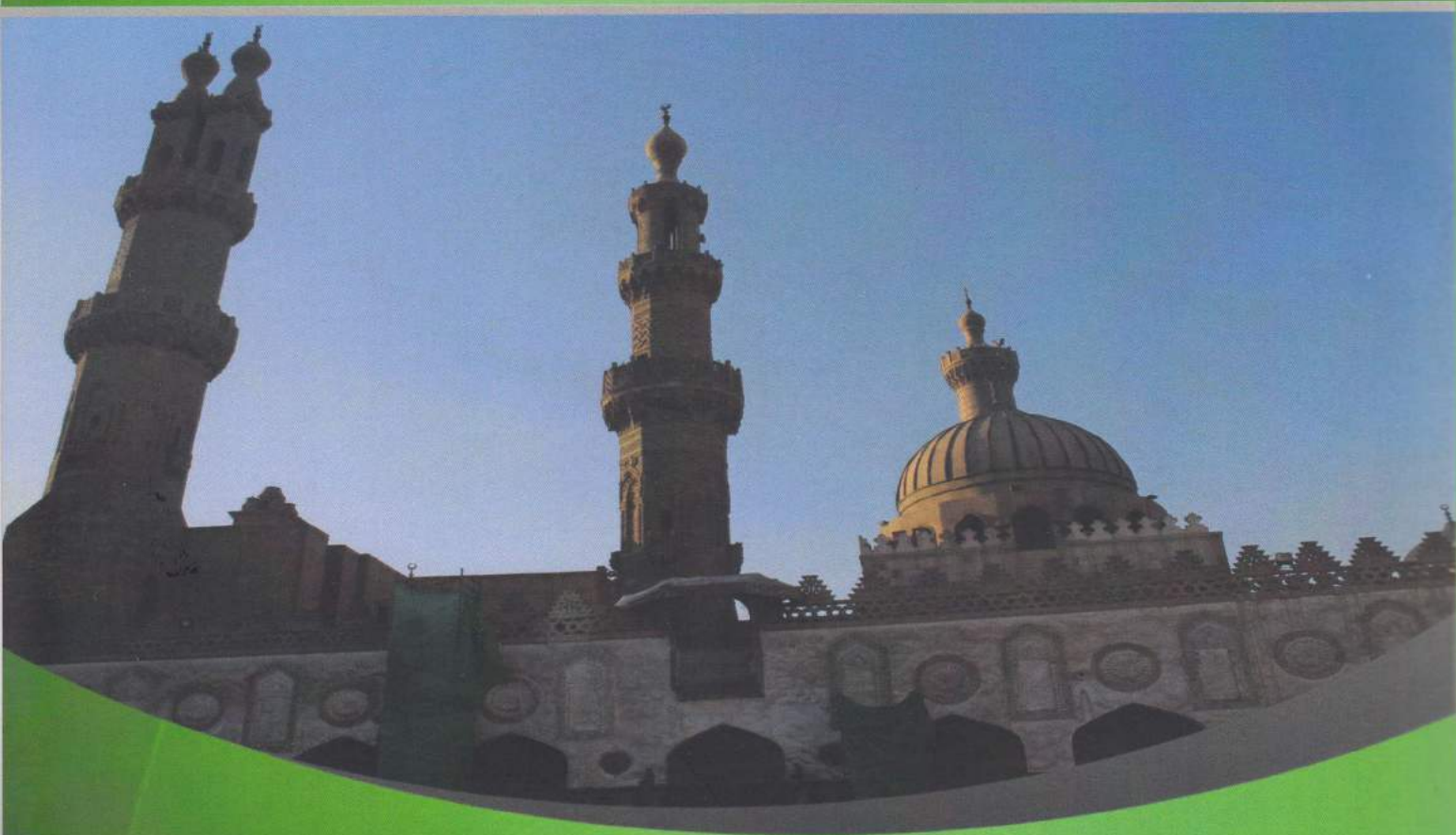




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# A CRITIQUE STUDY OF TAFSEER INSPIRATION'S METHOD'S ON QUR'ANIC COMMENTARY

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## **Abstract**

Tafseer Inspiration is Zainal Arifin's work. This article seeks to make a critique on the researcher's work. The researcher makes work of the Tafseer as a research study that focuses on: *first*, the methods used in commentating the Qur'an; and *second*, the critic of these methodes. This study is library research and the method of analysis is a descriptive-analysis. To analyze the thoughts of Arifin or the writer of Inspiration, the researcher uses the historical-sociological approach. The pattern uses the influences of socio-cultural environment in forming his mode of thought. To see the power of the methods, the researcher uses the hermeneutic concept of contemporary '*Ulûm al-Qur'an*'. The researcher concluded that Tafseer Inspiration is difference from Tafseer Syarawi, Muyassar and Yusuf Ali. In leterary study, the Tafseer use two methods: text speaks by itself, and coloring. It made inspiration to have spirit of live and motivation. This Tafseer use: *ta'wîl* and *tafwîdh*. The writeer not made his tafseer for *fikh* (Islamic law) oriented, but made it for inspirational side. The tafseer not use the *Asbâb an-Nuzûl*. In the relevancy is by using numbering and thematic method. This tafseer is reasoning resouce based on the text or nash. It is moderate Islamic Thought with mixing As'arî and Salafî. The pattern of understanding is social life or *ijtima'î*. The evaluation: among those are inspiration and motivation very strong in it. The reading is use two kinds: text speaks by itself and coloring. This two kinds of reading supported by a powerful method of inspiration. The weaks of the tafseer is the lack prophet's traditions and there is no *Asbab an-Nuzul*. Referring to the Abu Zayd's concept, this is very pertial and subjectivity. The original thing find in this tafseer is: it is coloring commentary by inspiration and motivation in every verse.

**Keywords:** Critique, Method, Tafseer, Inspiration.

## **A. INTRODUCTION**

In the history of Islamic thought, the emergence of Qur'anic text resulted in the central of never ending Islamic discourse that is a centripetal and centrifugal motion. Centrifugal motion indicates that Qur'anic text has a powerful supporting energy to Muslims to interpret and develop the meaning of the verses. Which then, it encourages Muslim's intellectual odyssey. The centrifugal motion moves together with the

centripetal. It means, all of Islamic discourses running for years have produced various *tafsîr* or comments for many fields of secular life problems, and the effort to make The Qur'an so much as reference as well.<sup>1</sup>

The emergence of text in religious tradition has really brought a great effect to the development of intelligence, culture, and civilization. Civilization is formed by human dialectic and interaction to reality – by its all forming structures: economy, social, politic, and culture. The Qur'an has an important role in coloring civilization and determining characteristics and sciences well grow within the culture. Civilization and culture are formed by dialectic between human and reality in one side and by its dialogue to the text in another side.<sup>2</sup> Nashr Hamid Abu Zayd calls this kind of civilization as “text civilization” (*hadarah al-nash*)<sup>3</sup>, therefore, as one of its main pivots (civilization). Indeed, commentary as another side of text – is one of its important cultural mechanisms for producing knowledge.<sup>4</sup>

This commentary of text is then used by Muslim intellectuals to bring Islam to the progressiveness. Zainal Aririfn or **the writer** is one of those who feels of being responsible to change the condition, he loftily expressed his idea in commentary of The Holy Qur'an. His commentary is a way of investing good manner to Indonesian youths, an attempt to create a better civilization. A close relationship between writer and his students, both in State Islamic University of North Sumatera and in Inspiration Team in Radio of Republic of Indonesia as well, made him aware of doubt which coloring young muslim generation's attitude towards religion.

