri, Stylistics, Sufism

INTRODUCTION

In Nahw al-Qulub, al-Qushayri presents an anti-mainstream explanation of *nahw* rules. It is called anti-mainstream because the primary goal of the *nahw* study is to discuss the position of each word and the change at the end of the word (*i'rab*), which can be static (*mabni*) or dynamic (*mu'rab*) depending on the influencing factors (*'awamil*) (Al -Ghalayaini, 1994, p. 23). Meanwhile, the Nahw al-Qulub is *ijtihad* of al-Qushayri delves into the esoteric message hidden beneath the *nahw* rules.

Carter (1997, p. 24) initially criticized the esoteric meaning of the independent *nahw* text as unreasonable and strange because it was thought to force the interpretation of *nahw* rules into the frame of Sufism, both of which had no relevance. Carter's (ibid.) point of view is supported by an argument stating the contradiction between *nahw*, which has exoteric dimensions, and *tasawwuf*, which has esoteric dimensions. *Furthermore*, *Nahw* purifies the *zahir* (physical), whereas Sufism purifies the heart of all its diseases. Finally, there is a significant gap between ontology and axiology.

Sumarna (2019) later refutes this viewpoint. He concludes that, using a semiotic approach, Qushayri's efforts in interpreting the esoteric rules of *nahw* result from creative thinking or innovative *ijtihad*. Nahw texts contain multiple layers of meaning that can be decoded using connotation and denotation theories. This interpretation, he claims, is due to the inevitability of Arabic, which has a plethora of meanings. In addition, al-Qushayri, as a Sufi, did this deftly and subjectively, bringing him into the Sufistic dimension. This study strengthens several arguments in favor of Qushayri's interpretation of the *nahw* text. Ivanyi (2006), for example, concludes that Qushayri's Sufistic interpretation of the *nahw* rule is evidence of a shift from exoteric to esoteric phenomena. According to Baalbaaki (2008), the combination of *nahw* and *tasawwuf* results from creative thinking. According to Chiabboti (2009), Qushayri's efforts opened the door to new horizons in studying Arabic grammar related to metalinguistics. Longo (2011) adds weight to the argument by stating that the foundation of interconnectedness between Sufism and *nahw* has been built

through a sufistic interpretation of *nahw* rules using the paradigm of grammatical reality with sufistic intuitive interpretation (Sumarna, 2019, p. 271).

The topic of this article, *Nahw al-Qulub*, has caught the interest of researchers to examine it using a stylistic approach. Qushayri did not simply use the text of *nahw* as a framework for conveying his Sufism thoughts, which is distinct from other Sufism works and it only carries a dimension of Sufism in his interpretation of the rules of *nahw*. On the other hand, the language presentation carries an aesthetic dynamic rarely found in other *nahw* works. Meanwhile, almost all *nahw* works are presented in a very formal style.

When viewed from the perspective of *balaghah*, the terms in *nahw* are translated into stiff language, far from the beauty of language style of either *ma'ani*, *bayani*, or *badi'*. The aesthetic dynamics of language include poetry, a figure of speech, and metaphors, all of which are frequently used by Sufis in their writing. The collision of the *nahw* text and the Sufistic meaning results in a presentation and delivery style rich in the values of the beauty of language style. As a result, it prompts researchers to investigate it using figurative language, also known as stylistics. As a result, the study in this article focuses on revealing the stylistic level of morphology, syntax, and imagery in the *Nahw al-Qulub* text.

STYLISTIC ORIENTATION IN SUFISTIC WORKS

Stylistics is derived from the English word "style." Stylistics is a body of knowledge that uses linguistic parameters to examine language speech in work (Qalyubi, 2017, pp. 1-2). In a nutshell, stylistics is the study of how an author expresses himself in his work. The disclosed method can be studied at the level of selecting words, phrases, and clauses (Yasin, 2016, p. 198).

The study of stylistics in *Nahw al-Qulub* in the context of this research is the knowledge used by researchers in investigating how al-Qushayri expresses his esoteric meaning of the *nahw* rules contained in his work. The stylistic aspects studied in *Nahw al-Qulub* are the same as the general aspects studied.

Stylistics known in Arabic as *al-Uslub*, and according to Ahmad Muzakki, is a writer's way of describing what is in himself to be

conveyed to others by using certain linguistic expressions or with a unique linguistic arrangement so that the intended meaning becomes conveyed into the soul of the reader (Muzakki, 2009, p. 16). Many Arab intellectuals use the study of *'ilm al-balaghah*, Arabia's original scientific tradition, to refer to the study of *al-Uslub*. The study of *al-balaghah* is very concerned with situations and conditions (*muqtadha al-hal*). The term *muqtadha al-hal* appears to be very similar to *mawqif*. Similarly, *balaghah's* view of *muqtadha al-hal* is stylistically equivalent to *mawqif's* (Ayyad, 1992, p. 43).

