

THE BEAUTY OF *JINAS* IN THE BOOK OF *MIRQAT AL-MAHABBAH*

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Abstract

Mirqat al-Mahabbah is a monumental work of a great scholar, KH. Aon Abdul Majid who was well-known as *Ajengan* Aon from Singaparna – Tasikmalaya and lived during the Indonesian independence struggle (1890-1934). This book is presented in Arabic language, laden with the beauty of the sentences. Using *Ilmu Badi'*, the beauty of a sentence can be derived either from the “words” which is called *al-Muhassinat al-Lafzhiyyah*, and/ or the beauty that derived from the “meaning” known as *al-Muhassinat al-Maknawiyah*. Among the types of beauty referencing the words are *jinas*, *iqtibas* and *saja'*. This study focuses on discussing the beauty of the phrases/ sentences in *Mirqat al-Mahabbah* only from *jinas*. The results indicate the varieties of *jinas* diverse in the book, thus symbolizing the aesthetic of such literary work.

Keywords: *Mirqat al-Mahabbah*, *al-Muhassinat al-Lafzhiyyah*, *jinas*.

A. Introduction

Language is one aspect that cannot be separated from the life of mankind. Language always exists and is represented by human in the nature, in the history and in the revelation of God (Asep, 2009: 21).

Balaghah, *Nahwu*, *Sharaf*, Linguistics, Semantics, and others are few of grammars and fields of study commonly used and learnt in Arabic language. *Balaghah* in this case refers to an approach for exploring various Arabic texts as well as a thing that might guide a person to be intelligent language speakers in everyday life (Rane Wellek and Austin Warren, 1989: 2).

A person's intelligence barometer, one of which can be seen from the language he used. The choice of words, styles of language and the way he speak shows the extent of the person's intellectual ability and prowess. In Arabic terms, such person is included in the category of *mutakallim fashih*, i.e. a person who speaks in precise, clear and good manners. The Arabians call this language proficiency level with the term *balaghah* (Yuyun, 2007: 1). *Balaghah* is as a discipline that is based on the clarity of the soul and accuracy in capturing the beauty and clarity of the vague difference between the various *uslub* (expressions). (Ali Al-Jarim and Mustafa Amin, 2013: 6).

As an approach, in addition to be an "instruments of analysis" to explore Arabic religious texts, such as *Al-Qur'an*, *hadith* or Arabic literary texts, *Balaghah* may guide people as well to be intelligent language speakers in daily life (Yuyun, 2007: 2) .

Titian Cinta (Mirqat al-Mahabbah) is the work of Raden Haji Abdul Majid which contains the praises to the Prophet Muhammad with language full of beauty. Such beautiful expressions can be seen from the use of many *jinas*, which is a form of beauty as the references to the word, using *Ilmu Badi'* as part of *Ilmu Balaghah*.

Some considerations to do the research focusing on *jinas* in the book of *Mirqatul Muhabbah* are: *first*, this book is always read by some Muslims in every *Maulid (Muludan = commemorating the birth of Prophet Muhammad SAW)* and in some Islamic teachings (Qur'anic recitation or *pengajian-pengajian*). *Second*, an attempt to keep the legacy of the past scholars and preserve the values contained in it, considering the book is used as guidelines for Muslims, especially in Tasikmalaya, West Java. *Third*, this book can increase the level of faith of those who believe as a form of worship. *Fourth*, the editorial style of *jinas* used in the book, not without purpose, is considered as the addition to strengthening the language aesthetics as well as conveying moral messages.

Using the theories of *Ilmu Badi'* to explore the type of *jinas* in the book of *Marqotul Muhabbah* by Raden Haji Abdul Majid, this research is expected to participate in overcoming the shortage of literature about the beauty of the words in Arabic, as well as a reference to the development of similar further research.

The primary data source is the book *Mirqat al-Mahabbah* and the secondary data

are dictionaries (*al-ma'ājim*) and some books that are relevant to this study.