However, Tafseer Inspiration is still having problems on the method and the approach of commentaries used. This problem becomes important to be studied for several reasons: 1. as an auto critic and evaluation of commentary and socialization activities that have been running for 3 years, 2. for the sake of academic study, 3. to define the next step and format of Tafseer Inspiration.

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<sup>1</sup> See Hilman Latief, Nashr Hamid, *Kritik Teks Keagamaan*, Yogyakarta, eLSAQ press, 2003, p. 25

<sup>2</sup> Nashr Hamid Abu Zaid, *Mafhûm al-Nash, Dirâsah fî 'Ulum al-Qur'ân*, Beirut: al-Markaz at-Tsaqâfî al-'Arabî, 1998, p. 9

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*

Regarding the study, the problems that may come around are: 1. What are the methods used by writer in commenting the verses of The Qur'an? 2. What are critiques on writer's methods of Qur'anic commentary from the perspective of contemporary 'Ulûm al-Qur'ân? The significances and the aims of this research are: 1. To know the methods of writer in commentating verses of The Qur'an. 2. To know the critique on methods of commentary of writer.

## **B. Reseach Metodology**

This research is a critique or criticism to examine the factor of guiding one's thoughts, beliefs and action. It is a qualitative research. The researcher makes work of Tafseer Inspiration as a research study that focuses on; *first*, the methodes employed in commentating the Qur'an; and *second*, the auto critic of these methodes. This study is a library research and the method of analysis is a descriptive-analysis which is not limited in collecting and arranging the data, but also classifying, analyzing and interpreting data dealing with the research questions. To analyze the thoughts of writer, the researcher uses the historical-sociological approach. This pattern sees the influences of socio-cultural environment in forming his mode of thought. To see the power of the methods, the researcher uses the hermeneutic concept of Nasr Hamid Abu Zayd, a well structured concept of contemporary 'Ulûm al-Qur'ân.

## **C. The Term Of Tafseer Inspiration And Its Background**

Tafseer Inspiration is a commentary of Qur'an in Indonesian language. The translation is copying from Ministry of Religious Affairs translation<sup>5</sup>, and the commentary is written by Zainal Arifin, Ph.D<sup>6</sup> in 2012.<sup>7</sup> Tafseer Inspiration is a brief

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<sup>5</sup> With litte change. Exemple, delete all word "and" in front of sentence. Tafseer in paragraph by italic font.

<sup>6</sup> He was graduated from al-Azhar University, in Cairo Egypt, 1989-1993 for bachelor. Om Durman Islamic University, in Om Durman, Sudan, 1995-1998 for Magister. He was finished Ph.D in Malaya University, Kuala Lumpur, Malaysia, 2004-2010. He has translated the explanitory of Syarawi for 11 volumes and Tafseer of Ghazali for two volumes. 19 books was published in Indonesia and Malaysia. 14 book of translation from Arabic to Indonesian.



explanation of Qur'an which is initiated and summarized by Writer from three main tafseer sources. Tafseer Yusuf Ali, which is written by Yusuf Ali and translated by Dr. Ali Audah,<sup>8</sup> Tafseer asy-Sya'rawi which is written by Syekh Muhammad Mutawalli Sya'rawi<sup>9</sup>, and Tafseer al-Muyassar which is written by Dr. Aidh al-Qarni.<sup>10</sup>

In addition, this tafseer was not only written on the papers, it's also written on twitter, and the progress reports of Tafseer Inspiration agenda was written and reported on facebook. Tafseer Inspiration has two communities.<sup>11</sup>

Based on the activities and financial report in 2014, from 21 regular assemblies, the assemblies have been held in 16 places.<sup>12</sup> In 2014, the introduction of Tafseer Inspiration had been done in eight places.<sup>13</sup> Training for the Trainers had been done in

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<sup>7</sup> The first edition is in May 2012 in the form of A4 size book, one volume with 923 pages and 5,000 copies. The second edition is in March 2013 with 820 pages, as many as 3,000 copies. The Third edition is printed in a small size or A5 in collaboration with Baitulmaal Muamalat with 900 pages and 5,000 copies, and in 2015, the fourth edition of 3,000 copies in A4 size. This books were printed by Duta Azhar, Medan, Indonesia.

<sup>8</sup> Ali Yusuf, *Tafsir Ali Yusuf*, translited by. Dr. Ali Audah, Bogor, Litera Antarnusa, c.3, 2009

<sup>9</sup> Mutawalli asy-Sya'rawi, *Tafsîr asy-Sya'rawî*, Cairo, Akhbar al-Yaum, 1990. This book has been translated by International Association of Indonesian Al-Azhar Alumni, unit Safir al-Azhar, for 12 volumes, or up to juz 24.

<sup>10</sup> Aidh al-Qarni, *Tafsîr al-Muyassar*, Riyadh, Maktabah 'Ubaikan, c. 4, 1430H.

<sup>11</sup> Petik or *Pengajian Tafsir Inspirasi Karo* (The Assembly of Tafseer Inspiration Karo), established in Karo, March 15, 2015 and Kitap or *Komunitas Tafsir Inspirasi* (Tafseer Inspiration Community).

<sup>12</sup> Those are: a. RRI, b. Bunayya School, c. Bank of Bukopin, d. al-Muhajirin Mosque, at Bumi Asri, e. North Sumatra State Islamic University, f. Dakwah Mosque at University of North Sumatera, g. Radio of Shimponi, h. al-Ikhlash Mosque at Beo Street, i. al-Ikhlash Mosque at Budi Luhur Street, j. Halotec, k. al-Ikhlash Mosque at Karya Kasih Street, l. Bu Eti Home at Karya Kasih Street, m. PTP SU, n. Namira School, o. Woman Assembly of IPHI, p. Be a Huffadz LAZ Ulil Albab, q. Telkom Tbk, r. Pancur Batu Prison, and s. Faculty of Da'wah and Communication of North Sumatra State Islamic University.

<sup>13</sup> Those are: a. SMAN (State Senior High School) 15, b. Panca Budi Senior High School, c. Binjai assembly, d. The mosque of police office in North Sumatera, e. Veteran TNI (Indonesian National Army), f. MAN (Islamic Senior High School) Tanjung Morawa, g. Sembilan Wali Book Store, h. Faculty of Medicine in UISU (Islamic University of North Sumatera), i. SMAN (State Senior High School) 1 Medan, j. Rectorate of University of North Sumatera, k. Pilgrimage training, l. Bahorok assembly, m. Islamic Boarding School Nurul Hakim, o. Scholars from Thailand, p. Faculty of Social and Political Studies of University of North Sumatera, q. Faculty of Law of University of North Sumatera, r. Ikmas Sarawak Malaysia, and s. Bank of Muamalat.

three places in 2014-2015.<sup>14</sup> Up to 2014, 10.000 charity of Tafseer Inspiration have been distributed.<sup>15</sup>

According to Writer, the word “inspiration” is unknown in Islamic terms which are Arabic dominant, but it is understood by *ilham*, according to the Christian spirit which is more open to select a language. Thus, according to the terms of Islam, the word “inspiration” can be understood as *ilham*. Islam distinguishes between *ilham* and revelation or *wahyu*. Revelation or *wahyu* is more specific and inspiration or *ilham* is more general. Revelation is given to the prophets and messengers, while the inspiration can be given to all humankind generally<sup>16</sup>.

From the above explanation, it can be concluded that the meaning of Tafseer Inspiration is the commentary that inspires the spirit of goodness for every reader to do in his life in order to gain happiness in this world and hereafter.

