

# [GUIDING THROUGH RHETORIC: THE FUNCTION OF *AL-KALĀM AL-INSHĀ'Ī* IN AL-ḤARĪRĪ'S POETRY]

## NASIHAT MELALUI RETORIK: FUNGSI *AL-KALĀM AL-INSHĀ'Ī* DALAM PUISI AL-ḤARĪRĪ

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### Abstract

*Maqāmāt* literature, with roots tracing back to pre-Islamic times, reflects the cultural and intellectual fabric of the Arab world, and al-Ḥarīrī's innovative contributions remarkably elevated this genre. Despite the significance of *al-kalām al-inshā'ī* in Arabic rhetoric, there is a notable gap in research concerning its specific applications in al-Ḥarīrī's *Maqāmāt*. This study examines the concept of *al-kalām al-inshā'ī* in al-Ḥarīrī's poetry, focusing on two primary objectives: to identify the various forms and functions of *al-kalām al-inshā'ī* in al-Ḥarīrī's poetry, and to analyze the underlying messages within the context of Islamic guidance. Through qualitative text analysis, grounded in al-Hāshimī's and al-Jurjānī's theoretical frameworks, this study examines *al-Maqāmah al-Rāziyyah*, the twenty-first of al-Ḥarīrī's collections. The findings indicate that al-Ḥarīrī employs a wide range of *al-kalām al-inshā'ī* forms such as *al-amr* (command), *al-nahy* (prohibition), *al-istifhām* (interrogation), *al-tamannī* (wishful thinking), and *al-nidā'* (vocative expression) to convey messages of moral and Islamic guidance. These forms mainly function as guiding principles such as *al-irshād* (advice), *al-i'tibār* (lesson), *al-tahdīd* (threat), and *al-wa'd* (warning). This study reveals that al-Ḥarīrī's strategic use of these forms not only enriches the literary quality of his poetry but also serves as a powerful medium for Islamic guidance. This study emphasizes the relevance of rhetorical strategies in Arabic literature, illustrating their enduring capacity to convey Islamic teachings that resonate with contemporary readers.

**Keywords:** *al-kalām al-inshā'ī*; guidance; al-ḥarīrī; poems; *al-maqāmah al-rāziyyah*.

### Abstrak

Genre *maqāmāt* dapat dijejak akarnya sejak zaman pra-Islam lagi, di mana Badī' al-Zamān al-Hamadhānī (969-1008 M) merupakan pelopor terawal yang memperkenalkan genre ini kepada dunia sastera. Genre *maqāmāt* mencerminkan ketinggian budaya dan intelektual dunia Arab yang diangkat lagi ke tahap yang lebih tinggi oleh al-Ḥarīrī melalui *maqāmāt*nya. Walaupun *al-kalām al-inshā'ī* kerap digunakan dalam kesusasteraan Arab, tetapi masih terdapat jurang yang ketara dalam kajian berkaitan aplikasinya secara khusus dalam *Maqāmāt* al-Ḥarīrī. Kajian ini meneroka konsep *al-kalām al-inshā'ī* dalam puisi al-Ḥarīrī dengan menumpukan kepada dua objektif utama: mengenalpasti bentuk dan fungsi *al-kalām al-inshā'ī* dalam puisi al-Ḥarīrī serta merungkaikan mesej-mesej tersirat yang hendak disampaikan dalam konteks nasihat. Melalui analisis teks kualitatif yang bertunjangkan kerangka teori al-Hāshimī dan al-Jurjānī, kajian ini meneliti *al-Maqāmah al-Rāziyyah* iaitu *maqāmah* yang ke-21 dalam koleksi *Maqāmāt* al-Ḥarīrī. Hasil kajian mendapati bahawa al-Ḥarīrī menggunakan pelbagai bentuk *al-kalām al-inshā'ī*, seperti *al-amr* (perintah), *al-nahy* (larangan), *al-istifhām* (pertanyaan), *al-tamannī* (angan-angan), dan *al-nidā'* (panggilan), untuk menyampaikan nasihat. Bentuk-bentuk ini mempunyai prinsip-prinsipnya yang tersendiri seperti *al-irshād* (nasihat), *al-i'tibār* (pengajaran), *al-tahdīd* (ancaman), dan *al-wa'd* (peringatan). Kajian ini

mendedahkan bahawa penggunaan *al-kalām al-inshā'* dalam puisi Maqāmāt al-Ḥarīrī bukan sahaja dapat memperkaya kualiti puisinya tetapi juga berfungsi sebagai medium yang kuat untuk menyampaikan nasihat. Hal ini lantas menegaskan kepentingan ilmu *balāghah* dalam sastera Arab, menggambarkan bagaimana penggunaannya kekal relevan dalam menyampaikan nasihat yang mendalam bagi pembaca kontemporari.

**Kata kunci:** *al-kalām al-inshā'*; nasihat; *al-ḥarīrī*; puisi; *al-maqāmah al-rāziyyah*.

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## INTRODUCTION

*Maqāmāt* literature a genre that roots back to pre-Islamic times, offers a rich reflection of the cultural and intellectual life of the Arab world (Pomerantz & Decter, 2022). The term *maqāmāt*, synonymous with *al-majlis*, refers to a gathering place for dialogue and discussion, deeply rooted in Arabic tradition. Although al-Hamadhānī was the one that pioneered the genre, it was al-Ḥarīrī who elevated it to new heights. Through his exceptional literary skills, the work stands as a cornerstone in Arabic literature (Badī' al-Zamān al-Hamadānī, 1983; Beeston, 1990; Hāmeen-Anttila, 2002; Irwin, 2000).

