

Arabic Stylistics in Maulid Syaraf al-Anam: A Philological Study of the Manuscripts of the National Library of Indonesia (Khastara)

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Abstract

Manuscripts preserved in national collections often remain underexplored despite carrying rich literary and linguistic heritage. This study examines the stylistic features of Classical Arabic embedded in Maulid Syaraf al-Anam, a manuscript housed in the National Library of the Republic of Indonesia (Khastara Collection). The primary objective is to uncover the aesthetic and rhetorical dimensions of the text through a philological lens, situating the manuscript within the broader tradition of Arabic devotional literature (*madaih nabawiyyah*) that flourished across the Malay-Indonesian archipelago. This research employs a philological method combined with Arabic stylistic analysis (*uslubiyah*), beginning with codicological description of the manuscript's physical condition, followed by textual editing and critical annotation, and culminating in stylistic examination covering lexical choice (*al-mukhtarat al-mu'jamiyyah*), figurative language (*al-suwar al-bayaniyyah*), and rhythmic-musical patterns (*al-musiqat al-dakhiliyyah wa al-kharijiyyah*). The manuscript reveals a deliberate and sophisticated deployment of Arabic literary devices, including *tajnis*, *tibaq*, and layered metaphorical structures that elevate the devotional content beyond mere religious eulogy into the realm of high literary art. Furthermore, the text demonstrates the dynamic interaction between Middle Eastern literary traditions and local Islamic intellectual culture in the archipelago. The findings indicate that the manuscript not only functioned as a medium of spiritual devotion but also as a vehicle for transmitting refined Arabic literary aesthetics within pesantren and traditional Islamic communities. This study contributes to contemporary scholarship on Arabic manuscript studies, Islamic philology, and the preservation of literary heritage in Southeast Asia, while emphasizing the importance of integrating philological and stylistic approaches in the study of Islamic manuscripts.

Keywords: Arabic stylistics, Maulid Syaraf al-Anam, Islamic manuscript, philology, Nusantara devotional literature

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INTRODUCTION

Manuscripts are an important intellectual heritage that hold significant value in recording the historical journey, scientific traditions, and cultural development of a society. In the context of Islam Nusantara, manuscripts not only serve as a medium for transmitting knowledge but also serve as concrete evidence of how Islamic teachings were received, understood, and actualized by local communities through various forms of linguistic and

literary expression. Among the manuscripts that have enjoyed widespread distribution and a strong influence on the religious life of Muslim communities are texts commemorating the birth of the Prophet Muhammad (peace be upon him), which are still read in various religious traditions in Indonesia. The existence of these maulid texts is not merely a ritual tool but also contains the richness of Arabic aesthetics that reflect the depth of love for the Prophet (peace be upon him), while also demonstrating the maturity of the Islamic literary tradition that has developed over centuries. (Sahoo & Mohanty, 2015)

One of the maulid works widely known in the Islamic world is the Maulid Syaraf al-Anam. This text occupies a crucial position in the tradition of reading the Mawlid (recitation of the Prophet Muhammad) across the Indonesian archipelago and is found in numerous manuscript copies with diverse characteristics. (Ricci, 2023) Recent studies have shown that the Mawlid Syaraf al-Anam (recitation of the Prophet Muhammad) is not only distributed in Arabic text but also in various manuscripts containing interlinear translations into Malay and Javanese, thus demonstrating the dynamic process of adaptation and transmission of religious knowledge in the Indonesian-Malay region. This situation suggests that the Syaraf al-Anam manuscript is not simply a religious document but also a cultural artifact that records the interaction between Arabic and local traditions over a long historical period. (Fatmayanti et al., 2025)

Furthermore, the increasing academic attention to Islamic manuscripts in the Indonesian archipelago in recent years demonstrates that philological studies remain strongly relevant to the development of contemporary scholarship. Various studies confirm that manuscripts are important primary sources for understanding intellectual history, religious traditions, and the development of language and literature in Indonesia. Manuscript preservation, inventory, and research efforts are even seen as part of a cultural heritage restoration strategy that contributes to strengthening the nation's scholarly identity.

However, research on the Maulid Syaraf al-Anam has so far focused more on its historical aspects, socio-religious functions, the tradition of reading the maulid, and general studies of its meaning. Studies specifically integrating a philological approach with stylistic and rhetorical analysis of the Syaraf al-Anam manuscript are still relatively limited. Yet, the beauty of the maulid text lies not only in its message, but also in the way it is conveyed through choice of diction, repetition patterns, syntactic structure, rhythm, and the use of various Arabic rhetorical devices that create an aesthetic and emotional impact on the reader.

