

USLUB TASYBIH IN MALAY FIGURATIVE LANGUAGE IN THE NOVEL *SURIATI* FROM A FINE ARTS APPROACH

(Uslub Tasybih dalam Gaya Bahasa Kiasan Melayu menerusi Novel Suriati dari Perspektif Pendekatan Seni)

Nadia Ishak

nad_ishak22@yahoo.com

*Kamariah Kamarudin**

kkamariah@upm.edu.my

Faculty of Modern Languages and Communication,
Universiti Putra Malaysia

Corresponding author (*Pengarang koresponden*): *

To cite this article (*Rujukan artikel ini*): Nadia Ishak & Kamariah Kamarudin. (2022). *Uslub tasybih* in Malay figurative language in the novel *Suriati* from a fine arts approach. *Malay Literature*, 35(1), 65–82. [http://doi.org.10.37052/ml35\(1\)no4](http://doi.org.10.37052/ml35(1)no4)

Received: Peroleh:	16/3/2022	Revised: Semakan	6/4/2022	Accepted: Terima:	23/5/2022	Published online: Terbit dalam talian:	5/6/2022
-----------------------	-----------	---------------------	----------	----------------------	-----------	---	----------

Abstract

One of the elements that liven up the storyline of a piece of work is uslub. Uslub or language style is the pulse that moves the process of writing. A language style that is not appropriate or ambiguous will affect the storyline. In studying a text with Islamic elements, it is important that the uslub of the text matches the content. The analysis of uslub is important in order to understand the message of a particular text. Therefore, this study analyses uslub tasybih, in the context of Malay figurative language from the novel *Suriati* (1993) written by Azizi Haji Abdullah from a Fine Arts Approach through the Religious Methodology contained in the Malay Methodology Theory (1989). It analyzes the relationship between uslub tasybih in the context of Malay Figurative Language and the literary work with Islamic elements in the novel *Suriati*. The focus of this study is to show whether the uslub tasybih in the context of Malay Figurative

Language that were applied match the novel studied and reflect the aspects of Islamic beauty, thus conforming to the approach adopted in this study. The findings show that the *uslub tasybih* in the context of Malay Figurative Language have a direct relationship in Islamic literary work and highlight the Fine Arts Approach features which emphasize the aspect of beauty based on Islamic aesthetic values. Therefore, *uslub tasybih* should be in accordance with the requirements of Islam.

Keywords: *Uslub, tasybih, balaghah*, Fine Arts Approach, Religious Methodology, Malay figurative language

Abstrak

Salah satu elemen yang menghidupkan susur galur penceritaan sesebuah karya ialah uslub. Uslub atau gaya bahasa merupakan nadi dalam sesebuah takah pengkaryaan. Ketidaksesuaian dan kekaburan penggunaan gaya bahasa penulisan akan mengakibatkan susur galur penceritaan sesebuah karya terjejas. Sehubungan dengan itu, dalam mengkaji sama ada sesebuah teks yang berunsur Islam, uslub sesebuah karya perlu seiring dengan teks yang dihasilkan. Analisis uslub perlu diberi perhatian bagi memahami mesej sesebuah teks. Maka, kajian ini menganalisis uslub tasybih, iaitu dalam konteks bahasa kiasan Melayu yang terdapat dalam novel Suriati (1993) nukilan Azizi Haji Abdullah daripada perspektif Pendekatan Seni menerusi Pengkaedahan Keagamaan yang terkandung dalam teori Pengkaedahan Melayu (1989). Penganalisan karya ini berfokus kepada hubungan antara uslub tasybih dalam konteks bahasa kiasan Melayu dengan karya sastera berunsur Islam dalam novel Suriati. Fokus kajian adalah untuk memperlihatkan sama ada aspek uslub tasybih dalam bahasa kiasan Melayu yang diterapkan selari dengan karya novel yang dikaji dan memperlihatkan aspek keindahan berunsur Islam, seterusnya menepati pendekatan yang diterapkan dalam kajian ini, iaitu Pendekatan Seni. Hasil kajian menemukan bahawa aspek uslub tasybih dalam konteks bahasa kiasan Melayu selari dan mempunyai hubungan secara langsung dalam sesebuah karya sastera berunsur Islam, seterusnya menyerlahkan ciri-ciri Pendekatan Seni, iaitu memberi penekanan kepada aspek keindahan yang berlandaskan nilai estetika Islam. Oleh yang demikian, aspek uslub tasybih, perlu mengikut landasannya dan bersesuaian dengan tuntutan Islam.

Kata kunci: Uslub, tasybih, balaghah, Pendekatan Seni, Pengkaedahan Keagamaan, bahasa kiasan Melayu

INTRODUCTION

Balaghah, or Arabic rhetoric, is a basic component in the teaching and learning of Arabic language. The science or discipline of *balaghah* has a strong influence on the use of language style. Therefore, it is the role of *balaghah* to explain the meaning and beauty contained in the Quran in order to convey its glorious messages that would be beneficial to Muslims. The knowledge of *balaghah* would enable the tracing of a certain phrase that has an underlying meaning. Therefore, the study of *balaghah* is not limited to Arabs only—in fact, it is a body of knowledge that transcends all nations across the world that uses the Quran as a guide and way of life. Knowledge of Arabic *balaghah* has a huge influence on language style. In this respect, the effect of Arabic *balaghah* has a huge impact on various Malay *balaghah* formations, such as the formation of Malay rhetoric with the appearance of similes, proverbs, and sayings (Azhar, 2006:3). *Balaghah* has the role of expressing symbolic beauty and revealing a deeper meaning.