Stylistic Analysis Level

In general, stylistic analysis of the *Nahw al-Qulub* text is carried out by researchers through several levels of analysis. The researchers believe that its application is tailored to the subject of study. For example, the level of phonological analysis that appears dominant when used to analyze poetry or poem but is rarely used in prose analysis. As a result, in the context of this study, the researcher will only present a few levels of analysis based on the results of reading techniques used in the data collection method. This level of analysis is regarded as dominant in analyzing the *Nahw al-Qulub* text as a research object.

Morphology (*al-mustawa al-sharfi*)

The scope of morphological level is extensive but briefly covers at least two aspects. The first aspect is the aspect of choosing the form of the word (*al-ikhtiyar al-sighah*), while the second one is the aspect of moving from one-word form to another (*al-'udul bi al-sighah 'an asl al-siyaqi*) (Qalyubi, 2017, pp. 93-94).

Syntax (*al-mustawa al-tarkibi*)

The level of syntactic analysis includes sentence structure patterns (*al-jumal al-nahwiyyah*) which include the theory of *i'rab* and word positions, repetition of words or sentences (*al-tikrar*), or the ideas behind the use of specific sentence structures. The arrangement of sentences (*tarkib*) is the smallest part of preparing the functional meaning of a linguistic text. The critical role of *nahw* in composing various sentence structures is interconnected to give rise to a

whole unified meaning. In addition, the syntactic level analysis does not only deal with the function of a word, whether as a subject, predicate, or object. Far from it, syntactic analysis has a function construction filled with meaning. Thus, the construction of a word's function at the syntactic level gives the meaning effect of the word's role in the sentence, grammatical semantics (Arsyad, 2016, p. 169).

Imagery (*al-mustawa al-tashwiry*)

This level is a form of expressing an abstract idea or ideas of speakers, the emotions of the speaker's soul, events, and other human nature in the form of a picture that can be felt (Nawafi, 2017, p. 243). This level of imagery analysis is closely related to the discipline of 'ilm al-Balaghah. There are three main chapters in 'ilm al-balaghah as the theoretical basis of imagery level in stylistic analysis. Among them are 'Ilm al-Bayan, 'Ilm al-Ma'ani, and 'Ilm al-Badi'.

Al-Qushayri's Intellectual Dynamics in Sufism and Nahw

Sufism, according to al-Qushayri, is not something that is additional or provides the content of the Qur'an and Hadith but instead is a form of concrete abstraction about the greatness of the contents of the Qur'an. Many people are preoccupied with disputes over differences of opinion regarding a particular law in terms of jurisprudence. Thus, the negligence of the nature of the worship practice itself is a vital essence and is a concern for the companions and scholars of the Salaf (Zahra, 2018, p. 57-59). Al-Qushayri's contribution to the spread of Sufism was entirely accurate, but it did not make him close. He is very inclusive and has a great interest in playing an active role in conveying esoteric messages to the general public. So that Sufism is not only limited to the theoretical and practical level but penetrates the dimensions of reasoning, which are generally inaccessible to ordinary people (Heck, 2006, p. 253).

The construction of nahw Sufism formulated by al-Qushayri and several other Sufi figures who did the same thing seems to be motivated by the penetration and doctrine of Sufism. Sufism from Sufi figures has always been the main foundation in Sufi doctrines associated with various phenomena and

symbols that are material. So that various material forms such as text, language signs, and other forms can be used as media in transforming Sufistic messages into it (Maulana, 2019, p. 26).

The construction of Qushayri's nahw tasawuf in interpreting the nahw rules received quite heavy criticism, especially from positivism circles. The view of the Sufis is something that is rejected by the scientific eyes. Moreover, the empiricism paradigm assesses scientific products based on sensory observations and proven scientifically. So that, the intellectual products of the Sufis get less appreciation and support from people who reject them. The attitude of meaning by the Sufis to linguistic texts, both general texts, and the Qur'an, is considered arbitrary and absurd ijthad (Hogendijk & Sabra, 2003, p. 50).

However, this view, of course, gets rebuttal from those who support the work. The system of Sufi teachings based on the Qur'an becomes a reinforcement for the credibility of the Sufis in interpreting esoteric texts according to their expertise. It is evidence of the urgency of esoteric interpretations of a text (Mojaddedi, 2000, pp. 37-38).

Apart from the above debate, the meaning of Qushayri's nahw tasawwuf is a product of interpretation of the meaning and esoteric message of the nahw symbol produced on a scientific basis as in scientific and procedural methods. The main principle in the meaning of Qushayri's nahw tasawwuf is the concept of ishari, which is based on several things. Among them are the power of intuition, linguistic rationality, imagination, creativity, and the elaboration of symbolic interpretation and esoteric interpretation (Sumarna, 2019, p. 98). The mechanism of meaning through the concept of ishari that al-Qushayri carries out is not arbitrary, and the result is not absurd. Moreover, the domain of meaning of a text is a tentative ijthad and the truth is relative, without having to be monopolized by only one party. Furthermore, absolute truth belongs to God alone.

METHOD

The researcher employed the reading and writing techniques in collecting data from the Nahw al-Qulub al-Kabir's text. In the process of data analysis, researchers used the

analytical method popularized by Miles and Huberman, with the analysis technique carried out at the time of collecting data and post-collecting data (Miles & Huberman, 1994, p. 30).