Abū Muhammad al-Qāsim bin 'Alī bin 'Uthmān al-Ḥarīrī al-Baṣrī, born in 1054 M (446 H) in Mashān, near Basrah, Iraq, composed fifty *maqāmāt* by the twelfth century (504 H) during a period when poetry dominated the literary scene (Abu Bakar, 1979, p. 293; Al-Sharīshī, 2006). Al-Ḥarīrī's work stands out for its innovative use of prose to convey profound moral and ethical guidance, blending language innovation, social insights, and reflections on morality (Pakzad & Panahi, 2016).

In al-Ḥarīrī's work, the concept of *al-kalām al-inshā'*, or creative discourse is a key tool for guiding readers through the moral and ethical landscapes of his narratives. Through carefully constructed dialogues and rhetorical devices, al-Ḥarīrī explores the human condition through the lens of Islamic values and teachings (Stewart, 2016). Despite the established importance of *al-kalām al-inshā'* in Islamic discourse, there remains a significant gap in understanding how this technique functions specifically in al-Ḥarīrī's *maqāmāt*, a pivotal genre in Arabic literary tradition. Several studies have explored the role of *al-kalām al-inshā'* in the Qur'an, including works by Zakiyatunnisa (2023) on Surah al-Qaṣaṣ, Pangesti (2019) and Mustofa (2007) in Surah al-Nisā', Syifaudin (2018) in Surah Hūd, Rizqyān (2017) in Surah al-An'ām and Ashar (2016) in Surah al-Kahf. These studies demonstrate how creative discourse in the Qur'anic text serves as a powerful tool for imparting ethical lessons. Similarly, *al-kalām al-inshā'* has been examined in the context of classical Islamic literature, as in Mukhbitah's (2024) analysis of al-Ḥabīb al-Majhūl, Lina's (2022) study of 'Aqīdat al-'Awwām, and Mustofa's (2021) work on Kazahr al-Lauz. Khalīl (2012), in his study of Surah Luqmān, further emphasized how this rhetorical device offers ethical guidance. While these studies provide valuable insights into *al-kalām al-inshā'* in the Qur'an and other classical texts, there is a lack of focused research on its application within al-Ḥarīrī's *maqāmāt*, particularly in shaping moral and ethical frameworks.

Therefore, this study aims to explore how al-Ḥarīrī's innovative use of *al-kalām al-inshā'* in his poetry offers not only a reflection of his time but also timeless guidance that continues to resonate with readers today. By examining specific instances of *al-kalām al-inshā'* in *al-Maqāmah al-Rāziyyah*, this research contributes to a deeper understanding of al-Ḥarīrī's rhetorical strategies and their impact on Arabic literature and moral philosophy (Al-Mujalli, 2020).

## RESEARCH BACKGROUND

Balāghah (the art of eloquence in Arabic literature) plays a crucial role in the *maqāmāt* genre, enhancing the depth and aesthetic appeal of its narratives. Within balāghah the most significant areas is the distinction between *al-kalām al-khabari* (informative speech) and *al-kalām al-inshāʾī* (non-informative or constructive speech). Al-Hāshimī (1999) defines as a type of speech that, by its nature, cannot be subjected to the criteria of truth or falsity. Unlike *al-kalām al-khabari*, which conveys factual information that can be either true or false, *al-kalām al-inshāʾī* includes expressions that are inherently subjective, such as commands (*al-amr*), requests (*al-istifhām*), wishful thinking (*al-tamannī*), prohibitions (*al-nahy*) and vocative expression (*al-nidāʾ*).

In balāghah studies, *al-inshāʾ al-ṭalabiy* (requestive speech) is often emphasized due to its direct impact on communication and its ability to engage the listener. *Al-inshāʾ ghair al-ṭalabiy* (non-requestive speech), though valuable, is less frequently analyzed due to its perceived secondary role in rhetorical effectiveness. *Al-inshāʾ al-ṭalabiy* encompasses expressions that involve a demand or request for something that does not yet exist or has not yet occurred at the time of utterance, according to the speaker's belief. Thus, the requested matter may have existed and then ceased to exist, or it may have never existed in the first place. This is because it is impossible to demand something that already exists (Al-Hāshimī, 1999). By examining this type of speech in al-Ḥarīrī's poetry, the study aims to reveal the effectiveness of *al-kalām al-inshāʾī* as a rhetorical tool in Arabic literature and moral guidance.

## METHODOLOGY

This study employs a qualitative approach through text analysis to explore the rhetorical features of *al-kalām al-inshāʾī* within the context of guidance in *al-Maqāmah al-Rāziyyah*, the twenty-first *maqāmāt* in al-Ḥarīrī's collection. The qualitative method is employed to meticulously analyze and synthesize the poetry, aligning the analysis with the specific research objectives. The text analysis within this study is structured around five key categories, as outlined by Kuckartz (2014), ensuring a systematic and thorough exploration of the material.