Balaghah, or *al-balāghatt*, is an Arabic word that means articulate or eloquent in speech (*Kamus Dewan*, 2005:114). The word *balaghah* in *Glosari Bahasa dan Kesusasteraan Arab* (1996:58) is explained as the appearance of interesting meaning(s) through apt phrases that, at the same time, leave a deep impact that is suitable with the meaning(s). *Balaghah* is an Arabic word derived from the root word (ب, ل, غ), which linguistically means “arrive”. The word *بلغ* appears in the Quran, among them being in Verse 90 of *Surah al-Kahfi* and Verse 83 of *Surah al-Waqiah*. These two verses show that the word *بلغ*, which means arrive, is not a foreign word but is in fact widely used in the Quran.

According to Abdul Wahid (2006:17), *balaghah* means a beautiful rendition of meaning using an apt and eloquent phrase while, at the same time, leaving an impact on a listener’s soul and is suitable in the current situation. Siti Sarah (2013:1) summarizes *balaghah* as a body of knowledge that discusses a phrase full of beauty and in harmony with the atmosphere as well as the condition of the readers and listeners to the extent of being able to leave a deep impression on them. Abu Hassan Abdul et al. (2020: 70) summarize *balaghah* as an art that prioritizes a beautiful language style in various forms. In relation to this, *balaghah* as a discipline is summarized as a field that expresses and interprets a meaning in a refined and implicit manner without putting aside the aspect of beauty found in the word itself.

Basically, *balaghah* as a discipline can be divided into three sub-disciplines: *ma’ani*, *ba’yan*, and *badi’*. Al-Sakkākiy, in his book *al-Miftāh*, divided it into three branches of knowledge. This division is accepted by

balaghah scholars to this day and is mentioned in *Ensiklopedia Islam* (Vol 1, 2004:227–228). *Ma'ani* is the branch of knowledge that discusses the method and arrangement of Arabic pronunciations that suit the condition and intention of the speaker. The object of his discussion is Arabic pronunciation that is related to the meaning intended by the speaker and is congruent with the needs of a particular situation. This means expressing an exact meaning in various situations in order to perfectly convey what is intended. *Ba'yan* is a science about the method in which a particular meaning is expressed in various ways in order to fit the context. *Ba'yan* means to study how a phrase is expressed in diverse ways in various language styles. *Badi'* is the sub-discipline that discusses various matters related to the aspect of the beauty of a sentence and its suitability with the condition and situation. This means that a method is created to form phrases or sentences that are beautiful and, at the same time, can evoke a sense of beauty in its meaning. Therefore, all three sub-disciplines have their respective role and function in the expression of a sentence so as to suit the situation and condition. In relation to this, this study will only focus on the science of *ba'yan*, which will be studied from the aspect of *uslub tasybih* in the context of Malay figurative language, as explained in detail in the following discussion.

THE *BA'YAN* SUB-DISCIPLINE

In the study of Arabic language, figurative language is a body of knowledge in the *ba'yan* sub-discipline. The study of *ba'yan* is a branch of knowledge that makes an important contribution due to its role as a field of study that clarifies and explains what is contained in the Quran. The word *ba'yan* (البيان) in Arabic means to explain or clarify in order to make things clearer. From the aspect of language, *ba'yan* means clear (الابيضاح). The use of *ba'yan* is widespread in the Quran, Hadith, and Arabic texts. Meanwhile, in the Quran, the word (البيان) is also mentioned in Verse 138 of surah (Chapter) Al-Imran and Verses 1 to 4 of *Surah Al-Rahman*. The study of *ba'yan* is divided into three components: *tasybih* (التشبيه), or simile; *majaz* (المجاز), or metaphor; and *kinayah* (الكناية), or figures of speech.

Ba'yan, according to the study of *balaghah*, are the methods used to convey the intention of a meaning in varied and different language styles. According to Osman (1994:68), *ba'yan* reveals the various ways that are suitable in explaining a certain meaning or what is meant to be conveyed to others, using varied language styles. Using simile, satire, or euphemism are some of the ways to evoke a strong effect in the hearts and minds of the

receiver. Meanwhile, Mohamad Yazid (2010:31) states that *ba'yan* is a body of knowledge that determines the rules and methods to show the meaning or intention of a sentence. Athaillah (2012:27) defines *ba'yan* as a study of the ways of expressing a word and diversifying its use to create and show a clear meaning. Briefly, *ba'yan* can be summarized as a field of study that explains an underlying meaning or matter using a certain language approach.

