

DRAMATISM IN SURAH 'ABASA (80): An Analytical Study of Husein Al-Habsyi's Interpretation

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Abstract

This article explores the logic of Husein Al-Habs'yi's dramatism in the book "Tafsir Surah 'Abasa," which brings the discourse of surah 'Abasa to be more inclusive. The little attention to the process of interpretation in tafsir works in the 1990s limited the diversity of Qur'anic interpretation in Indonesia. Husein Al-Habsyi's rejection of the interpretation of 'the frowning-faced Prophet' through an interdisciplinary approach in a reportage-scientific style is the uniqueness of his interpretation. This research uses a descriptive method with content analysis in Kenneth Burke's dramatism frame as a data analysis tool. This study found three structures that guide the process, logic, and central message behind Husein Al-Habsyi's interpretation of surah 'Abasa. First, the interpretation process integrates Qur'anic text and social science tools. Second, incorporating systematic tools is guided by three dramatic logics: scene-acting ratio, scene-agent, and attitude framing. Third, using interdisciplinary tools through scientific-reportage-style presentations implies three main messages: critical cultural care, scientific integration, and dissemination of *ukhuah* Islamiah. These three findings enrich the presentations, methods, and motive of interpretation in Qur'anic interpretation discourses in Indonesia, especially in the 1990s.

Keywords: Dramatism, Husein Al-Habsyi, Criticism, Tafsir 1990s, Tafsir Surah 'Abasa.

Dramatisme dalam Surah 'Abasa (80): 1-10: Kajian Analitik Tafsir Husein Al-Habsyi

Abstrak

Artikel ini bertujuan untuk menelusuri logika dramatisme Husein Al-Habsyi dalam kitab Tafsir Surah 'Abasa yang membawa wacana surah 'Abasa menjadi lebih inklusif. Perhatian yang sedikit terhadap proses penafsiran pada karya tafsir di tahun 1990-an membatasi keragaman khazanah tafsir Al-Qur'an di Indonesia. Penolakan Husein Al-Habsyi terhadap tafsiran Nabi bermuka masam melalui pendekatan interdisipliner dalam sajian tafsir bergaya bahasa reportase-ilmiah menjadi keunikan tafsirnya. Penelitian ini menggunakan metode deskriptif dengan analisis konten dalam bingkai dramatisme Kenneth Burke sebagai alat analisis data. Penelitian ini menemukan tiga struktur yang memandu proses, logika, dan pesan utama di balik penafsiran Husein Al-Habsyi atas surah 'Abasa. Pertama, proses penafsiran didasarkan pada keterpaduan perangkat ulumul Qur'an dan keilmuan sosial. Kedua, keterpaduan perangkat metodis dipandu oleh tiga logika dramatisme: rasio adegan-aktng, adegan-agen, dan bingkai sikap. Ketiga, penggunaan perangkat interdisipliner melalui sajian bergaya reportase-ilmiah menyiratkan tiga pesan utama: perawatan budaya kritis, integrasi keilmuan, dan diseminasi ukhruwah Islamiah. Tiga temuan ini memperkaya bentuk sajian, metode, dan motif penafsiran dalam karya tafsir Al-Qur'an di Indonesia, khususnya di tahun 1990-an.

Kata kunci: *Dramatisme, Husein Al-Habsyi, Kritisisme, Tafsir 1990-an, Tafsir Surah 'Abasa.*