The initial step involves an in-depth reading of the poetry within *al-Maqāmah al-Rāziyyah* and interpreting the text to grasp the underlying themes, messages, and rhetorical structures. To ensure accuracy and depth in the analysis, the study relies on translations and interpretations of *al-Maqāmāt al-Ḥarīrī* provided by notable scholars such as Thomas Chenery (1867), F. Steingass (1898), and Michael Cooperson (2020). These translations are cross-referenced with classical commentaries or sharḥ by scholars like Ḍaif (1954), Hāmeen-Anttila (2002) and Abu Bakar (1979), ensuring a well-rounded understanding of the original text.

Next, the specific lines of poetry that utilize *al-kalām al-inshāʾī* were identified, followed by an analysis of their intended purpose and the underlying messages. In analyzing the *al-kalām al-inshāʾī* within the poetry, the study applies two primary theoretical frameworks:

### 1. Al-Hāshimī's Theory (1999) in al-Jawāhir al-Balāghah:

This theory is integral to the study as it offers a structured framework for identifying and understanding the forms of *al-kalām al-inshāʾī* used by al-Ḥarīrī. By applying al-Hāshimī's categorization, the study aims to fulfill its first objective: identifying the forms and purposes of *al-kalām al-inshāʾī* in al-Ḥarīrī's poetry. The relevance of al-Hāshimī's Theory lies in its ability to provide a comprehensive understanding of the non-informative nature of *al-kalām al-inshāʾī*, making it particularly suitable for analyzing rhetorical strategies in the context of moral guidance.

## 2. The Theory of Discourse by al-Jurjānī (2005):

For the interpretation of the meanings embedded within *al-kalām al-inshāʿī*, the study also utilizes the theory of discourse by al-Jurjānī (2005). This theory, alongside various related sharḥ such as those by al-Panjdhī (1549), al-Sharīsh (2006), and al-Muṭarrizī (2005), allows the researcher to summarize the underlying messages within the context of moral guidance.

Through the qualitative approach of text analysis, this study rigorously examines how *al-kalām al-inshāʿī* is used in *al-Maqāmah al-Rāziyyah* to convey moral guidance. By employing established theoretical frameworks and relying on authoritative translations and interpretations, the research provides a comprehensive understanding of al-Ḥarīrī's rhetorical strategies and their effectiveness in delivering moral and ethical lessons within his poetry.

## RESULTS AND DISCUSSION

The analysis of *al-Maqāmah al-Rāziyyah* identifies 28 *bayt* conveying religious guidance, with 17 classified as *al-inshāʿī al-ṭalabī* and 11 as *ghayr ṭalabī*. The 17 *ṭalabī bayt* were prioritized for analysis because they employ directive language that actively shapes moral behavior, aligning with the study's focus on al-Ḥarīrī's persuasive strategies for Islamic guidance.

The excluded 11 *bayt* comprise 3 *khbarī* and 8 *ghayr ṭalabī*. While thematically relevant, these lack the directive force central to examining how *inshāʿī* elicits ethical action. The classification can be presented as follows:

TABLE 1. Classification of 28 *Bayt* by *Kalām* Type

<i>Bayt</i>	<i>Kalām</i> Type	Sub-Type/Category	Example Phrase	Key Identifier
1	<i>Inshāʿī</i>	<i>Ghayr ṭalabī</i> (Oath)	لعمرك ما تُغني المغاني...	Oath phrase: "لعمرك" (non-requestive)
2	<i>Inshāʿī</i>	<i>Ṭalabī</i> (Amr: Command)	فُجِدْ فِي مَرَاضِي اللَّهِ...	Imperative verb: "جُدْ" (give generously)
3	<i>Inshāʿī</i>	<i>Ṭalabī</i> (Amr)	وبادِرْ بِهِ صِرْفَ الزَّمانِ...	Imperative verb: "بادِرْ" (hasten)
4	<i>Inshāʿī</i>	<i>Ṭalabī</i> (Nahy + <i>Istifhām</i> )	وَلَا تَأْمَنْ الدَّهْرَ... فَكَمْ خَامِلٍ...	Prohibition "وَلَا تَأْمَنْ" + rhetorical "كَمْ"
5	<i>Inshāʿī</i>	<i>Ṭalabī</i> (Amr)	وَعَاصِ هَوَى النَّفْسِ...	Imperative verb: "عَاصِ" (resist)
6	<i>Inshāʿī</i>	<i>Ṭalabī</i> (Amr)	وَحَافِظْ عَلَى تَقْوَى الإِلهِ...	Imperative verb: "حَافِظْ" (preserve)
7	<i>Inshāʿī</i>	<i>Ṭalabī</i> (Nahy: Prohibition)	وَلَا تَلُهُ عَن تَذْكَارِ ذَنْبِكَ...	Prohibition: "لَا تَلُهُ" (do not neglect)
8	<i>Inshāʿī</i>	<i>Ṭalabī</i> (Amr)	وَمَثِّلْ لِعَيْنَيْكَ الْجَمَامَ...	Imperative verb: "مَثِّلْ" (imagine)
9	<i>Khbarī</i>	<i>Informative</i> (Reminder)	وَإِنَّ قُصَارَى مَنْزِلِ الْحَيِّ خُفْرَةٌ...	Declarative + emphasis: "إِنَّ" (truth-apt)
10	<i>Inshāʿī</i>	<i>Ghayr ṭalabī</i> (Astonishment)	فَوَاهَا لِعَبْدٍ سَاءَةٌ...	Exclamation: "وَاهَا" (astonishment)
11	<i>Inshāʿī</i>	<i>Ṭalabī</i> (Implied Command)	عَجِباً لِرَاجِ أَنْ يَنَالَ وَلايَةَ...	Implied directive: "عَجِباً" (be amazed)
12	<i>Khbarī</i>	<i>Descriptive</i>	يَسْدَى وَيَلْحَمُ فِي الْمِظَالِ...	Factual narration (truth-apt)

