CHAPTER III
MUHAMMAD AHMAD KHALAFULLĀH AND HIS THEORY IN NARRATIVE STUDY

A. Biography of Khalafullāh and His Works

Muhammad Ahmad Khalafullāh is a contemporary Islamic modernist thinker was born in Sharqiyah province in Lower Egypt in 1916. He attended traditional Islamic school; a government school and then Dar al-'Ulūm followed by the Faculty of Arts at the Cairo University, graduated in 1939 and completed his MA in 1942.[1] He did many works in Islamic studies, social, politic and profile of modern reformers published in some popular periodical, newspaper, magazines and books.

Khalafullāh noted as the lecturer staff at Cairo University after graduated from his MA studies. In 1947, he presented a doctoral dissertation on the Qur'ān to the Faculty of Arts under the topic of narratives in the Qur'ān. This dissertation was published after revision in 1951 under the title *"Al-fann Al-Qaṣaṣi Fī Al-Qur'ān Al-Karīm (The Art of Narratives in The Qur'ān)"* and has been reprinted several times since. This topic stirred up considerable controversy among the scholars and got a large negative accusation and critiques. Moreover, J.J.G. Jansen, an Islamic observer, said that this magnum opus gained a very huge attention from Arabic media in 1947. [2]

After the polemic of his dissertation, Khalafullāh resigned from his university position in 1948. He worked for many years in the ministry of

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[1] .John L. Esposito (ed.), *The Oxford Encyclopedia of The Modern Islamic World*, Vol III (New York: Oxford University Press, 1995), page. 411

[2] . J.J.G Jansen, *Diskursus Tafsir Al-Quran Modern* terj. Hairus Salim and Syarif Hidayatullah (Yogyakarta: Tiara Wacana, 1997), page. 39-72

culture becoming undersecretary for planning. Since retirement, he has been active in the Egyptian committee for Asia-African Solidarity and has been president of the national progressive unionist (Tajammu') party. He also active in journalism, worked as chief editor in Al-Yaqẓah Al-'Arābiyah magazines and wrote many articles on Islam and al-Quran such as *al-Qur'ān wa Mushkilāt Hayātinā al-Mu'aṣirah* (al-Quran and Contemporary Problems), *al-Qur'ān wa Ad-Daulah* (al-Qur'ān and State), and *al-Islām wa al-'urūbah* (Islam and Arab).[3]

There were at least 11 books written by Khalafullāh divided into 3 topic :

a. The study on Figure's Thought

    1) Al-sayyid 'Abdullāh Nadī wa Muẓakkaratuhu al-siyāsiyah

    2) Muhammad wa al-Quwwā al-Maddah

    3) Ahmad Faris al-siydyaqī wa Arauhu al-lughawiyah wa al-adābiyah

    4) Ṣāhib al-ghanī abū al-faraj al-aṣbahanī al-Rawiyyah

    5) Al-kawākibi Hayātuhu wa Aarāuhu

    6) Ali Mubārak wa Arauhu

b. Qur'anic Studies

    1) Al-Qur'ān wa Mushkilāt hayātinā al-Mu'aṣirah

    2) Al-Qur'ān wa ad-Daulah

    3) Jadal fī al-Qur'ān al-Karīm

    4) Al-fann al-Qaṣaṣi fī al-Qur'ān al-Karīm

c. Islamic Studies

    1) Dirāsat fī al-Maktabah al-'Arābiyyah

    2) Al-Islām wa al-'Urūbah

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[3] . John L. Esposito (ed.), *The Oxford Encyclopedia of The Modern Islamic World* page. 412

The books above proved that except the knowledge of Art and Islamic studies, Khalafullāh also experts well about others field of knowledge that built his mindset. For examples in political field, he had a fresh idea about the concept of legislative power. In his book, *Al-Qur'ān wa ad-Daulah,* he submitted a thesis that the basic principal of Islam is dealing with the practice of democracy and government. It is proved by the content of al-Qurān which explain about the upstanding of that principle, then, challenging Muslims to elucidate

1. *Al-Fann Al-Qaṣaṣi fī Al-Qur'ān*

   Al-fann Al-Qaṣaṣi fī Al-Qur'ān Al-karīm brought up a big controversy since it submitted as a doctoral dissertation to the Faculty of Arts, Egyptian University (later Cairo University). There were some scholar and prominent figure of academician whose sacrilege and refused his method of reading the narratives of Al-Qur'ān that tend to use literary or art approach. Khalafullāh made a conclusion that history is not the prime agenda of narratives in al-Qur'ān. This kind of thought according to some scholars was ignoring the historical factuality of Al-Qur'ān.

   In a consideration of the influence of this dissertation toward Orientalists accusation of the imperfectness of Al-Qur'ān, some Al-Azhār scholar pushed the university to ban this dissertation publication. They assumed Khalafullāh's thought as a dangerous doctrine that should be burned off. Some of them even sent the letter to the government under the impeachment that this dissertation destroying the souls and religious spirit.[4] Besides, in *Ikhwānul Muslimīn* magazines, wrote that "Burning

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[4] . In the foreword of his book *Al-fann al-qaṣaṣi fī al-Qur'ān al-karīm*, Khalafullah tells that there was some ineptitude in the banning process of his dissertation. *The first* is the involvement of Prof Ahmad bik as leader of examiners, whereas there was conflict between him and Prof. Amin al-khulī, the promoter of Khalafullah dissertation. *The second*

this book is not enough. The first, you have to burn the devil in your heart that influences your mind to produce such misleading idea.