In writer's view, there are three reasons for writing this Tafseer inspiration. *First*, The Qur'an is the word of God which serves to provide guidance for mankind in general, and believer specifically.<sup>17</sup> *Second*, Tafseer inspiration is written in brief, precise and solid writing. There should be one commentary that gives the conclusion of each verse that contains the inspiration and spirit. Tafseer Inspiration is one of the answers<sup>18</sup>. Not long-winded, not narrating the past except for the lessons learned from it, because every verse contains a lesson for the present and future. *Third*, propaganda

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<sup>14</sup> A. Islamic Solidarity School Aceh Besar, June 23-25, 2104, b. ToT Dai Pelosok (Preacher for Remote Area) in Karo, North Sumatera on February 17-19, 2015, c. ToT for the lecturer of University of North Sumatera in The Hill Hotel in May 14-16, 2015.

<sup>15</sup> Which are donated by Foundation of al-Nidaa' Kuala Lumpur, Foundation of Haji Anif, Wong Solo Restourant, BPRS Berkah Sejahtera, AKBP drg Ety Lamurti, The Assembly of al-Muhajirin Mosque, Bumi Asri.

<sup>16</sup> [http://learning.sabda.org/baca.php?b=teo\\_sistem#00012](http://learning.sabda.org/baca.php?b=teo_sistem#00012) tgl 8-9-2012 jam 9.40 According to the terms in Christianity, inspiration is understood in three terms: (1) disseminated (by) Allah. In these words it is clear that the emphasis on Allah's factor in the work of writing it, (2) Definition of work of Allah through His Spirit who moves, control and lead the people who have chosen him to write His desired words- His words in the Bible (OT and NT), no one in the original language. (3) The relationship between the "revelation" and "Inspiration". In the "revelation" Allah communicates His truths to His chosen man - (vertical).

<sup>17</sup> The purpose of the guidance itself is achieving happiness in this world and in the hereafter. Placing happiness as a goal can make the believer live passionately and optimism.

<sup>18</sup> The idea of this brief explanatory has been known for a long time, some of them are Tafsir Jalalain, followed by Tafsir Muyassar: Aidh al-Qarni. According to the writer, translation is part of the brief explanatory.



is not only in the mosques, but the means of today's technology can be used as a powerful propaganda media.<sup>19</sup>

As for the history of writing this Tafseer, it is written based on the demand fans of the show "Penyejuk Hati, one day one verse" which has aired since March 11, 2006 in Radio Republic of Indonesia Medan. Loyal listeners asked the presenters to close the program with a conclusion of the verse at the end of the program. The request made Writer wrote a brief Tafseer book that can provide inspiration.

Based on the experience of presenting Tafseer Sya'rawi in RRI and several mosques in the city of Medan, Writer found out that the studies conducted are good, but it still cannot please the needs of the community. There needs to be written a Tafseer in accordance with people's lives. Although Tafseer Sya'rawi have attempted to do that, but Writer has not found a solution that is so inspiring and motivating for Muslims to rise up and being proud of Islam.

At the time Writer perform Hajj in 2011 in a book store 'Ubaikan, Medina, he found some titles of Tafseer Muyassar that inspires Writer's to compile such commentary to what is written by Aidh al-Qarni in his Tafseer Muyassar.

When Writer visited Islamic Book Fair in 2012 in Jakarta, he found inspiration scattered in Yusuf Ali's book which was translated by Dr. Ali 'Audah. This third book is the basic references for writing Tafseer inspiration strengthen by Tafseer Sya'rawi and Tafseer Muyassar, Aidh al-Qarni.

## **D. Validity Methods In The View Of 'Ulûm Al- Qur'ân**

### **1. The Differences**

Qur'an is a guidance for mankind, so what is the difference of this Tafseer with the other? Tafseer Inspiration is different with another Tafseer in four points. *First*, If another Tafseer always study about *Asbâb an-Nuzûl*, Tafseer Inspiration does not study about it. *Asbâb an-Nuzûl* is important in Tafseer study, but in small space, Tafseer Inspiration only takes inspiration from verse. *Second*, if another Tafseer stops in

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<sup>19</sup> The brief Tafseer Inspiration allows us to do da'wah in information and communication technology world. Tafseer Inspiration has joined twitter @tafsirinspirasi, whatsapp, line and BBM, as a means so that happiness can be spread out.

history of prophets. As what we have known that 2/3 of Qur'an contents is about history. In Tafseer Inspiration, writer adds "*mukmin/believer*" besides prophets, to say that this history not only to tell about glory of prophets, but also to make believer glory like him. *Third*, Tafseer Inspiration does not study about "him", but it studies about "me". What inspiration can I take from this verse? *Fourth*, the author made an example of one inspiration in every verse to teach the reader to make another inspiration. For more details, the recherser will write this in analysis after this.

More specifically, the differences between Tafseer Muyassar, Aidh al-Qarni and Tafseer Inspiration; Aidh wrote the conclusion in each verse, but the conclusion was very *salafi*/past nuanced, less inspiring compared to the book *Lâ Tahzan* or *Don't be Sad*. Aidh al-Qarni still kept the tradition of knowledge of the Qur'an. He did not move as in *Lâ Tahzan*. From here, writer takes the spirit of one verse one conclusion, with the spirit of *Lâ Tahzan*, not Muyassar.

The Inspiration book which is worthy to be used as a reference is the book of Yusuf Ali. But this book which is written in Indonesian language consists of two volumes, and writer summarized, in order that the writing will be a conclusion. The writer of Tafseer Inspiration also removed story of the past and add a message for believers or propagators in various inspiration that Yusuf Ali wrote. Expesially, story about Chirstian and Jew. On the other hand, sometimes, Yusuf Ali did not write any verse commentary notes. Here, writer gives his own inspiration.

While the book Tafseer Sya'rawi consisting of 25 volumes of original or 11 volumes of Indonesian language translation version, is a spirit that made writer dare to write and alter the conclusions of inspiration and change the inspiration from what was written by Yusuf Ali.

## **2. The Qur'an and Literary Study**

The Tafseer Qur'an was revealed in the middle of society that favors literary work as the best cultural products. In the early revelation, Arabic literature developed rapidly, and for the reason Qur'an is revealed in a beautiful style of language in which no single text can equal or even better than it. The text is understood – in running civilization as a "miracle" out of habit, as other prophets' miracles before. The miracle

of Jesus is curing disease and reliving dying one. This because the best cultural characteristic grew at that time was medical treatment. While Moses has his culture best in magic, therefore, the miracle of Moses is as well as his people's skills. And due to Arabian nation, the place where The Qur'an is revealed has its best in poetry; the miracle given to Muhammad is a linguistic text which is the text of divine revelation.<sup>20</sup>

The beauty of The Qur'an bounced back from its linguistic composition could not be equal to other texts. This beauty is what Yusuf Ali wanted to show to English readers. It therefore supported him to write a work of translation and commentary in English accompanied by various poetries in several parts of The Qur'an. It is nothing but to show the poetical side of The Qur'an. writer did not take this poetical side of The Qur'an from Yusuf Ali commentary.<sup>21</sup>

But, what Nashr Hamid Abu Zayd means by literary study of The Qur'an is not merely making sense of Qur'anic study by beautiful poetical phrases, by quoting many thoughts of poets such as William Shakespeare, more than that, he wants to make the text speaks by itself together with the interpreter's involvement by focusing the study to Qur'anic stylistic through many tools of linguistic and '*Ulûm al-Qur'ân*' that speaks various aspects of text.<sup>22</sup>

In this opportunity, writer wants to explain two things: *first*, the text speaks by itself together with the interpreter's involvement by focusing (1) the guidance, (2) the explanation, (3) the criterion or *hidayah*, *bayyinah* and *furqan* from Allah. He is not focused though many tools of linguistic. *Second*, colouring the text.