MALAY FIGURATIVE LANGUAGE STYLE

The word *kiasan* (figurative language) comes from the Arabic word (قِيَاس), which means to match or associate with something else. *Kamus Dewan Edisi Keempat* (2005:785) defines *kiasan* first as *ibarat* (be like, analogy), *teladan* (example) or *pengajaran* (lesson contained in or stated in stories and others). Secondly, it is defined as a subtle reprimand in the form of satire. Thirdly, it is defined as a comparison with something that has happened and a debate (about Islamic rules) based on the comparison with something that has happened (not based on Sunnah). According to Abdullah (1993:190), figurative language refers to expressions that are not known from the expressions themselves or from its grammatical structure. According to Za'ba (1965:190), figurative language means describing something with something else in comparison. This comparison is made either by stating or not stating whatever is being compared. Hashim (1987:9) concludes that figurative language is imaginative language that gives a different meaning from the stated meaning. In relation to this, briefly, figurative language is the comparison of something to another that is conveyed symbolically.

Malay figurative language style or simile is a language style that is normally used when expressing abstract things that cannot be seen and explained with the naked eye. The use of figurative language will produce aesthetic effects in a piece of work. Apart from that, figurative language style shows the ability of the author to convey a beneficial message and thus leave a deep impact on the readers. Therefore, it plays an important role in expressing the thoughts and feelings of the author in conveying a hidden message.

THEORY AND METHOD

Hashim Awang pioneered the theory of Malay Methodology in 1989, based on the aspect of human behaviour, including their way of life and attitude as well as beliefs and culture of the local Malay Islamic society. The theory, which is based on the text *Tajul Muluk*, contains various studies and is also a

guide for the Malay society. This text discusses natural phenomena from the perspective of Islam and covers six topics: the human problem, health, human nature and behaviour, dreams and predictions, the universe and housing. Therefore, the core of Malay Methodology is human communication that has made nature a part of their lives. This theory is based on the way of life and attitude (*weltanschauung*), worldview, cosmology, and the religion (Islam) of the Malays, who have produced high quality and unique works of literature (Hashim, 1999:5–6).

Hashim (2002:12) divides Malay Methodology into Natural Methodology and Religious Methodology, both of which are further divided into specific approaches. Natural Methodology comprises Utilitarian Approach, Moral Approach, and Interpretative Approach. It is based on two premises: life and Islam. This methodology refers to the natural factors that form the background of the Malay Islamic society. Literary works are presumed to be the world around them and nature symbolizes Malay literature. This clearly indicates that this approach places nature as part of Malay life and society.

The second branch is Religious Methodology, which comprises Preaching Approach, Community Approach, and the Fine Arts Approach. It is based on faith in the Islamic *aqidah* (firm belief). This method exists based on Islam as the religion of the Malays. In this respect, Religious Methodology is an approach that revolves around the values of faith and *taqwa* based on Islamic *aqidah*. This methodology, which refers to the Quran and Hadith, is based on aesthetic and moral values related to belief in the existence of Allah SWT as well as a firm conviction in His attributes, greatness, power, richness, and perfection.

This study's analysis uses the Fine Arts Approach, which is one of the approaches in Religious Methodology within the Malay Methodology theory, from a language style perspective. It focuses on the aspects of beauty and aesthetic values in a literary work. The aspect of beauty in a work includes simile, analogy, sounds, words, and manner of speech. This approach, which is based on Islam and its boundaries, focuses on the aspect of beauty and aesthetics that adhere to Islamic requirements in the pursuit of perfection, civility, and order. Beauty can be seen from the aspect of usage, whereby literature is produced in order to discover and restore the pure and holy fundamentals of faith, *taqwa*, and love for Allah SWT (Hashim, 1993:17). Thus, the aspects of beauty and aesthetics should be dealt with in an orderly manner, in line with Islamic *shariah*. The aspect of beauty that follows these guidelines in works of literature can unite Muslims and increase their faith in Allah SWT.

Through the Fine Arts Approach, the aspect of beauty or aesthetics is the most important element in displaying the image of a work that is Islamic. The aesthetic aspect that symbolizes Islam should harmonize with the content of the work. If these elements are out of balance with one another, then that work cannot be extolled as a work that is Islamic. Beauty in literature that is Islamic is beauty that is based on Islamic aesthetic values and conforms to Islamic *aqidah*. The manipulation of language style in a literary work that is Islamic is important in increasing *taqwa* and awareness towards the greatness of Allah SWT.

According to Hashim (2002:21), beauty in literature is beauty that is based on Islamic aesthetic values and does not contradict with *aqidah* and the teachings and understanding of Islam. Beauty in this context should be within the boundaries in Islam, which is based on *tawhid*. Outer beauty can be seen from the visual shape or form as gathered from the use of language style, whereas inner beauty refers to the philosophical thinking and the message to be conveyed by the work. Thus, this approach should be based on Islamic rules and not contradict or deviate from Islamic *aqidah* and teachings. Hence, the language style aspect should be emphasized in a novel with Islamic elements and be based on the Quran so as to produce quality Islamic work. A novel with Islamic elements should portray beauty that is good and positive so it may become an example to Muslims.

The novel *Suriati* (1993) by Azizi Abdullah will show the aspect of beauty through *uslub tasybih* in the context of figurative language, which is the main pillar for this study. The Fine Arts Approach focuses on the aspects of beauty based on Islamic aesthetic values and are not opposed to or deviate from Islamic *aqidah* and teachings (Hashim, 1994). The analysis of this study focuses on the relationship between *uslub tasybih* in the context of figurative language style (simile) and literary work with Islamic elements in the novel *Suriati*. This approach reveals the extent to which the novel demonstrates the beauty of an Islamic literary work. This article will study whether the aspect of beauty, which is the basis of the Fine Arts Approach, is balanced with the content of this novel with Islamic elements.