The selection of this theme was inspired by the lecture material delivered by Amīn Al-khulī about the application of literary method in Qur'anic exegesis. Besides, Khalafullāh also admits he cannot deny the influence of sociological and psychological environment in which he grew up on his interest in this theme.[5] Since he was child, he educated in a very religious family that was built a conviction in his self that the true Islamic understanding toward religion and *sharī'a*, will formed through the understanding approach of Islamic culture. In his capacity as the student of Arabic Literature Department in the Faculty of Art, he assured his self of doing this academic work.

Khalafullāh also inspired by his amazement toward the method of Ushūl fiqh Scholars in the study of linguistic and Qur'anic understanding before deciding the *sharīa* provisions from the Chapters of al-Qur'an. In the *Sharī'a*, there are two dominant theories applied in deciding and examining the development of the law based on al- Qur'an. Those are the theory of *Naskh* (abolishment), and the theory of *tadarruj* (gradual). It indicates the law of *Sharī'a* and all kinds of religious principals are not made directly in one time. It sent down gradually through the long process until the end of apostle.

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is te resignation of Prof Hamuda as the member of examiner after his three weeks agreement to join in the examiner team. Khalafullah accused that it is to give a place for Prof Amin bik. *The third* is the attitude declaration of Prof Amīn Al-khulī toward this thesis. He give praise toward this dissertation, said that it was proper to be examined. But Al-khulī try to be neutral in this case. He interfere between preserving government's dignity and stay in the side of Islam and al-Qur'an. *The fourth* is the stance of Abd Al-wahab al-'azzam in his capacity as the dean of Literature faculty and also the vice of rector, he wasn't use administrative way conducted by university in reacting toward this dissertation. *(Al-fann al-Qaṣaṣi fī al-Qur'an al-karim, page 3-4)*

[5] . Khalīl Abdul Karim In the epilog of the book *"Al-fann Al-Qaṣaṣi fī Al-Qur'an Al-karīm",* page.*281*

In study of *Qur'anic* narrative, the method of *tadarruj* is applicable to examine internal development of narrative art. As it frequently said that the narrative of *al-Qur'an* was revealed as the media of Islamic preaching, it also used to elaborating the principal and basic of belief and prove that Prophet Muhammad PBUH is the real messenger of God. Thus, considering this aims, the stories of *al-Qur'an* are applicable to know and examine about the process of Islamic preaching in that era.[6]

2. **Method Of Writing in *Al-fann Al-Qaṣaṣi Fī al-Qur'an***

Relating to the method he applied in writing *Al-fann al-Qaṣaṣi fī Al-Qur'an,* Khalafullah acknowledged that the method he used could mention as a new and also old method. The newness of this method placed in the using of literature approach methodology to interpret narratives texts in *Al-Qur'an.* And it said as old method because it was adopted from methodology books and field reality commonly conducted for the critic and the master of Arabic language. The steps used by Khalafullah in this method as below:

I.   Collecting texts.

The most essential requirement in text study is the texts itself. This is the easy way because the text was collected in *al-Qur'an* systematically.

II.   Historical arrangement toward the text.

In this step, Khalafullah explained about the internal and external development of the art and literature history. Internally, this Systematization will show the development of the writer's thought and intuition or his experiences of art and soul activity. While externally, the position of the text in the common development of art and literature

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[6] . Muhammad Ahmad Khalafullah, *Al-fann Al-Qaṣaṣi fī Al-Qur'an,* translated by Zuhairi Misrawy and Anis Maftukhin, (Jakarta : Paramadina, 2002) page. 224

history in a relation with the past and previous literary work, and it role in dynamic of literature globally will be opened.

III. Interpret the texts

There are two understanding models in this step. The first is textual understanding, it is consist of understanding toward the meaning of the words, arrangement and form of the sentence and understanding toward the relation among the words and the historical symbols of the text.

The second is literary understanding. It is a phase of understanding and appreciating the logic, psychology, and the art side of the text. This is also the phase where the interpreter demanded to determining a construction of the texts and particular interpretation above the text he sure of the truth.

This is the most important step that I will apply in this thesis. How Khalafullāh interpreting the text is one of reasons that inspiring me to do this final academic task.

IV. Dividing and arranging the chapter.

In this step, Khalafullāh classified the text dealing with its similarity of phrase, theme and purpose. Two chapters divided to explain this step, the first is "Logic dimension" and the second is "Art dimension (literary phenomenon)". "Logic dimension" content of the value of history, social, psychology, religion, and moral. Whereas, in the second chapter divided into some sub chapter, these are; variation of literature work, the unity of narrative in al-Qur'ān, the central themes and its common purpose, the matter of narrative, and the reason why the text written, the important elements in the stories (time, events or accidents, dialog and help), the dynamic of narrative, *Rasulullāh*'s privacy and its relation toward the language of *al-Qur'ān.*

V.   Originality and Plagiarism.

This step is very important for the researcher and those who studying about the sciences of art and literature. Through this approach, the originality of the text will known. It has also discovered the text is either original from the author or adopted from other scripture.[7]

B. Khalafullāh's Concept in Qur'ān narratives

Khalafullāh repeatedly says in his book that narrative had a very small attention from the master of Arabic language and literature. It makes there was no serious study on the Art of narrative of Al-Qur'ān. Nevertheless, it did not mean that there was no study on this term at all. There are interpreters that study on it and each of them had the difference opinion and view.

