

## Unveiling the Beauty of Praise in *Maulid Al-Dhiya' Al-Lami'* by Habib Umar bin Hafidz: A Study of *Majaz*

Maulana Muhammad Fikri<sup>1\*</sup>, Muassomah<sup>2</sup>, Melis Cagla<sup>3</sup>

<sup>1,2</sup>Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia

<sup>3</sup>Ondokuz Mayıs University, Turkiye

<sup>1</sup>200301110048@student.uin-malang.ac.id, <sup>2</sup>muassomah@bsa.uin-malang.ac.id, <sup>3</sup>meliscgll@gmail.com

### ARTICLE INFO

#### Article History:

Received : 07/02/2026  
Revised : 18/02/2026  
Accepted : 19/02/2026  
Published : 25/02/2026

#### \*Corresponding Author:

Name : Maulana  
Muhammad Fikri  
Phone/WA : +6285954367906

### ABSTRACT

This study examines the use of *majaz* (figurative language) in *Maulid Al-Dhiya' Al-Lami'*, a devotional literary work containing praises for the Prophet Muhammad. The research aims to identify the types of *majaz* and analyze their symbolic meanings within the text by employing a descriptive qualitative approach. Data were collected through documentation and library research and analyzed using the Miles and Huberman framework, which includes data reduction, data display, and conclusion drawing. The findings reveal five primary instances of *majaz*, consisting of four examples of *isti'arah tashrikhiyyah* and one example of *majaz aqli* with a causal relationship. The dominance of *isti'arah tashrikhiyyah* indicates a deliberate stylistic strategy, particularly through the consistent use of light metaphors to represent the Prophet as a source of guidance and divine illumination. These metaphors function not only as aesthetic devices but also as symbolic mechanisms that construct theological meaning, strengthen the sacralization of the Prophet's figure, and foster emotional engagement through religious imagination. Meanwhile, the use of *majaz aqli* in supplicatory discourse highlights theological relationality and demonstrates the functional alignment between figurative language and communicative intent. Overall, the study concludes that *majaz* in *Maulid Al-Dhiya' Al-Lami'* operates on three interconnected levels: as an artistic feature enhancing textual beauty, as a symbolic system shaping theological understanding, and as a transformative medium supporting the internalization of spiritual values. These findings contribute to classical Arabic stylistics by showing that figurative language in devotional texts serves as an effective communicative strategy for reinforcing religious messages and cultivating moral orientation.

### Keyword

Arabic stylistics; devotional literature; figurative language; *majaz*; *Maulid Al-Dhiya' Al-Lami'*.

## Introduction

Literary works serve as a medium for expressing thoughts and emotions through aesthetically valued writing, allowing them to function as both guidance and sources of reflection for readers. The growth and development of literature are shaped by human experience and historical change, both of which stimulate intellectual advancement and give rise to diverse literary traditions, ranging from classical to modern forms (Hermawan & Shandi, 2019).

Hutomo, as cited in Hermawan & Shandi (2019), explains that one of the defining characteristics of oral literature is its transmission from mouth to mouth. In this sense, cultural expressions are disseminated through speech across various temporal and spatial contexts. Without deliberate efforts of preservation through research and documentation, oral literary traditions risk disappearing over time. One prominent example is *Maulid Barzanji*, a devotional text that portrays the life of the Prophet Muhammad through poetic language, prose, and qasidah. The work recounts the Prophet's birth accompanied by miraculous events that signify his prophethood and divine selection.

*Barzanji* is widely recognized as a literary work due to its emphasis on linguistic beauty, presented primarily in two forms—prose and poetry—both of which narrate the life of the Prophet, particularly the circumstances surrounding his birth. Although its recitation is not obligatory, Muslims frequently perform it during religious gatherings as a form of reverence for the Prophet by recounting his life story. Beyond recitation, future generations are expected not only to preserve this tradition but also to internalize the moral lessons embodied in the Prophet's life (Najamuddin, 2018).

Literature, therefore, is not merely appreciated as textual or oral art but also functions as a cultural expression that sustains literary traditions amid the rapid expansion of popular culture. Happiness, for instance, may be attained through various activities such as playing, listening to music, drawing, or reading poetry. Because individuals define happiness differently, diverse standards emerge in relation to actions, speech, and material experiences. Within this discussion, the present study emphasizes the human role from a transcendental perspective—namely, as servants of God (*'Abdullah*).