ANALYSIS AND DISCUSSION

The novel *Suriati* (1993) by Azizi Haji Abdullah won the First Prize in the *Sayembara Novel Islam 1993* (Islamic Novel Contest 1993), organized by The Islamic Affairs Division, Prime Minister's Department. This novel revolves around a reunion between siblings, Suriati and Anuar. The meeting was by accident, beginning with a school assignment, from which their

writings were combined to become one novel. The idea of combining the works of these two students was the brainchild of the Malay language teacher who felt that there was similarity in the plot of the story and when combined would become an interesting novel. Revelation after revelation emerged, which were past secrets that had been kept by Suriati and Anuar's parents, Marzuki and Masudah Steinmann, an English woman who had embraced Islam. The revelations were emotionally touching for these two children who had to accept the fact that they were siblings and blood relatives.

This novel reveals the use of a language style that incorporates religious values. With the Islamic elements evident in the language style, the author hopes to guide people to the right path, to always follow the Islamic creed and carry out all that have been prescribed. Language style influences the outcome of the story and this is where the strength or weakness of a piece of work lies. For this study, the use of language should exhibit a language style that is Islamic. The language style in this study will be analysed based on the *ba'yan* discipline, or the figurative language style. The researcher will only analyse the *tasybih* aspect, which is one of the main *ba'yan* sub-disciplines. The analysis is presented in detail in the following discussion.

Tasybih (التشبيه)

Tasybih is one of the major branches in the study of *ba'yan*. Basically, *tasybih* is a form of expression that is used figuratively to convey a message. This form of expression uses beautiful and interesting language or otherwise through similes. In this context, *tasybih* is the relationship between one thing and another because there is a connection between the two and also a point of similarity that can connect them. *Tasybih* matches the nature or characteristics found in one thing that can be found in another that possesses a similar nature and characteristics. The matching of these two can be felt by the senses using *tasybih*. According to Siti Sarah (2013:52), *tasybih* means similarity, likeness, and comparison using interesting expressions. Normally, the purpose of *tasybih* is to praise, criticize, extol, humiliate, and so on.

Apart from that, in Malay figurative language, the meaning of *tasybih* is more towards that of simile. In Malay figurative language, simile means an expression that has a connecting or comparison word. It expresses a comparison between similar things or situations using words such as *umpama*, *ibarat*, *macam*, *bagai*, *laksana*, *seperti*, *bak*, and *serupa* (Mohamad Yazid, 2010:20–21). Referring to *Kamus Dewan Edisi Keempat* (2015:1495), simile means an expression that clearly compares or matches

one thing to another. Therefore, simile is a figure of speech that is used to make comparisons between two things that have similarities in order to convey a message figuratively.

In Malay figurative language, *tasybih* has four principles: *musyabbah* (المشبه), or that which is to be compared; *musyabbah bih* (المشبه به), or that which is similar; *adat tasybih* (أداة التشبيه), which is a tool for matching; and *wajhu syabah* (وجه الشبه), which is a point of similarity. To understand further the four principles of *tasybih*, the following examples are presented in Figure 1.

Sentence example: Ghazali’s voice was as loud as thunder.

However, in the analysis of *tasybih* in the context of Malay figurative language, not all the divisions of *tasybih* can be categorized as simile. Only those that use *adat al-tasybih* or a connecting word can be classified as

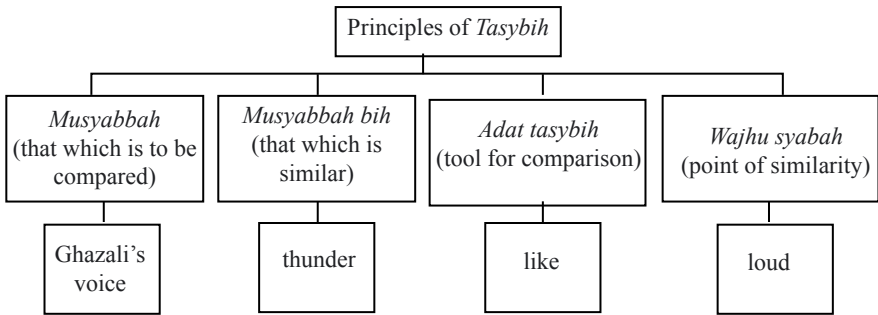


Figure 1 Principles of *Tasybih*
(Source: Siti Sarah, 2013: 53)

Malay figurative language, that is, simile. The divisions that qualify to be similes are *tasybih mursal*, *tasybih mufassal*, *tasybih mujmal*, *tasybih tamthil*, *tasybih ghair tamthil*, and *tasybih maqlub*. All six will be analysed to show the use of Malay figurative language, or simile, to meet the objective of this study. Generally, *tasybih* is divided into several categories.