13	<i>Inshā`ī</i>	<i>Ṭalabī (Istifhām taswiyah)</i>	...أصلح دينه أم أوتغا	<i>Hamzah taswiyah</i> “أ” (indifference to alternatives)
14	<i>Inshā`ī</i>	<i>Ṭalabī (Nidā` + Tamannī)</i>	يا ويحه لو كان يوقن أنه...	Vocative “يا” + wish “لو”
15	<i>Inshā`ī</i>	<i>Ṭalabī (Tamannī: Wish)</i>	أو لو تبيّن ما نداهمه...	Wish particle: “لو” (if only)
16	<i>Inshā`ī</i>	<i>Ṭalabī (Amr)</i>	فانقد لمن أضحى الزمان بكفه...	Imperative verbs: “انقد” (obey), “تغاض” (overlook)
17	<i>Inshā`ī</i>	<i>Ṭalabī (Amr)</i>	وارع المرار إذا دعاك لرعيه...	Imperative verbs: “ارع” (graze), “رد” (drink)
18	<i>Inshā`ī</i>	<i>Ṭalabī (Amr)</i>	واحمل أذاه ولو أمضك مسه...	Imperative verb: “احمل” (endure)
19	<i>Inshā`ī</i>	<i>Ghayr ṭalabī (Oath)</i>	فليضحكك الدهر منه...	Implicit oath structure: “فليضحكك”
20	<i>Inshā`ī</i>	<i>Ghayr ṭalabī (Oath)</i>	ولينزلن به الشماث...	Implicit oath: “ولينزلن”
21	<i>Inshā`ī</i>	<i>Ghayr ṭalabī (Oath)</i>	ولتاوين له إذا ما خده...	Implicit oath: “ولتاوين”
22	<i>Inshā`ī</i>	<i>Ghayr ṭalabī (Oath)</i>	هذا له ولسوف يوقف موقفاً...	Oath marker: “لسوف”
23	<i>Inshā`ī</i>	<i>Ghayr ṭalabī (Oath)</i>	وليحشرن أذل من ققع الفلا...	Implicit oath: “ليحشرن”
24	<i>Inshā`ī</i>	<i>Ghayr ṭalabī (Oath)</i>	ويواخذن بما اجتنى...	Implicit oath: “يواخذن”
25	<i>Inshā`ī</i>	<i>Ghayr ṭalabī (Oath)</i>	ويناقشن...	Implicit oath: “يناقشن”
26	<i>Inshā`ī</i>	<i>Ṭalabī (Tamannī)</i>	ويود لو لم يبيغ منها ما بغي	Wish particle: “لو” (if only)
27	<i>Inshā`ī</i>	<i>Ṭalabī (Amr)</i>	عليك بالصدق ولو أنه...	Indirect command: “عليك” ( <i>ism fi’l amr</i> )
28	<i>Inshā`ī</i>	<i>Ṭalabī (Amr)</i>	وابغ رضى الله...	Imperative verb: “ابغ” (seek)

## 1. Line #2

فجُدْ في مَراضِي الله بِالْمَالِ رَاضِيًا ... بِمَا تَقْتَنِي مِنْ أَجْرِهِ وَثَوَابِهِ

So be liberal with thy wealth in things pleasing to God, content with that thou gainest of His hire and reward;

This line is categorized as *al-inshā`ī* specifically, it falls under *al-ṭalabiy*. The poet uses the imperative verb “جُدْ” (give generously), classifying it as a *al-amr*. In this context, the command “be liberal with thy wealth” is not merely an order but serves as advice or moral instruction (*al-irshād*) emphasizing the importance of giving wealth in the service of God, which is seen as a pathway to spiritual fulfillment (Baqutayan et al., 2018). For instance the Prophet (SAW) said... “Charity does not decrease wealth.” (Ṣaḥīḥ Muslim: 2588).

## 2. Line #3

وبادِرْ بِهِ صَرَفَ الزَّمَانِ فَإِنَّهُ ... بِمَخْلَبِهِ الْأَشْغَى يَغُولُ وَنَابِهِ

And anticipate by it the change of Time, for he seizes with his crooked talon and his tooth;

This line uses the imperative verb “بادر” (anticipate), making it a *al-amr*. This word originates from the verb “بادر”, “يُبادر”, and “مُبادرَةً وِبادراً” which means “to hasten” or “to act quickly” (Al-Rāzī, 1951, p. 30; Al-Sharīshī, 2006, pp. 110-111/2). Its purpose is *al-irshād*, urging the listener to hasten towards good deeds and to be proactive in avoiding potential harm (Al-'Abdali, 2021). For instance Allah SWT says in surah al-Baqarah (2:148) that... “So race to [all that is] good.”