Amin al-Khuli has ever said that an interpreter will color the text (even more literary text) by his view and understanding, because one who understands an expression is actually determined (by himself) the level of thought of the expression. He makes it follow his level of thought and his intellectual firmament, because he cannot pass over his own personality. He will catch nothing from the text except what he can reach through his intelligence. How far his intelligence will execute his ability

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<sup>20</sup> Nashr Hamid abu Zayd, *Maḥmūd al-Nash*, op. cit., p 237

<sup>21</sup> H.B. Jassin, *Kontroversi Al-Qur'an Berwajah Puisi*. Jakarta: PT. Pustaka Utama Graffiti, 1995. Amin al-Khuli and Nashr Hamid Abu Zayd. *Metode Tafsir Sastra*. Translator: Khoiron Nahdliyyin. Yogyakarta: Adab Press Fakultas Adab IAIN Sunan Kalijaga, 2004.

<sup>22</sup> Nashr Hamid Abu Zayd, *loc. cit.*

to examine and explain the text. Thus, for him, the interpreter himself extracts and binds the text, defines the terms and produces sense of terms following his ability of thinking. It shows clear when the language (allegorical and hermeneutical senses) really helps him producing the meaning. Thus, his full attempts of commentary will develop well through analysing the tools he has.<sup>23</sup>

So, writer runs with Amin al-Khuli, that every moslem can understand the Qur'an through his intelligence. Furthermore, if the term Tafseer Inspiration is reviewed from Tafseer definition, simply it can be said as an commentary. Because it explains and describes, discusses about lafaz, the object of the Qur'an, the main grip of prophet's traditions (*hadith*), asar and responsible minds. That is in simple definition.

Commentary does not lie in the thick and thin of a book, Tafseer Jalalain can be considered as a Tafseer in the true sense, even if it is thin. Likewise with Tafseer Muyassar written by Dr. Aidh al-Qarni<sup>24</sup> with the same thickness with Tafseer Inspiration, it is also written with the word Tafseer.

But to say that writer is a *mufasssir* (commentators of the Qur'an), it is still too early. He is the Indonesian Moslem who tries to interpret the Qur'an and invited the other Moslem to understand the Qur'an by its translation if he doesn't master Arabic. It was in accordance with what is written by writer in the first page of his book, that the Tafseer inspiration is an excerpt inspiration and commentary written by three prominent scholars. Even the Tafseer itself is an extension of the translation of the Qur'an written by Ministry of Religious Affairs with a few changes.<sup>25</sup>

### 3. Linguistic Approach

Long time before Abu Zayd proclaiming linguistic interpretation, Abdullah Yusuf Ali has firstly applied linguistic studies in understanding the text of The Qur'an. Yusuf Ali is a leader of modern India who has a great interest in literature. This makes his works thick with literary style. Several approaches used in understanding the verse are semantics, phonology and semiotics. It's just very unfortunate that Yusuf Ali was not always consistent to use these approaches in every verses, it is because he only

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<sup>23</sup> Amin al-Khuli and Nashr Hamid Abu Zayd, *Metode Tafsir Sastra*, Yogyakarta, Adab Press, 2004, p.45

<sup>24</sup> Aidh al-Qarni, *op.cit.*

<sup>25</sup> See Zainal Arifin, *Tafsir Inspirasi*, Medan, Duta Azhar, c.2, 2013. h. v

commented on the verse sections which were deemed appropriate explanation. As original meaning of commentary, his commentary was done very partial because he chose only certain parts to be interpreted. writer does so, even he gives a comment of every verse. His commentary was done very partial because he chose only certain parts to be interpreted.

First approach he used is semantic approach as a tool to understand the text. It is analytical study of linguistic key words by a view to come finally in conceptual understanding of the people who use that language. This view is not merely media of talking and thinking, but more importantly, it is a concept and commentary of covering the world.

One thing agreed in various schools of semantics in the spectrum of contemporary linguistics is distinction between basic meaning (*grunbedeutung*) and relational meaning (*relational bedeutung*). Basic meaning meant here is contextual content of vocabulary constantly sticks in the word although it is separated from speaking contextual sentences. While relational meaning is connotative meaning practically depends on context and its relation to other vocabularies in sentence as well.<sup>26</sup> This semantic approach is shown clear in writer's notes about "*wajh*", where its literal meaning is "face", but connotatively implies like Yusuf Ali does "countenance or favour, honour, glory, Presence (as applied to God), cause, sake, the first part, the beginning, nature, inner being, essence, self, etc".<sup>27</sup> The literal meaning of "*wajh*" will develop and extend into meaningful meaning when it connects to the concept of Islam and then placed in strong relation to important Qur'anic vocabularies.

Further, Abu Zayd said that there are deeper semantic dimensions within the text. It needs "mental-intellectual" or "logic" in facing the text. The dimensions need *ta'wîl*<sup>28</sup> after mufasssîr-through his scientific tools explore the whole possible meanings

<sup>26</sup> Maurisa Zinira, *Critique on Abdullah Yusuf Ali's methods Quranic Commentary (a critical study of Holy Quran, text, translation and commentary)*, thesis S1, IAIN Wali Songo, 2010, p. 139-140

<sup>27</sup> Arifin, *op.cit.*, c. 4, h. 27, QS ar-Rahman (55): 27.

<sup>28</sup> Ulama 'have different opinions on the definition of *ta'wîl*, among them make it the same as *tafsîr*, but there are those who draw distinction between them. Among those who distinguish said: (1) *tafsîr* is explanation for words; it is in mind to understand and in oral expression to show. While *takwîl* is something that is in reality (not in the mind); (2) *tafsîr* is what has been clear in *kitâbullah* or (definitely) in a *saheeh sunnah* because its meaning is clear. While *ta'wîl* is what the scholars concluded. "Because of it, partially ulama 'said: "*tafsîr* is what associated with *riwâyah* and *ta'wîl* is what associated

expressed from the study of those sciences. Once more, *tafsîr* and *ta'wîl* are two different terms. *Tafsîr* needs medium (*tafsîrah*) in form of religious science and linguistic, which are not necessary in the process of *ta'wîl*, due to *ta'wîl* starts from the meaning resulted from process of commentating. The former produces “meaning” and the later produces “significance”<sup>29</sup>

It indicates that all verses of The Qur'an have the same possibility to be interpreted. Departed from three ideas of Qur'anic textuality, Abu Zayd concludes that text is historical phenomenon and therefore has its own specific context. It is “cultural product”<sup>30</sup>, “linguistic text”, “historical text”, and “human text”,<sup>31</sup> so that, reading to all aspects of text is a possibility, either from *muhkamât*<sup>32</sup> aspect which is understood as clear and real and is text backbone so that does not need *ta'wîl*, or *mutasyâbihât* which is understood as ambiguous, it needs *ta'wîl* by the guidance from *muhkamât* verses.<sup>33</sup>

It is interesting to examine the commentary of writer about those two terms. He had no one word with Abu Zayd that both of *muhkamât* and *mutasyâbihât* have possibility to be interpreted. *Muqatta'at* letters<sup>34</sup> for a part of scholars are *mutasyâbihât* which only God knows, but for writer, those letters are inspiration to make the reader like an empty glass in front of God knowledge to find lot of inspiration. If you want to

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with *dirâyah*. (3) *tafsir* is more widely used in explaining *lafadz* and *mufradât*, while *takwîl* is more widely used in explaining meaning and sentence structure. Manna 'Khalil Qattan, *Mabâhis fî 'Ulûm al-Qur'ân*, Cairo, Maktabah Wahbah, 1995, p. 327. In this study, according to the definition given by Abu Zayd, the interpretation is an explanation and clarification that aims to provide knowledge or understanding about the Qur'an to explain the meanings, taking its legal rules and understanding its basic reasons. Commentary explains the outside of the Qur'an while *ta'wîl* refers to the explanations of hidden meanings in the Qur'an. Moch. Nur Ichwan, *Meratas Kesarjanaan Kritis Al-Qur'an: Teori Hermeneutika Nashr Hamid Abu Zayd*. Jakarta: Teraju, 2003, p. 80

<sup>29</sup> Nashr Hamid Abu Zayd, *op. cit.*, p. 237

<sup>30</sup> Ibid., p. 27-28. The researcher said that the Qur'an is *kalamullah* not the cultural product of Muhammad. But *tafseer* is cultural and intellectual product of *mufasssir*.

