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 (Hedk, 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 tasawwuf 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 ijtihad (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 ijtihad 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 الفعل وحميد بالقلب القول حميد إلى الفقص الباطن صفة المنددة، والمناجاة المنددة إلى ذلك ووينقش القلب، يلبس والملاحظة الباب، على المنددة الواديين نعت والمناجة العابدين الواحد، ومنرب الخدمة، أواب العام فكوف ورق الفربة 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 حميد. This wazan can be another alternative for ism ma’ful and show the hyperbole form (sighah al-mubalaghah) of ism fa’il. So, the word حميد has the same meaning with حميد or it is a sighah al-mubalaghah from حميد. The researchers see the reference of the word حميد to the اللّاه showing that حميد means حميد. However, the choice of the form حميد implies showing a commendable utterance that is continuous and applies absolutely in all conditions and contexts (الmahmud fi kulli hal). Therefore, the choice of word is an appropriate option, by looking at the view of al-Qushayri's tating 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 which is based on (mudhalf) 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 the ism nakirah. In contrast, the khabar is the word of the qalb that is rarely used, because generally khabar 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 laf’dhi in making a perfect sentence. By occupying the position of mubtada’, this structure is a form of idhafah laf’dhi with the word حميد as mudhalf in the form of ism ma’ful and the word اللّاه as mudhalf ilaith. In comparison, the khabar is in the form of an idhafah ma’nawi structure, namely the structure of the الحق مخاطبة. 
Word 'mudhaf' in the form of 'masdar' and the word 'kh被抓' as 'mudhaf ila'ilah.

Then the structure of 'mubtada' dan khabar is also equipped with 'idhafah ma'nawi structure in the form of 'nabatayn'. The structure of the sentences arranged by al-Qushayri looks long-winded by mentioning the word 'alabid' twice. The word can be abbreviated with 'daimir (و)' or even simply add 'alif lam li al-‘ahd al-maddkur (ا) to the word 'alabid' to imply the same meaning, or even the two numbers of 'ismiyah above can be summarized by mentioning 'makhatia and 'alabid' to avert 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 'al-makmukayn. The position of worshiper (al-‘abid) at the door of devotion'. The word 'alabid' is 'musta'ar lah or 'musyabbah' mentioned in this text. In comparison, 'musta’ar minhu or 'musyabbah bih' is the word 'alabid' that is not shown. So through 'qarinah lafiyyah' in the form of the word 'doors' which is 'al-rumuz min lawazim (common nature) of the house' which has a physical door, it shows the existence of 'majaz in the sentence pattern. In contrast, 'alabid' 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 "ومرة الواجد بساط القرية" (and a beautiful place for people who have met Allah) in the rug of closeness to Him". The word 'alabid' in the phrase 'alabid al-makniyyah is 'musta'ar lah or 'musyabbah' mentioned in this text, while 'musta’ar minhu or 'musyabbah bih' is the word 'alabid' which usually does not have a physically beautiful rug in it, it shows the existence of majaz in the sentence pattern. While 'alabid' 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 'musyabbah bih of an unmentioned mushabbahah, which is a good and noble place (الالمفرقوة المكرم والمحترمز). 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 'mauwif. While the position or place for people who have met Allah (al-wajid), is described with the word 'marba’. The expression is essentially 'musta’ar minhu practices. Meanwhile, the word 'majaz in the rug of the permanent position that al-Qushayri uses in this text is also found in the snippet of the sentence "ومرة الواجد بساط القرية" which has a close meaning to the word 'musyabbah bih of an unmentioned mushabbahah, which is a good and noble place (الالمفرقوة المكرم والمحترمز).

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 an expression 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:

ومن تقول قلبة ما بلط براعي في توقف القلب، أو حالة فيها القلب تصرف الحق، فوجد القلب، حان بالثاني حال القلب قد يكون بأن ترفع قلبك عن الدنيا وهو نعت الفرق، فرفع الازهاد، وقد يكون بأن ترفع قلبك عن التشتائم والحسين وهو نعت العبد وأصحاب الأوراد والاجتهاد. أما نصب القلب فيكون بختصب اليد على سطح الوقف، ثم بالاصطباب المثل في محل الشهود بحسن الاطراق، ثم بالاصطباب المشابهة إلى الموقف الأطراف، واما خصص القلب فيكون بمثابة الخجل، واستعادة الجملة. واما جزم القلب فانه فالت첨ط وهو لبيض العيان والسكنى تحت جريان حكم الحقية من غير إخلال بشيء من أباب 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 arin verseated in the verse which represents the farq condition, and the verse.

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 قولت which is the original form of ism masdar from قال is the lightest pronunciation of wawu. The lafadz used by al-Qushayri was chosen by al-Qushayri over the word forms حادثة which is between Qushayri and the lafadz قولت or قولت which represents the condition of the jama’. (Al-Qushayri, 1989, pp. 144-145).