The masters of language often gave a simple and undetailed definition on narrative. Even sometimes, they only define it textual-etymologically and forgetting the limits of literary art and scientific definitions while explaining about the vocabularies related to science and literature.

According to al-Azhāri[8], *Al-Qaṣaṣ* is *Maṣdar* (noun) from the verb *Qaṣaṣa* (to narrate). Thus, a narrative is a story of an event, which has known before. Al-layth defines *Qaṣaṣ* as following the trace. It said *"Kharaja fulān qaṣaṣan fī athari fulān"* means the guy following the trace of other or he informs news to another. [9]

The interpreter seems one-step ahead by defining this term not only through etymological approach but also through religious approach. The

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[7] . Muhammad Ahmad Khalafullāh, *Al-fann Al-Qaṣaṣi fī Al-Qur'ān*, page. 46
[8] . Al-Azhāri is the predicate of those who studying in Al-azhar university Egypt.
[9] . Muhammad Ahmad Khalafullāh, *Al-fann Al-Qaṣaṣi fī Al-Qur'ān* , page.100

first approach we had seen before. In addition, the second is linking the narrative with the meaning and purpose of narrative of *al-Qur'an* itself. Such as *Sayyid Quṭb* and *al-Razi* who defined the narrative has the meaning and purpose that submitted to the aims of religion preaching.

The definitions above did not used by Khalafullah in his study. Because according to him, when we noted a narrative or story in a literary context, what we mean is another, that is something that more important than only narrating news or event. In this context, narrative is a literary work under the capacity of a narrator's imagination on a certain event experienced by anonymous figure or in the contrary, the figure was known but the event has not happened yet, or both were known but they covered in a literary narrative so not all phenomenon were narrated. It means only the important thing that written in the story. Even it might be in the story, a reality is narrated, but the narrator adds the event and fictive figure that make the story seems like a totally fictive.[10]

To get further information about Khalafullah's concept in reading *Qur'anic* narrative, below are the extended explanation :

1. The Model of Narrative in *Al-Qur'an*

In the discourse of literature, the aim of narrative is to give phsycological influence toward readers and listeners, it is also can be use as propaganda instrument to influence the mindset genaology of them. Based on this aims, Khalafullah submitting the questions about art

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[10].Relating to the concept of narrative fictitious in al-Qur'an, Khalafullah gave a straight explanation in the letter he sent to Prof. Abd. Hamid Badawi Pasha[10] in responding Khalafullah's though in his book al-fann al-qaṣaṣi fi al-Qur'an. Khalafullah explained about the interpretation of *"al-haqq"* in al-qur'an. *Al-haqq* that literally means *"the truth"* in some ayat is placing side by side with the word *"al-mathl"* that have meant the parable.

narrative in al-Qur'ān such as, is there any art and literature dimensions in narrative of *al-Qur'ān*? In other word, is there any similarity of aim and meaning between narrtive of *al-Qur'ān* and with the common concept of narrative in the discourse of literature?

Khalafullāh answering those questions by explaining the models of narrative in *al-Qur'ān*. These models are different with the model of Qur'anic narrative formulated by the previous scholar that classified the model according to the length and short story, the story of prophets, stories of the past event, and the story related to events happened in Rasulullāh era. This classic model according to Khalafullāh is not coherent with the unity of Qur'anic Narrative. The classification of narrative models according to Khalafullāh as below :

a. Historical Narrative

Khalafullāh didn't meant this model to determining the historical validity of a story, but to positioning a story as a historically real story and then finding the way of *al-Qur'ān* in formatting a historical event and describing the figures.

Al-Qur'ān is always in dialogue with the society in which it revealed. It paid a big attention toward the psychology of society so that the historical narrative in *al-Qur'ān* narrated in the frame of art or literature. The aspect of messages delivery much more highlighted than the exposure of historical data.

To prove his thesis, Khalafullāh gave interpretation toward the story of '*A*d Clan in surah *al-Qamar* verse 18-21 :

كَذَّبَتْ عَادٌ فَكَيْفَ كَانَ عَذَابِى وَنُذُرِ ۞ إِنَّا أَرْسَلْنَا عَلَيْهِمْ رِيحًا صَرْصَرًا فِى يَوْمِ

نَحْسٍ مُّسْتَمِرٍّ ۞ تَنزِعُ ٱلنَّاسَ كَأَنَّهُمْ أَعْجَازُ نَخْلٍ مُّنقَعِرٍ ۞ فَكَيْفَ كَانَ عَذَابِى

وَنُذُرِ ۞

Artinya : 'Ād (people) belied (thir prophet Hūd) then How terrible was my torment and my warnings? Verily, we sent against them a furious wind of harsh voice on a day of evil omen and continuous calamity. Plucking out men as if they were uprooted stems of date palms. then How terrible was my torment and my warnings?. (Q.S Al-Qamar; 18-21)

In the verses above, *al-Qur'ān* did not give the detail illustration of the event. The evidence is that there was no condition of 'ad group before fibbing was mentioned in the verses. Even until the story told about the windblast, *al-Qur'ān* has not told about Prophet *Hūd* yet as the main object of the story. The other thing did not mentioned in the story is the condition and situation of '*Ād* clan environment like the house and their domiciles.

