



## Comparative Analysis of Language Style and Religious Values in the Text of Mahallul Qiyam Kitab Maulid Ad-Diba'i: A Stylistic Study

Rezky Latifah Nuraida<sup>1\*</sup>, Rohanda<sup>2</sup>, Mohamad Syasi<sup>3</sup>

<sup>123</sup>Prodi Bahasa dan Sastra Arab, UIN Sunan Gunung Djati Bandung, Jawa Barat, Indonesia

\*E-mail: [rezkylatifahn5@gmail.com](mailto:rezkylatifahn5@gmail.com)

### ABSTRACT

This study aims to analyze the use of comparative language styles in the Mahallul Qiyam text contained in the book *Majmu'atul Maulid Wal Ad'iyah* written by Imam Abdurrahman al-Diba'i and the religious values contained therein. As an approach, this study uses a stylistic approach with the applied method being a qualitative descriptive method. The main focus of this study includes the types of comparative language styles and also the religious values contained therein. The data sources in this study are verses in the Mahallul Qiyam text that contain elements of comparative language styles. The data collection technique is carried out through the listening and speaking technique with intensive reading of the text, while for data analysis, the distribution method is carried out through the direct element (BUL) technique to identify the tenor, vehicle, and meaning relationship. The results of the study indicate that there are comparative language styles such as tasybih, majaz, and personification. The application of these language styles not only plays a role as an aesthetic element, but also as a tool to convey religious values. Among the most prominent religious values are the values of faith, which relate to belief in the nobility of the Prophet Muhammad (peace be upon him), and the values of morality and worship, which are part of its spiritual implications. Thus, the text of Mahallul Qiyam reflects the blend of linguistic beauty and profound religious meaning within the Islamic literary tradition.

*Keyword: language style comparative, religious values, text, stylistic study*

## Analisis Gaya Bahasa Perbandingan dan Nilai-Nilai Religius dalam Teks *Mahallul Qiyam* Kitab Maulid Ad-Diba'i: Kajian Stilistika

### ABSTRAK

Penelitian ini bertujuan untuk menganalisis penggunaan gaya bahasa perbandingan dalam teks *Mahallul Qiyam* yang terdapat dalam kitab *Majmu'atul Maulid Wal Ad'iyah* yang ditulis oleh Imam Abdurrahman al-Diba'i serta nilai-nilai religius yang ada di dalamnya. Sebagai pendekatan, penelitian ini menggunakan pendekatan stilistika dengan metode yang diterapkan adalah metode deskriptif kualitatif. Fokus utama dari penelitian ini meliputi jenis-jenis gaya bahasa perbandingan dan juga nilai-nilai religius yang terkandung di dalamnya. Sumber data dalam penelitian ini berupa bait-bait dalam teks *Mahallul Qiyam* yang mengandung unsur gaya bahasa perbandingan. Teknik pengumpulan data dilakukan melalui teknik simak dan cakap dengan pembacaan intensif terhadap teks, sementara untuk analisis data dilakukan dengan metode agih melalui teknik bagi unsur langsung (BUL) untuk mengenali tenor, vehicle, dan hubungan maknanya. Hasil penelitian menunjukkan adanya gaya bahasa perbandingan seperti tasybih, majaz, dan personifikasi. Penerapan gaya bahasa ini tidak hanya berperan sebagai elemen estetika, tetapi juga sebagai alat untuk menyampaikan nilai-nilai religius. Diantara nilai-nilai religius yang paling menonjol yaitu nilai akidah yang berhubungan dengan keyakinan akan kemuliaan Nabi Muhammad SAW, dan nilai Akhlak dan nilai ibadah sebagai bagian dari implikasi spiritualnya. Dengan demikian, teks *Mahallul Qiyam* mencerminkan perpaduan antara keindahan bahasa dan kedalaman makna religius dalam tradisi sastra Islam.

*Kata kunci: gaya bahasa perbandingan, nilai-nilai religius, kajian stilistika*

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## INTRODUCTION

The use of figurative language is an integral element of a literary work. This is because literary works essentially serve as a medium for authors to express their experiences, thoughts, feelings, ideas, enthusiasm, and beliefs, manifested through written language that possesses aesthetic value (Ernawati & Wijaya, 2023). Language plays a crucial role in religious texts, not only as a means of conveying teachings but also as a medium of beauty and spiritual expression. The beauty of classical Arabic literary language is manifested in the use of distinctive figures of speech and style. Tammam Hassan, in his work *Maqalat fi al-Lughah wa al-Adab*, states that Arabic is a language with its own uniqueness and appeal. This uniqueness is reflected in the selection and arrangement of its dense vocabulary, yet imbued with broad meaning. Therefore, a profound understanding of the miracles of the Qur'an cannot be separated from mastery of various Arabic language disciplines, such as grammar, stylistics, *balaghah*, and other branches of linguistics (Ridwan, 2023).