B. Literature Review

Ilmu Badi' is a knowledge or technique that discusses the way to beautify a phrase, either on the aspects of *lafadz* or on the aspects of meaning. There are two important sections discussed in *Ilmu Badi'*: *al-muhassinat al-lafzhiyyah* and *al-muhassinat al-ma'nawiyah* (Abdul Aziz Atiq, 2009: 76).

There are sixteen parts of *al-muhassinat al-lafdziyyah* expressed by Al-Hashimi: *Jinas, Tashiif, Izdiwaz, Saja', Muzawanah., Tarshi', Tasyri', Luzuum ma la yalzimu, Roddul azzi a'la al-shadri, Ma la yastahiilu bil in'ikas, Almuwarobah, I'tilafu al-lafdzi ma'a al-lafdzi, Tamsiith, Insijam wa temperatur, Iktifa', and Tathriiz.* (Al-Hasyimi (1960: 361)

Then there are thirty-six parts of *al-muhassinat al-ma'nawiyah*: *attauriyah, istikhdam, istithrod, iftitan, thibaq, muqobalah, maro'atun nadzir, irshad, imdimaj, madzhab kalami, husnu ta'lil, tajrid, musyakalah, muzawarah, athoyu wanasru, aljam'u, tafriq, taqsim, jam'u wa tafriq, mubalagah, mughayaroh, ta'kidul madhi bima yusbihu dzam, takidu ad-dzam bima yusybihi madhu, taujih, nafyu sai bi ijabih, qoulu bil maujib, i'tilafu lafdzi ma'al meaning, tafri'i, istitba', as-salbu bil ijab, uslubul judge, tasyabuhuh athraf, al-'aksu, and tajahul a'rif.* Yet, this paper focus on discussing *jinas* as one form of language style which is *Al-Muhassinat Al-Lafzhiyyah*.

According to Basyuni (2011: 271) *jinas, tajnis, mujanasah, and tajanus* is derived from the word *jinsi*. According *balaghah* experts, *jinas* are two similar words but have different meanings. Ali Jarimi (2007: 283) argues that *jinas* is

divided into two parts: (1) *Jinas Tam*: similarity in two *lafadz* in four aspects, namely the aspects of *huruf*, *harakat*, number of letters, and arrangement letters. (2) *Jinas Ghair tam*: similarity in two *lafadz*, yet different in one aspect of the above four aspects.

According to Dr. Abdul Aziz Atiq (2007: 197) *jinas tam* is divided into three parts namely *tam mumatsil*, *Jinas tam mustaufi* and *Jinas tarkib*. *Jinas tam mumatsil* are two same *lafadz* having similarity in the forms, both *fi'il* (verb), both *isim* (noun), or both letters. *Jinas tam mustaufi* are the same two *lafadz*, but have differences in the forms, one of the two *lafadz* is in the form of *fi'il*, and the other is in the form of *isim* or vice versa. The *Jinas Tarkib* are two similar *lafadz* but one of its *lafadz* is a combination of two words, such as in a poem:

إذا مالك لم يكن ذاهبة # فدعه فدولته ذاهبة
Meaning: "When he has something, he does not like giving. So leave him, his power will be lost".

The origin of *lafadz ذاهبة* is هبة ذاهبة, its form is *isim* five. While the second *lafadz ذاهبة* is originated from ذاهبة the form is one *lafadz*.

Al-Hashim (1960: 296) argues that *jinas* is divided into two parts namely *jinas lafdzi* and *ma'nawi*. *Jinas lafdzi* is divided into eight parts, namely:

1. *Jinas tam*

Jinas Tam refers to the similarity of two *lafadz* in four aspects, namely the form of letters, the number of letters, vowel letters, and the arrangement of letters, then both the *lafadz* has its different meaning. *Jinas tam* is divided into two parts namely *tam mumatsil* and *mustaufi*. Then the types of *jinas tam* are the form of *fi'il* (verb), *isim* (noun), and *huruf* (letters).