The choice of word forms حادثة (feeling ashamed) and الخجل (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)

Conjective structure of sentences (ma’tthuf and ma’tthuf’ala’ih) in standard rules prioritizes the existence of compatibility between the two in terms of word types. For example, if ma’tthuf is a verb (fiil), then ideally ma’tthuf ‘ala’ih is also in the form of fiil. Likewise, if ma’tthuf is an ism (noun), then ideally the ma’tthuf ‘ala’ih is also an ism. However, al-Qushayri does not prioritize the compatibility between ma’tthuf and ma’tthuf ‘ala’ih in forming a conjunctive structure. This can be seen in his explanation of the ra’if forms of a servant as follows:

وقد يكون برفع بند عن الحرام ثم ترفع ما تضمره من إثبات الأمان ثم ترفع بند إلى الله بسؤال الحاجات ثم ترفع الحاجات عند إكحام المحلة

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’tthuf and ma’tthuf ‘ala’ih. The sentence above contains a repetitive conjunctive arrangement. First, ma’t’tuf ‘ala’ih is in the form of the word برفع بند the ma’tthuf ‘ala’ih is with the letter ‘‘ataf is ترفع بند. Second and third respectively, there are ma’t’tuf in the form of the words ترفع الحاجات and ترفع بند. In terms of word form, the second and third ma’tthuf are masdar, different from the first ma’tthuf and ma’tthuf ‘ala’ih which are fi’il mudlari. This difference in word form implies a difference in meaning.
Meanwhile, ideally in the structure of 'atha'f nasaq, it requires the compatibility of the two words in terms of 'irab and meaning. The choice of the word ِتَرَفْعُ 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-‘irab and al-bina’, al-Qushayri presents a sentence pattern containing al-isti’arah al-makniyyah. The word نُكَر in the sentence ِتَرَفْعُ is a musta’ar lah or musyabbah. In contrast, musta’ar minhu or musyabbah bih is the word للسان (lisan) which is not mentioned. Qarinah lafziyyah in the form of the word نُكَر (pronunciation or speech) is al-rumuz min lawazim (common nature) of للسان. At the same time, the word للقلب (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 بالقلب. 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 للأنة (ear). At the same time, al-rumuz min lawazim, which shows the nature of musta’ar minhu is the word للسمع (hearing).

The word نُكَر lexically can be translated as "lowering the wings" but actually what is meant is to humble oneself by being gentle. The term نُكَر 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 كِفْدَازَ al-janah as in the verses of the Qur’an, he actually wants to say ِتَرَفْعُ. However, the word للقلب which means lowering the degree of a heart from the fronts of other creatures lowers the degree of a 心 (bird). Since qarinah lafziyyah in the form of the word جناح (wings) which is al-rumuz min lawazim (common nature) of الطير (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 torafs. However, the addition of alif lam (ال) to the word جناح indicates that what is meant is جناح بالذل من الرحمة (angel from the mercy).

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 (خفض 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 (تا’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 المطالبات والإرادات والاختيارات بسيوف اليأس which is not mentioned is the انفلات (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 للإنسان (human) which is not shown in the text. So, through qarinah lafziyyah in the form of the word أعقاب (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, the malatib 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’, nabshab, khaft, 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).

Nabshab becomes the actualization of the farq concept in its application in the form of preparations (tastab) 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-akhlq 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.

Khaft becomes the actualization of the concept of farq in its application in the form of a servant’s demands on his heart to feel ashamed, and contemptible (al-hujj) and demanding to continually continuously his heart feel afraid and worried (al-ghofflah). 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 (al-fug) of the heart from its dependence on other than Allah swt. It can be realized in the elimination of the attachment to other than Him, and silence (al-sirr) 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-Misyry, 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: 

"If shown, it will be seen mugabalah (comparison) between the two sentences, namely ولا رتبة للإسم فوق أن صار معرفة كذلك ولا رتبة للإسم إلإ للإسم. In this sentence, al-Qushayri also discards one word, namely "الاسم".

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. It seems that there is a specific meaning in the use of the word صحب which follows the pattern of the form of the word " فوق".

In addition, in the discussion of all-ma'rifat wa-al-nakiroh, al-Qushayri uses the word to indicate the high degree of wisdom. This word can be replaced using لي which has the same meaning as "above". However, according to Rufai' Nahlah al-Yasu'i, the word لح 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 haqqa hu al-ta'khir is used to form the sentence في الإشارة to (a glass of water) which functions as an adverb of place that takes precedence, and the لح الخلق كذلك as the composition of the khabar mubtada ending. While in the following sentence, al-Qushayri removes khabar muqoddam from the sentence في الإشارة to (a glass of water) which if the khabar is shown it becomes من صاحب معرفة indicative. So, man here is man mauselah.

In the following sentence, something rarely used is to make ism majrur with أن masdariyyah. The word صار is used as an ism majrur which is jarred by dharaf in the form of صحب...
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. First, the language style on the morphological aspect includes the choice of wise words and arouses the reader’s taste. Second, 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 (tajallyat al-haqq), maqam jama’ and farq, as well as various noble moral education in the point of view of Sufism.

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