Ibnu Athir understood the art dimension of this narrative. It's prove that he used literary interpretation when understanding the verses *"and Indeed we gave Mūsā the scripture (Taurāt), and places his brother Harūn with him as a helper. And we said "go you both to the people who have denied our ayāt " then we destroyed them with utter destruction (Q.S 25: 35-36)"* In this verses, Allāh only tell the begin and end of the story. There is hidden substance that not mentioned in this verse but in other verses. That is about the evidence of prophetess and justification toward the extinction when it ignored. [11]

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[11] . Ibnu Athir, *Al-mathl al-shar,* page 205 *(Software Maktabah Shāmilah)*

When we observe, the understanding of *Ibnu Athir* is the same as the theory of *Sayyid Quṭb* which said the presentation of the story is limited due to the story submission toward religious purposes. But here, Khalafullah has a sharper analysis of the interpretation of *Ibnu Athir,* according to him, what is applied by *Ibnu Athir* is part of the analysis of the elements of the mention *(dhikr)* and the discharge element *(hadhf).*

In Khalafullah analysis, by only mentioning prologue and epilogue in the story shows that in these two parts the secret substance of *Qur'anic* message was lied on. What makes it different from the thesis of Khalafullah and *Sayyid Quṭb*, lies in the story's submission object. Namely, that in view of *Sayyid Quṭb,* the story s submitted in the guide of religion. While in Khalafullah view, this is all because of the harmony of art in the stories of the *al-Qur'an*. That it must be based on the dimensions *balaghah* (rhetoric) literature, in order the story might be communicate with a feeling and not on the mind, because literary is a means of communication of the soul.[12]

The stories in the *al-Qur'an* arranged based on the strength of feeling that is able to arouse and attract attention. This means that all the story of *al-Qur'an* is included in the category of historical literary story. Therefore, the standard that has to use in the assessment is the vote of art and language, not the size of historicity. Meaning of history is not on the agenda purpose and objective of the *al-Qur'an*. The Story of the Qur'an is not relevant to used as historical reference, because in fact not be a part of history and elements of religion. We need to consider are the values contained in it.

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[12]. Muhammad Ahmad Khalafullah, *Al-fann Al-Qaṣaṣi fī Al-Qur'an,* page.104

b. Parable stories

The parable story is a precedent, example, or story concocted by the Qur'ān as an example. This story is included in the category of literary story. Even the commentators make it as a discussion of the dimensions of literary art historical narratives. This happens because their conception of the story of the history of the Qur'ān is a story depicting certain historical reality. The events depicted actually believed the story never happened. Dialogue is told in the story is seen as something inevitable and ever uttered by the actor. In their minds all the events recounted in the story has no addition and subtraction, and therefore they make it as a valid source of history.[13]

This is what Khalafullāh said as the beginning of havoc in the world of interpretation of *al-Qur'ān.* Their initial perception of the historicity of the *Qur'ān* makes them deadlocked when faced with the sides of controversial stories of the *Qur'ān.* In the end, what they did-according to Khalafullāh- are just approach it with *ta'wīl* and restore it on the literature of *al- Qur'ān.*

In the discourse of classical interpretation, parable or *Amthāl* Qur'an is defining as a parable that is part of the beauty of the language of science and one of the instruments of stylistics. The Arabic stylistic style is often base on reality and also delusion or common practice. Therefore, the events expressed should not happen, as well as the characters do not need to be a real character. The dialogue was not necessarily rooted in the talk of certain people. This means a parable story simply by using the power of imagination.

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[13] . Muhammad Ahmad Khalafullah, *Al-fann Al-Qaṣaṣi fī Al-Qur'ān,* page. 125

An-Nisaburi in his book *Gharaibul Qur'an* says that often when mentioned the true meaning of a thing, humans digest their meaning was unclear, but once created parable or example, the meaning will be clear. That is because it has become a character of an imagination where it always wanted to look for another meaning. When mentioned one meaning, sense will immediately be able to capture the imagination but remain volatile. When you mentioned an illustration, reason and imagination would equally understand and this understanding is perfect. If parable can add clarity to the description, it is natural when it is in the books contents are always explained the meanings of wearing it as a descriptive instrument.[14]

Khalafullah conclude that in fact many of the previous commentators who have seen and in direct contact with the nature of the literature in this regard. In fact, they often refer to the study of literature when a stalemate to understand a logic, because the truth is in the eyes of the suitability of words to reality. However, this definition actually makes some scholars reject *qiyas* in both the *Qur'an* and the *hadith*.

According to Khalafullah, it has less precise. Although confidence in the nature of the mind can juxtaposed with confidence in the nature of literature, but both are clearly different definitions. What is the definition of the above commentators, the truth is the conformity of mind to reality, and then this is the nature of mind. While the nature of translating literary translated as truth what is churned in the soul, the mind or the instinct. Truth in literature is truth describing what is desired by soul or conscience or feelings or in accordance with the will of the imagination.