Hasan (2017) explains that the term *'Abdullah*, derived from *'abdu*, reflects the essence of worship, encompassing loyalty, obedience, reverence, and sincere devotion to Allah without temporal limitation. This transcendental role signifies an awareness of divine commands and prohibitions as expressions of submission to God's will. Such awareness is manifested in various forms of worship, particularly when individuals encounter conflict or hardship, prompting them to deepen their spiritual practices in seeking divine assistance and intercession from Allah and

His Messenger. One practical manifestation of this devotion is the increased practice of *dhikr* and the recitation of *shalawat*.

Nasution (2022) aligns with Hasan's perspective in suggesting that one effective way to strengthen faith, attain inner happiness, purify the soul, seek forgiveness, and achieve spiritual tranquility is through the practice of reciting *shalawat*. By engaging in this devotional act, believers are expected to receive the intercession of the Prophet Muhammad, who is regarded as a mediator between humanity and Allah. The recitation of *shalawat* is further understood as a pathway through which prayers may be accepted, while simultaneously serving as a means of cultivating inner peace and seeking blessings in daily life. When performed sincerely and with love for the Prophet, this practice is believed to exert a profound influence on emotional and spiritual well-being.

Moreover, Ahmad (as cited in Nasution, 2022) argues that *shalawat* can assist individuals in coping with life's challenges, particularly in contemporary contexts marked by increasing complexity and psychological strain. As individuals are required to adapt to rapid social change, such spiritual practices are expected to help maintain both internal balance and social stability.

Beyond its perceived spiritual benefits, this phenomenon raises an important scholarly question regarding the forms of meaning embedded within praises and devotional expressions directed toward the Prophet Muhammad, particularly from the perspective of *balaghah*, and more specifically, the study of *majaz*. Accordingly, this study examines *Maulid Al-Dhiya' Al-Lami'* by Habib Umar bin Hafidz, a devotional text containing praises, *shalawat*, and narratives surrounding the birth of the Prophet. The primary objective of this research is to identify the types of figurative language present in the text and to analyze the meanings they convey.

The selected maulid text is commonly recited during *majlis shalawat* gatherings and commemorations of the Prophet's birthday. Across the Muslim world, including Indonesia, various traditions mark the celebration of the Prophet's birth. Cultural practices such as *Ancak Agung*, *Endhog-Endhogan*, and *Grebeg Maulud* represent localized expressions that have been transmitted across generations and continue to be preserved today (Nahdiyah & Saiffuddin, 2021).

To contextualize the present research, the author reviewed ten previous studies that serve as analytical references and comparative frameworks for examining the use of *majaz* in *Maulid Al-Dhiya' Al-Lami'*. One such study is Lestari et al. (2019), entitled "*Figurative Language in the Song Lyrics 'Hingga Ujung Waktu' by Eross Candra: A Stylistic Analysis.*" This research aimed to describe the use of figurative language in the song lyrics through a stylistic approach, emphasizing that song lyrics employ deliberate linguistic strategies—including diction, sentence structure, and rhetorical devices—to communicate specific messages to listeners.

Using textual analysis techniques, the study identified various figures of speech, including simile, personification, metaphor, hyperbole, parallelism, and epiphora.]

The second study, conducted by Hamdu (2022), entitled "*Al-Asalib Al-Balaghiyyah fi Syi'r Khalil Hamad Al-Kamiruni: Qasidat Al-Azhar Al-Sharif Shumukh wa Ishraq Unamudzajan,*" sought to introduce the poet Khalil Hamad through his poem on Al-Azhar, which remains relatively unknown in Maroua, Cameroon, while identifying and analyzing the rhetorical devices employed in his work. The research also aimed to expand scholarly awareness of the poet's contributions and enrich university libraries in regions with limited academic resources. Recognized as one of the early contemporary Cameroonian poets composing classical Arabic poetry, Hamad expresses everyday experiences through refined poetic creativity. His praise for Al-Azhar highlights its significant role in disseminating knowledge across the Arab and Islamic worlds. The study concludes that Hamad's effective use of declarative and metaphorical expressions supports his poetic intentions and reflects considerable artistic promise.