Jinas tam mumatsil is the same two *lafadz* and has the equivalent in shape, *fi'il* (verb), *isim* (noun), and *huruf* (letters).

Jinas tam mustaufi is the same two *lafadz*, but differ in the shape, one of the two *lafadz* was *fi'il*, and another one is in the form of *isim*, or vice versa.

Jinas ghair tam are two similar *lafadz*, but different from one or more of the four aspects, namely the shape of the letter, the number of letters, vowel letters, and character sets. It can then differ in terms of the number of letters, in which not more than one letter at the beginning, middle, or end.

a. The difference of one letter located at the beginning of *lafadz* is called *marduf*. Example:

دوام الحال من المحال

b. The difference of a letter located in the middle of *lafadz*, called *muktanif*. Example:

جدي جهدي

c. The difference of one letter lying at the end of *lafadz*, called *mathruf*. Example:

الهي مطية الهوان

2. *Jinas muthlaq* and *jinas isytiqo*.

This refers to the similarity of two *lafadz* in two aspects, namely *huruf* (the letters) and *susunan huruf* (the character sets), both are not derivations (*isytiqoq*). If both are derivations, it is called *jinas isytiqoq*. Example:

لا أعبد ماتعبدون ولا أنتم عابدون ما أعبد

The underlined three words constitute a single unit or a derivation of the verb *عبد*-*عبد*, *يُعبد*, *أعبد* is *fi'il mudhari* with its *fa'il dhamir mutakallim ana*, while *تعبدون* is *fi'il mudhari* with its *fai'l dhamir mukhataba antum*, and *عابدون* is the form of *fai'l isim with dhamir antum*.

3. *Jinas mudzayyal* and *jinas mutharaf*

Jinas mudzayyal is a *jinas* that has an additional two letters in the end, as in the poem of Abu Tamam:

يمدون من أيد عواصم # عواصم # تصول بأسياف
قواض قواضب

The word عواصم and قواضب is a kind of *mudzayyal jinas* because both have extra letters, letters *mim* on عواصم word after عواصم word, and letter *ba* on قواضب word after قواض.

Jinas mutharaf are *jinas* that have extra letters at the beginning, as in the poetry of Sheikh Abdul Qohir:

وكم سبقت منه الى عوارف # عوارف على تلك
العوارف وارف

وكم غرر من بره لطاقف # لشكري على تلك
اللطائف طاقف

The word عوارف and وارف, then لطاقف and طاقف is a type of *jinas mutharaf* because there is an extra *huruf* at first. *Ain* in the word عوارف, and *lam* on the word لطاقف.

4. *Jinas mudhari'* and *lahiq*

Jinas mudhari' is *jinas* that have differences from two types of letters with adjacent *makhroj*. As in the sentence ليل دانس dan طامس, the *makhroj* of *tha* and *dal* on طامس and دانس are adjacent, i.e. located on the tip of the tongue.

Whereas *jinas lahiq* are *jinas* that have differences from the two types of beginning letters with different *makhroj*, as in همزة and لمزة.

5. *Jinas lafdzi*

Jinas lafdzi is a *jinas* that has similarities in speech (utterance), but is different in writing, such as a poem:

الغزال نظرة ولفتة # من ذاراه مقبلا ولا افتتن

The two underlined words have similarities in terms of pronunciation but different in writing, which is different between *nun* and *tanwin*.

The difference of writing in this *lafdzi* between *nun* with *tanwin*, دلو (الضاض) with

زها (الظاء), هورب (الهاء) with تاء (التاء). like in the following example:

ولقد ظننت بك الظنو # ن لأنه من ضن ظنّ

6. *Jinas muharraf* and *jinas mushohaf*

Jinas muharraf is a different kind of *jinas*, for example: جبة البرد (sutured tunic) and جبة البرد (protector of the cold). Whereas *jinas mushohaf* are *jinas* having the same jurisdictions, but their points are different. Example as in the sentence:

إذا زلّ العالم زلّ بزئته العالم

7. *Jinas murokab* and *jinas mulaffaq*

Jinas murokab is the *jinas* having similar writing, i.e. the poem:

إذا مالك لم يكن ذاهبة # فدعه فدولته ذاهبة

Meaning: "When he has something, he does not like giving. So leave him, his power will be lost."