Ibnu Quṭaibah in his book *Al-ashribah* has produced the idea of this. That is in the world of literature, there is a genre or style of language in

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[14] . Muhammad Ahmad Khalafullah, *Al-fann Al-Qaṣaṣi fi Al-Qur'an* page. 127

expressing the desire or the thoughts and ideas that do not require conformity with reality. A writer has the full authority to run on this literary genre, the reader or listener cannot accuse the work of a writer is a lie for any reason.

In the study of modern literature, this theory is known as *licentia poetica* or narrative license. An author has the freedom to choose how to express his inner thoughts or ideas poured in a literary work. At this stage, the author is free to come out of the conventions of language, deviates from reality, or of the form or the conventional rules to produce the desired effect of beauty. This definition is in line with what was said by *Ibn Quṭaibah* and affirmed by Khalafullāh.

Back again to the study of the parable story or *amthal Qur'ān*, we need to realize is that not all the material of *amthal Qur'ān* is the result of fantasy or imagination. Some *mathal* are taken from real events such as the events of history in the time of Prophet *Dawūd*. But in this case, there is another very important issue, namely the fact that some *mathal Qur'ān* is the element of fantasy. However, it should be noted, the existence of imaginary elements in the stories of the *Qur'ān* is nothing more than to meet and align with human needs, not in his capacity as a result of wishful thinking of Allāh. It is impossibility if God said to imagining prior express purpose. That is precisely the element of fantasy is intentionally created by God to enable people to capture messages of the Qur'ān. Because fantasy is one of the mediators of human communication that is often used to express feelings and thoughts in people mind[15]

The way of narrating *amthal* is also proof that the *Qur'ān* dialogue with culture and society in which it derived. *Mathal* in the Arab literary

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[15] . Muhammad Ahmad Khalafullāh, *Al-fann Al-Qaṣaṣi fī Al-Qurān,* page 129

world has an important role. He is one of the rapidly growing forms of prose literature in the Arab world in addition from the shape *kitabah* and *khiṭabah*. *Mathal* in the Arab world is growing along with the *Qur'an* and *hadith*.[16] Proverbs and matsal legacy of the pre-Islamic Arabian age continues to be used and preserved by the Qur'an because it proved to have a very good and effective as a medium messenger.

c. Myth

While the two models of the previous story, the historical story and *mathal,* accepted and recognized by the commentators, not so with the mythical. No both classical and contemporary commentators who acknowledge the existence of a model of this story in the *Qur'an.* The model of this mythical tale is also fundamentally different from the previous two models both materially tale literature and how to use them.

Disclosure of myths in the Qur'an, according Khalafullah, described in the verses that explicitly reveal the phrase "اساطير الأولين" are defined as those who passed the fairy tale. There are nine[17] verse Khalafullah mentioned of which there are in surah *al-Anfal* verse 31-32:

وَإِذَا تُتۡلَىٰ عَلَيۡهِمۡ ءَايَٰتُنَا قَالُواْ قَدۡ سَمِعۡنَا لَوۡ نَشَآءُ لَقُلۡنَا مِثۡلَ هَٰذَآ إِنۡ هَٰذَآ إِلَّآ أَسَٰطِيرُ ٱلۡأَوَّلِينَ ۝ وَإِذۡ قَالُواْ ٱللَّهُمَّ إِن كَانَ هَٰذَا هُوَ ٱلۡحَقَّ مِنۡ عِندِكَ فَأَمۡطِرۡ عَلَيۡنَا حِجَارَةً مِّنَ ٱلسَّمَآءِ أَوِ ٱئۡتِنَا بِعَذَابٍ أَلِيمٍ ۝

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[16] . Wildana margadinata and laily fitriana, *Sastra Arab dan Lintas Budaya*, (Malang, UIN Malang-press 2008) page. 275

[17] . See Q.S 6:25, Q.S 8:31-32, Q.S 23: 83-84, Q.S 25:5-6, Q.S 27: 67-68, Q.S 46: 17, Q.S 68:10-15, Q.S 83: 10-13

Meaning: And when read to them Our Signs, they said: 'We have heard (verses are like this), if we request maps which undoubtedly we could read like this, (the Qur'an) is nothing but tales tales of the times. "And (remember) when they (the polytheists) said: "O Allah, if it is true (the Qur'an) is, he is right on the side of you, then fills Us with stones from the sky, or Bring us a painful punishment" . (Q.S Al-Anfal: 31-32)

In analyzing the existence of mythical elements in the *Qur'an,* there are several analysis presented by Khalafullah. *First,* those nine *surahs* were included in the category of *Makkiyah* verses although no such mention in the *Madaniyah* verses, such as *Surah al-Anfal* which we mentioned above. The classic scholars set it based on *Muṣhaf Maliki* as saying that the verse of *Surah al-Anfal* 30-36 is verse *Makkiyyah.* From this subject matter, we got the understanding that the elements of myth told by many people of *Mecca.* The next fact, the issue of the myth elements never mentioned in *Medina* after the *Hijrah* of the Prophet Muhammad PBUH.