The third study by Rindiani & Rakhtiwakati (2023), entitled "*Majaz in the Diwan 'Kitab Al-Hubb' by Nizar Qabbani,*" aimed to describe the figurative language found within the collection using a descriptive-analytical approach grounded in *'ilm al-bayan*. The findings reveal the presence of multiple forms of *majaz*, including *majaz lughawi isti'arah*, *majaz lughawi mursal*, and *majaz 'aqli*, alongside diverse relational structures (*'alaqah*) such as *musyabbah*, *sababiyah*, *makaniyah*, *zamaniyah*, *juziyyah*, and *kulliyah*. These figurative constructions function to portray the beloved's beauty, articulate emotional states, convey meaning indirectly, and narrate relational experiences, demonstrating the aesthetic and expressive power of figurative language in modern Arabic poetry.

The fourth study, conducted by Fattah et al. (2023) under the title "*Majaz in the Quran: Reflections on Arabic Linguistics,*" contributes to the broader understanding of figurative language within Qur'anic discourse. Employing a qualitative descriptive approach, the research examines the terminology, classifications, and interpretive debates surrounding *majaz* within the tradition of *balaghah*. The findings emphasize the importance of figurative expression in enhancing the linguistic and rhetorical dimensions of the Qur'an, particularly in communicating profound spiritual and moral messages.

The fifth study by Rasse et al. (2020), "*Conceptual Metaphors in Poetry Interpretation: A Psycholinguistic Approach,*" investigates whether readers actively access conceptual metaphors during poetic interpretation. Through psycholinguistic experiments involving native English speakers, the study demonstrates that conceptual metaphors significantly influence both language production and comprehension. Extending prior research focused primarily on non-poetic discourse, this study confirms that metaphor plays a crucial cognitive role in shaping how poetry is understood.

The sixth study by Ash-Shiddiqiy et al. (2021), entitled “*Al-Majaz Al-Mursal fi Surah Al-Kahf: Dirasah Tahliliyyah Balaghiyyah*,” explores the use of figurative language in the Qur’an with a specific focus on Surah Al-Kahf. Employing a qualitative descriptive approach, the researchers collected data from relevant scholarly sources and analyzed verses containing *majaz* to uncover their meanings. The findings indicate that Surah Al-Kahf contains diverse forms of figurative expression distributed throughout the text, reflecting the linguistic richness and literary beauty of the Qur’an.

The seventh study, conducted by Faidurrahman (2018) under the title “*Al-Jinas fi Al-Dhiya' Al-Lami' li Al-Habib Umar bin Muhammad bin Salim bin Hafidz*,” investigates the presence and types of *jinas* (paronomasia) within *Al-Dhiya' Al-Lami'*. Using a qualitative library research approach, the study analyzed 155 poetic verses and identified 35 instances of *jinas* across eight categories, including *mumatsil*, *isytiqaq*, and *mutharraf*. Five structural forms were also documented, such as noun-to-noun and verb-to-verb pairings. This research provides valuable insight into the rhetorical sophistication of Habib Umar bin Hafidz’s work and highlights the aesthetic function of phonetic harmony in Arabic literature.

The eighth study by Ridho (2021), titled “*Educational Values of Faith and Morality in Maulid Al-Dhiya' Al-Lami' and Their Relevance to Madrasa Curriculum*,” examines the text from an educational perspective. The findings reveal that the maulid contains core theological values—such as belief in angels, divine scriptures, messengers, and the Day of Judgment—as well as moral principles including obedience, patience, gratitude, and reliance on God. These values are shown to align closely with instructional materials taught across madrasa levels, underscoring the text’s pedagogical significance.

The ninth study, conducted by Mufti (2020), analyzes the stylistic beauty of *Dhiya'u Al-Lami'* through a stylistic framework encompassing phonology, morphology, syntax, semantics, and imagery. The research demonstrates that harmonious phonological patterns enhance meaning, while morphological elements such as imperative verbs function as prayers and invitations. Syntactic structures, semantic variation, and figurative imagery—including *majaz* and *kinayah*—collectively contribute to the text’s expressive depth and emotional appeal.

Finally, Alamsyah (2020) investigates figurative language in Sapardi Djoko Damono’s poetry anthology *Perahu Kertas*. Using a descriptive method supported by the Miles and Huberman analytical model, the study identifies a wide range of rhetorical and figurative devices, including alliteration, assonance, simile, metaphor, personification, and metonymy. The findings demonstrate the central role of figurative language in shaping poetic meaning and aesthetic experience.