DISCUSSION

Stylistics in Nahwu Zahir and Bathin

Imam al-Qushayri started his idea of esoteric meaning of nahw by presenting the distinction between *nahw al-zahir* and *nahwu al-bathin*. In his idea, the nahw al-bathin is: نحو الحق مخاطبة القول وحميد بالقلب القول حميد إلى القصد الباطن صفة فالمنادة، والمناجاة المنادة إلى ذلك ووينقسم القلب، بلسان والمناجاة الباب، على المنادة. الواجدين نعت والمناجاة العابدين الواجد ومربع الخدمة، أبواب العابد فموقف القرب، بساط على القرية بساط. (Al-Qushayri, 2008, h. 298).

Nahw for al-Qushayri, of course, is not just a nahw related to grammatical rules. However, nahw, in an esoteric context, is a rule of the heart (qalb) that aims to train a servant to use his heart in saying commendable words. Praiseworthy words (*hamid al-qaul*) for al-Qushayri can only be manifested in the communication of a servant with Allah through the language of the heart absolutely under any conditions.

Shahrizal Mahpol's research states that al-Qushayri's efforts are thought to inspire his readers to have a balance between *zahir* and *bathin*. Even this concept can be used as a unique material for teachers in delivering nahw lessons to their students (Mahpol, 2017). In another view, pragmatically, al-Qushayri's goal to integrate nahwu zahir and bathin proves that Sufism is not an exclusive science. It is an open science to meet other sciences (Maulana, 2019).

Morphological Stylistic (Word Choice)

Al-Qushayri chose the word حميد the form of the word of فعيل. This *wazan* can be another alternative for *ism maf'ul* and show the hyperbole form (*sighah al-mubalaghah*) of *ism fa'il*. So, the word حميد has the same meaning with محمود or it is a *sighah al-mubalaghah* from حامد. The researchers see the reference of the word حميد with القول showing that حميد means محمود. However, the choice of the form حميد implies showing a commendable utterance that is continuous and applies absolutely in all conditions and contexts (*al-mahmud fi kulli hal*). Therefore, the choice of word is an appropriate option, by looking at the view of al-

Qushayri stating that the commendable words are the various words and words of a servant with his Lord in the language of the heart. The choice of this word form shows that the concept of commendable words, although outwardly, can be realized in everyday life. It turns out that commendable words with the highest aesthetic value are all utterances made in dialogue with Allah SWT. It is an implementation of the divine aesthetic. The beauty lies in praising Allah and the experience of a servant at the *ma'rifat* stage with Him through inner vision.

The choice of words between نعت and صفة which is based on (*mudhaf*) on two different words, gives a signal that there are differences in characteristics or signs between an expert in worship (*'abid*) and people who have experienced an encounter with Allah (*wajid*). Between *na'at* and *shifat* are synonymous words. However, according to Ibn al-Qayyim al-Jawziyyah, the two have differences. Firstly, *na'at* refers to something that is always rebuilt and regenerated (*tajaddud*) or is constantly repeated and renewed. While *shifat* shows something steady and permanent (*thabitah lazimah*). Secondly, *na'at* denotes something more specific, while *shifat* shows something general (Al-Jawziyyah, n.d., pp. 361-362). Finally, Ibn al-Athir adds that *na'at* denotes something positive, and *shifat* can show something positive or negative. From this description, it can be understood that there are differences in caste position between worshippers (*al 'abid*) compared to people who have experienced an encounter with Allah, in Qushayri's view (Ibn al-Athir, 2000, p. 926).

Syntactic Stylistic (Sentential Style)

Mubtada in the text above is formed from the composition of *idhafah* in the form of the words and نحو and الباطن. In contrast, the *khobar* is the word القصد that is rarely used, because generally *khobar* is formed with the *ism nakirah*. The next uniqueness in the text above is Qushayri's ingenuity in using a combination of *idhafah ma'nawi* and *idhafah lafdhi* in making a perfect sentence. By occupying the position of *mubtada*, this structure is a form of *idhafah lafdhi* with the word حميد as *mudhaf* in the form of *ism maf'ul* and the word القول as *mudhaf ilaih*. In comparison, the *khobar* is in the form of an *idhafah ma'nawi* structure, namely the structure of الحق مخاطبة with the

word مخاطبة as *mudhaf* in the form of *masdar* and the word الحق as *mudhaf ilaih*.

Then the structure of *mubtada'* dan *khabar* is also equipped with *idhafah ma'nawi* structure in the form القلب لسان. The structure of the sentences arranged by al-Qushayri looks long-winded by mentioning the word حميد القول twice. The word can be abbreviated with *dlamir* (وهو) or even simply add *alif lam li al-'ahd al-madhkur* (ال) to the word حميد to imply the same meaning, or even the two numbers of *ismiyyah* above can be summarized by mentioning مخاطبة وهو القول حميد إلى القصد الباطن فنحو الحق to avoid wasting words and the impression of long-winded. However, in this context, it is reaffirmed that this is a form of al-Qushayri's creativity in presenting a wealth of beautiful sentence patterns.