The book of *Maulid Ad-Diba'i* is one of the works of religious literature that is widely known among the Muslim community, especially in Indonesia. The book of *Maulid ad-Diba'i* is the work of a prominent scholar from Zabid, namely al-Imam Abdurrahman ad-Diba'i. This work is a writing that describes stories about the birth of the Prophet Muhammad SAW, the behavior of the Prophet Muhammad SAW in everyday life, as well as the character of the noble prophet (Sayyid at-Tholiqah li' Adhmi Sayyid Muhammad Bahrul Ulum, n.d.). The uniqueness of the book of *Maulid ad-Diba'i* lies in its structure which combines prose and poetry alternately, so that readers do not feel bored when reading it (Azizah, 2024). One of the most prominent parts in the book of *Ad-Diba'i* is the section of *mahallul Qiyam* (standing place). Literally, the term *Mahallul Qiyam* means standing place or standing moment which refers to the solemn moment when the congregation stands as a form of respect and glorification of the Prophet

Muhammad SAW. In this section, the audience expresses their love, joy and glorification of the Prophet Muhammad SAW through chanting praises, mentioning his name, as well as narratives that tell the story of the birth and life journey of the Prophet Muhammad (peace be upon him).

In Indonesia, *Mahallul Qiyam* has become part of the local religious culture. Generally, this practice is carried out in a religious context (Siregar et al., 2023). Historically, *Mahallul Qiyam* was compiled by a prominent scholar and hadith expert in the 9th century Hijri, Imam Abdurrahman al-Diba'i. His full name is Abdurrahman bin Muhammad bin 'Umar bin Ali bin Yusuf bin Ahmad bin Umar al-Diba'i al-Syaibani al-Yamani al-Zabidi al-Syafi'i. Abdurrahman al-Diba'i was born on Thursday, precisely on the 4th of Muharram in the year 886 H which coincides with the year 1461 AD. He died on Friday, 26 Rajab 944 H/1537 AD in the city of Zabid, Yemen. Its uniqueness lies not only in its spiritual message but also in the beauty of its language, which can evoke deep devotion and love. However, despite its frequent recitation, the linguistic and stylistic beauty behind it is rarely analyzed in depth.

Studying the linguistic beauty of the *Mahallul Qiyam* text requires a stylistic approach, a branch of stylistics (Habibah & Rohanda, 2025). Etymologically, the term stylistics derives from the English word "style" (Setiawati et al., 2021). Stylistics examines the use of language style, particularly in literary works, as opposed to scientific works. This is because literary works emphasize aesthetic value and the author's freedom of expression. According to Turner G.W., stylistics is a branch of linguistics that focuses on variations in language use, particularly the most conscious and complex forms of language use in literary works (Farazila, 2024). Stylistics is also a science that is a tool for studying the structural content of language while simultaneously studying the speech itself (Nasution, 2022). In the Arabic tradition, this language style is called *al-uslub*, which is a typical way of conveying meaning with beauty and strength (Salsabila, 2025).



In Arabic literature, stylistics is closely related to the science of *balaghah* as a theoretical foundation. Syukri Ayyad, in his book entitled *Madkhal ila 'Ilm al-Uslub*, reveals that the basis of the science of stylistics comes from the science of *balaghah*. If viewed from a historical perspective, the emergence of the science of *uslub* (stylistics) is due to the fact that the Arab people, as part of the global community, have their own uniqueness in the way they convey ideas, imagination and emotions through language (Salamah et al., 2025). One of the *balaghahs* that is often used as a reference is Ahmad al-Hasyimi's *Jawahir al-Balaghah*, especially in discussing the science of *bayan*. In his work, Al-Hasyimi explains that the science of *bayan* which includes *tasybih*, *isti'arah*, *majaz*, and *kinayah* is a type of comparative language style which aims to produce beauty and strengthen meaning. This theory allows comparative language style analysis to be carried out in a structured and contextual manner.