In the tradition of Arabic literary criticism, stylistics is seen as an approach capable of revealing the relationship between linguistic form and the resulting meaningful effects. Through stylistic analysis, various linguistic elements such as phonology, morphology, syntax, semantics, and imagery can be understood as part of the author's artistic strategy in conveying certain ideas. Recent studies demonstrate that a stylistic approach remains relevant for uncovering the aesthetic dimensions of both classical and modern Arabic texts because it can explain the relationship between linguistic structure and the message it conveys.

Furthermore, *balaghah* analysis provides a platform for understanding how the elements of *bayan*, *ma'ani*, and *badi'* are used to construct a text's rhetorical power. In texts praising the Prophet Muhammad, the use of *tashbih*, *isti'arah*, *kinayah*, *saj'*, *jinah*, *tibaq*, and various other figures of speech serve not only as literary ornaments but also as instruments that shape the reader's spiritual experience. The beauty of language present in maulid texts often serves as a medium connecting intellectual and emotional aspects, so that readers not only understand the meaning rationally but also feel a spiritual closeness to the Prophet Muhammad (peace be upon him).

Based on this description, this study seeks to examine the stylistic characteristics and rhetoric of the *Maulid Syaraf al-Anam* text through a philological approach to manuscripts in the Khastara collection of the National Library of Indonesia. The use of manuscripts as primary sources is expected to provide a more authentic reading of the text and uncover linguistic peculiarities that have not received much attention in previous studies. Thus, this research not only contributes to the development of Arabic philology studies in Indonesia but also enriches the study of stylistics and rhetoric through the use of Nusantara Islamic manuscripts as authoritative data sources.

METHOD

This study employed a humanities-based qualitative research approach, positioning the manuscript as the primary object of investigation. Epistemologically, the study does not seek to quantify phenomena statistically; rather, it aims to explore the depth of meaning, aesthetic structures, and historical values embedded within the manuscript's textual layers. This approach is consistent with the well-established traditions of philological research and literary criticism in both classical Islamic scholarship and contemporary academic studies.

The primary object of this research is the manuscript *Maulid Syaraf al-Anam*, preserved in the National Library of the Republic of Indonesia within the Khastara Collection, one of the most significant repositories of Islamic manuscripts in Southeast Asia (Catalog ID 818917; BIBID 0010-06130000000012). The manuscript was selected through purposive sampling based on three principal considerations. First, its relatively complete physical condition enables comprehensive stylistic analysis. Second, the manuscript contains rich examples of Classical Arabic characterized by sophisticated rhetorical and literary devices. Third, despite its historical significance, the manuscript has received limited scholarly attention, allowing this study to contribute to filling an important gap in the existing literature. The primary data consist of the manuscript text itself, while secondary data were obtained from relevant works on Arabic philology, Arabic stylistics, and Nusantara manuscript studies.

The research began with a codicological description, involving a systematic examination of the manuscript's physical characteristics. This stage included identifying the type of paper, ink condition, pagination system, script style, as well as the presence of colophons and marginal annotations. Codicology serves not merely as a physical inventory but also as an essential means of understanding the historical context of the manuscript's production, transmission, and reception within its intellectual and social environment. Such an approach follows the established tradition of Islamic manuscript studies, which regards the material features of manuscripts as inseparable from their intellectual content.

Following the codicological examination, the study proceeded to textual editing. Since this research is based on a single surviving manuscript (*codex unicus*) from the Khastara Collection, a diplomatic edition with critical emendation was adopted. Damaged, illegible, or potentially erroneous readings resulting from scribal mistakes were documented transparently in a critical apparatus presented in the footnotes. Editorial interventions were carried out conservatively, with every correction carefully justified to ensure transparency, scholarly accountability, and future verification by other researchers.

The stylistic analysis was conducted within the framework of Arabic stylistics (*uslubiyah*), integrating concepts derived from classical Arabic rhetoric (*balaghah*) with insights from modern stylistic theory. Three interrelated stylistic dimensions were examined systematically. The first is the lexical level (*al-mustawa al-mu'jami*), which investigates word choice, semantic fields, and the density of religious and literary vocabulary. The second is the figurative level (*al-mustawa al-bayani*), focusing on rhetorical devices such as *tashbih* (simile), *isti'arah* (metaphor), *kinayah* (metonymic expression), *tibaq* (antithesis), *muqabalah* (parallel contrast), and *tajnis* (paronomasia). The third is the phonological or musical level (*al-mustawa al-sawti*), which analyzes rhyme patterns (*qafiyah*), internal rhythm (*al-musiqa al-dakhiliyyah*), and the aesthetic effects generated through the author's phonological choices. These three dimensions were examined integratively because the literary beauty of *maulid* texts emerges from the dynamic interaction of sound, meaning, and imagery rather than from isolated stylistic features.