Stylistic Imagery (Isti'arah)

This text describes the extraction of the esoteric meaning of *nahw*, which is realized by al-Qushayri in two forms, namely *al-munadah* and *al-munajah*. There is the use of *al-isti'arah* in the sentence فموقف العابد أبواب الخدمة the position of worshipper (*al 'abid*) lies at the door of devotion". The word الخدمة is *musta'ar lah* or *musyabbah* mentioned in this text. In comparison, *musta'ar minhu* or *musyabbah bih* is the word البيت that is not shown. So through *qarinah lafziyyah* in the form of the word أبواب (doors) which is *al-rumuz min lawazim* (common nature) of البيت (house) which has a physical door, it shows the existence of *majaz* in the sentence pattern. In contrast, الخدمة which has the translation of devotion is something that usually does not have a physical door. This *isti'arah* pattern is included in the category of *al-isti'arah al-makniyyah*.

The pattern of *al-isti'arah al-makniyyah* is also found in the snippet of the sentence "and a beautiful place for people who meet Allah lies in the rug of closeness to Him". The word القربة is *musta'ar lah* or *musyabbah* mentioned in this text, while *musta'ar minhu* or *musyabbah bih* is the word الغرفة المكرمة والمحترمة (noble and honorable room) which is not shown. So that through *qarinah lafziyyah* in the form of the word بساط (rug) which is *al-rumuz min lawazim* (common nature) of الغرفة المكرمة والمحترمة which usually has a physically beautiful rug in it, it shows the existence of *majaz* in the sentence pattern. While القربة which has a close translation

(between a servant and God), is something that usually does not have a physically beautiful rug.

The next type of *al-isti'arah* is *al-isti'arah al-tasrihiyyah* which is contained in the word مربع as *musta'ar minhu* which is mentioned in the sentence. The word *marba'* is lexically a word that shows the meaning of a special place for someone who enjoys spring (*rabi'*). The word *marba'* is *mushabbah bih* of an unmentioned *mushabbah*, which is a good and noble place (الموقف المكرم والمحترم). Indeed, al-Qushayri wanted to describe the position of a servant with his Lord. The worship of a servant (*al-'abid*), the position or place for him, is described with *mauqif*. While the position or place for people who have met Allah (*al-wajid*), is described with the word *marba'*. The expression is essentially فموقف العابد أبواب الخدمة، وموقف الواحد التي كالمربع بساط القربة. It is a distinction between the description of the beauty of a place or the position of *'abid* and *wajid* before Allah.

Stylistics in Maqam Jama' and Farq

The theory of *mabni* and *mu'rob* in *nahw* becomes the basis of al-Qushayri's philosophical thought in delivering an understanding of the Sufi concept called *jama'* and *farq*. Ahmad bin 'Abd al-Karim said that in a semantic view, the concept of *i'rob rafa'* is interpreted as a sign of the high degree of human being when successfully accepted in the divine realm. *Nashab* is defined as a moment of self-purification of a servant's submission to his Lord. *Khafdh* is defined as a servant's submission to his Lord, weak and always needing Him. Meanwhile, *jazm* is defined as the belief coming from God, making the servant does not need anything but his Lord (Karim, 2017).

In the Arabic version, the researchers extract the statement of al-Qushayri as follows:

ونطق القلب إما بلفظ يراعى فيه توقيف الحق، أو قاله فيها الحق تصريف الخلق... فأحدهما حال جمع والثاني حال القلوب قد يكون بأن ترفع قلبك عن الدنيا وهو نعت الفرق. فرفع الزهاد، وقد يكون بأن ترفع قلبك عن اتباع الشهوات والمنى وهو نعت العباد وأصحاب الأوراد والاجتهاد... وأما نصب القلوب فيكون بانتصاب البدن على بساط الوفاق، ثم بانتصاب القلب في محل الشهود بحسن الإطراق، ثم بانتصاب السر بوصف الانفراد... وأما خفض القلوب فيكون باستشعار الخجل، واستدامة الوجع... وأما جزم القلوب فالجزم القطع ويكون بحذف العلائق والسكون تحت جريان أحكام الحقيقة من غير إخلال بشيء من آداب الشريعة (Al-Qushayri, 2008, p. 301-303).

Jama' is the emergence of divine meanings and the tenderness of the concept of *ihsan*. A person who experiences the condition of *jama'* witnesses himself before Allah through delegated actions from *af'al* Allah SWT. Meanwhile, *farq* is all the efforts of a servant in enforcing the ritual of '*ubudiyyah* and behavior outlined as a human being. These two concepts are versated in the verse إياك نعبد إياك نستعين which represents the *farq* condition, and the verse إياك نعبد إياك نستعين which represents the condition of the *jama'* (Al-Qushayri, 1989, pp. 144-145).