Language style plays an important role so that humans can understand and respond to the information conveyed by the author (Martani et al., 2019). Language style exists in all varieties of language: spoken and written, non-literary and literary, because language style is a way of using language in a certain context by a certain person for a certain purpose (Syahid & Selviana, 2019). In addition to being analyzed stylistically, the *Mahallul Qiyam* text is also analyzed in terms of the religious values contained therein. This study utilizes the theories of religious values according to Heri Jauhari in his book *Religious Values in Literary Works*. According to Jauhar, religious values include the value of faith (*aqidah*), the value of worship, and moral values. The *Mahallul Qiyam* text is very interesting to analyze stylistically because it is not just ordinary prose, but a work of religious literature that is very poetic and emotional. In research on the *Mahallul Qiyam* text, many studies have focused on historical or theological aspects, and leave rich potential from the perspective of language analysis. Therefore,

this study aims to fill this gap by using a stylistic approach.

Based on this background, this study formulates two questions: what types of comparative figurative language are found in the text of *Mahallul Qiyam*? and how relevant is the use of this comparative figurative language to the religious values ??in the text? The purpose of this study is to describe and analyze comparative figurative language and express the religious values within it.

A study on comparative figurative language analysis has previously been conducted by Habibah & Rohanda (2025), entitled "Comparative Figurative Language in the Songs *Hobbo Ganna*, *Water Elhassas*, and *Kalam Eineh* (Stylistic Study)" by students from Sunan Gunung Djati State Islamic University. Habibah et al.'s research, similar to this study, discusses comparative figurative language. The difference between Habibah et al.'s research and the study of song lyrics is that this study uses religious literature, the text of *Mahallul Qiyam*. Habibah et al.'s research discusses four of Tarigan's 10 comparative styles: simile, metaphor, personification, and depersonification. This study examines simile, metaphor, personification, alligo, and antithesis in the text of *Mahallul Qiyam*.

The second study, also conducted by Fatimah et al. (2025), and Salsabila Fatimah et al.'s research, has similarities: they both use the text of *Mahallul*

*Qiyam* as their object of study, employing a stylistic approach, and both examine stylistic styles as a form of aesthetics and spiritual messages within the text. The difference lies in the focus of the analysis. Salsabila et al.'s study only examines repetition, while this study focuses on comparative style. Furthermore, the theories used are different, as this study uses Tarigan's theory of comparative style. The results of the research data show that six of the eight types of repetition proposed by Gorys Keraf were found in the *Mahall al-Qiyam* text, namely: anaphora, epistrophe, mesodiplosis, tautotes, anadiplosis, and simpleke (Keraf, 2006).

Several previous studies have shown that stylistic research on religious texts generally places

greater emphasis on stylistic aspects or religious values separately. However, studies that combine the two are still limited. Therefore, this research can broaden the scope of stylistic studies, particularly in the analysis of Arabic literary texts. It is also hoped that this research can serve as a reference source for future researchers and help readers understand the aesthetic and religious meanings contained in the Mahallul Qiyam text.

### METHOD

This research employs a stylistic approach that focuses on comparative stylistic analysis based on the theory of Ahmad al-Hasyimi, specifically the discussion of the science of bayan, which encompasses tasybih, isti'arah, majaz, and kinayah. This study employed a descriptive content analysis method because the data collected were literary works in the form of religious texts (Rohanda, 2016), namely the Mahallul Qiyam text by Abdurrahman Ad-Diba'i, to identify the use of comparative stylistic styles in the text.

The data source for this study is the text of Mahallul Qiyam, published in the 2022 edition of Majmu'atul Maulid Wal Ad'iyah by Toha Putra, Semarang. The data are sentences containing comparative figurative language. Data collection was conducted using a listening and note-taking technique, which involved carefully reading the text, identifying verses containing comparative figurative language, and then recording data related

to religious values. The data collection tools used by the researcher included observation sheets and data cards, which were used to record, group, and identify linguistic units containing comparative figurative language. Data analysis was conducted using the distribution method, using the direct element division (BUL) technique to identify linguistic structures and classify comparative figurative language based on Ahmad al-Hasyimi's theory. Thus, this research method allows us to uncover the relationship between comparative figurative language and religious values in the text of Mahallul Qiyam.