The first *Lafadz* ذاهبة is derived from ذاهب, the form is five *isim*. While the second *lafadz* ذاهبة is from ذاهب, its form is one sentence.

8. *Jinas qolb*, *jinas qolb ba'di kul*, and *jinas maqlub mujannah*

Jinas qolb is a *jinas* with different type of letters arrangement, for example:

حسامه فتح لأوليائه حتف لأعدائه

Meaning: "His sword is a help to his followers and the death of his enemy."

Jinas qolb is divided into two parts, *jinas qolb ba'di kul* and *jinas maqlub mujannah*. *Qolb ba'di kul* is a partial difference from the letters, i.e.

اللهم استر عوراتنا وأمن روعاتنا

Jinas maqlub juli mujannah is the *jinas* in which there are two different *lafadz* arrangement of letters, at the beginning or at the end of the stanza, such as:

لاح أنوار الهدى # من كفه في كل حال

Meaning: "the light of the clues has appeared from the palm of his hand at every step."

The second form of *jinas* according to Al-Hashimi is *jinas ma'nawi*, namely *jinas idhmari* and *jinas isyaroh*.

1. *Jinas idhmar*

Jinas idhmar is the *jinas* in which the purpose of its lafadz is different from the intention according to the context of the language, such as in the sentence:

منعم الجسم تحكى الماء رفته # وقلبه قسوة
يحكى أوس

2. *Jinas isyaroh*

Jinas isyaroh is a *jinas* in which one of his lafadz is not mentioned, as the phrase:

فَرَّ الْأَسَدُ مِنْ إِسْمِهِ

Meaning: "Asad has run from the tiger"

Isim dhamir on lafadz إِسْمِهِ return to lafadz أُسْدٌ with the meaning of tiger. Lafadz أُسْدٌ with the meaning of the tiger is not mentioned, because there are already lafadz أُسْدٌ which is used as the name of the person.

C. Discussion

Jinas in the Book of Mirqat al-Mahabbah

Presented below are some data samples showing some forms of *jinas* in the book *Mirqotul Mahabbah*. The followings are the cause of *Jinas* on the lafadz:

1. *Jinas Isytiqaaq*

In the book of *Mirqat al Mahabbah*, *jinas isytiqaaq* is found. This refers to the two lafazh which have similarities in *huruf* (letters) where both are formed from the root of the same word. *Jinas isytiqaaq* can be seen in the underlined words of following sentences:

يا ايها الذين امنوا صلوا عليه وسلموا تسليما " ,
" يصلى عليه الله جلّ جلاله " , " يضرب بعدله
الساكن ويسكن بفضل الضارب " , " هل من

طالب حاجة فأنيله المطالب " , " سمعه يسمع
صرير القلم " , " وحنّ اليه الجذع حنين حزين
نأذب " , " في موكب من الملائكة يفوق على سائر
المواكب " , " وتسبح الملائكة بتسبيحه " , " يصفون
في الصلاة كصفوفهم في القتال " , " وأطهره واهل
بيته تطهيرا " , " فاضجعه على الارض اضجاعا
" , " وكان أكرم على الله من كل كريم " dan
" وان زدت تقصيرا تزدي تفضلا " .