Morphological Stylistics (Word Choice)

Al-Qushayri's intellectuality in the field of Sufism inspired him to express ideas about the stages of spirituality (*maqamat*) of a *salik* through an explanation of the article *al-i'rob wa al-bina'*. The use of the word *قائلة* was chosen by al-Qushayri compared to the lafadz *قول* or *قولة* which is the original form of *ism masdar* from *قال*. The lafadz used by al-Qushayri has undergone a process of replacing the letter '*illat* in the form of *wawu* with *alif*. The most basic reason in the science of *nahw* is that it avoids the heavy pronunciation of *wawu* (*daf'an liththiqal*) because *wawu* is considered the heaviest *illat* letter. At the same time, *alif* is the lightest *illat* letter. In addition, the word *فأحدهما* was chosen by al-Qushayri over the word *الأول* or *الواحد* as *ma'thuf*.

Interestingly, of course, because al-Qushayri wants to convey numbers that show the order of the 1st and 2nd. It is proven by the existence of the following sentence connection that begins with the word *والثاني*. The choice of the word *فأحدهما* indeed becomes non-normative if you look at the rules of structure *ma'thuf* dan *ma'thuf 'alaih*.

The choice of word forms contained in the article *al-i'rob wa al-bina'* is also seen in interpreting *i'rab rafa'*, *nashab*, *khafd*, and *jazm*. In this case, al-Qushayri uses several word forms (*sighah*), the keywords interpreting each *i'rab* term. Firstly, *rafa'* was chosen by him the form of the word *fi'il mudlari' thulathi mujarrad* contained in the word *ترفع*. Secondly, in interpreting *nashab*, al-Qushayri chooses to use *masdar* from *wazan* *انتصاب* in forming the word *انتصاب*. This word could have used the *masdar thulathi mujarrad* form only (*نصب*). This choice is not without reason because *wazan* or the base form of *fiil mazid* has implications for particular

meanings. Thirdly, the word *استشعار* which follows *wazan* *استفعال* was chosen to explain the meaning of *khafd*. Fourthly, the term *jazm* is not interpreted with keywords in verbs (*fiil*) or *ism musytaq*, but with *ism jamid*. Each understanding of the division of *i'rab* uses keywords with different word forms.

The choice of the word forms *باستشعار* *واستدامة الوجع* (*feeling ashamed*) and *الوجل* (*worried about mental loss*) shows that the realization of both requires a reasonably laborious effort (*taklif*). Moreover, it proves how aesthetically pleasing al-Qushayri's language is in choosing words. As if he was advising the novice *salik* "*ya memang susah, tetapi berusahalah untuk senantiasa merasa malu dan khawatir akan kerugian batin*". "yes it is difficult, but try to always feel ashamed and worry about mental loss". Because, with these commendable attitudes, it will give birth to spiritual aesthetics.

Syntactic Stylistics (Sentential Style)

Conjunctive structure of sentences (*ma'thuf and ma'thuf 'alaih*) in standard rules prioritizes the existence of compatibility between the two in terms of word types. For example, if *ma'thuf* is a verb (*fiil*), then ideally *ma'thuf 'alaih* is also in the form of *fiil*. Likewise, if *ma'thuf* is an *ism* (noun), then ideally the *ma'thuf 'alaih* is also an *ism*. However, al-Qushayri does not prioritize the compatibility between *ma'thuf* and *ma'thuf 'alaih* in forming a conjunctive structure. This can be seen in his explanation of the *rafa'* forms of a servant as follows: *وقد يكون برفع يدك عن الحرام ثم برفع ما تضمه من إثبات الأنا ثم ترفع يدك إلى الله بسؤال الحاجات ثم ترفع الحاجات عند إحكام المحبة*.

The conjunctive structure in the sentence above is called '*athaf nasaq*. It is the structure of '*athaf* (conjunction) by utilizing the letter '*athaf* which is between *ma'thuf and ma'thuf 'alaih*. The sentence above contains a repetitive conjunctive arrangement. First, *ma'tuf'alaih* is in the form of the word *يدك برفع* and the *ma'tuf* is *برفع ما* with the letter '*ataf* is *ثم*. Second and third respectively, there are *ma'tuf* in the form of the words *ترفع يدك* and *ترفع الحاجات*. In terms of word form, the second and third *ma'thuf* are *masdar*, different from the first *ma'thuf* and *ma'thuf 'alaih* which are *fi'il mudlari'*. This difference in word form implies a difference in meaning.

Meanwhile, ideally in the structure of *'athafnasaq*, it requires the compatibility of the two words in terms of *i'rab* and meaning. The choice of the word *ترفع* representing a heart that consistently refuses to sink into the sea of worldly humiliation and lust is an aesthetic in itself compared to the glittering beauty of the world itself. The realities that occur for those lulled by the glittering world's transient beauty bring them to the abyss of humiliation. Moreover, it is very well known that love for the world is the culprit of all chaos and evil.