Collectively, these studies highlight the scholarly attention given to figurative language across religious and literary texts. While several works examine *Maulid Al-Dhiya' Al-Lami'* or

employ figurative analysis, limited research integrates both perspectives by specifically investigating the forms of *majaz* and their semantic implications within the text. Therefore, this study seeks to bridge that gap by offering a focused analysis that contributes to the broader field of Arabic literary studies.

## Literature Review

*Balaghah*, as a discipline of Arabic rhetoric, encompasses three principal branches: *‘Ilm Al-Ma’ani*, *‘Ilm Al-Bayan*, and *‘Ilm Al-Badi’*. The term *balaghah* in reference to these three fields was systematically introduced by Al-Sakkaki in *Miftah Al-‘Ulum* during the 7th century Hijri (13th century CE). Earlier scholars such as Al-Jurjani primarily associated *balaghah* with *Bayan* and *Badi’*, while some classical rhetoricians referred to the discipline simply as *‘Ilm Al-Bayan*. This emphasis emerged because figurative expression—particularly *majaz*—was regarded as the central element of rhetorical excellence, as reflected in Ibn Rashiq’s statement: “Indeed, *majaz* is the foundation of *balaghah*” (‘Akkawi, 2006).

*‘Ilm Al-Bayan* focuses on modes of clarification through *tashbih* (simile), *majaz* (figurative expression), and *kinayah* (indirect expression). Complementing this, *‘Ilm Al-Ma’ani* examines how meaning is conveyed effectively according to context, addressing structures such as declarative and performative speech, brevity and elaboration, specification, emphasis, and syntactic arrangement. Meanwhile, *‘Ilm Al-Badi’* concerns the aesthetic refinement of language at both phonetic and semantic levels (Hamzah & Djuani, 2021).

Etymologically, the Arabic term *majaz* derives from the root indicating a “path” or “mode of passage,” suggesting a shift from literal to intended meaning (Al-Masyriq, 2005). Conceptually, *majaz* refers to figurative usage in which a word or phrase departs from its original denotation to convey a connotative sense. Its counterpart, *haqiqah*, denotes language employed in its literal meaning (Arifin & Tasai, 2004).

Ibn Al-Athir defines *majaz* as an expression intended beyond its original sense, while Al-Hashimi explains that such usage relies on a relational link (*‘alaqah*) supported by a contextual indicator (*qarinah*) that prevents literal interpretation (‘Akkawi, 2006; Al-Hasyimi, 2006). The *‘alaqah* may be based on similarity (*al-musyabahah*) or non-similarity, whereas the *qarinah* functions as linguistic or situational evidence guiding readers toward the figurative meaning. Through this mechanism, *majaz* enhances expressive flexibility, allowing Arabic discourse to achieve both precision and aesthetic depth.

Broadly, *majaz* is classified into two major categories: *majaz ‘aqliy* and *majaz lughawi*. The former involves figurative attribution at the level of predication, while the latter operates at the lexical level and includes forms such as *majaz mursal* and *isti’arah*. Among these, *isti’arah* (metaphorical borrowing) is typically identified through three essential components: *musta’ar*

minhu – the source term (musyabbah bih), *musta'ar lahu* – the target of comparison (musyabbah), and *musta'ar* – the transferred attribute. These elements collectively construct the metaphorical relationship that enables layered interpretation within Arabic rhetorical texts (Fattah et al., 2023).

## Method

This study employs a qualitative descriptive design using a pragmatic approach (Santosa, 2014) within the framework of balaghah studies, particularly focusing on *majaz*. Qualitative research emphasizes naturally generated data within its original context (Armiya, 2022). Accordingly, this study examines its object under natural conditions without manipulation, positioning the researcher as the primary research instrument. Data were collected through triangulation techniques, analyzed inductively, and interpreted with an emphasis on meaning rather than generalization. The primary objective of qualitative research is to understand human behavior and experiences (Bogdan & Bilken, 1992), as well as the processes through which individuals construct meaning. This method relies on empirical observation to analyze human conditions in depth and interpret them meaningfully while presenting data in alignment with the research objectives (Sugiyono, 2008).