### 3. Line #4

ولا تأمن الدهر الخونَ ومكرَهُ ... فكَمْ خاملٍ أحنى عليه ونابِه

And trust not treacherous fortune and its deceit, for how many a lowly one has it marred, how many a noble!

In this line, there are two types of *al-kalām al-inshā'ī* present: *al-nahy* and *al-istifhām*. These elements work together to convey a powerful message about the dangers of trusting in fortune. The line begins with a command “ولا تأمن” (do not trust), which is a clear example of *al-nahy*. This form of speech is *al-muḍārī' al-maqrūn bi lā al-nāhiyah*, meaning it is a present tense verb combined with the prohibitive particle “lā”. The primary function of this prohibition is to caution (*al-tahdīd*) the listener against placing trust in something as deceitful and unreliable as fortune. The speaker is warning that such trust is dangerous and can lead to harm and disappointment. The prohibition serves to protect the listener by advising against a specific action, trusting in fortune, that is likely to lead to negative consequences.

The second type of *al-kalām al-inshā'ī* in the line is *al-istifhām*, introduced by the particle “كَمْ”. However, in this context, “كَمْ” is used not in its interrogative form (*kam al-istifhāmiyyah*), but rather as *kam al-khabariyyah* (Ibn Hishām al-Anṣārī, 1991, pp. 423-425/1). This means that the phrase “فكَمْ خاملٍ أحنى عليه ونابِه” (for how many a lowly one has it marred, how many a noble!) is intended to emphasize the magnitude and frequency of fortune's treachery rather than to ask a question. Despite being *khabariyyah* in nature, the form of the expression retains elements of *al-istifhām*, adding rhetorical depth. The use of “كَمْ” highlights the widespread and severe impact of fortune's deceit, making it clear that the dangers are not isolated but are a frequent and recurring threat.

### 4. Line #5

وعاص هوى النفس الذي ما أطاعهُ ... أخو ضِلَّةٍ إلا هوى من عقابِه

And anticipate by it the change of Time, for he seizes with his crooked talon and his tooth;

The imperative verb “عاص” (resist) makes it a *al-amr*. The purpose of this command is *al-irshād*, as the verse emphasize the importance of self-control and the dangers of following one's whims and desires (Rehman, 2019). Ibn al-Qayyim (1996, p. 244/2) explains in his book *Madārij al-Sālikīn* (The Stations of the Seekers), that the struggle against one's desires is one of the greatest forms of *al-jihād* (struggle) in Islam. (Afsaruddin, 2013; Gould, 2005).

### 5. Line #6

وحافظْ على تقوى الإله وخوفِه ... لتنجوَ مما يُتقى منْ عقابِه

And keep to the fear of God, and the dread of Him, that thou mayest escape from his punishment which is to be feared

The imperative verb “حافظْ” (keep to) makes it a *al-amr*. The purpose of this command is *al-irshād*, as it advises the listener to maintain piety and a healthy fear of God. Fear of God is considered a necessary component of spiritual discipline in Islamic teachings. It is viewed as a

protective mechanism that helps believers avoid sinful behavior and remain on the path of righteousness (Bahmani et al., 2018). Scholars like al-Imam al-Ghazālī (1996) have written extensively in *lhyā' 'Ulūm al-Dīn*, on the balance between hope (*al-rajā'*) and fear (*al-khawf*) in the believer's heart. He argues that excessive fear without hope can lead to despair, while excessive hope without fear can lead to complacency in sin. (Almulla & Abbasi, 2024).

6. Line #7

ولا تله عن تذكر ذنبك وابكِهِ ... بدمعٍ يُصاهي المُرْنُ حالَ مَصَابِهِ

Neglect not to call to mind thy sin, but weep for it with tears that shall be like the rain-flood at its pouring;

In this line, *al-kalām al-inshā'ī* present is *al-nahy* expressed through “لا تله” which is *al-muḍāri'* *al-maqrūn bi lā al-nāhiyah*, instructing the listener to avoid neglecting the remembrance of their sins. The word “تله” is the present tense verb (*fi'il muḍāri'*) derived from “لَهَا”, “لَهُو”, “لَهُ” and “لَهُبًا” which means “to forget”, “to be distracted”, “to be negligent” or “to be heedless” (Al-Sharīshī, 2006, p. 111/2). The function of this prohibition is primarily *al-irshād*. In Islamic teachings, the continuous remembrance of one's sins and seeking forgiveness is a fundamental aspect of piety and spiritual growth (Ma'arif, 2019). For instance, the Prophet (SAW) said... “Every son of Adam commits sin, and the best of those who commit sin are those who repent.” (Sunan Ibn Mājah: 4251)

7. Line #8

ومثَلٌ لعينيكِ الجمَامِ ووقَعُهُ ... ورُوعَةَ مَلْقَاهُ ومَطْعَمَ صَابِهِ

And figure to thy mind Death and his stroke, and the terror of his meeting, and the taste of his wormwood cup!