On the Presence of *Adat al-Tasybih*

Tasybih Mursal

Tasybih mursal is a situation when *adat al-tasybih* is mentioned. *Adat al-tasybih* refers to the tool used for comparison. In the context of Malay figurative language, this tool is the use of words such as *umpama*, *ibarat*,

bagaikan, seperti, and so on. These connecting words lead to comparison or simile. In the novel *Suriati* (1993), the use of *tasybih mursal* is clearly shown in the excerpt below:

*Berbaju kurung dengan sehelai kain di atas baju, menutup litup sedikit pun tidak menampakkan aurat...Aku memerhati sekeliling kalau-kalau ada orang lain yang melihat keterpegunanku. Alangkah malunya aku kalau mereka melihatku **bagaikan seekor rusa sesat**. (Azizi Haji Abdullah, 1993:92)*

[In baju kurung, with a piece of sarong slung over her dress, covering all, without an inch of body seen.... I looked around me in case there were others who could see me in a state of shock. How shameful that would be if they could see me looking **like a lost deer**.]

Through this excerpt, the author shows that *adat al-tasybih* is mentioned. The author uses the word *bagaikan* as a tool to match one thing with another. The accidental meeting between Marzuki and Masudah Steinmann at the Old Folks Home Cheras triggered memories of him and his wife together. Marzuki was shocked for a moment to see the woman who had disappeared a long time ago without any news. His awkwardness from being shocked and stunned is described as being akin to that of a lost deer. This excerpt therefore fulfils the criteria to be categorized as *Tasybih Mursal* and within the context of Malay figurative language, or simile. A comparison was made by the author, which is “like a lost deer”. This excerpt also shows that *tasybih mursal* is in line with the characteristics found in the Fine Arts Approach. The figurative language style or simile used clearly shows the author’s portrayal of an aspect of beauty from the use of language and basing it on the aesthetic values of Islam.

Another example that shows *tasybih mursal* is in Verse 179 of *Surah al-A’raf*, translated as follows:

And certainly we have created for hell many of jinn and mankind, they have hearts but fail to understand (Allah’s words)and they have eyes but do not see (the oneness of Allah) and they have ears but do not hear (lessons and advice); They are like cattle , indeed even more astray; they are utterly heedless ... (Mushaf An-Nur Al-Qur’anul Karim Tafsir Perkata, Tajwid Warna Tajwid Angka Arab & Transliterasi, 2006:174)

In this Quranic verse, *adat al-tasybih* is evident and mentioned here through the word *seperti*. Meanwhile, *musyabbah* here refers to the dwellers in hell, *musyabbah bih* refers to the cattle, *adat al tashbih* is *seperti*, and *wajhu syabah* are those who are lost and astray.

On the Presence of *Wajhu Syabah*

Tasybih Mufassal

Tasybih mufassal is present when *wajhu syabah* is mentioned. In this context, *wajhu syabah* means the point of similarity or likeness of things, situations, atmosphere, or matters that are to be matched. The use of *tasybih mufassal* is clearly shown in the excerpt below:

Dan selepas azan aku merenungi kecubung begitu lama. Aku nampak **seperti sebutir bintang yang bertenggek di atasnya, berkelipan dan bersinar**. (Azizi Haji Abdullah, 1993:167)

[After *azan* I looked at the amethyst for a long while. What I saw was **like a star perched on it, twinkling and shining...**]

The above excerpt clearly demonstrates the criteria in *tashbih mufasal*, which is the presence of *wajhu syabah*. The *wajhu syabah* that is used in the excerpt is *berkelipan dan bersinar* (twinkling and shining). The author describes the amethyst seen by Masudah Steinmann after *azan* as a bright star radiating its light. Therefore, the above excerpt fulfils the requirement of *tasybih mufasal* and shows the context of Malay figurative language in the form of a simile. This is because there is a comparison and matching in *seperti sebutir bintang yang bertenggek di atasnya, berkelipan dan bersinar*. This excerpt, which demonstrates *tasybih mufassal*, is in line with the characteristics of the Fine Arts Approach. The figurative language style in the form of simile is apt and produces an aesthetic effect or beauty in Islam and thus leaves a deep impact on the readers.

Apart from that, another example that shows the presence of *tasybih mufassal* is in Verse 7 of *Surah al-Qamar*:

(At that moment) all lowered their gaze because of the fear of coming out from the grave like grasshoppers flying here and there...(*Mushaf An-Nur Al-Qur'anul Karim Tafsir Perkata, Tajwid Warna Tajwid Angka Arab & Transliterasi*, 2006:530)

In this Quranic verse, it can be observed that *musyabbah* is stated. Here, *musyabbah* are the grave dwellers that come out of their graves in fear,

musyabbah bih are the grasshoppers, *adat al-tasybih* is *seperti*, and *wahju syabah* is flying here and there.

Tasybil Mujmal

Tasybih mujmal is when the use of *wajhu syabah* is not included. *Wahju syabah* means the point of similarity for a particular thing that is to be matched. In *Suriati* (1993), the use of *tasybih mursal* is clearly shown in this excerpt:

*Bola matanya keInggerisannya terserlah berpasak kebiruan ...
Ya Tuhan, **bagaikan dua matahari bertemu** lalu menyilaukan
pancarannya ke wajahku.* (Azizi Haji Abdullah, 1993:120)

[The pupils of her eyes, her Englishness apparent, distinctively blue ... Oh God, **like two suns that come together** and shine their rays onto my face.]