The analytical procedure involved repeated close readings of the edited text, followed by the coding of stylistic units, classification according to rhetorical categories, and interpretation of their aesthetic and ideological functions within the broader textual context. The credibility of the analysis was strengthened through theoretical triangulation with classical Arabic rhetorical works, particularly those of 'Abd al-Qahir al-Jurjani, al-Sakkaki, and Ibn al-Athir, as well as contemporary scholarship on Arabic stylistics.

This research was designed as a single-case study, with the *Maulid Syaraf al-Anam* manuscript serving as the sole case examined in depth. This design was selected because an intensive analysis of a single, complex manuscript provides richer scholarly insights than a superficial examination of multiple texts. The study did not involve human participants; therefore, procedures such as informed consent or ethical considerations concerning personal privacy were not required. All research data were derived from publicly accessible textual artifacts obtained through the official services of the National Library of the Republic of Indonesia.

The research was conducted in three interconnected phases. The first phase involved manuscript acquisition and documentation through direct consultation at the National Library of the Republic of Indonesia and the retrieval of digital images from the Khastara digital repository. The second phase consisted of transcription, textual editing, and annotation. The final phase involved stylistic analysis and the preparation of the research findings. Throughout the study, the analytical process followed a hermeneutic and iterative approach, in which the researcher repeatedly returned to the text to refine interpretations as analytical understanding progressively developed.

RESUL AND DISCUSSION

Codicological Description of the Manuscript

The *Maulid Syaraf al-Anam* manuscript, in the Khastara collection of the National Library of Indonesia, exhibits physical characteristics that reflect the tradition of copying religious texts in the Islamic archipelago. (Jabbar & Muhammad, n.d.) Based on codicological observations, this manuscript was written in Arabic script that tends toward the naskhi style, with some local influences in the letterforms and the harakat system. The layout of the text demonstrates the copyist's attention to visual order, particularly in the placement of the verses of praise and sections containing expressions of respect for the Prophet Muhammad.

The physical condition of the manuscript is relatively good, although in some areas there are signs of ink weathering and discoloration of the paper due to age. Several pages show ink emphasis on certain words, particularly phrases related to the name of the Prophet Muhammad, indicating a dimension of spiritual reverence in the copying process. In the Islamic manuscript tradition, such phenomena are not merely a technical aspect of writing but part of the copyist's religious expression of a text considered to possess blessed value.

Furthermore, the text's structure exhibits a rhythmic pattern. The transitions between sections appear to be structured to facilitate oral recitation in maulid assemblies. This demonstrates that the text was not only intended as individual reading material, but also as a performative text living within the oral traditions of Muslim communities in the archipelago. (Lin, n.d.)

Choice of Diction and Lexical Power (al-Mustawa al-Mu'jami)

One of the main stylistic strengths of Maulid Syaraf al-Anam lies in its choice of diction, rich with emotional and spiritual nuances. (Nurdiani, n.d.) The author consistently uses vocabulary with connotations of nobility, light, and compassion to describe the figure of the Prophet Muhammad (peace be upon him). Words such as *nur*, *rahmah*, *syaraf*, *jamal*, and *huda* appear repeatedly in the text, forming a strong semantic field.

The repetition of certain diction is not a functionless repetition, but rather a stylistic strategy to strengthen the affective effect on the reader or listener. In the classical Arabic literary tradition, this kind of repetition is often used to build emotional resonance while creating an internal rhythm that facilitates memorization and recitation of the text.

The lexical choices in this manuscript also show the influence of classical *balaghah* (ballad). (Syihabuddin et al., 2024) The author does not choose words that are denotatively simple, but rather tends to use diction that is dense in meaning and has symbolic layers. For example, the use of the metaphor of light for the Prophet Muhammad (peace be upon him). It is not only intended as aesthetic praise, but also relates to the concept of *Nur Muhammadi* in the Islamic spiritual tradition. Interestingly, the language used remains communicative despite its rich rhetorical devices. This demonstrates the author's ability to maintain a balance between literary aesthetics and the accessibility of meaning for the readers of the maulid (Mawlid) of his time.