Second, the nine verses show us that the words of the existence of this myth, comes from the majority of people who deny the resurrection and did not trust the hereafter. It can clearly see in the *surah al-Mu'minun, an-Naml, al-Ahqaf* and al-*muthaffifin, al-An'am* and *an-Nahl.*

Third, these verses reveal that the idolaters really believed what they said and they looked very strong suspicion. In *surat al-An'am* told the idolaters met the prophet Muhammad PBUH to listen to the verses of the *Qur'an,* but after hearing they argue and say "*the Qur'an is nothing but fables of the ancients (Q.S 6: 25)*". From this, we can bet that they said the statement was not in front of the Prophet Muhammad directly, but they believe the statement and his view is true. This indicates that the Qur'an contains the elements of a very big myth.[18]

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[18] . Muhammad Ahmad Khalafullah, *Al-fann Al-Qaṣaṣi fi Al-Qur'an,* page.140

Fourth, after listening to a few verses that relate to the issue of myth, we can see that the Qur'ān itself does not affirm his denial of the existence of the mythical element. We see that the Qur'ān denies the existence of such myths only when used as evidence or reason to say the Qur'ān because of Muhammad and not the creation of God.[19]

2. The Aims of Narratives in *Al-Qur'ān*

Khalafullah agreed that the stories of the *Qur'ān* contain much religious guidance, which is essentially the substance of the revelation of Islam to humankind.[20] Guidance was also has a lot of dimensions and manifold from the principles of belief, moral and behavioral guidance to worship. But these things cannot be called as part of a goal when we discuss the purpose of the stories of the *Qur'ān*. This guidance is only as values that we can make the handle of the stories of the *Qur'ān.*

While the aims of the story, according Khalafullāh, is therefore the intention that the stories passed down of the *Qur'ān* and arranged in a specific description and some methods too. This definition refers to two factors, *first*, clusters of views and ideas that appear in the story. *Second*, the outcome of the story or the result of a collection of stories told in a *surah* that the *surah* has a specific purpose that affects the construction, the composition of the story, the way of delivery and how the placement of the elements of the story and the characters and events dialogues in it.

The general aims of the story in the *Qur'ān* that is a social task. This conducted in Arabic social community which very pluralistic character and nuance so there is stubborn and there is an obedient, submissive, and

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[19] . Muhammad Ahmad Khalafullāh, *Al-fann Al-Qaṣaṣi fī Al-Qur'ān,* page.141
[20] . This opinion is said by Sayyid Quṭb dan agreed by Muffasirun. This discussion was clearly explained in chapter II.

obedient to the teachings. *Qur'an* as a book of literature has an important role in the social task as a task the world of art and literature in general. Social task of each literature story is touching the soul (psychological) and livelihood. And these are the stories of the *Qur'an.*[21]

However, for Khalafullah, because this is a scientific study, the generalization of the goal on the socio cultural stories of Arabic as mentioned above, are still not enough. There are some aims of the stories that are more specific and deep.

First, the main purpose of the *Qur'an* according to the story is to ease the burden on the soul of the Prophet and the believers. The words of the infidels and polytheists are often belying the Prophet Muhammad and the Qur'an gives such a strong influence on the life of the Prophet and his followers. This confirmed by the Qur'an:

فَٱصْبِرْ لِحُكْمِ رَبِّكَ وَلَا تَكُن كَصَاحِبِ ٱلْحُوتِ إِذْ نَادَىٰ وَهُوَ مَكْظُومٌ ﴿٤٨﴾

لَّوْلَآ أَن تَدَٰرَكَهُۥ نِعْمَةٌ مِّن رَّبِّهِۦ لَنُبِذَ بِٱلْعَرَآءِ وَهُوَ مَذْمُومٌ ﴿٤٩﴾ [22]

> Meaning: So you're patient (O Muhammad) to the provision of thy Lord, and be not like those who are in (abdominal) fish when he prayed while he was in a state of anger (to his people). In the event that he did not immediately gain the favor of the Lord, he will really be thrown into the barren land in a disgraceful state.

The verse above and many other verses[23] prove that relieve the inner pressure of the Prophet Muhammad and his followers is one of the stories mean the revelation of the *Qur'an.* With such stories, it is expect that

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[21] . Muhammad Ahmad Khalafullāh, *Al-fann Al-Qaṣaṣi fī Al-Qur'an,* page.149

[22] . *Q. S Al-Qalam.*

[23] . See Q. S 11: 11 and 20, Q.S 10: 94, Q.S 28: 3-6 and others.

their souls calm and stay strong so as not to leave the propagation of Islām despite facing many obstacles and trials.

The second aim is to strengthen the faith and confidence of the soul against Islamic belief and rekindle the spirit of sacrifice both body and mind in the way of Allāh. That is, the story is also intended to form a militant soul.[24] Psychological touches in the stories of the Qur'ān, when it hit, and rooted in the soul, it will automatically grow a new, more powerful spirit. On this basis, the Qur'ān guides the human spirit to new values in order to believed defended, practiced and transmitted to others. If this happens, then people will not falter although the faith as firm as any storm.[25]

The third aim is to foster confidence and peace or eliminate fear and anxiety. This factor that makes the *Qur'ān* often depict warriors win Allah and those who believe, and did not escape also about the defeat and destruction of the unbelievers who are always opposed to the teachings of God.[26]

The latest purpose is to prove the apostleship of Muhammad and the revelation of God to him. The majority of this story described the aim as that of Muhammad as an Apostle condition is the same as the previous messengers such as Ibrāhim, Nūh, Mūsā, 'Isā and others.[27]

To reach at the goals above, the Qur'ān often only takes parts or certain events to tell. The Qur'ān target only certain things from the

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[24] .As well as al-Qur'ān, the work of literature also has potension to create a millitant soul that ready and brave to againts all the despicableness. Because if the despicableness was growth, this life would never be safe, because the truth and goodness does not get attention and do in in daily life. This kind of literature work in indonesia we can seen in the work of Pramoedya ananta toer and other.