### RESULTS

Based on the problems raised in the research and data findings that have been analyzed regarding comparative language styles in the Mahallul Qiyam text in the Ad-Diba'i birthday book, and based on a stylistic approach referring to the theory of bayan science in the book Jawahir Al-Balaghah by Ahmad al-Hasyimi. This research focuses on recognizing and grouping forms of linguistic styles which include tasybih, isti'arah, and personification as well as the religious meanings contained therein. Through this analysis, it is shown that the use of comparative language styles in the Mahallul Qiyam text is not only an aesthetic element of language, but also strengthens the religious values in it.

Table 1  
 Metaphorical Style in the Text of Mahallul Qiyam

No.	Verses	Translation
1	شَرَقَ الْبَدْرُ عَلَيْنَا * فَاخْتَفَتْ مِنْهُ الْبُدُورُ َ	The full moon has risen over us, so the light of the other moons has disappeared.
2	نُنتَ شَمْسُ أَنْتَ بَدْرُ * أَنْتَ نُورٌ فَوْقَ نُورِ َ	You are the precious elixir, you are the lamp of the heart
3	نُنتَ إِكْسِيرٌ وَغَالِي * أَنْتَ مَصْبَاحُ الصُّورِ َ	You are the precious elixir, you are the lamp of the heart
4	ا حَبِيبِي يَا مُحَمَّدُ * يَا عَرُوسَ الْخَافِقَيْنِ َ	O my beloved, O Muhammad, O bride of the two horizons (east and west)
5	ا مُؤَيَّدٌ يَا مُمَجَّدُ * يَا إِمَامَ الْوَيْلَتَيْنِ َ	O you who are given strength, O you who are glorified, O priest of the two qiblas



Table 2  
 Personification Style in the Text of Mahallul Qiyam

No.	Verses	Translation
1	مَا رَأَيْنَا الْعَيْسَ حَنَّتْ * بِالسُّرَى إِلَّا إِلَيْكَ	We have never seen longing camels humming on their night journey, except towards you light of the other moons has disappeared.
2	وَالْمَلَا صَلُّوا عَلَيْكَ * وَالغَامَهُ فَمَا أَظَلَّتْ	And the clouds cover (protect) you, And the angels pray to you
3	وَتَدْنُلُ بَيْنَ يَدَيْكَ * وَأَتَاكَ الْعُودُ بَيْبِي	And the trunk of the tree comes to you crying. And bow down everything before you

Table 3  
 Simile and Allegory Styles in the Mahalul Qiyam Text

No.	Verses	Translation
1	مِثْلَ حُسْنِكَ مَا رَأَيْنَا * قَطُّ يَا وَجْهَ السُّرُورِ	We have never seen anything like your beauty, O face of joy
2	حَوْضُكَ الصَّافِي الْمُبْرَدُ * وَرَدْنَا يَوْمَ النُّشُورِ	Your clear and cool lake is our drinking place on the day of resurrection

## DISCUSSION

### 1. Parables or Similes (Tashbih) and Moral Values of the Prophet

A simile is a way of comparing two things that are different but considered the same, often combined with the term "similarity". The language style of imagery is clearly expressed through words such as, like, like, as, for example, like, penaka, and similar (Rahayu et al., 2024). According to Ahmad al-Hasyimi, tasybih is an expression of similarities between two things with the aim of clarifying the meaning and beautifying language expressions. And it consists of four main elements, namely musyabbah, musyabbah bih, adat at-tasybih, wajhu syibah (Al-Hasyimi, 1999). Another definition of tasybih is a comparative language style that clarifies a meaning by comparing two things that have certain similar characteristics (Halim et al., 2025). From the analysis that has been carried out, there is only 1 data of the comparative Simile (Tasybih) style of language in the Mahallul Qiyam text, namely in the verse:

مِثْلَ حُسْنِكَ مَا رَأَيْنَا \* قَطُّ يَا وَجْهَ السُّرُورِ

"We have never seen anything like your beauty, O face of joy."