<sup>31</sup> Nashr Hamid Abu Zayd, *Naqd al-Khitâb al-Dîn*, Kairo, Maktabah Madbuli, 1995, p.126

<sup>32</sup> There are several opinions about the definition of *muhkamât* and *mutasyâbihât* verse: (1) *muhkamât* is an easy-known verse meaning, while *mutasyâbihât* only God himself knows the meaning; (2) *muhkamât* is verse contains only one face, while *mutasyâbihât* contains many faces, (3) *muhkamât* is a verse that the meaning can be detected directly, without requiring other information, even *mutasyâbihât* is not in the case; it requires explanation by referring to other texts. However, despite the different opinions, those opinions above refer to one definition that *muhkamât* the obvious meaning while *mutasyâbihât* is a verse that still requires explanation. Manna 'Qattan, *op. cit.*, p. 216

<sup>33</sup> Nashr Hamid Abu Zayd, *op. cit.*, p. 178

<sup>34</sup> There are some differences of opinion regarding these *muqatta'at* letter: (1) a part of *mufasssir* determined that letter of *muqatta'at* is known. (2) The letters are only Allah is known. Zarkasy, *op.cit.*, p. 172-173

get His guidance, be a man who always feels thirst for knowledge in the presence of Allah the Mighty.<sup>35</sup> All *muqatta'*at letters in Tafseer Inspiration is interpreted like this. Another example, see in Âli Imrân (3): 1, Yâsîn (36): 1.

Above all, writer argued that it is wrong to claim a monopoly for God's message. It is the same for all people and in all ages. Renewal of message and the birth of a new people, a new inspiration and new ordinances become appropriate and they are now expounded. Thus, rereading upon text to take inspiration is really necessary. For writer, verses are important to take inspiration, thus, the containing meaning should always be explored. It covers not only *mutasyabihât* verses, but also *muhkamât* which for people has clear meaning; it for writer still probably has larger meaning.

Expanding the meaning of the *muhkamât* verse as he means can be seen in his commentary of Q.S al-Nisa ': 15, which for the majority of scholars it speaks about adultery for which the punishment has been replaced by Q.S. an-Nûr: 2 with 100 stripes, but for writer, this is about inspiration to do not make crime (sexual relations). Adultery is forbidden, because marriage as an alternative is so beautiful and respectable. Why among humans are still looking for the bad and leave the good!?<sup>36</sup> And about the usury (riba) that writer said in his inspiration to encourage Moslem to share everything and stop riba: "intelligent believer is a believer who likes giving charity and anti usury. Charity is multiplied by God, while usury is destroyed."<sup>37</sup> "About hijab he said:" Hijab is a Muslim's identity to (1) be better known, (2) not getting harmed, (3) a way to get forgiveness from God, (4) and achieve God's grace.<sup>38</sup>

The movement of the "meaning" of inspiration as the spirit for Moslem's life, or "significance" for Abu Zayd can only be obtained from discourse analysis and semiotics. In discourse analysis, text is defined as a system that produces the meaning of linguistic signs, as in semiotics, the text covers all kinds of sign system which produce meanings.<sup>39</sup> With the understanding derived from Hirsch, Abu Zayd said that the meaning is the meaning of which was presented by the text, and -the significance

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<sup>35</sup> Arifin, c. 4, h. 2

<sup>36</sup> *Ibid*, p. 92

<sup>37</sup> *Ibid*, c. 4, h. 54, QS al-Baqarah [2]: 276

<sup>38</sup> *Ibid*, c. 4, h. 562, QS al-Ahzab [33]: 59

<sup>39</sup> Nashr Hamid Abu Zayd, *Naqd al-Khitâb ad-Dîny*, Cairo, al-Fajr, 1992, p. 68



for Abu Zaid, or Inspiration for writer- is what appears in the relationship between meaning and the reader. The meaning is "contextual meaning of the original, which was almost steady (fixed) because of its history", while the significance -or inspiration- is changeable.<sup>40</sup>

This world, for writer, is full of inspiration that the meaning should be expressed, as former history is also an inspiration that has a very deep message. One that must be considered is that inspiration is different from sign. Inspiration refers to an object that no logical relations between them and are arbitrary. While the absolute characteristics of inspiration is given to all humankind generally from the logical relation between word and what is reading or looking or hearing.

In that way, writer's methods meet the criteria applied by Abu Zayd about commentary theory. System of "signified" and "signifier" that was promoted by Abu Zayd is the semiotic system of De Saussure.<sup>41</sup> Sign language (language unit) does not show "something" but to "certain mental concept". Mental concept is called "signifier" or inspiration. "Signifier" is not something to be said or written symbols, but the "sound image" or inspiration, that is the psychological effect which left by a voice that was heard or written word. In other words, it is voice delineation in the heart. writer said it is inspiration or *ilham* from Allah.

More specifically, the point is on the inspiration that inspires or inflames passion/spirit so that motivation/direction of social life becomes clear. Motivation is the driving force of one's heart to do or achieve purposes. Motivation can also be regarded as a plan or a desire for success and avoiding failure in life. In other words, motivation is a process to achieve a goal. A person who has motivation means he has had the strength and spirit to gain success in life.<sup>42</sup>

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<sup>40</sup> *Ibid.*, p. 89

<sup>41</sup> Ferdinand De Saussure was born in Jenewa, 1857. Before 1960, only a few of people in academic circle knew him, but it just after 1968, Europe intellectuals talked so much the work of this structuralism founding father. John Lechte, 50 Filsuf Kontemporer, dari Structuralisme sampai Postmodernisme, translator: A. Gunawan Admiranto, Yogyakarta, Penerbit Kanisius, 2001, p. 232.

<sup>42</sup> Motivation is the underlying reason for an act committed by an individual. A person who is considered to have a high motivation means that the person has a very strong reason to achieve what he wanted to do by doing what he is doing now. Unlike the motivation in the sense that develops in the society which is frequently regarded as the same with **spirit**, as an example in conversation "I want my child to have high motivation". This statement can be interpreted that these parents want their children to

Al-Qur'an as a holy book containing instructions, guidance and direction, according to writer, Qur'an as a holy book contains a lot of motivation (direction and purpose) that provides spirit/inspiration in order to keep the spirit of human/spirit in faith and act. Motivation can be either intrinsic or extrinsic motivation. Intrinsic motivation is when the nature of the work itself that makes a motivated. The person gets satisfaction by doing such work not due to other stimuli such as status or money or it could be said the person does his hobbies. In the Qur'an, it is found that all good works that motivated by the Qur'an are a happy works. For example, prayer is a joyous work. So Allah asserts in Surah al-Mu'minûn [26]: 1-2.