Stylistic Imagery (*Isti'arah*)

In the text explaining *al-i'rab* and *al-bina'*, al-Qushayri presents a sentence pattern containing *al-isti'arah al-makniyyah*. The word *ونطق القلب* in the sentence *نطق القلب إما بلفظ يراعى فيه* is a *musta'ar lah* or *musyabbah*. In contrast, *musta'ar minhu* or *musyabbah bih* is the word *اللسان* (*lisan*) which is not mentioned. *Qarinah lafziyyah* in the form of the word *نطق* *أي كلام* (pronunciation or speech) is *al-rumuz min lawazim* (common nature) of *اللسان*. At the same time, *القلب* (*hati*) (heart) is something that usually cannot pronounce various kinds of words or sentences properly verbally. The same pattern is also used in the following sentence which is *تسمع بقلبك*. The difference is only in *musta'ar minhu* and *al-rumuz min lawazim*, constructed in the two sentences. *Musta'ar minhu* which is not mentioned in this sentence is *الأذن* (ear). At the same time, *al-rumuz min lawazim*, which shows the nature of *musta'ar minhu* is the word *تسمع* (hearing).

The word *بخفض الجناح* lexically can be translated as "lowering the wings" but actually what is meant is to humble oneself by being gentle. The term *خفض الجناح* is also found in the *surah al-Isra* 'verse 24 as follows. Meanwhile, in *Lathaif al-Isharat*, al-Qushayri interprets it as good behavior to both parents, gentle speech, loyal devotion, responsiveness to both parents, not bothering them both, and patient in carrying out orders from both of them. Assuming that al-Qushayri borrowed the term *khafdz al-janah* as in the verses of the Qur'an, he actually wants to say *أي* *بخفض الجناح* (أي) *وقد يكون بخفض الجناح* (أي) *لكل من طالبك بشئ ليس في الشرع نكر جناح الذل من الرحمة* (أي) *لا نزع ولا إبرام واستكره*. Therefore, he deliberately removes the word *الذل* and replaces it with the addition of *ال* (al) on the word *الجناح*. Whereas the word *الذل* is *musta'ar lah* or *musyabbah*, while the *musta'ar minhu* or

musyabbah bih which is not mentioned is the word *الطير* (bird). Since *qarinah lafziyyah* is in the form of the word *جناح* (wings) which is *al-rumuz min lawazim* (common nature) of *الطير*, *الذل* (lowliness) is something that usually does not have physical wings. Therefore, deviations from the rules of *al-isti'arah al-makniyyah* are carried out by al-Qushayri in constructing the text above. The usual pattern of *al-isti'arah al-makniyyah* is to mention *musta'ar lah* and hide *musta'ar minhu*. Meanwhile, in the *laim* pattern, al-Qushayri hides the two *torofs*. However, the addition of *ال* (al) to the word *الجناح* indicates that what is meant is *جناح الذل من الرحمة*.

Aesthetics *Ruhaniyyah*, related to the morals of Sufism and morality, is taught by al-Qushayri for the *salik*. Among the morals that must be held tightly by the *salik* is always to be gentle to anyone. This gentle attitude is aesthetically described in the form of a metaphor (*isti'arah*) such as lowering the wings (*بخفض الجناح*), for the nature of feeling yourself superior or superior to others usually dominates a person's heart which can be imagined with a flap of wings. It is the habit of birds feeling superior among other creatures or their prey by showing off the beauty and greatness of their wings. Al-Qushayri asserts that the attitude of feeling great (*ta'ajjub*) in front of other creatures lowers the degree of a servant in front of Allah SWT.

Likewise, there is a pattern of *al-isti'arah al-makniyyah* in the embodiment of *jazm* in Nahw al-Qulub described in several forms which are revealed in the sentence *ويكون جزم القلوب قطعها عن خطرات المنى فإن الأمانى والمعنى متضادة، فيقطع أعناق المطالبات والإرادات والاختيارات بسيوف اليأس*. "(*jazm* in Nahw al-Qulub) can be a disconnection (freedom) of the heart from the influence of desires because desire is always contrary to meaning. Therefore, a servant must cut the neck (connection) between the heart and demands, wills, and desires with the sword of self-surrender.

The word *المطالبات* is *musta'ar lah* or *musyabbah* mentioned in this text. But, then, *musta'ar minhu* or *musyabbah bih* is the word *الإنسان* (human) which is not shown in the text. So, through *qarinah lafziyyah* in the form of the word *أعناق* (necks), which is *al-rumuz min lawazim* (common nature) of *الإنسان* which is customary to have a neck, it shows the existence of *majaz* (metaphor) in the sentence

pattern. Meanwhile, المطالبات which has a close translation of desire or wishful thinking is something that usually does not have a physical neck. Thus, the neck intended for wishful thinking is an imaginative neck.

The derivative of implementing the *farq* concept in the form of *mu'rab* rules shows that a servant can actualize his position in the *farq* point through four kinds of *mu'rab* forms, namely *rafa'*, *nashab*, *khafd*, and *jazm*. The four forms of actualization of *farq* through the rules of *mu'rob* are based on the soul (*al-nafs*) and centered on the heart (*al-qalb*).