In the excerpt above, *wajhu syabah* has been excluded, that is, there is no point of similarity put forward by the author. The excerpt only mentions *musyabbah*, *musyabbah bih*, and *adat al-tasybih*. In this context, the author refers to the eyes as *musyabbah*, two suns as *musyabbah bih* and *bagaikan* as *adat al-tasybih*. Thus, the above excerpt can be categorized as *tasybih mujmal* and demonstrates the context of Malay figurative language in the form of a simile. This is because there is an element of matching and similarity in *bagaikan dua matahari bertemu*. The author depicts a meeting between husband and wife with a sense of gratitude and that when they meet, the sun shines on every corner of the earth, radiating its light. Therefore, this excerpt, which points to the presence of *tasybih mujmal*, also has a direct relationship with the characteristics of the Fine Arts Approach. This figurative language style in the form of a simile is aptly used, showing aspects of beauty in an Islamic literary work. The choice of words used by the author creates a sense of beauty and suitability with Islamic principles.

Another example that illustrates *tasybih mujmal* can be seen in Verse 261 of *Surah al-Baqarah*, translated as follows:

The parable of those who spend their wealth in the cause of Allah, is similar to that of a grain that sprouts into seven ears, each bearing one hundred grains...(*Mushaf An-Nur Al-Qur'anul Karim Tafsir Perkata, Tajwid Warna Tajwid Angka Arab & Transliterasi*, 2006:530)

Based on this Quranic verse, the use of *wajhu syabah* is excluded. *Wajhu syabah* means the point of similarity between something that is to be matched with something else. According to the verse quoted, *musyabbah* are those who spend their wealth, *musyabbah bih* is “a grain”, whereas *adat al taybih* is *seperti*.

On the Forms of *Wajhu Al-Syabah*

Tasybih Tamthil

Tasybih tamthil is a situation that involves *wajhu syabah* when it is made up of depictions taken from various atmospheres, situations, conditions, or occurrences. In this context, the *wajhu syabah* is made up of various portrayals or situations. This is shown in the excerpt below:

*Senyumnya menundukkan bidadari dan menangguhkan mendung
menurunkan hujan... Kelopak senyumnya tadi **bagaikan bunga
angkasa yang kembang dibangunkan embun pagi.** (Azizi Haji
Abdullah, 1993:96)*

[Her smile outshines angels and delays the darkness that brings rain...
Wreathed in a smile **like the heavenly flower that blooms with the
morning dew.**]

Based on the excerpt above, *musyabbah* is Masudah’s smile when she meets Marzuki in Mekah al-Mukarramah while performing the Hajj. Meanwhile, *musyabbah bih* is the heavenly flower, *adat al-tasybih* is *bagaikan*, and *wajhu syabah* are the depictions of various atmospheres, situations, and conditions.

In this excerpt, the *wajhu syabah* is made up of *menundukkan bidadari*, *menangguhkan mendung*, *menurunkan hujan* and *kembang dibangunkan embun pagi*. Clearly, there are three depictions or situations that demonstrate the beauty of Masudah Steinmann’s smile when she meets her husband, Marzuki. In line with this, the above example is qualified to be classified as *tasybih mursal* and within the context of Malay figurative language, which is simile. This is because *adat al-tasybih* is mentioned and there is language style that compares a thing, situation, atmosphere, or matter clearly. The comparison or matching is done using certain words, namely *seperti*, *umpama*, *bak*, *bagai*, *ibarat*, and others. This excerpt, which demonstrates *tashbih mufassal*, is also in line with the characteristics found in the Fine Arts Approach. The Fine Arts Approach states that the aesthetic or beauty

element is essential when depicting the image of an Islamic literary work. Nevertheless, beauty in Islamic literature is based on Islamic values and has to adhere to Islamic *aqidah* and teachings in order to preserve the perfection of the work. It has been found that beauty in the eyes of Islam is both outer and inner beauty.

A different example that demonstrates *tasybih tamthil* can be found in Verse 17 of *Surah al-Taghabun*, as follows:

If you lend to Allah a good loan, He will multiply it for you and forgive your sins for Allah is most appreciative to those who do good, and He is most forbearing (giving opportunity to those who sin to repent)...
(*Mushaf An-Nur Al-Qur'anul Karim Tafsir Perkata, Tajwid Warna Tajwid Angka Arab & Transliterasi*, 2006:557)

Based on the Quranic verse above, the *wajhu syabah* is made up of various depictions and situations. Here, Allah SWT states that those who do good and give to charity in His name will be rewarded, such as earning His forgiveness, will be esteemed in this world and the hereafter, and will be given the opportunity to repent and follow the straight path.

Tasybih Ghair Tamthil

Tasybih ghair tamthil is a situation whereby *wajhu syabah* refers to one depiction only, unlike that of *tasybih tamthil*, which is made up of various depictions. This situation is demonstrated by the author in the following excerpt:

Matanya mengerling dengan kewaspadaan yang indah seperti mata berlian kijang kencana.

[Her eyes flashed a shy glance like that of the **golden deer's diamond** eyes.]