The imperative verb “مثَلٌ” (figure) makes it a *al-amr*. The purpose of this command is *al-irshād*, as it urges the listener to visualize and internalize the reality of death, which is portrayed as inevitable and accompanied by fear and bitterness (Davoudi, 2022; Saleem & Saleem, 2020). For instance, the Prophet (SAW) said... “Remember often the destroyer of pleasures (death).” (Sunan Ibn Mājah: 4258)

8. Line #11

عجباً لراجٍ أن ينال ولاية ... حتى إذا ما نال بغيته بغي

Wonderful ! a man hoping to attain to rule; and then when he attains to his desire he wrongs;

This line can be interpreted as falling under *al-ṭalabiy* by assuming an implied command, such as “اعجبوا” (be amazed). This interpretation suggests that the line is indirectly commanding the listener to share in the astonishment at the irony of someone who, after striving for power, misuses it once achieved. This frames the line as a form of *al-amr*, with the purpose being *al-ta'jub* (expression of astonishment).

The alternative interpretation for “عجباً”, using the verb “أعجب” (I am amazed), would categorize the line under *al-inshā' ghair al-ṭalabiy*, where it would simply express the speaker's personal amazement without issuing any directive or command to the listener. Given the context of the analysis and the focus on *al-inshā' al-ṭalabiy* in the study of rhetoric, the first interpretation (with the implied command “اعجبوا”) is preferred. This aligns the line with the broader discussion of *al-inshā' al-ṭalabiy* and emphasizes its role in expressing shared emotional responses, particularly astonishment at the paradoxical nature of human actions.

9. Line #13

ما إن يبالي حين يتبع الهوى ... فيها أصلح دينه أم أوتغا

Nor cares he, when he is following his desires in them, whether he maintains his religion or destroys it:

The line uses *al-hamzah* (أ) at the beginning of “أصلح” which can be interpreted as *al-hamzah al-taswiyah* rather than *al-hamzah al-istifhām*. *Al-hamzah al-taswiyah* is used to express indifference between two possibilities, indicating that the speaker sees the outcomes as equivalent or that the person in question does not care about the distinction (Ibn Hishām al-Anṣārī, 1991, pp. 28-29/1). In this line, the person does not care whether they maintain their religion (أصلح دينه) or destroy it (أوتغا), emphasizing their indifference to the consequences of following their desires.

From the perspective of meaning, this line could be classified as *al-kalām al-khabarī* because it expresses a factual statement about the person's indifference, which can be evaluated as true or false. However, because the line uses *al-hamzah*, which is typically associated with *al-istifhām* (even if in this case it functions as *al-taswiyah*), it has a form that aligns with *al-kalām al-inshā'ī*. This dual nature, *khabarī* in meaning and *inshā'ī* in form, makes the line rich in rhetorical depth.

10. Line #14

يا ويحه لو كان يوقن أنه ... ما حاله إلا تحول لما طغى

Oh woe to him! If he knew well that there is no state but changes, surely he would not transgress;

This line combines two types of *al-kalām al-inshā'ī*: *al-nidā'* and *al-tamannī*, each serving a distinct but complementary rhetorical purpose. The phrase “يا ويحه” is a vocative expression, where “Yā” (يا) is used to call out, expressing deep sympathy or lamentation (*al-nadbah wa al-du'ā'*). The speaker is not necessarily addressing a specific person directly but is instead invoking a sense of sorrow and regret for the person being discussed. This expression reflects the speaker's pity for the individual who has failed to recognize the transient nature of life, leading them to arrogance and transgression. The word “وَيْحٌ” is a verbal noun (*maṣḍar*) that does not have a corresponding verb (*fi'l*). It is used to express sympathy or compassion for someone who has suffered a misfortune or calamity (Al-Sharīshī, 2006, p. 114/2).

Then, “Yā” (يا) is typically used to address someone distant, either physically or metaphorically. In this context, the speaker (Abu Zayd) is addressing an audience that is physically close but spiritually or mentally distant. The use of “Yā” here emphasizes the gap between the audience's physical presence and their understanding of the message. This rhetorical strategy suggests that while the audience may be near in location, they are far from grasping the true meaning of the speaker's words.

Furthermore, the phrase “لو” introduces a hypothetical situation, often implying something that could have happened but did not. In this line, “لو” is used to express *al-tamannī*, where the speaker reflects on what could have been if the person had truly understood the impermanence of their circumstances. The regret is centered around the idea that, had the person been aware of the transient nature of life, they would not have acted arrogantly.