Rafa' shows that a servant must try his best and put all his abilities consciously and sincerely into forming a heart that always tries to avoid despicable traits. Among them are the love of the world and enslaving oneself to the world. In navigating the *farq* order in the heart of a servant, he must have the character of asceticism. *Zuhd*, according to al-Junaid is an attitude of rejecting the heart towards the glitter of the world, not happy and proud of what is achieved from a worldly thing, and not sad and feeling lacking for what is not achieved (Anwar, 1995, p. 65). The next despicable trait is following the lusts and desires of the mirage. Therefore, a servant is required to strive so that his heart is not enslaved by lust and mortal dreams. Morals like this are the *na'at* of worshippers ('ibaad), as well as *wirid* and *mujahadah* actors. Finally, humans are required not to claim their superiority. Therefore, a servant must strive so that his heart does not feel superior, the most special, and feels he influences something. In psychology, this trait is called the superiority complex, which feels much greater or better than others and looks down on others. Therefore, to avoid these properties, an anesthetic is presented in the form of an inferiority complex, namely the feeling of remaining inferior and feel weak (Ayim-Aboagye, 2018, p. 6692).

Nashab becomes the actualization of the *farq* concept in its application in the form of preparations (بانتصاب) which have previously been prepared in the *rafa'* concept. This preparation is in the form of a heart condition which includes several qualities that are considered commendable in the view of Sufism (*al-akhlaq al-maheasy*). Namely, the readiness of the body in taking the path of obedience, the readiness of the heart in submission to Allah

SWT, and the readiness of *sirr* to focus on efforts to *mushahadah* to Allah swt

Khafd becomes the actualization of the concept of *farq* in its application in the form of a servant's demands on his heart to feel (باستشعار) ashamed, and contemptible (الخلج), and demanding to continually continuously (استدامة) his heart feel afraid and worried (الوجل). It is a feeling of great fear, so that this feeling of fear can free a servant from negligence (*al-ghoflah*). This feeling of fear is also a stimulus for a servant to immediately get out of separation from Allah, and immediately return to *mushahadah* with Him.

Jazm becomes the actualization of *farq* in its application in the form of a disconnection (القطع) of the heart from its dependence on other than Allah swt. It can be realized in the elimination (الحذف) of attachment to other than Him, and silence (السكون) in accepting all the consequences that must be implemented in the laws of *haqiqat* without violating the laws of the *Shari'ah*.

Stylistics in the Concept of Ma'rifat

Ma'rifat is one of the teaching concepts in Sufism which is considered the ideals and main goals of the Sufis. Etymologically, *ma'rifat* means knowledge. So, in the context of Sufism, *ma'rifat* is a servant's knowledge of the reality of God in his heart (Nata, 1996, pp. 219-220). According to al-Misry, *ma'rifat* introduces a servant to Allah SWT. This recognition is realized in two ways. The first way is the introduction of a servant to his Lord through the approach of reason (*ma'rifat aqliyyah*). The second one is the introduction of a servant to his Lord through the approach of the heart (*ma'rifat qalbiyyah*) (Mahmud, 1966, p. 306).

Al-Ghazali also researched *ma'rifat*. Al-Ghazali's skepticism in seeking essential knowledge (*ma'rifat*) begins with the point of view that knowledge is obtained through the senses. However, Al-Ghazali's findings show that the human senses cannot capture essential knowledge (Al-Ghazali, 1927, p. 55). Like the eye deceived into seeing the sun is so small, while it is bigger than the earth, or to see the shape of a spoon which is believed to be straight, but if it is put in a glass of water, it will look bent. Al-Ghazali's skepticism then led him to believe that proper knowledge can only be obtained through intuition. (Al-Ghazali, n.d., p. 17).

In short, ma'rifat can fall into the category of *maqamat or ahwal*. Ma'rifat as one of *maqamat* means that it is one of the steps of the Sufistic journey of a servant who can be pursued with all abilities (*riyadlah*). Meanwhile, if ma'rifat is one of the *ahwal*, it means that it is a gift from Allah that depends on His power and will.

Morphological Stylistics (Word Choice)

The *ism* (noun) is divided into *ism ma'rifat* and *ism nakirah*. These divisions were also adopted by al-Qushayri in conveying the distinction between the degrees of ma'rifat and nakirah as in the following quote: الأسماء على ضربين اسم معرفة واسم نكرة. وفي الإشارة الخلق كذلك فمن صاحب معرفة ومن صاحب نكرة، ولكل حد ووصف. فالاسم النكرة يصير معرفة ولا رتبة فوق أن صار معرفة كذلك لا رتبة للعبد فوق العرفان. On this occasion, al-Qushayri used the word صاحب to indicate the position of a creature at the level of makrifat and nakirah. This word may suffice with the *thulathi mujarrad* form of صاحب. It seems that there is a specific meaning in the use of the word صاحب which follows the pattern of the form of the word فاعل.

In addition, in the discussion of al-ma'rifat wa al-nakiroh, al-Qushayri uses the word to indicate the high degree of wisdom. This word can be replaced using لى, which has the same meaning as "above". However, according to Rufa'il Nahlah al-Yasu'i, the word لى is not wholly identical and can replace the word, because it indicates the existence of something above or the peak of that part of something, while indicates the existence of something above or the peak of something else (Al-Yasu'i, 1989, pp. 154-155).