The above excerpt shows how the author mentions *wajhu syabah* from only one angle or depiction, instead of a variety. The *wajhu syabah* here is *mata berlian kijang kencana*. The look exchanged between the husband and wife after being apart for such a long time lingered on when they meet again. Masudah Steinmann's smile was radiated in her eyes when looking at Marzuki, but also made her look a little sad. Nevertheless, the reunion destined by Allah SWT in the holy city of Mecca evoked a thousand memories for both of them. The author portrayed Masudah's gaze as the

diamond eyes of a golden deer that shines like the moonlight upon a hunter in the jungle. This excerpt is in line with a situation categorized as *tasybih ghair tamthil* and in the context of Malay figurative language, that is, simile. In line with this, the excerpt that demonstrates *tasybih mufassal* is compatible with the characteristics found in the Fine Arts Approach. This is because the Fine Arts Approach is based on Islamic rules and teachings that emphasize on the aspects of beauty and aesthetics that are appropriate in Islam, that is, to reach perfection, civility and order.

Another example that shows *tasybih ghair tamthil* is in Verse 171 of *Surah al-Baqarah*, as translated below:

And the parable of calling those who disbelieve is as someone who shouts at animals that hear nothing but calls and cries...(*Mushaf An-Nur Al-Qur'anul Karim Tafsir Perkata, Tajwid Warna Tajwid Angka Arab & Transliterasi*, 2006:26)

Based on the Quranic verse quoted above, *tasybih ghair tamthil* is a situation that involves *wajhu syabah* from one depiction only. In this context, the *wajhu syabah* is only *seperti penggembala yang memanggil binatang yang tidak mendengar selain panggilan dan seruan*.

***Tasybih* that is Different from Its Original Use**

Tasybih Maqlub

Tasybih maqlub is a situation when the expressions are reversed, that is, when *musyabbah* becomes *musyabbah bih*. This is because *wajhu syabah* is clearer and stronger on *musyabbah*. *Tasybih maqlub* is also shown as *tasybih*, which is seen as being different from its original use. This is clearly shown in the excerpt below:

“... orang-orang yang mendustakan agama ialah orang yang tidak mempedulikan anak-anak yatim, yang menyekat, memakan harta mereka” (Azizi Haji Abdullah, 1993:171)

...those who are false in their religion are those who do not care for orphans, and obstruct and steal their property...

Clearly, through the excerpt above, the author makes *musyabbah* as *musyabbah bih*. This is because the *wajhu syabah* is clearer and stronger on *musyabbah*. Based on this excerpt, originally *musyabbah* are people who take and misuse the property of orphans, whereas *musyabbah bih* are

those who are false in religion. Therefore, *wajhu syabah* is clearer and stronger on *musyabbah*, meaning that those who are false in religion are compared to those who take and misuse property belonging to orphans. Apart from that, *tasybih maqlub* is also shown as *tasybih* that is different from its original use. Therefore, the above excerpt is qualified to be categorized as *tasybih maqlub* and within the context of Malay figurative language, which is a simile, because there is an expression in the form of a simile or comparison. Thus, the excerpt that shows *tasybih maqlub* is also in line with the characteristics of the Fine Arts Approach, which states that an Islamic work should contain the aspect of beauty based on Islamic belief and set an example for Muslims. This means that the use of language style should be suitable and clear and also follow the procedures in writing.

Another example that demonstrates *tasybih maqlub* can be found in Verse 275 of *Surah al-Baqarah*, as translated below:

Those who commit usury will stand on Judgement Day like those driven to madness by Satan's touch. That is because they say: "Trade is no different from usury". But Allah has permitted trading and forbidden usury. Whoever refrains after receiving this admonition from Allah may keep their previous gains and their case is left to Allah. But those who persist it is they who will reside in Hell and will be there forever...(*Mushaf An-Nur Al-Qur'anul Karim Tafsir Perkata, Tajwid Warna Tajwid Angka Arab & Transliterasi*, 2006:26)

Based on the Quranic verse quoted above, it can be seen that the expressions are reversed, that is, *musyabbah* becomes *musyabbah bih* and *musyabbah bih* becomes *musyabbah*. This is because the *wajhu syabah* is clearer and stronger on the *musyabbah*. Originally, usury was similar to buying and selling. Ironically, due to the extreme belief that legalized usury, the activity of buying and selling is compared to that of usury. In that situation, the *tasybih* expression is known as *tasybih maqlub* because, evidently, its usage is different from the ordinary or the original meaning.

Beauty is also mentioned in numerous verses in the Quran, among them being in Verse 31 of *Surah al-A'raf* and Verses 79 to 81 of *Surah al-Qasas*. Clearly, the aspect of beauty is something that is favoured by Allah SWT and He imposes the treatment of aspects of beauty to be based on *al-Ikhsan*, which is perfection and beauty in various aspects (Bukhari, 1994:7). In relation to this, the aspect of beauty in a work is able to elevate the value of the literary work to a high level and be recognized by readers as a work of quality. The manipulation of the aspect of beauty in an Islamic literary

work is essential in order to evoke the feeling of *taqwa* (fear of God) and awareness of Allah SWT's greatness.

CONCLUSION

The science of *balaghah* has a huge impact on the use of language style and affects the various forms of Malay *balaghah*. The study that was undertaken also highlights the characteristics of *ba'yan* in Malay language with the role of uniting the whole concept of rhetoric in the framework of Malay language study that is more orderly and systematic. This is important so that we understand better the beauty of the language that we have inherited until now. This study has also found that Arabic *balaghah* and Malay language style have similarities, in particular the *ba'yan* discipline and Malay figurative language. Although both are known by different terms, their characteristics are more or less the same. However, Arabic *balaghah* is more specific and detailed and has many sub-disciplines.