The primary data source of this study is *Maulid Al-Dhiya' Al-Lami'* by Habib Umar bin Hafidz, which contains praises (*shalawat*) to the Prophet Muhammad (peace be upon him) and narrations of his birth. The data analyzed consist of words and sentences extracted from the verses of the maulid text. Secondary data sources include books, scholarly articles, journals, dictionaries, and other relevant literature related to *majaz* analysis and similar maulid texts used as research objects.

Data collection techniques employed in this study include documentation (Creswell & Creswell, 2018) and library research (Prastowo, 2011), involving the gathering and examination of written documents and related literature (Mustofa, 2023). The reading technique was conducted by thoroughly examining the research object to understand its content, meanings, narrative descriptions, and the identification of *majaz* types that could serve as relevant data. The note-taking technique was applied to record significant findings and organize them into a systematic data set.

The data analysis procedure follows the model proposed by Miles and Huberman (1994), consisting of three stages: data reduction, data display, and conclusion drawing (Helaluddin & Wijaya, 2019). Data reduction involves selecting, focusing, abstracting, and transforming raw data to facilitate interpretation. Data display is presented in the form of narrative text, matrices, graphs, or charts to support the process of drawing conclusions. Finally, conclusion drawing and

verification involve generating findings that are continuously verified to ensure data validity through representativeness checks, researcher reflexivity, triangulation, and data comparison.

## Result and Discussion

The recitation of *maulid* texts such as *Barzanji* and *Adhiyaul Lami'* within Indonesian society represents a form of reverence and celebration of the Prophet Muhammad that has become deeply embedded in local culture. Research conducted by Hamim (2014) demonstrates that the existing debates surrounding the commemoration of the Prophet's birth do not contradict its substantive religious values, reinforcing the understanding that this tradition constitutes an integral component of balance in religious life. Accordingly, the practice of maulid recitation functions not only as an expression of love for the Prophet but also as a symbol of harmony between cultural tradition and Islamic normative principles within Indonesian Muslim communities.

Moreover, participation in maulid gatherings and the recitation of *shalawat* have been shown to effectively reduce stress among urban communities attending assemblies dedicated to the Prophet Muhammad (Anggraini, 2024). From this perspective, the present study proceeds to present the findings of the *majaz* analysis in *Maulid Al-Dhiya' Al-Lami'*, followed by an in-depth discussion that seeks both scholarly insight and spiritual benefit derived from the text. To systematically present the findings, the identified data are summarized and categorized in the table below.

Table 1. Data Findings

No.	Data	Translation	Majazi (figurative) meaning	Haqiqi (literal) meaning	Type of Majaz
1.	طلع البدر علينا	The full moon has risen upon us	A radiant and beautiful moon	The Prophet Muhammad is likened to the full moon	Majaz Isti'arah Tashrihiyyah (musyabbah omitted : محمد كالبدر)
2.	واسلك بنا ربَّ خير مهيع	Lead us, O Lord, to the best path	Allah guides His servants	A supplication asking Allah for mercy and guidance toward the straight path—the path of the Prophet Muhammad	Majaz Aqli (Alaqah Sababiyah)
3.	نَبَأَ اللَّهُ فَمَا قَالَ: جَاءَكُمْ نُوْرٌ فَسَبِّحْا نَ الَّذِي اَنْبَاْنَا	News has come from the One who says, "There has come to you a Light..." (Qur'an 5:15).	The arrival of a noble and illuminating light	The Prophet Muhammad is metaphorically described as light—noble and guiding	Majaz Isti'arah Tashkhiriyyah (musyabbah omitted: محمد كالنور)

		Glory be to the One who informed us.		humanity out of darkness	
4.	واعبر إلى أسرار ربي لم يزل ينقلني بين الخيار مصانا	Reflect upon the secrets of my Lord, who continuously transferred me among the noble and chosen	Understanding the divine secret behind the Prophet's lineage	A command to contemplate the Prophet's honored genealogy among the righteous and chosen	<i>Majaz Isti'arah Tashrikhiyyah (musyabbah omitted)</i>
5.	وقبيل فجر أبرزت شمس الهدى ظهر الحبيب مكرما ومصانا	Shortly before dawn, the sun of guidance appeared; the beloved was born, honored and protected	The emergence of the sun of guidance that illuminates and directs	The moment of the Prophet's birth, symbolized as the rising sun that provides guidance	<i>Majaz Isti'arah Tashrikhiyyah (musyabbah omitted)</i>