Figurative Language and Elements of Balaghah

An analysis of the elements of *balaghah* (balaghah) shows that this manuscript possesses a rich and complex stylistic composition. The forms of *isti'arah*, *tasybih*, *tibaq*, and *tajnis* are used intensively to strengthen the text's rhetorical effect. (Arah et al., 2026)

The use of *isti'arah* appears dominant in the depiction of the Prophet Muhammad (peace be upon him) as a light that illuminates the universe. This metaphor constructs a spiritual image that transcends the literal sense. The Prophet is not only depicted as a chosen human being, but also as the center of cosmic blessings who provides guidance for human life. (Milah et al., 2026)

In addition to metaphors, the use of *tibaq*, or contrasting meanings, is also found, such as between darkness and light, misguidance and guidance, or sorrow and happiness. This pattern of opposition serves to emphasize the spiritual transformation brought about by the presence of the Prophet Muhammad (peace be upon him) in the lives of humanity. (Dinarianti et al., 2023)

The *tajnis* element is seen in the repetition of words that have phonetic similarities but differ in meaning. The presence of this style demonstrates the author's aesthetic sophistication, as it is able to present a play of sounds without diminishing the depth of the religious message. (Jamshid et al., 2026)

In several sections, the text also utilizes the structure of *saj'*, or rhythmic prose. This style creates a powerful musical effect when recited during the maulid (Muslim celebration). Therefore, the beauty of this manuscript can be experienced not only through visual reading but also through auditory experience. (Jurnal et al., 2025)

Musical and Rhythmic Dimensions of Language

Another beauty of Maulid Syaraf al-Anam lies in the musicality of the language, built through rhyme, repetition of sounds, and balanced syntactic structure. The text is structured with a flowing rhythm, strongly supporting the tradition of collective recitation in maulid assemblies. This musicality is evident in the dominance of soft sounds and long vowels, creating a solemn and emotional impression. The author seems to recognize that the maulid text is not only read to be understood but also to be experienced spiritually. Therefore, the element of sound becomes an integral part of shaping the reader's religious experience. (Junge, 2024)

The text's internal rhythm is also built through the repetition of certain syntactic structures. Parallel sentence patterns produce a harmonious effect and enhance the poetic nuance. In the context of Arabic literature, this technique is often used in devotional texts because it can create a contemplative atmosphere. The integration of meaning and sound demonstrates that this manuscript was composed by an author with a deep mastery of classical Arabic literary traditions. The text's beauty does not emerge spontaneously, but through conscious and deliberate linguistic construction.

Manuscripts as a Representation of the Intellectual Tradition of the Archipelago

A key finding of this study is that the Maulid Syaraf al-Anam cannot be understood solely as a religious ritual text. This manuscript represents the intellectual tradition of Nusantara Islam, demonstrating its close connection to the centers of Islamic scholarship. (Safari et al., 2024)

The presence of classical Arabic stylistic devices in the manuscript indicates that both the author and the copyist had access to the *balaghah* tradition that developed in the Middle East. Thus, this manuscript demonstrates that Nusantara ulama were not merely passive recipients of Arab-Islamic traditions, but rather intellectual actors who actively adapted and revitalized this heritage in local contexts. (AHMAD & GHAFAR, 2025)

At the same time, the use of this manuscript in the community's maulid tradition demonstrates how high literature can coexist with popular religious practices. The text did not cease to be the work of an intellectual elite but transformed into a spiritual medium that shaped the religious consciousness of the wider community. From a philological perspective, this situation emphasizes the importance of manuscript research in an effort to more comprehensively understand the intellectual history of Islam in the Indonesian archipelago. Manuscripts are not merely ancient objects, but living traces of the dynamics of scientific knowledge, aesthetics, and spirituality of Muslims in the past. (Sampurno et al., 2024)

CONCLUSION

This research demonstrates that the Maulid Syaraf al-Anam manuscript, from the Khastara collection of the National Library of Indonesia, possesses a rich Arabic stylistic richness and represents the richness of the Nusantara Islamic literary tradition. Through a philological approach, this research successfully reveals that the text functions not only as a medium for praising the Prophet Muhammad, but also as a religious literary work constructed with an aesthetic, rhythmic, and profoundly meaningful language structure. The analysis reveals the deliberate use of various rhetorical devices, such as *isti'arah*, *tibaq*, *tajnis*, and *saj'*, to create an emotional and spiritual impact on both readers and

listeners. The dominant diction, which emphasizes nuances of light, glory, and compassion, demonstrates the author's effort to present the figure of the Prophet Muhammad as a center of spiritual exemplar and a symbol of mercy for the universe. Furthermore, the musicality of the language suggests that the text was designed to be read performatively within the Maulid tradition of Muslim communities. Thus, this manuscript serves as important evidence that the Nusantara Islamic intellectual tradition is closely connected to the treasures of classical Arabic literature. This research also confirms that philological and stylistic studies are still very relevant in efforts to preserve, understand, and reveal the heritage of Islamic manuscripts in the Indonesian archipelago.

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