2. *Jinas Muthlaq*

Jinas muthlaq is lafadz which has similarities in letters along with their letters arrangement, yet both are not derived from the same word. *Jinas Muthlaq* can be seen in the underlined words in the following sentences:

" لاله الاالله حكيم اظهر بديع حكمه والعجائب
" , " لاله الاالله كريم بسط لخلقه بساط كرمه
والمواهب " , " لاله الاالله كريم بسط لخلقه بساط
كرمه والمواهب " , " فإذا شرفت تربة طيبة منه
بأشرف قالب " , " الذي اوجدته قبل وجود
الاشياء " , " فحملته إلى رحلها وارحلت به إلى
اهلها " , " وكان اكثر دعائه يامقلب القلوب ثبت
قلبي على دينك " , " ويوجد منه أحسن طيب وان
لم يكن قد تطيب " , " فذو العرش محمود وهذا
محمد " , " وان زدت تقصيرا تزدي تفضلا
كأنني بالتقصير استوجب الفضلا " , " وان زدت
تقصيرا تزدي تفضلا " , " ويا واسعا وسع لنا
الجود والعطا " , " ويا باعث ابعثنا على خير حالة
" , " ويا قادر أقرنا على صدمة العدى " dan
" رشيداً فارشدنا إلى طرق الثنا " .

3. *Jinas Muharraf*

Jinas Muharraf is two lafazh that have differences in their font type (*huruf*/ letter/ typeface). *Jinas Muharraf* can be seen in the underlined words available in the following sentences:

" الولي الطالب الباعث الوارث المانح السالب " ,
" عالم الكائن البائن والزائل والذاهب " , " في ترتيب
تركيب هذه القوالب " , " أمن به الضب وسلمت
عليه الاشجار وخاطبته الاحجار " , " وحنّ اليه

الجدع حنين حزين نادب", " ثم ارده من العرش قبل ان يبرد الفرش", " فلما اشتد بها الطلق باذن رب الخلق", " وملئوه بالعلم والحلم" ووجهه متهلل كنور الصباح اذ اقبلت حليلة معلنة بالصياح", " وقالت الملائكة يا محمد ما انت بغريب بل انت من الله قريب" <

4. *Jinas Tam Mumatsil*

Jinas mumatsil are two *lafazh* that have similarities in font type, *syakalhuruf*, number of letters and sequence of letters yet have different meanings. *Jinas Tam Mumatsil* can be seen in the underlined words in the following sentences:

" بأن نبيه محمد صلى الله عليه وسلم يكون رضيعا لحليمة الحليمة", " ناصر الحق بالحق", " وكن لي حفيظا يا حفيظ من البلا", " وجدلي بجمع الجمع فضلا ومنة", " وداو بوصل الوصل روجي من الضنا" dan "وانت رحيم كن رحيمي ومنقذي"

5. *Jinas Mushahhaf*

Jinas Mushahhaf are two *lafadz* that have similarities of the number of letters, but both have differences from *nuqthah* (dot). *Jinas Mushahhaf* is the words underlined streaked in the phrase "صد يقهار وللصد". The *jinas* contained in the word للصد and صد. The first letter of the word للصد is الصاد where there is a dot, and the first letter in the word صد is الصاد is without dots.

6. *Jinas Mudhari*

Jinas Mudhari are two similar *lafazh* but have different letters. *Jinas Mudhari* is found in the words فشدد and وسدد on the sentence:

مقالتني وسددني فشدد متين, the first letter of الشين and the second letter of السين. Both letters have a distant *makhroj huruf*.

D. Conclusions and Recommendations

Conclusion

The findings show that the types of *Jinas* in the book entitled *Mirqat al-Mahabbah* include *jinas isytiqaq*, *jinas muthlaq*, *jinas muharraf*, *jinas mumatsil*, *jinas mushahhaf* and *jinas mudhari*. The existence of such varieties of *jinas* shows that the language full of beauty is contented in the book of *Mirqat al-Mahabbah*.

Suggestions

Since this study focuses only discussing *Jinas*, it is suggested that other researchers may conduct further study on *Mirqat al-Mahabbah* with different approach to find different topic areas, such as comparing *jinas* with other *lafazh* beauty aspects, so that the findings shall enrich the references about Arabic language style.

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