11. Line #15

أو لو تبين ما ندامه من صغا ... سمعاً إلى إفاك الوشاة لما صغا

Or if he saw clearly what is the repentance of him who inclines his hearing to the lie of informers, he would not incline it

The word “لو” is employed here to introduce a hypothetical situation (*al-tamannī*) that did not happen but is being imagined as a possibility. In Islamic ethics, listening to or spreading falsehoods is considered a grave sin, and the verse serves as a reflection on the importance of being cautious and discerning in whom one listens to and trusts (Najmuddin & Tajibu, 2023). For instance, the Prophet SAW said... “It is enough of a lie for a man to narrate everything he hears.” (Riyāḍ al-Ṣaliḥīn: 1547)

## 12. Line #16

فانقد لمن أضحى الزمان بكفه ... وتغاض إن ألقى الرعاية أو لغا

But obey thou him in whose hand is the leading-cord; cast down thine eye if he neglect observance or speak vainly:

This line falls under *al-ṭalabiy* as a *al-amr* with the imperative verbs “انقد” (obey) and “تغاض” (overlook). The word “انقد” is the *fi’l amr* derived from “انقاد”, “ينقاد”, “انقذ”, and “انقيادا” meaning submission, obedience, compliance, or yielding willingly. The root of this word comes from “قاد”, “قاد”, “يُقود”, “قُد”, and “قيادة” which means to lead, command, guide, or direct (Al-Sharīshī, 2006, p. 114/2; ‘Umar, 2008, p. 1868/3). Similarly, the word “تغاض” is the imperative verb derived from “تغاضى”, “يتغاضى”, “تغاضن”, and “تغاضياً” meaning to pretend not to notice by lowering the gaze or closing the eyes (Al-Sharīshī, 2006, p. 114/2; ‘Umar, 2008, p. 1626/2).

The purpose of these commands is *al-irshād*, as the line advises the listener to obey those in positions of authority (“him in whose hand is the leading-cord”) and to overlook their minor faults or lapses (“if he neglect observance or speak vainly”). The line is guiding the listener on how to maintain respect and compliance towards those who hold power, even when they may occasionally falter in their duties or engage in trivial speech.

## 13. Line #17

وارع المرار إذا دعاك لرعيه ... ورد الأجاج إذا حماك السيف

And graze on the bitter pasture when he calls thee to the grazing on it, and water at the salt well when he forbids thee the sweet

This line falls under *al-ṭalabiy* as a *al-amr* with the imperative verbs “راع” (graze) and “رد” (water). The word “رد” is the imperative verb derived from “ورد”, “يرد”, “رد”, “وردًا”, and “ورودًا”, which means “اشرب” (drink) (Al-Sharīshī, 2006, p. 114/2). Originally, this word is used in the context of arriving at or entering a place, particularly when reaching or finding a source of water (‘Umar, 2008, p. 2422/3). The purpose of these commands is *al-irshād*. The line is instructing the listener to endure and accept difficult or challenging situations, symbolized by grazing on bitter pasture or drinking from a salt well, when directed by an authority figure.

## 14. Line #18

واحمل أذاه ولو أمضك مسه ... وأسأل غرب الدمع منك وأفرغا

And bear his injury even though its touch afflicts thee, and pours out the flow of thy tears, nay exhausts it;

The use of the imperative verb “احمل” (bear) classifies it as *al-amr*. The purpose of this command is *al-irshād*, as the line emphasizes the importance of patience (*al-ṣabr*), urging believers to be patient in the face of trials and to trust in God's wisdom (Alfain et al., 2023). For example, in Surah Al-Baqarah (2:286), Allah SAW says that... “Allah does not burden a soul beyond that it can bear”

## 15. Line #26

حتى بعض على الولاية كفه ... ويود لو لم يبيغ منها ما بغي

So that he shall bite his hand at his governing, and wish that he had not sought from it what he sought

The line is classified as *al-inshāʿ* and *al-ṭalabiy* because it expresses *al-tamannī*, which cannot be evaluated as true or false. The word “لو” in this context is used to express a hypothetical longing or wishful thinking for a different past outcome. In Islamic teachings, the concept of regret, especially when tied to worldly pursuits like power and authority, is a significant moral lesson (Hussein & Abood, 2021; Rahman & Rahman, 2023).

#### 16. Line #27

عليك بالصدق ولو أنه ... أحرقك الصدق بنار الوعيد

Keep to truth, although it scorch thee with the fire of threatening:

This line falls under *al-ṭalabiy* as it is expressed as a command, using the imperative verb “الزم” that is understood from the word “عليك” (bear). The word “عليك” functions as an *ism fi'l amr*, which means it carries the imperative meaning of “الزم” (adhere to) or “استمسك” (hold fast to). In other words, it implies that something is obligatory or incumbent upon you. Sometimes, this word can also convey the meaning of “خذ” (take), indicating a directive to act upon or accept what is being instructed (‘Umar, 2008, p. 1548/2). The purpose of this command is *al-irshād*, as it provides strong moral guidance. The line emphasizes the importance of honesty and truthfulness, even in the face of potential threats or adverse consequences.

#### 17. Line #28

وايغ رضى الله فأغيبى الورى ... من أسخط المؤلى وأرضى العبيد

And seek to please God; for the most foolish of mankind is he who angers the master and pleases the slave.