[25] . Muhammad Ahmad Khalafullāh, *Al-fann Al-Qaṣaṣi fī Al-Qur'ān,* page 165

[26] . these kind of narratives also can be seen in the collection of the story in Al-Qur'ān in Surat Al-A'rāf, As-Shu'ara dan al-Qamar.

[27] . See Q.S An-nisa verses 163-166

news earlier that people have a general understanding that not all of the elements described. That is Khalafullāh literary purpose in the stories of the Qur'ān.

3. The elements of Qur'anic Narrative

In explaining the elements of *Qur'anic narrative*, Khalafullāh uses the same method with the allocation of the elements in the stories of other literature such as short stories, prose and novel. In a literary frame, element allocation has done by providing a protrusion of certain elements of the various elements that exist. elements were chosen to enjoy the color and then given special attention so that the reader will feel as if the element is a vortex story, so, automatically, the elements are not in fact have been deliberately chosen not overlooked or hidden.

There are at least three methods of allocating elements according Khalafullāh. *First*, if the story intended to provide a threat or warning, then you will enjoy from it is unsure event or events. The Story of Saba' which will be the focus in this paper on the allocation of its elements entered this first category, which highlights elements of the event. Fuller discussion would describe in chapter IV.

Second, if the story has intended for members of suggestion or a spreader spirit and at a certain moment, to take courage prophet and the believers, then the character element will most showed up. Third, if the story has intended to conduct the defense of the propagation of Islām, then you will enjoy the elements of dialogue.[28]

While the various elements of the story according to Khalafullāh is :

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[28] . Muhammad Ahmad Khalafullah, *Al-fann Al-Qashashi fi Al-Qur'an,* page. 203

a. Character

In the study of literature, a character not just the human form, but also more general and large. The characters are the protagonist of the story where all the talks, events, and ideas of things that happen spinning on him.

Thus, the figures in the story of the Qur'an can be animals such as birds and creeping things (as in the story of King Sulaiman in Surah an-Naml), delicate creatures (angels, jinn, demons), the human male (the prophets, ordinary people, kings and others), and the female characters.[29]

b. Events

There are three models of the events in the *Qur'an* according Khalafullah:

First, the events that occurred because of the intervention elements *qaḍa'* and *qadar.* This incident occurred as the stories passed down when the *Quraysh* require proof of miracles to the Prophet and then God gave the Prophet but instead they accused witches.[30]

Second, the event has considered as an exceptional case or miracles. It is as 'Īsā is speaking events when he was a baby. Extraordinary events, for Khalafullah, will be fictitious and imaginative only when it told outside the Qur'an. Nevertheless, because people believe in the prophets, extraordinary events of this is a reality and there as well as unknown.[31]

Third, a famous event or a regular event and is widely experienced by the characters story. The figure here is general in nature, not limited to the prophets and apostles did.

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[29] . Muhammad Ahmad Khalafullah, *Al-fann Al-Qaṣaṣi fī Al-Qur'an,* page. 207-226

[30] . Example : in the story of Thamūd people in surat As-Shura' verse 141-159. This verses explain about the rebellion of Thamūd toward prophet Saleh, they said him a witch, then they asked him to show a miracle.

[31] . Muhammad Ahmad Khalafullah, *Al-fann Al-Qaṣaṣi fī Al-Qur'an,*page. 228

c. Dialogues

Dialogue is not always included in every story. This is especially true in the short stories are mostly meant to scare or alert members. Elements of the dialogue will be little or nothing in the short story elements that usually further highlight the event. Dialogue more often used in stories such as the length of the story of Mūsā, Nūh, and other.

d. *Qaḍa'* dan *Qadar*

There are some stories that include *Qaḍa'* and *Qadar* in it. For example, in the story of Prophet Ibrāhim, he dreamed slaughter his beloved son. Based on God's intervention, eventually Ismaīl replaced by animal sacrifice. It also occurs in several other stories.

e. conscience

This element rarely encountered in the Qur'ān. And the unique, description of conscience in the story of the Qur'ān is very different from the conventional literature generally done. In the conventional literature, a description of conscience usually described as the conscience of a character for himself in order to hear others. While the story of the Qur'ān, the inner voice more like a description of a scene in which a character confronts his face on something that is considered sacred and sublime with full humility, surrender and resignation. So that the audience would sweep away and amazed, even to feel what the actor feels. It occurs in scenes prayers when the Prophet was unjust.[32]

C. **Khalafullah Method in Interpreting the Narrative Verses**

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[32] . Muhammad Ahmad Khalafullah, *Al-fann Al-Qaṣaṣi fī Al-Qur'ān,* page .242

In the discussion on *al-fann al-qaṣaṣi fī al-Qur'an* above, the authors have mentioned that the method in the literature, which is proposed Khalafullah in interpreting the *Qur'an* was inspired by his admiration to the methods of *Usūl Fiqh* scholars in formulating legal *shari'a.*

As is widely known, before establishing a *shari'a* law, the scholars of *Usūl Fiqh* will first perform a search of the sources of law. From these efforts, there are things that secretly agreed, namely, that there are also the *shari'a* of previous people obliged to us. In the *Qur'an*, Allah also says clearly that all divine religions relate to one another and experience the common ground.[33] This is explained in the verse below:

شَرَعَ لَكُم مِّنَ ٱلدِّينِ مَا وَصَّىٰ بِهِۦ نُوحًا وَٱلَّذِىٓ أَوْحَيْنَآ إِلَيْكَ وَمَا وَصَّيْنَا بِهِۦٓ إِبْرَٰهِيمَ وَمُوسَىٰ وَعِيسَىٰٓ ۖ أَنْ أَقِيمُوا۟ ٱلدِّينَ وَلَا تَتَفَرَّقُوا۟ فِيهِ ۚ كَبُرَ عَلَى ٱلْمُشْرِكِينَ مَا تَدْعُوهُمْ إِلَيْهِ ۚ ٱللَّهُ يَجْتَبِىٓ إِلَيْهِ مَن يَشَآءُ وَيَهْدِىٓ إِلَيْهِ مَن يُنِيبُ ۝

> Meaning : He(Allah) has ordained for you the same religion which He ordained for Nūh, and that which we have revealed to you (O Muhammad) and that we ordained for Ibrahim, Musa, and 'Isa saying you should establish religion and make no divisions in it. Intolerable for the Mushrikūn is that to which you call them. Allah chooses for Himself whom He wills, and guides unto himself who turns to Him in repentance and in obedience (Q.S As-syura :13)

The common thread that can be drawn from Khalafullah view of the methods of *Usūl Fiqh* scholars is that the sources of the stories in the Qur'ān can be traced from books or stories, the past, in other words, the *Qur'ān* took story material from what is already known to the public

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[33] . Muhammad Ahmad Khalafullah, *Al-fann Al-Qaṣaṣi fī Al-Qur'ān,* page .180

understand toward the stories. There are two step Khalafullah uses in his theory :

1.) Searching the material source of the story.

This search will answer some questions about: whether in Arabic socio cultural circumstances or news of the apostles are told in the Qur'an has previously been known? Or not yet known and unknown at all? The answer to this question will lead us to the knowledge of the correlation between the stories of the Qur'an with Arabic socio cultural.

There are some basic correlation between the stories of the Qur'an with Arabic socio cultural,:

First, a story previously unknown environment of *Mecca*, almost the whole story has not known at all. The stories in this category include stories that are intended narrative to prove Muhammad's prophet hood and as response to some question at the idolaters of *Mecca* to Muhammad when testing the apostolic truth and teachings. Example, *Ashabul Kahf* story.

Second, these stories have been known previously as the stories previously known as tale taken from the literature ancient Arabic poetry. For example, the 'Ad, Thamud, the story of the genie and Prophet Sulaiman, or story that begins with the words *"Alam tara .."* thread that can be drawn from this second correlation model is that the majority of the story material *Qur'an* often drawn from the elements of history and Problems that have been identified and developed in an Arab neighborhood.

Third, the story is always debated by readers because they do not know, including from the group Where these stories. The example in the

story of Adam and the devil, the story of human creation story of Luṭ, Ibrāhim, Ya'qūb, Dawūd, and so on. Stories like this can only be known to the model correlation with the Arab environment, particularly Mecca, through two channels; that is see how the narrative and the way of repetition.[34]

Methods of *Qur'an* in selecting the materials story is to prioritize the elements that grow and develop within the Arab at that time, or that have been rooted in the Arabic reason. The majority of the sources of the story of the *Qur'an* is Arabic reason, it also makes people earlier thought that the *Quran* is a book of fairy-tales of the ancestors (*Asaṭirul Awwalin)* because many found the same events and characters with what they know before the Qur'an revealed.

2.) Assess the dimensions of literature.

After learning the material source stories of the *Qur'an*, the next step is to assess the dimensions of literature and the beauty of his language style. This step will help to reveal the miracles of the *Qur'an.*

Dimensions of literary and stylistic beauty of the stories of the *Qur'an* can seen in the method and manner of the *Qur'an* portray various characters and events. This has discussed in the chapter on the story elements in the *Qur'an* above. In addition to searches of the elements of the story, the literary dimensions of the stories of the *Qur'an* can also be seen from the way the *Qur'an* releasing meanings of each character's history and the events that lifted into the story and replace it with messages of humanity, religious meaning, moral and social community. In this case, again Khalafullāh apply the method of *Uṣūl fiqh* scholars, ie,

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[34] . Muhammad Ahmad Khalafullah, *Al-fann Al-Qaṣaṣi fī Al-Qur'an,* page. 184

by distinguishing the nature of language *(ma'nā lughawī)* and the nature of the *sharī'a (ma'na Shar'ī)*. Based on understanding the nature of language text, whereas the essence of *shari'ah* based on understanding of the context or what has intended by the manufacturer of Personality.

However, Khalafullāh was more emphasis on contextual meaning than textual meaning. As expert of *balāghah* view that literature miracle of *Qur'ān* does not lie in the textual meaning, it is more essential contextual meaning in bringing the reader the feeling of his audience and inspires the soul.[35]

Two steps in this method, which is tracing the source of story and then analyze the literary dimension, we will use in interpreting the verses of Sabā in chapter IV.

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[35] . Muhammad Ahmad Khalafullāh, *Al-fann Al-Qaṣaṣi fī Al-Qur'ān,* page. 186