The verse in the Mahallul Qiyam text consists of the comparative element "مثل", the object of comparison "حسبك", the negating particle "ما", the predicate "رأينا", and the affirmative "قط". This structure indicates that the comparison is stated explicitly. The word *مِثْلَ* indicates that the poet is not comparing two things implicitly, but is using an open comparative form. The tenor in this verse is the word *حُسْنِكَ* (the beauty of the Prophet Muhammad). The beauty referred to is not only physical beauty, but also the overall beauty of morals and the spiritual light inherent in the Prophet. And the vehicle is all forms of beauty that humans have ever seen, as represented by the phrase *مَا رَأَيْنَا* "we have never seen at all" meaning the comparison here is the universe of beauty that humans have ever experienced. The comparison here ends with the affirmation that no form of beauty can match the beauty of the Prophet. The effect created in the verse "مِثْلَ حُسْنِكَ مَا رَأَيْنَا قَطُّ يَا وَجْهَ السُّرُورِ" not only contains the aesthetic

value of language, but also holds deep spiritual values. The exaggerated statement “ما رأينا قط” reflects great affection (mahabbah) for the Prophet Muhammad, while the exclamation “يا وجه السرور” indicates respect (ta’zhīm) for his figure. The beauty depicted is not only physical, but also reflects noble morals and spiritual light that are a source of happiness for the people. Therefore, this verse represents moral values, especially respect and glorification of the Prophet Muhammad as the main role model for Muslims. Thus, the use of comparative language in this verse serves as a means to internalize religious values in the Islamic literary tradition.

## 2. Metaphors (Majaz) and the Value of Belief in the Prophet

Metaphors are included in the type of comparative figure of speech. Lakoff and Johnson (1998) view metaphors as expressions that have other meanings behind their literal meaning and function to facilitate understanding of a concept. Majaz (metaphor) not only beautifies language, but also carries layers of deep meaning (Nur Ariza et al., 2025). Keraf (1967) defines metaphor as a form of analogy that compares two things directly using short and concise expressions (Ghassani, 2021). There are various types of majaz in balagah science, one of which is the isti’aroh makniyyah majaz. Majaz isti’aroh makniyyah is a majaz in which the object being compared is removed and expressed with one of its distinctive characteristics (Nuha, 2022). In the study of balaghah, especially in Ahmad al-Hasyimi’s theory, majaz isti’arah is the use of lafadz not for its original meaning, but for another meaning because there are certain relationships accompanied by indications that prevent understanding the literal meaning.

شَرِقَ الْبَدْرُ عَلَيْنَا \* فَاخْتَفَتْ مِنْهُ الْبُدُورُ

The full moon has risen over us, and the light of the other moons has disappeared.

The following verse of the Mahallul Qiyam text consists of two verbal clauses. The first clause is composed of the verb "أشرق," the verb "البدْر," and the adverb "علينا." The second clause consists of the conjunction "ف," the verb "اختفت," the adverb "منه," and the subject "البدور." The structure of this direct element technique indicates that the central element of meaning lies in the words "البدْر" and "البدور." Furthermore, based on Ahmad al-Hasyimi’s theory of rhetoric, this form is included in isti’arah. The word “البدْر” (full moon) is not used in its true meaning as a celestial body, but rather as a metaphor for the Prophet Muhammad SAW so that there is a shift in meaning due to the ‘alaqah (relationship) with qarinah in the context of religious praise. In stylistics, the Prophet Muhammad SAW is the tenor, while the full moon is the vehicle, the relationship of these words is in the nature of light, beauty, and the function of light as a illuminator of darkness. In addition to having an aspect of beauty, the verse “أشرق البدر علينا فاختفت منه البدور” also contains significant religious meaning. The metaphor of “full moon” is not merely a stylistic comparison tool, but also describes the bright light of Divine guidance in the Prophet Muhammad. This statement reflects the value of faith, because it affirms belief in the glory and specialness of the Prophet Muhammad SAW. As a messenger of God who brings the light of truth. Therefore, the use of comparative language in this verse is not only beautiful, but also functions as a means to internalize religious values.

أَنْتَ شَمْسٌ أَنْتَ بَدْرٌ \* أَنْتَ نُورٌ فَوْقَ نُورٍ

"You are the sun, you are the full moon, you are the light above Light"

This verse contains a comparative style of language in the form of isti’arah because it is marked by musyabbah and musyabbah bih while the customs of tasybih and wajhu syibah are omitted, so that the similarity is stated directly and firmly. In modern stylistics, the tenor in this verse is

(أنت/Prophet Muhammad), while the vehicle is a symbol of shams (sun), badr (full moon), and nūr (light). The repetition of the word structure أنت produces a rhetorical rhythm and strengthens the effect of glorification and affirmation as well as the symbolic image of the Prophet as a source of spiritual Light. The word sun symbolizes the main source of Light, the full moon depicts beauty and perfection, while the word Light above Light reflects the affirmation of the meaning of spiritual Light. In addition, this verse shows the value of akidah (faith). This is evident in the depiction of the Prophet Muhammad (peace be upon him) as shams (sun), badr (moon), and nur fawqa nur (Light above Light), which symbolically affirms the belief that he is the source of guidance for humanity. The metaphor of light here is synonymous with guidance, truth, and revelation. Therefore, the choice of diction is not merely aesthetic but also theological, reflecting faith in the Prophet (peace be upon him) as the messenger of Allah SWT.