Syntactic Stylistics (Sentential Style)

The sentence pattern of *taqdim ma haqqahu al-ta'khir* is used to form the sentence في الإشارة الخلق كذلك with الإشارة الخلق كذلك as an adverb of place that takes precedence, and الخلق كذلك as the composition of the *khobar muftada* ending. While in the following sentence, al-Qushayri removes *khobar muqoddam* from the sentence in which if the *khobar* is shown it becomes صاحب معرفة. So, *man* here is *man mausulah*.

In the following sentence, something rarely used is to make *ism majrur* with أن *masdariyyah*. The word أن صار is used as an *ism majrur* which is jarred by *dharaf* in the form of

ولا رتبة فوق أن صار معرفة. Even though صار is a *fi'il* (verb), but preceded by أن it can be changed (*ta'wil*) to *masdar* (صير or صيرورة). أن can also be referred to as *المخففة* أن which functions as *'amil nasikh* and its *ism* (noun) is *dlamir sya'n*. So, the word صار is the *khobar* from *المخففة* أن. In this sentence, al-Qushayri also discards one word, namely الاسم. If shown, it will be seen *muqabalah* (comparison) between the two sentences, namely لا رتبة للإسم فوق أن صار معرفة كذلك لا رتبة للعبد فوق العرفان.

Ma'rifat is a medium for communicating and getting closer to Allah in a very close and good relationship. So aesthetic is the condition of ma'rifat, to the point that al-Qushayri describes that there are commendable and beautiful words. The complete aesthetics in *ma'rifatullah* can only be realized in a servant's heart. In realizing all communication and *munajat* a servant can only be operated by the heart. Al-Qushayri also emphasizes that there is no higher degree to be achieved as a servant than ma'rifat. People still in the *nakirah* stage cannot achieve religious aesthetic values (Hasbiyallah & Ihsan, 2019, p. 2).

Stylistic Imagery (Tashbih)

A servant who has climbed the level of *ma'rifat billah* is always sheltered by good luck and true happiness. This is represented in the concept of *ism ghairu munsharif* which the author excerpts from the text of *Nahw al-Qulub* below ومنهم من هو منحوس الحظ، إن قبل بالنهار أذيق بالليل طعام الرد، وإن وافى بالليل لحكم الاتفاق تجرع بالغد كأس الصد. "Some of them, there are less fortunate people. Sometimes his worship is accepted during the day but rejected at night. When worshipping at night, the next day, it is like being treated to a glass of water of rejection." The structure of *idhafah* كأس الصد (a glass of water of rejection) is a form of *tashbih muakkad* أي الصد كالقأس (rejection) is likened to (a glass of water). A servant who is lucky in his life in the form of enjoyment obtained and given all the conveniences is beautifully described through metaphor (*isti'arah*) as walking on a beautiful rug that he wants. Besides, a servant losing money is described with a parable (*tashbih*) as being treated to all rejection and refusing from Allah which is likened to drinking a glass of rejection water. However, this explanation is not necessarily related to the specific personal characteristics. It shows the aesthetics of al-

Qushayri's thinking which leads his readers to believe whatever fate they get solely because of the power of Allah. Although there is a chance for a good servant, through his work ethic and maximum effort, he will get rewards and vice versa. It is a realization of human nature based on its existence as a creature who must strive and be responsible.

CONCLUSION

After describing this research, the researchers draw conclusions based on the comprehensive analyses that have been carried out. The conclusion of this study shows that the esoteric meaning of the nahw rules in al-Qushayri's Nahw al-Qulub is built with at least three foundations of language style full of creativity and aesthetic nuances. Firstly, the language style on the morphological aspect includes the choice of wise words and arouses the reader's taste. Secondly, on the syntactic aspect, the researchers found various forms of unusual patterns or could even be said to violate the rules of mainstream conventional Arabic grammar. The use of khabar with ma mausul becomes a separate and memorable spotlight for researchers because its use was quite frequent. Thirdly, on the imagery aspect, it

shows that as a Sufi whose field of focus is on the processing of taste and soul, al-Qushayri also actualizes it in creative imagery forms. It is evident in the many uses of *isti'arah* and *tashbih* patterns wrapped in rhyming sentence construction, which inspires the taste and human soul as the reader of his work.

The meanings and messages in question have a sufistic dimension that is very inspiring for the *salik* in studying Sufism through the field of nahw. In the aspect of extracting meanings and messages born behind the use of language style in Nahw al-Qulub, it shows that al-Qushayri is one of the Sufi masters engaged in the teachings *akhlaqi* Sufism. Although on several occasions, data show al-Qushayri alluding to several concepts that are often indicated as the roots of the teachings of philosophical Sufism. Some extractions of meaning from the style of language in Nahw al-Qulub lead to the concepts of takhalli, tahalli, tajalli, self-knowledge with Allah (*ma'rifatullah*), the greatness of Allah, and appreciation of the sense of His presence in the heart (*tajalliyat al-haqq*), maqam jama' and farq, as well as various noble moral education in the point of view of Sufism.

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