### ***The Dominance of Isti'arah Tashrikhiyyah and the Pattern of Light Metaphors***

Based on the findings, the five instances of *majaz* identified in *Maulid Al-Dhiya' Al-Lami'* demonstrate that figurative language in this text functions not merely as an aesthetic device but as a structured rhetorical strategy aimed at constructing deeper meaning and shaping the reader's spiritual experience. The analysis reveals that 80% (four out of five data points) employ *isti'arah tashrikhiyyah*, characterized by a consistent pattern of light metaphors (البدر، نور، شمس). This dominance suggests a deliberate stylistic choice by the author: in these expressions, the *musyabbah bih* (celestial elements of light) is explicitly stated, while the *musyabbah* (the Prophet Muhammad, peace be upon him) remains implicit.

Within the Arabic rhetorical tradition, *isti'arah* is understood as the transfer of meaning from an original expression to another based on resemblance, thereby generating symbolic and interpretive depth. Such stylistic selection produces a poetic effect that differs significantly from conventional *tasybih*. When listeners encounter the phrase "طلع البدر علينا" (the full moon has risen upon us), they do not merely construct a comparison between the Prophet and the moon; rather, they experience the presence of spiritual illumination within a devotional setting. The moon symbolizes not only beauty but also anticipation, guidance, and centrality—an entity awaited in darkness. Consequently, likening the Prophet to the moon should not be reduced to stylistic ornamentation; it operates as a rhetorical mechanism that cultivates emotional longing and spiritual receptivity.

What distinguishes *isti'arah tashrikhiyyah* from other forms of *majaz* is its directness. The explicit mention of the *musyabbah bih* alongside the omission of the *musyabbah* creates a productive interpretive tension, encouraging audiences to actively construct meaning. This device functions not merely as linguistic embellishment but as a strategy for generating

profound aesthetic engagement in the veneration of the Prophet. This finding aligns with Nurafika et al. (2022), who observe that the predominance of *isti'arah tashrikhiyyah taba'iyah* serves to render abstract meanings into concrete expressions. Similarly, Nursida (2018) argues that the concealed comparison in *isti'arah* produces a richer imaginative experience than *tasybih baligh*, prompting readers to envision new and compelling imagery. Nurfazri & Ardiansyah (2025) further emphasize that *isti'arah tashrikhiyyah* possesses strong and readily recognizable metaphorical power, making it particularly effective in religious texts intended for public engagement.

These findings also resonate with Hamka's (2016) study of *Barzanji*, which identifies rhetorical elements such as *tasybih*, *majaz*, *isti'arah*, and *kinayah* as devices that enhance expression while reinforcing praise for Allah and the Prophet Muhammad. The aesthetic quality of these linguistic forms is even reported to evoke emotional tranquility in readers. However, while Hamka's research primarily maps rhetorical elements in a general sense, the present study reveals a systematic dominance of light metaphors, indicating a more directed stylistic strategy aimed at constructing the reader's spiritual imagination. In this respect, whereas the study of *Barzanji* confirms the aesthetic function of *bayan*, the analysis of *Maulid Al-Dhiya' Al-Lami'* demonstrates how metaphor operates structurally as a mechanism for the sacralization of the Prophet's figure.

The recurring use of celestial imagery (النور، شمس، البدر) should therefore be understood not simply as an aesthetic preference but as an intentional theological strategy. In Islamic tradition, light (*nur*) carries profound spiritual significance—the Qur'an itself refers to Allah as “the Light of the heavens and the earth” (Qur'an 24:35) and frequently employs illumination as a metaphor for revelation and divine guidance. By drawing upon this theological association, the author effectively situates the Prophet within a symbolic universe of radiance and guidance. The image of the full moon, appearing in several data points, conveys connotations of perfection, beauty, and expectation—qualities closely aligned with the portrayal of the Prophet's exemplary character.

The fifth data point introduces the metaphor of the sun (*shams*), expanding this symbolic framework. While the moon reflects light, the sun is its primary source—self-sustaining, life-giving, and unwavering. This metaphor captures the theological essence of the Prophet as *rahmatan lil 'alamin* (a mercy to all creation), a perpetual source of guidance. Through these cosmic symbols—moon, light, and sun—the text implicitly elevates the Prophet beyond ordinary human stature, contributing to the sacralization of his figure. Such a pattern is common in devotional literature yet remains underexplored in stylistic analyses that focus predominantly on structural features.