أَنْتَ إِكْسِيرٌ وَغَالِي \* أَنْتَ مِصْبَاحُ الصُّدُورِ

"You are a precious elixir, you are the lamp of the heart."

This verse contains a comparative figure of speech in the form of isti'arah, because the word musyabbah (أنت), which refers to the Prophet Muhammad, is directly equated with the words إكسير (elixir) and مصباح الصدور (lamp of the heart), without any tasybih ritual. In modern stylistics, the tenor in this verse is the Prophet Muhammad and his vehicle إكسير (a rare substance believed to be able to heal or ennoble metals) and مصباح الصدور (lamp/light in the chest). His wajhu syibah is implicit, namely the ability to provide transformation and enlightenment. The relationship between tenor and vehicle constructs a transformative and illuminating symbolic image. The term "إكسير" connotatively refers to a rare material believed to transform something ordinary into something more valuable. In a religious context, this metaphor emphasizes the role of prophecy as a bringer of spiritual transformation, elevating humanity from moral darkness to the glory of faith. On the other hand, the phrase "مصباح الصدور" conveys the meaning of an inner light that illuminates the heart, removes doubt, and brings peace to the soul. The omission of the comparative element provides a clearer and more definitive impression, resulting in a rhetorical effect of exaltation and affirmation. Within the context of religious values, this verse represents the value of faith by underscoring belief in the Prophet's position as a source of guidance and spiritual guide. Thus, the use of comparative language in this verse serves not merely as decoration but also as a means to internalize theological and ethical values that strengthen the spiritual aspect.

يَا حَبِيبِي يَا مُحَمَّدُ \* يَا عَرُوسَ الْخَافِقَيْنِ

"O my beloved, O Muhammad, O bride of the two horizons (east and west)"

This stanza contains a comparative language style in the form of a metaphor (isti'arah) because the Prophet Muhammad, who is the tenor/musyabbah, is directly characterized as عروس الخافقين (bride of the two horizons) without the use of the customary tasybih. The expression يا حبيبي functions as an exclamation that strengthens the emotional aspect and spiritual connection. Meanwhile, the expression عروس الخافقين presents a vehicle in the form of an image of the bride and groom who is a symbol of beauty, glory and the center of attention at an event. And the expression الخافقين means two directions, here the world and the hereafter, this expression expands the meaning to become more universal, so that the Prophet is placed as a respected figure in all dimensions of existence. Stylistically, the يا particle creates a distinctive rhythm in religious and deep emotional levels, forming an atmosphere of holy praise. Isti'arah here produces an effect of glorification and glorification. In the context of religious values, this verse reflects the values of faith because it

affirms belief in the majesty and glory of the Prophet as God's beloved and the center of universal honor. Thus, the metaphor in this verse serves not only as an aesthetic medium but also as a theological medium that deepens the reader's religious experience.

يَا مُؤَيِّدُ يَا مُمَجِّدُ \* يَا إِمَامَ الْقِبْلَتَيْنِ

"Your clear and cool pool is our drinking place on the Day of Resurrection."

This verse demonstrates a comparative figure of speech, namely metaphor (*isti'arah*). Stylistically, the exclamatory form (يَا) creates emotional intensity and the rhythm of worship. In the phrase يَا مُؤَيِّدُ (O the one who is given help) and the phrase يَا مُمَجِّدُ (O the glorified one) contains a figure of speech because the statement regarding help and glorification is directed directly to the Prophet Muhammad SAW as the tenor/musyabbah. If theologically, help and glorification come from Allah SWT, this transfer aims to emphasize his honor as the recipient of divine help. On the other hand, the phrase يَا إِمَامَ الْقِبْلَتَيْنِ which contains a metaphorical meaning with the vehicle "imam of the two qiblas" which refers to the Prophet's leadership over the two directions of the qibla (Baitul Maqdis and the Kaaba), thus creating a historical and spiritual image of the prophet's authority. In addition to containing a comparative style of language, this verse also contains a creedal value, because it confirms the belief in the Prophet's position as a messenger who received divine support and as a leader of the people in both ritual and spiritual dimensions. Thus, this verse not only contains a metaphorical comparative style of language but also contains religious values, namely the values of faith.