Ironically, Malay figurative language also shows its unique strengths. The Malay figurative language still has a clear message and mandate to guide people to return to their original *fitrah*, which is to return to Allah SWT's path, although it is not as specific or detailed compared to the Arabic *balaghah* language style. The use of Malay language style still shows adherence to the code of ethics in the aspect of beauty and does not go against Islamic aesthetic values. Although it seems that Malay figurative language style is more figurative compared to Arabic *balaghah* language style, the former has made sure that it does not contain elements that are dangerous and contrary to Islamic *aqidah* so as to preserve its beauty. Every aesthetic aspect found in Malay figurative language style used by the author is still based on Islamic *shariah* and its righteous path. It thus follows that the aspect of beauty in literary works must be understood and appreciated so that we do not go overboard and always base it on Islamic *shariah*. The aspect of beauty that follows the established guidelines for literary works will be able to evoke the feeling of *taqwa* towards Allah SWT.

Apart from that, the Malay Methodology Theory within the bounds of the Fine Arts Approach is significant to be used in this study. The findings of this study indicates that the aspect of *uslub tasybih* in the context of Malay figurative language style has a direct relationship with literary Islamic works and, therefore, highlights the characteristics of the Fine Arts Approach, which is to emphasize on the aspects of beauty based on Islamic aesthetic values.

REFERENCES

- Abdullah Hassan. (1993). *Tatabahasa pedagogi Bahasa Melayu*. Utusan Publications & Distributors Sdn. Bhd.
- Abdul Wahid Salleh. (2006). *Ilmu al-Ma'ani*. Bayt al-Hikmah.
- Abu Hassan Abdul, Wahibah Twahir, Muhammad Hakim Kamal. (2020, 24–25 November). *Retorik mubalaghah dalam taukid kiasan Bahasa Melayu*. Persidangan Antarabangsa Sains Sosial dan Kemanusiaan ke-5 (PASAK5 2020). Universiti Perguruan Sultan Idris. http://conference.kuis.edu.my/pasak5/images/eprosidingpasak2020/008_ID019_Retorik_Mubalaghah.pdf
- Athaillah Junaidy. (2012). *Al-Sakkakiy dan peranannya dalam perkembangan ilmu balaghah* [Tesis PhD, Universiti Malaya].
- Azhar Muhammad. (2006). *Pembelajaran balaghah Arab di peringkat Sijil Tinggi Agama Malaysia: Satu kajian kes* [Tesis kedoktoran tidak diterbitkan] Universiti Malaya.
- Azizi Haji Abdullah. (1993). *Suriati*. Fajar Bakti.
- Ensiklopedia Islam Jilid 1*. (2004). Dewan Bahasa dan Pustaka.
- Glosari bahasa dan kesusasteraan Arab: Bahasa Arab - Huraian - Bahasa Melayu*. (1996). Dewan Bahasa dan Pustaka.
- Hashim Awang. (1987). *Glosari mini kesusasteraan*. Fajar Bakti.
- Hashim Awang. (1989, December). Kajian sastera: Suatu pendekatan Melayu. *Dewan Sastera*, 60-63.
- Hashim Awang. (1993, January). Teori pengkaedahan Melayu dalam kajian dan kritikan kesusasteraan tanah air. *Dewan Sastera*, 13–17.
- Hashim Awang. (1994, February). Metodologi kesusasteraan Islam: Kaedah penilaian. *Dewan Sastera*, 10–15.
- Hashim Awang. (1999, 2–8 December). *Teori sastera sendiri: Pengkaedahan Melayu*. Kolokium membina teori sastera sendiri. Dewan Bahasa dan Pustaka.
- Hashim Awang. (2002, 28–29 June). *Teori pengkaedahan Melayu dan prinsip penerapannya*. [Kertas kerja]. Bengkel kajian teori sastera Melayu. Riviera Bay Resort, Melaka.
- Kamus Dewan*. (2005). Edisi Keempat. Dewan Bahasa dan Pustaka.
- Mushaf An-Nur Al-Qur'anul Karim Tafsir Perkata, Tajwid Warna Tajwid Angka Arab & Transliterasi*. (2006). Maktabah Al Fatih.
- Mohamad Yazid Abdul Majid. (2010). *Perbandingan bahasa kiasan dalam cerpen Arab dan Melayu* [Tesis Sarjana tidak diterbitkan]. Universiti Malaya.
- Muhammad Bukhari Lubis. (1994, February). Estetika dalam kesusasteraan Islam: Beberapa pengamatan. *Dewan Sastera*, 6–9.
- Osman Khalid. (1994). *Kesusasteraan Arab: Kajian teks pilihan*. Dewan Muslimat.
- Siti Sarah Izham. (2013). *Uslub metafora dalam al-Qur'an: Kajian terhadap Surah al-Kahfi* [Tesis Sarjana tidak diterbitkan]. Universiti Malaya.
- Za'ba. (1965). *Ilmu mengarang Melayu*. Dewan Bahasa dan Pustaka.