Whereas extrinsic motivation is when the elements outside of the work becomes the main factor that makes someone motivated such as status or compensation. The Qur'an also motivates people to do good things, because the elements outside of the work, as compensation. For example, people who do good things will get compensation like heaven and Allah's pleasure

writer would like to explain motivation according to the Qur'an in which Muslims are motivated to do good things not only because of five or three needs only, but also with the human need for the day of resurrection and attain Allah's pleasure.<sup>43</sup> In the Tafseer inspiration, the resurrection day and achieving Allah's pleasure is written frequently. For example, in Surah al-Fatîhah [1]: 3 and al-Mâ'idah [5]: 119.

In addressing the inspiring spirit to achieve the direction, it can be defined by giving inspiration and motivation; encouraging; pleasing; evoking the truth (willingness). Tafseer Inspiration has implemented this inspiration and motivation in the following example:

*First*, giving the reason needs. Humans need faith, because faith is the same as heaven; the same with happiness. Have faith, because faith is happy<sup>44</sup>. *The second*,

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have the spirit of learning. Thus, it should be understood that there are differences in the use of the term motivation in the community. Some define motivation as a reason, and the others regard motivation as the same with spirit. [http://id.wikipedia.org/wiki/Motivasi#Sejarah\\_Teori\\_Motivasi](http://id.wikipedia.org/wiki/Motivasi#Sejarah_Teori_Motivasi) downloaded at 9 a.m, Sept 9 2014.

<sup>43</sup> See Arifin, *op.cit*, Surah Âli 'Imrân [3]: 14-15, pp. 52-53. World pleasures and happiness are two things that the believers look for. He is pleased by enjoying the world that Allah created for him, and he is happy because he lives with Allah the Creator of everything. 15. Being a believer is the best choice in the world and in the hereafter. Being a believer make the believer himself and others happy.

<sup>44</sup> *Ibid*, QS al-Hajj [22]: 67, h. 388

encouraging people to do. If humans do good things, then the good deeds will be back to themselves<sup>45</sup>. God does not need human beings, but human beings need Him. Such conclusions are often written by the researcher in the inspiring conclusion.<sup>46</sup>

*The third*, pleasing. Being a believer is a happy and joyful human<sup>47</sup>. *The fourth*, evoking the truth. Allah is the source of truth<sup>48</sup>. He conveyed the truth through His revelation written in the Qur'an. If people still doubt the Qur'an, then the wrong one is not the Qur'an, but the man himself.<sup>49</sup>

*The fifth*, cultivating the will. Tafseer Inspiration formulates the human mindset for high-willed in faith and do good things. Faith makes all the good deeds worth, and disbelievers make good deeds vain. Faith is like one so multiplication after it must have value, while unbelieving is like zero, so the number multiplied after it remained zero or futile.<sup>50</sup>

#### 4. Problem of Stories

The stories in The Qur'an, although it was already passed since hundreds or even thousands years ago, but its presence is not without wisdom. Because these stories, according to writer, are inspiration of knowledge and learning for human being.<sup>51</sup>

For researcher, writer's large attention in using Islamic resources was affected by his educational background and environment. The young writer was registered in the Islamic Boarding School of Gontor, East Java, Indonesia, and al-Azhar University, Om Durman University and he finished doctoral at University of Malaya.

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<sup>45</sup> *Ibid*, QS al-Isrā' [17]: 7, h. 313

<sup>46</sup> *Ibid*, QS al-Baqarah [2]: 2, h. 2

<sup>47</sup> *Ibid*, QS al-Mu'minūn [23]: 1, h. 390

<sup>48</sup> *Ibid*, QS al-Hajj [22]: 62, h. 388

<sup>49</sup> *Ibid*, QS al-Baqarah [2]: 2, h. 2

<sup>50</sup> *Ibid*, QS al-Asr [103]: 1-53, h. 800-801

<sup>51</sup> Dr. Muhammad Bayumi Mahran, *Dirâsât Târikhiyah Min al-Qur'an al-Karîm*, v. 1, Bairut, Dâr an-Nahdhah al-'Arabiyyah, 1988, p. 43. Among the benefits of Qur'anic stories are: (1) Explaining the principles of da'wah and explaining the points of syari'ah brought by the prophets, (2) plucking up Rosulullah about the religion of Allah, strengthening Believers' trust about the triumph of truth and its followers and destruction of digression and its defenders; (3) confirming the previous prophets, turning against them and perpetuating the memory and legacy trail, (4) showing the truth of Muhammad in preaching about people who passed along the span and generation; (5) uncovering lies of people of the book with reasons from their own books before those information were changed. (6) The story is one form of literature that could attract the attention of listeners and strengthen the messages they brought into the soul. K. Manna Qattan, *op. cit.* p. 307

For an example: story about cow in Musa century, writer said: “The lesson we can learn from God’s command to slaughter the cows is to deaden their sense of respects to the statue of a calf they have ever worshiped.”<sup>52</sup>

*Asbâb an-Nuzûl* always involves the transmission as the only way to get text historicity. And the lack of *asbâb an-nuzûl* in writer's commentary indicates that he involves very little tradition which Abu Zayd called as a secondary text or commentary on the primary texts (The Qur'an). Researcher can tell that writer never take *asbâb al-nuzûl* in his tafseer. In his book which is very thin and in one volume, it will be too much if he explains the *asbâb an-nuzûl* in his commentary. It's better for the reader to read *asbâb an-nuzûl* book independently. writer wants to simplify the things and focus on the inspiration. For writer, the lesson form story is coming in universal text, and not expecially reason, or *al-ibrah bi 'umûm al-lafdz lâ bi khushush as-sabab*.<sup>53</sup> For more information read “3.1. The Differences” in this paper.

## 5. Interrelated Verse (Verse Relevancy)

Basic thought of verse interrelation (*munâsabah al-âyât*) is that text is a structural unity which parts are interrelated. The task of *mufasssir* is to find these relationships – connecting one verse to others in one side, and one *sûrah* to others in another side. Therefore, to disclose such relationships requires the ability and sharpness of interpreter’s vision in capturing the text horizon. According to Abu Zayd, verse relevancy has various characteristics, there are general, specific, rational, perceptive or imaginative. This means that the "relationships" is the possibilities that must be determined and uncovered by interpreters.<sup>54</sup>

Revealing the relationships between verses and *sûrah* –for Zayd- does not mean explaining the relationships that exist inherently in the text, but it makes the relationship between the interpreter’s mind and text. Relationships between texts can be disclosed through these relationships. Here, the effort to discover certain relationships by an interpreter is based on some existing text, while the relationships

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<sup>52</sup> Arifin, *op.cit*, c. 4, h. 13, QS al-Baqarah [2]: 67

<sup>53</sup> Zarkasyi, Bard Al-Din Muhammad Abdullah al-, *Al-Burhan fi 'Ulûm Al-Qur'ân*, tahqiq: Dr. Muhammad Abu al-Fadhl Ibrahim, Cairo, Dâr at-Turâts, 1988, v. 1, p. 32

<sup>54</sup> Zarkasy, *op.cit*, v. 1, p. 35

with other patterns by other interpreters based on the other text data. Thus, interpreter revealing the dialectic of each parts of text trough his dialectic to text.<sup>55</sup>

Revealing the relationships in writer's works is done by numbering. Exemple: Three types of human: 1. Type of happy believers (al-Baqarah [2]: 1-5), 2. Type of suffering believers (al-Baqarah [2]: 6-7), 3. Type of tortured hypocrites (al-Baqarah [2]: 8-20)<sup>56</sup>. Or relationships in one verse, such as: "Three functions of al-Qur'an: (1) the guidance, (2) the explanation, (3) the criterion."<sup>57</sup>

In his tafseer, writer is not passed to use Abu Zaid's rule, he means *munasabah* by numbering, and make relationships between verses by theme. In writer's power point and his presantation he also uses the same method, or old method with was done by *mufasssir*.