### 3. Allegory (*Isti'arah*) and the Value of Creed to the Prophet

Allegorical language style is a comparative language style that is linked to one another in a complete unity. Allegory is a style of language of a story told through symbols with hidden intentions and purposes (Nur Khasanah et al., 2024). Allegory uses figurative language or expressions to describe situations around the author, often with an implied moral or spiritual message (Julia Maulida et al., 2022). This can be applied in learning Indonesian language and literature, that in a literary work there is a style of language, one of which is the allegorical style. This style of language is also often used in everyday life (Halawa, 2021). The term allegory is not explicitly mentioned with the term "allegory" as in the Western rhetorical tradition. However, this concept is often juxtaposed with the concept of "al-*isti'arah* at-tam $\tilde{t}$ iliyyah" (the "metaphor of the divine") in the science of bayan. "Al-*isti'arah* at-tam $\tilde{t}$ iliyyah" is a type of metaphor that depicts a situation or illustration as a whole to symbolically represent a different meaning.

حَوْضُكَ الصَّافِي الْمُبَرَّدُ \* وَرَدُّنَا يَوْمَ النَّشُورِ

Your clear and cool pool is our drinking place on the Day of Resurrection.

The verse contains a comparative figure of speech in the form of an allegory. The language composition in this verse is built by a collection of nouns and adjectives with حَوْضُكَ as a noun, الصَّافِي as the first attribute and الْمُبَرَّدُ as the second attribute, وَرَدُّنَا as a nominal predicate, and يَوْمَ النَّشُورِ as an adverb. Stylistically, it contains a comparative language style of *mursal majaz* combined with eschatological metaphorical imagery. The phrase حَوْضُكَ (your lake) is a tenor that refers to the Prophet Muhammad SAW, while the Vehicle is الصَّافِي الْمُبَرَّدُ (the clear and cool) which describes the symbol of the lake of kautsar on the Day of Judgment. The resulting connection of meaning is figurative because the expression "laga" is not only interpreted as a physical pool, but as a depiction of the grace and intercession of the Prophet. The use of the word وَرَدُّنَا "our drinking place" emphasizes the spiritual connection between the people and the Prophet, thus creating an eschatological dependence on the Prophet's help on the Day of Resurrection. The depiction of the

lake "the clear and cool" presents the effect of *targhib* (giving hope) as well as reverence for the Prophet's position. Within the framework of religious values, this verse demonstrates the value of worship because its eschatological perspective encourages people to increase good deeds. It also represents the values of faith, particularly belief in the Day of Resurrection and hope for the intercession of the Prophet Muhammad (peace be upon him).

#### 4. Personification and Moral Values for the Prophet

Personification language style is a language style that uses figurative meaning to describe that inanimate objects have human-like characteristics (Andhini & Arifin, 2022). According to (Tarigan, 2009) personification is a language style that attaches human characteristics to inanimate objects or abstract concepts or ideas (Eli et al., 2024). In Ahmad al-Hasyimi's *Jawahir al-Balaghah*, the concept of personification is included in the discussion of *isti'arah artiwiyyah*. Theoretically, *isti'arah artiwiyyah* arises when something that is not human is seen as if it has human characteristics, actions or character by mentioning one of the *musyabbah bih* and hiding its true elements. In other words, inanimate objects or abstract concepts given human characteristics.

مَا رَأَيْنَا الْعَيْسَ حَنَّتْ \* بِالسُّرَى إِلَّا إِلَيْكَ

"We have never seen longing camels humming on their night journey, except towards you."

This verse contains a figure of speech characterized by personification, which, in al-Hasyimi's view, is a form of *isti'arah maknawiyyah* (meaningful *isti'arah*). The direct elements of the tenor (*musyabbah*), namely *العيس* (camels) and the vehicle (*musyabbah bih*), are hidden in the imagery of human emotions, such as groans and longing. These human traits are transferred to animals, creating a new meaning. The similarity lies in the emotional movement towards the beloved, as if camels traveling at night also feel longing for the Prophet Muhammad (peace be upon him).. Structurally, the negative exclusion (*لا... ما... إلا*) emphasizes the assertion that all movements of the journey are only aimed at him. The rhetorical effect is to strengthen feelings of love and respect, and expand the scope of universal love to include non-human creatures, illustrated as longing for the Prophet. This expression contains religious values ??in the form of *mahabbah* (love) for the Prophet Muhammad and a reflection that the entire universe submits to and loves him as a blessing for all nature. This stanza represents moral values, especially the value of love and glorification of the Prophet Muhammad (peace be upon him). As the primary role model for Muslims.