Equally significant is the consistency of this metaphorical pattern. The author does not employ imagery randomly; instead, all metaphors converge around the symbolism of light. This coherence reflects a high degree of stylistic awareness and a unified theological vision in which the Prophet is portrayed as the manifestation of divine illumination in its various forms. Aziza & Edidarno (2025) argue that language in religious texts functions not merely at a grammatical level but as a “complex rhetorical instrument with layered moral, spiritual, social, and ideological functions.” Within the context of the maulid tradition, the light metaphor operates simultaneously in exaltative terms (glorifying the Prophet through majestic imagery), pedagogically (teaching believers about his role as a guide), and persuasively (strengthening emotional engagement within ritual practices).

### ***Majaz Aqli: From Visualization to Theological Relationality***

In contrast to the four data points employing *isti'arah tashrikhiyyah*, Data 2 utilizes *majaz aqli* with an *'alaqah sababiyyah* (causal relationship). The expression "يا نور خلق الله" (“O light through which Allah created”) attributes the act of creation (*khalq*) to the cause (*nur* / light) rather than to the true Creator (Allah). This rhetorical shift generates a distinctly theological effect, marking a transition from visual metaphor toward a more complex relational understanding of divinity.

Within this construction, light functions not merely as a metaphor for the Prophet but as an implied agent of creation. While Islamic theology affirms that Allah alone is the Creator, this attribution rhetorically emphasizes the Prophet’s centrality within the cosmic order. Certain Islamic intellectual traditions reference the concept of Nur Muhammad—the primordial light from which creation originates—and the expression appears to echo this theological imagination. More importantly, the figurative structure produces a sense of existential dependence upon God. Figurative language here operates as a mechanism of spiritualization, guiding readers beyond rational comprehension toward an inward, devotional awareness.

The use of *majaz aqli* within a supplicatory context (signaled by the vocative particle يا) further demonstrates the author’s stylistic intentionality. Prayer demands a linguistic register that is elevated, sacred, and theologically resonant. Rather than relying solely on metaphor (*isti'arah*), the author introduces causative attribution to convey a deeper theological dimension concerning the relationship between the Prophet’s light and cosmic creation.

The contrast between Data 2 (*majaz aqli*) and Data 1, 3, 4, and 5 (*isti'arah tashrikhiyyah*) is therefore functional rather than incidental. Narrative passages employ direct and accessible metaphors, whereas the language of prayer adopts a more conceptually dense rhetorical form. This pattern suggests a deliberate alignment between stylistic choice and textual function—reflecting a clear awareness of genre.

Nursida (2018) argues that *majaz* in religious discourse fulfills two principal roles: an interpretative function, clarifying textual meaning, and an argumentative function, providing implicit theological justification. The use of *majaz aqli* in Data 2 exemplifies the latter; it does not merely embellish the text but constructs a theological narrative that underscores the Prophet Muhammad's significance within Islamic cosmology. This observation aligns with Aziza & Edidarno (2025), who contend that rhetorical style in religious speech carries a distinctly religious-theological function, articulating profound spiritual visions.

### ***Rhetorical Function and Spiritual Transformation***

At a macro level, these findings affirm that *isti'arah* in religious texts should not be dismissed as linguistic ornamentation. Instead, it operates as an intellectual and emotional communicative tool that deepens the spiritual dimension of the text. Light metaphors function on dual levels: denotatively evoking physical radiance, and connotatively signifying guidance (*hidayah*), mercy, and divine presence. Their recurrence within *Maulid Al-Dhiya' Al-Lami'* may therefore be understood as a discursive strategy designed to sustain the reader's affective engagement.

The consistent deployment of powerful symbolic imagery suggests that the text indirectly constructs a model of prophetic exemplarity grounded in religious imagination. Readers are not merely expected to interpret symbols; they are encouraged to mentally "see" and "feel" their presence through an immersive imaginative process. At this juncture, it becomes evident that the purpose of the text extends beyond the transmission of religious knowledge—it seeks to cultivate spiritual sensibility and orient devotion toward the Prophet as a foundation for moral formation. Figurative language thus operates not only at the level of expression but also at the level of value transformation.