This line is classified as *al-inshāʿ* because it is expressed as a command, using the imperative verb “ايغ”. The command’s purpose is *al-irshād*, as the line emphasizes that the ultimate goal of a believer should be to please God, as this is the path to true success and salvation (Ghobary Bonab et al., 2013). For example, in Surah Al-Tawbah (9:72), Allah SWT state that... “But approval from Allāh is greater.” These findings can be summarized as follows:

TABLE 2. Analysis of 17 *Al-Inshāʿ Al-Ṭalabiy Bayt*

Bayt	Form	Function ( <i>Aghrāḍ</i> )	Guidance Theme	Sample Verse
2	<i>Amr</i> (Command)	<i>Irshād</i> (Instruction)	Charity in God’s cause	فجذ في مرضى الله...
3	<i>Amr</i>	<i>Irshād</i>	Proactivity against time’s tyranny	ويادؤ به صرف الزمان...
4	<i>nahy</i> (prohibition) and <i>istifhām</i> (interrogation)	<i>Tahdīd</i> (Warning)	Distrust of worldly fortune	ولا تأمن الدهر الخوون...
5	<i>Amr</i>	<i>Irshād</i>	Resistance to base desires	وعاص هوى النفس...
6	<i>Amr</i>	<i>Irshād</i>	Piety and fear of God	وحافظ على تقوى الإله...

7	<i>Nahy</i>	<i>Irshād</i>	Remorse for sins	ولا تله عن تذكار ذنبيك...
8	<i>Amr</i>	<i>Irshād</i>	Contemplation of death	ومثل لعينيك الحمام...
11	<i>Amr</i> (Implied)	<i>I'tibār</i> (Admonition)	Critique of power corruption	عجبا لراج أن ينال ولاية...
13	<i>Istifhām</i> <i>taswiyah</i>	<i>I'tibār</i>	Indifference to faith's fate	...أصلح دينه أم أوتغا
14	<i>Nidā' + Tamannī</i>	<i>Wa'id</i> (Threat)	Regret for arrogance	يا ويحه لو كان يوقن أنه...
15	<i>Tamannī</i> (Wish)	<i>I'tibār</i>	Regret for heeding slander	أو لو تنيين ما نداهم...
16	<i>Amr</i>	<i>Irshād</i>	Obedience to authority	فانقد لمن أضحي الزمان بكفه...
17	<i>Amr</i>	<i>Irshād</i>	Endurance in hardship	وارع المرار إذا دعاك لرعيه...
18	<i>Amr</i>	<i>Irshād</i>	Patience amid pain	واحمل أذاه ولو أمضك مسه...
26	<i>Tamannī</i>	<i>I'tibār</i>	Regret for power abuse	ويود لو لم يبيغ منها ما بغي
27	<i>Amr</i> (Indirect)	<i>Irshād</i>	Truthfulness despite consequences	عليك بالصدق...
28	<i>Amr</i>	<i>Irshād</i>	Prioritizing divine approval	وابغ رضى الله...

## CONCLUSION

Based on the analysis and findings in this study, al-Ḥarīrī has masterfully adopted *al-kalām al-inshā'ī* within his poetry in *al-Maqāmah al-Rāziyyah*, to express important ethical and moral teaching. This study successfully addressed its central objectives through identifying varied forms of *al-kalām al-inshā'ī*, specifically *al-amr*, *al-nahy*, *al-istifhām*, *al-tamannī*, *al-nidā'*, and then demonstrated their function, as methods of *irshād*, *i'tibār*, *tahdīd*, and *wa'id*, in fulfilling an intended purpose of teaching Islamic moral lessons.

The application of al-Hāshimī's theoretical framework was instrumental in systematically categorizing these *al-inshā'ī* forms, particularly in distinguishing the directive force of *al-inshā' al-ḥalabiy* from other types of speech. In addition, al-Jurjānī's theory of discourse provided the necessary depth to interpret the underlying ethical messages and persuasive force within these rhetorical structures, thereby strengthening the analysis of how language facilitates moral and spiritual reflection.

Though *al-amr* dominates the *ḥalabī* bayt (12 instances), the strategic use of non-*amr* forms reveals al-Ḥarīrī's rhetorical diversity. These forms address ethical dimensions that commands alone cannot convey: *al-tamannī* in bayt 14-15 and 26 conveys regret for moral transgressions (e.g., arrogance or power abuse), while inviting reflection rather than providing behavioral action; *al-istifhām* in bayt 4 and 13 signals critical reflection (فكم خامل / How many have been ruined?) or highlights apathy (أصلح... أم أوتغا / Does he uphold or destroy his faith?); *al-nidā'* in bayt 14 (يا ويحه / Woe to him!) communalizes lament over human folly; and *al-nahy* in bayt 4 and 7 delivers warnings (لا تأمن / Trust not!) distinct from proactive commands. Therefore, while non-*amr* forms are classified as commands, these forms do exert authority under a modified context than *amr*. Omitting these forms would disregard al-Ḥarīrī's command rhetoric's agency and adaptability in order to facilitate persuasive responses to varying ethical themes.

The study also faithfully recognizes its constraints: first, the present discourse is a singular *maqāmah*. Thus, it cannot fully speak to the total scope of al-Ḥarīrī's use of rhetorical forms to communicate ethical judgments in the full corpus of his *maqāmāt*. Future research could explore the application of *al-kalām al-inshā'ī* in other *maqāmāt* or compare al-Ḥarīrī's techniques with other poets and poetic genres. Nevertheless, the study stresses another epistemological point before bringing the study to closure through an example of sustained *balāghah*. The strategic communication model of *al-kalām al-inshā'ī* demonstrates how rhetorical artistry and ethical discourse engage critical thinking and enhance its subjective response. This study approach

illustrates the emphatic role of *balāghah* in Arabic-Islamic literary traditions both historically and presently.

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