وَالْمَلَأُ صَلُّوا عَلَيْكَ \* وَالغَامَةُ قَدْ أَظَلَّتْ

"And the clouds cover (protect) you, And the angels pray to you"

In this verse contains a comparative style of language or according to al-Hasyimi's theory, namely *isti'arah maknawiyyah*. In direct elements, the expression *والملا صلوا عليك* has an expansion of meaning because the expression *الملا* (the angels) is used to refer to the entire community of the sky that glorifies the Prophet Muhammad SAW, the relationship of meaning is general (mentioning the whole with the intention of respect). On the other hand, the expression *والغمامة قد اظلت* (the cloud has shaded) contains personification in the form of *isti'arah maknawiyyah*, because the cloud as the tenor is given a human action by shading in protection, while the vehicle is a protective figure who specifically provides shade. Stylistically, the combination of these two images, namely the sky that gives blessings and the cloud that protects, creates a sacred atmosphere, as if the whole nature participates in honoring the Prophet. The resulting rhetorical effect is one of reverence and glorification, expanding the scope of praise from the human aspect to the universal realm. This verse

represents religious values, namely the values of faith, which affirm belief in the Prophet's glory, recognized by celestial beings, and divine protection over him.

"وَتَدَلُّ بَيْنَ يَدَيْكَ \* وَأَتَاكَ الْعُودُ بَيْكِي

And the tree trunk comes to you weeping. And everything bows before you."

In this verse, the comparative personification style of language is displayed, in the perspective of al-Hasyimi's *balaghah*, including the form of *isti'arah* *maknawiyah*. In direct elements, the phrase *وَأَتَاكَ الْعُودُ بَيْكِي* is broken down into *fi'1* (أَتَاكَ), *fā'il* (العود), and *ḥal* (بَيْكِي). The word العود (wood/tree trunk) as the tenor (*musyabbah*) is given a human characteristic, namely in the expression *بَيْكِي* (crying), while the hidden vehicle (*musyabbah bih*) is a human being who is able to feel sadness. So the similarity lies in the expression of longing and obedience, so that the inanimate object is depicted as a human nature that has emotions and spiritual awareness. Stylistically, the expression "the wood that cries" here refers to the famous story of a date palm trunk that wept when the Prophet Muhammad could no longer lean on it. The rhetorical effect is *tahyil* (stirring up the imagination) and *ta'dzim* (reverence), as even inanimate objects are shown to be submissive and longing for him. Within a religious framework, this verse represents the value of faith, namely belief in the glory and blessings of the Prophet, recognized by all creatures.

## CONCLUSION

Based on the stylistic analysis of the *Mahallul Qiyam* text contained in the *Maulid Ad-Diba'i* book, it can be concluded that the most frequently used comparative figures of speech are *tashbīh*, *isti'arah* (metaphor), and personification. This aligns with the classification in the theory of *bayān* explained by Ahmad al-Hasyimi in his book *Jawāhir al-Balāghah*. By applying the technique for direct elements (BUL), each verse can be broken down into the elements of *musyabbah* (tenor), *musyabbah bih* (vehicle), and other rhetorical elements that create a relationship of similarity. The omission of the *adat al-tasybīh* and *wajh al-syabah* in many verses provides an effect of affirmation (*ta'kīd*) and glorification (*ta'zhīm*), so that the figure of the Prophet Muhammad ﷺ is depicted as a source of light, a guide, and a cosmic figure revered by all creatures. From a religious perspective, this style of language serves not only as an aesthetic element but also as a means to internalize the teachings. The most prominent value is the value of faith, especially belief in the glory, the position of the Prophet, and the Prophet's intercession on the Day of Resurrection. The value of worship is seen in the expression of blessings, praise, and eschatological views, while the value of worship is seen in the symbol of good examples, purification of the soul, and spiritual love. Therefore, this stylistic analysis based on rhetoric demonstrates that the *Mahallul Qiyam* text combines the beauty of language with the depth of theological meaning, thus strengthening the role of religious literature as an aesthetic and educational tool in the Islamic tradition.

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