An example, why after *Bismillillâh* in the first verse, immediately followed by *al-hamdalah* in the second verse, according to writer which had been delivered in the lecture of Tafseer Inspiration: because all human beings have dreams and desires, but not all human can realize those dreams and desires. For people who have stepped forward even though just one step to realize his dreams and desires, be grateful; because the first step is half done. Therefore, *al-hamdalah* is not stated in the seventh verse, or closing, but in the second verse.<sup>58</sup>

Besides numbering approuch, writer also used titling or thematic. The method used in commentating Tafseer Inspiration is a thematic method. More specifically the thematic used is the spirit of thematic by Muhammad al-Ghazali in his book "*Nahwa Tafsîr al-Maudhûi li Suar al-Qur'an*" (Towards a Thematic Tafseer in Surah al-Qur'an)<sup>59</sup>. Meaning that, thematic is not the title chosen by humans to then find suitable verses that support it, but it is the title desired by God from the layout of the existing arrangement of the Qur'an. writer made effort to make text speaks by itself.

For example, in commentating surah al-Fâtihah [1]: 1-7, the title written is "Six Ways in Interpreting Life. 1. Starting with the name of Allah, the inspiration: human

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<sup>55</sup> Abu Zayd, *Naqd al-Khitâb ad-Dîny*, Cairo, al-Fajr, 1992, p. 12, Maurisa Zinira, *op.cit*, p. 165.

<sup>56</sup> Arifin, *op.cit*, c. 4, h. 2-4.

<sup>57</sup> *Ibid*, c. 4, h. 34, QS al-Baqarah [2]: 185

<sup>58</sup> Preaching delivered to students of IAIN SU, Faculty of Da'wah, BPI, April 13 2013.

<sup>59</sup> Muhammad al-Gazali, *Nahwa Tafsîr Maudhûi li suar al-Qurân*, Kairo: Dâr al-Syurûq.

life is not only for fun, but to do important work for the sake of mankind. Start with the name of Allah. 2. Be grateful and work hardly, inspiration: wise men are those who knows to thank and be grateful. 3. Must be better and spreading love to others, inspiration: God wants Muslims to be the creatures who do the best in the frame of affection. If you want to be loved by Allah, spread His love. 4. Far ahead orientation: Hereafter. Inspiration: Hereafter oriented Muslim, surely he will get the world. World human oriented, will not get the hereafter. 5. This life is devotion to Allah. Inspiration: Life is beautiful if the orientation is for seeking Allah's pleasure and hoping for his heaven. 6. Prayer for success: remain in Islam. Inspiration: Islam is the straight path, because Islam makes us happy and full of delights. It is like a freeway. Being a Muslim is to be a happy man, because he knows the purpose of life, and have a happy way to achieve that goal.<sup>60</sup>

From the Validity Methods above, the researcher can take this table:

No	Methods	Classifications
1	Difference	1.Syarawi: very thick, Inspiration: very thin 2. Muyassar Aidh is: not inspiring, like <i>Lâ Tahzan</i> book 3.Yusuf: too much story about Christian and Jew
2	Literary	1.Text speaks by itself 2.Coloring/ <i>talwîn</i> to find hidayah for human life Inspiration to have spirit of life and motivated
3	<i>Mutasyabihât</i>	<i>Ta'wîl</i> or interpretation
4	<i>Muqatta'ât</i>	<i>Tafwîdh</i> or only God knows
5	<i>Muhkamât</i>	Not fikh oriented but make inspirational side
6	Stories	1. <i>Umum Lafdz lâ khushush as-Sabab</i> 2. There is no <i>Asbâb an-Nuzûl</i>
7	Relevancy	Numbering and titling or thematic/ <i>maudhui</i> method
8	Resouce	Tafseer <i>bi al-ra'y al-jâiz</i> or by reasoning, or intuition; and <i>bi al-ma'tsûr</i> or based on the text.
9	Kind of theology	Its Moderate Islamic Thought, mixing al-Azhar's As'arî with Om Durman's Salafî, and Yusuf Ali's Sufy
10	the pattern of understanding	Social life or <i>Ijtima'î</i>

<sup>60</sup> Arifin, *op.cit*, QS al-Fâtihah [1]: 1-7, h. 1-2

## E. Evaluation On Zainal Arifin's Work

One thing that is opposed by Nasr Abu Zayd, what done by writer is mixing between coloring (*talwîn*) text with the spirit of inspiration and the text to speak about what he wanted.

In his explanation, writer sometimes only revealed a semantic aspect which is the first step in varying alternative meaning that can be derived from the original word. After gaining semantic meaning, he sometimes developed it to search for a new significance from the meaning, but sometimes it just stops on a variant reading of the meaning without getting any significance or true inspiration. In other case, writer tried to find the significance without passing the preceded phase of studying the semantic aspect of the text. Referring to the theory of Nashr Abu Zayd, what writer did is reading of a leap, because he tended to directly come to interpretation (*ta'wîl*) without studying its linguistic aspects deeply. Without focusing study on aspects of language means that writer's commentary – in the interpretational glasses of Abu Zayd has allowed his personal subjectivity involved so far in the reading.<sup>61</sup> And it is true that his personal inclination towards motivation and philosophy coloring results in interpretation.

The original goal of stories in the Qur'an is actually as described by al-Syarbashi, quoted by Drs. Rosihon Anwar, M. Ag, "the stories in the Qur'an is not intended as a complete description of the life history of nations or particular individuals, but as an object lesson for humanity."<sup>62</sup> The Qur'an does not emphasize on penetrator of the story, but advice and example behind the story. It seems appear in writer's work. It is right that sometimes writer does not forgot the significance of a story. He importantly focused to take inspiration from the story to make spirit and motivation.

writer did not want to emphasize the study only at certain events because The Qur'an is not descended to a nation only, but applies to all human and all times. That way, writer held the rule of *al-'ibrah bi 'umûm al-lafdz lâ bi khushûsh as-sabab*.

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<sup>61</sup> Every past mufassir can not be objectiv in his tafsir. Nashr Hamid Abu Zayd, *Falsafat at-Ta'wil: Dirâsah Fî Ta'wîl al-Qurân 'Inda Muḥyi ad-Dîn Ibn al-'Araby*, Beirut, Dar al-Wihdah, 1983, p. 12

<sup>62</sup> Drs. Rosihon Anwar, M.Ag, *Samudra Al-Qur'an*, Bandung: Pustaka Setia, 2001, p. 46



In addition to terms of numbering, the other positive side is that writer tried to contextualize readings with a growing socio community circumstances. He provided many examples that can be directly applied in everyday life. In this case writer worked twice. *First*, finding the possible meaning, and *second*, finding appropriate inspiration that can be understood easily by readers.

The use of motivation resources in commenting Qur'an for the writer of "Tafsîr and Mufasssirûn"<sup>63</sup> is included in the category of using *bi al-ra'y al-jâiz* or by reasoning, or intuition; and *bi al-ma'tsûr* or based on the text Qur'an or interpreting verse with other verse, and prophet tradition or Hadith.