Qasidahs praising Allah and His Messenger function not only as aesthetic expressions but also as vehicles for internalizing ethical principles. Through *isti'arah*, the text transcends literal meaning, opening interpretive space and fostering deeper emotional resonance. This supports the view that metaphor possesses symbolic persuasive power capable of stirring emotion while reinforcing moral messages. The present study extends this perspective by suggesting that such persuasive force emerges through an imaginative process engaging cognitive, affective, and spiritual faculties simultaneously.

These rhetorical dynamics indicate that *Maulid Al-Dhiya' Al-Lami'* is oriented not solely toward linguistic beauty but also toward spiritual and pedagogical objectives. The text is intended as a devotional practice that encourages Muslims to express love for Allah and His Messenger through the recitation of qasidah, while redirecting—particularly among younger audiences—attention away from forms of popular culture perceived as overly worldly (Al-Chabawi, 2011). In this context, the dominance of figurative language strengthens not only the

aesthetic appeal of the text but also its capacity to cultivate emotional attachment to the Prophet.

Furthermore, this objective aligns with the broader aims of moral education, positioning the maulid text as a medium of *da'wah* that instills ethical values by presenting the Prophet Muhammad as the ultimate exemplar. The emphasis on nurturing love for the Prophet simultaneously establishes the text as a symbolic space for sustaining spiritual longing (Fadeli, 2015). Accordingly, the strategic use of *majaz* should be interpreted not merely as a stylistic preference but as a discursive instrument supporting the formation of religious consciousness.

Ultimately, the findings confirm that the deployment of *majaz* in *Maulid Al-Dhiya' Al-Lami'* reflects a deliberate rhetorical strategy. The dominance of *isti'arah tashrikiyyah* alongside the consistent pattern of light metaphors demonstrates that figurative language functions not only to beautify the text but also to construct theological meaning and reinforce the sacralization of the Prophet's figure. Meanwhile, the use of *majaz aqli* within supplicatory discourse reveals the author's stylistic awareness in aligning language with communicative purpose.

Understanding *isti'arah*, therefore, becomes essential for critically engaging with Arabic religious literature, as metaphor shapes not only aesthetic quality but also the ways religious messages are constructed, interpreted, and ultimately internalized by readers.

## Conclusion

This study demonstrates that the use of *majaz* in *Maulid Al-Dhiya' Al-Lami'* extends beyond mere linguistic ornamentation, functioning instead as a structured rhetorical strategy that constructs symbolic meaning while deepening the reader's spiritual experience. The dominance of *isti'arah tashrikiyyah*, accounting for 80% of the data, indicates a high level of stylistic awareness on the part of the author in selecting metaphors that are direct, imaginative, and effective for ritual public consumption.

The consistent deployment of light metaphors—encompassing the symbols of the moon, light, and sun—reveals an integrated theological vision in which the Prophet Muhammad is represented as a source of guidance and a manifestation of divine illumination. These cosmic symbols not only enhance the aesthetic quality of the text but also contribute to the sacralization of the Prophet's figure while fostering emotional engagement through religious imagination.

Meanwhile, the presence of *majaz aqli* within supplicatory discourse reflects an adaptive strategy in figurative language use. Unlike *isti'arah*, which foregrounds visualization, *majaz aqli* emphasizes theological relationality and reinforces narratives concerning the Prophet's position within the cosmic order. This contrast confirms that stylistic choices in the maulid text are functional and carefully aligned with the communicative purposes of each textual segment.

In general, the findings affirm that *majaz* in *Maulid Al-Dhiya' Al-Lami'* operates across three principal levels: as an aesthetic device enhancing artistic value, as a symbolic system constructing theological meaning, and as a transformative medium supporting the internalization of spiritual values. Understanding figurative language is therefore essential for critically engaging with Arabic religious texts, as metaphor shapes not only how messages are conveyed but also how they are perceived, experienced, and internalized by readers.

This study contributes to the field of *balaghah* by demonstrating that *isti'arah* in maulid literature cannot be reduced to rhetorical embellishment; rather, it functions as an effective communicative mechanism that reinforces da'wah messages, cultivates religious sensibility, and presents the Prophet as a central model for moral orientation.

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