It cannot be denied that writer was affected by the dominance of his own ideology Sunni: Asy'arî and Salafî. From the background of study and reference the researches finds that Syarawi which Azharî and Asy'arî theology most influence for writer. He had translated and explants Syarawi books since 2006 till today. Aidh al-Qarni and Om Durman University also influence his Salafî method in *muqatta'ah*. Also Abdullah Yusuf Ali with his Optimistic Sufistic and poet influence him. writer is moderate minded, such as Azhar University teaches him in Islamic thought of Ushuluddin. So, writer is influenced by Sunni Asy'arî and Salafî theology.<sup>64</sup> This can be seen clearly when he interpreted *Muqatta'ât* by *tafwîdh* or only God knows, and *wajh*/face of God by *ta'wîl* or interpretation. For writer, the mixing theology Sunny is very good. It made Syarawi received in Egypt and Saudi Arabia. It is made Syarawi become the one of the Islamic thinkers in the word.

Following classification done by Ignaz Goldziher,<sup>65</sup> the work of writer is categorized into *at-Tafsîr fî Dhau'i al-Tamaddun al-Islamy* or modern commentaries in which the central themes are about reformation and how Islam motivates to make a progress in culture by proclaiming the free thinking. While following the

<sup>63</sup> Dr. Muhammad Husain az-Zahaby, *at-Tafsîr wa al-Mufasssirûn*, Cairo, Maktabah Wahbah, 1995, v. 1, p. 205

<sup>64</sup> Tafsir Salafy: Ibn Jarir, Sam'any, Ibn Kathir, Rasyid Ridha, as-Sa'dy. Tafsir Asy'ary: ast-Sta'laby, al-Mawardy, ar-Razy, al-Baidhawiy. Syekh Muhammad 'Abd Rahman al-Mughrawi, *al-Mufasssirûn Baina at-Ta'wîl wa al-Itsbat Fî Âyât ash-Shifât*, Cairo, Muassasah ar-Risâlah, 1999, p. 1842-1923

<sup>65</sup> Ignaz Goldziher. *Madzhab Tafsir; Dari Aliran Klasik Hingga Modern*, translator: Alaika Salamullah, et.al. Yogyakarta: eLSAQ Press, 2003.

categorization of J.J.G. Jansen, the work of writer is classified into practical commentary which relates to people daily problems.<sup>66</sup> So, the pattern of understanding Tafseer Inspiration is *ijtima'i* (social life).

In the introduction of Tafseer Inspiration, writer wrote three ways how to read Tafseer Inspiration. *First*, read and understood sequentially, from al-Fatihah until an-Nas.<sup>67</sup> *Second*, read and assessed based on options, such as: Study about 114 Names, Inspiration Behind the surah, or assessment in every opening of the surah.<sup>68</sup> *Third*, read and studied randomly. Open Tafseer Inspiration at any page and read, then-with *Inayah* of Allah-it will be today's inspiration and solution of the problems faced.<sup>69</sup>

Like most other motivational books, which voiced towards the aim of meeting the needs, both in achieving basic needs or above, the happiness in the world and in the hereafter, so did writer did not miss the chance to take a role in reinforcing this understanding. As an inspirational speech, it can be done by writing inspirational stories, or conclusions that are full of inspiration and motivation. writer in the Tafseer Inspiration only used inspiring conclusion that can be seen from every end of the verse, exactly after the verse and its translation, then closed with the inspiring and motivating conclusion.

Writer's Commentary is a simple commentary in which it used interrelation of meaning among verses in The Qur'an. Interrelation among verses as well as *sûrah* is well used to explore the meaning.

Actually, assessing an auto work is not easy, because it requires the existence of the terms or conditions that become benchmark / standard that must be used to see

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<sup>66</sup> Jansen, J.J.G. *Diskursus Tafsir al-Qur'an Modern*. Yogyakarta: Tiara Wacana, 1997, p. 12

<sup>67</sup> The *first* way is done in RRI with the program "One Day One Verse". The program begins on March 11, 2006 daily broadcast for 15 minutes before Maghrib, and Shubuh prayers. The program has completed 3215 episodes and the episode will be ended in 6236<sup>th</sup> episode.

<sup>68</sup> The *second* way is the way that developed after saturation in completing Surah al-Baqarah nearly within two years in regular study in al-Ikhlas Mousqe in Beo St and Da'wah Mousqe in North Sumatera University. The Formula One meeting one verse gives freshness to the assembly, so within two years in al-Muhajirin Mousqe in Bumi Asri, this study was done with consistent numbers of assembly. The study is increased in demand, because the presenter has prepared 114 Power Points in his presentation.

<sup>69</sup> The *third* way is open randomly, it was applied to the students of UIN North Sumatera, where the researcher teaches. This paper will examine more deeply about the third way in taking guidance. That's because the participants directly involved in the process. Even they were those who find the solutions of the problems faced.

whether the work is feasible to be consumed or not. In some regards about the methods of commentary, the researcher cannot generalize that writer used a particular approach because writer did not give comment on every part of The Qur'an with the same method for each verse. Only parts that are important are interpreted with explanations that take not sufficient place in his work.

Cause of every writer has his own method how to write, and than in last evaluation of this Tafseer the researcher find the original thing in this tafseer are: 1. It is Indonesian culture, which is mixing between Asy'arî and Salafî, between *ta'wîl* and *tafwîdh*. 2. It is coloring commentary by inspiration and motivation in every verse. The verse relevancy by numbering and thematic method as Qur'an speaks by its self is done very well in this Tafseer, but The verse relevancy by numbering was Yusuf Ali done it before Inspiration, and thematic method was Ministry of Religious Affairs translation done also. This tafseer can mix this two methods in his tafseer very well.

## F. Conclusion

The researcher concluded that Tafseer Inspiration is difference from Tafseer Syarawi, Muyassar and Yusuf Ali. Tafseer Syarawi is very thick, Inspiration is thin. Muyassar is not inspiring like *Lâ Tahzan* book. Yusuf Ali is too much story about Christian and Jew. In literary study, Tafseer Inspiration use two methods: 1. Text speaks by itself, 2. Coloring to find hidayah for human life. It is Tafseer Inspiration to have spirit of live and motivation. This Tafseer use two methods also in understanding *mutasyâbihât*: *ta'wîl* or interpretation for *mutasyâbihât* verses, and *tafwîdh* or only God knows in *muqatta'ât* letter. In understanding *muhkamât*, writer not make his tafseer for fikh oriented, but make it for inspirational side. In the stories problem, Tafseer Inspiration not use the *Asbâb an-Nuzûl*. For writer, the text is for several meaning, not for especially case. The method in the relevancy is by using numbering and thematic method. This tafseer is reasoning resource based on the text or nash. It is moderate Islamic Thought with mixing As'arî and Salafî and Sufy. The pattern of understanding is social life or *ijtima'i*.

The researcher draws several evaluation related to the focus of study: among those are inspiration and motivation very strong in Tafseer Inspiration. The reading is

use two kinds: a form of text speaks by itself and *talwîn*. This two kinds of reading supported by a powerful method of inspiration, and thus, it tends to be not misleading from the reason why is Qur'an is revealed: (1) the guidance, (2) the explanation, and (3) the criterion. This tafseer is contextualize readings.

The weaks of Tafseer Inspiration is the lack prophet's traditions and there is no *Asbab an-Nuzul*. All does not use a complete and consistent method in looking every part of the Qur'an, writer always use mixing method. Referring to the Abu Zayd's concept, Tafseer Inspiration is very partial and subjectivity.

The original thing find in this tafseer are: 1. It is Indonesian culture, which is mixing between Asy'ary and Salafî, between *ta'wîl* and *tafwîdh*. 2. It is coloring commentary by inspiration and motivation in every verse.

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