الدرامية في سورة عبس (٨٠): ١-١٠: دراسة تحليلية لتفسير الحسين الحبشي الملخص

يهدف هذا البحث إلى استكشاف منطق درامية الحسين الحبشي في كتاب تفسير سورة عبس مما يجعل خطاب سورة عبس أشمل. أدى الاهتمام القليل بعملية التفسير في أعمال التفسير في التسعينيات إلى الحد من تنوع كنوز تفسير القرآن الكريم في إندونيسيا. أصبح رفض حسين الحبشي تفسير عبس النبي من خلال منهج متعدد التخصصات في تقديم التفسير بأسلوب التقرير العلمي ميزة لتفسيره. استخدم هذا البحث المنهج الوصفي مع تحليل المحتوى في إطار درامية كينيث بيرك كأداة لتحليل البيانات. وجد هذا البحث ثلاثة هياكل توجه العملية والمنطق والرسالة الرئيسية وراء تفسير الحسين الحبشي لسورة عبس. أولاً، تعتمد عملية التفسير على التكامل بين أدوات علوم القرآن والعلوم الاجتماعية. ثانياً، يسترشد تكامل الأدوات المنهجية بمنطق التمثيل الدرامي الثلاثة: نسبة المشهد إلى الفعل، وفاعل المشهد، وإطار الموقف. ثالثاً، يتضمن استخدام الأدوات متعددة التخصصات من خلال العرض بأسلوب التقرير العلمي ثلاث رسائل رئيسية: الرعاية الثقافية النقدية، والتكامل العلمي، ونشر الأخوة الإسلامية. تُثري هذه النتائج الثلاثة أشكال العرض والأساليب والزخارف التفسيرية في الأعمال التفسيرية للقرآن في إندونيسيا، خاصة في التسعينيات

الكلمات المفتاحية: *الدرامية، الحسين الحبشي، النقد، تفسير التسعينيات، تفسير سورة عبس*

Introduction

Husein Al-Habsyi's dramatic mechanism in rereading surah 'Abasa directs the main discourse of the surah to an academic-argumentative open space rather than previous interpretations that tend to be dogmatic-theological. The work of tafsir surah 'Abasa represents Indonesian interpretation in the 1990s with an interdisciplinary approach through a reportage-scientific presentation of the surah's thematic. Husein Al-Habsyi's interpretation through the division of the storyline and characterisation based on the social structure of the chapter (Al-Habsyi 1991: 11–16) became the distinction of his interpretation method with Indonesian mufasirs of his time. This distinction became a medium that he used to criticise interpretations that considered the Prophet to be surly. The way Husein Al-Habsyi's tafsir works in producing controversial interpretations is a phenomenon that is rarely highlighted in the research of a work of Qur'anic interpretation. The exploration of the methodical steps and spirit of Husein Al-Habsyi's interpretation displays a unique treasure of Qur'anic interpretation in Indonesia.

Research on surah 'Abasa has been conducted in two fields of study. Firstly, the Qur'anic studies space; research that seeks to reinterpret the surah. The reinterpretation is done by contextualising surah 'Abasa which is done by (Anshori n.d.) and (Muzakky 2021) with a *maqāsidī* approach, a semiotic (Umaroh 2020) and linguistic approach (Asnawi 2020; Mardiyah 2022). The first tendency seeks to explore the main message of the surah in the context of the rebuke (*itāb*) of the Prophet. The second tendency is tafsir studies; research that explores the theme of surah 'Abasa through the review of one book of tafsir and comparison between books of tafsir (as a product). The thematic study studied is themed social equality (Sinaga 2023), non-verbal communication (Lubis 2018), disability rights (Alfiani n.d.), and educational inclusiveness (Maghfiroh, Ali, and Maksun 2022). Comparative study is conducted by comparing two tafsir products with different ideologies. These two trends do not examine the space of critical reinterpretation and review of the book of interpretation on the methodological process (as a process). The exploration of the mechanism of interpretation of Husein Al-Habsyi on surah 'Abasa gives new attention to the study in the hermeneutical space of Indonesian mufasir in the 1990s.

This article aims to complement the study of tafsir studies by looking at the mechanism of Husein Al-Habsyi's interpretation of surah 'Abasa (80): 1-10 that highlights the dialogical narrative of the context and verse harmony. The exploration of the mechanism of interpretation will be presented through three research questions: First, the form of interpretation

of the rejection of the Prophet's surly accusation. Second, how the interpretation works with an integral analysis between the tools of ulumul Qur'an and the reading of three social structures. Third, the logic and motives of interpretation that guide Husein Al-Habsyi in critically reinterpreting verses to produce coherence and comprehension of interpretation. The three questions that occupy the study space of tafsir studies as a process of interpretation show the distinction of this article with the study space of previous research.

This article argues that the interpreter's interaction with the verse produces a conception of meaning. The interpreter's image of the events surrounding the revelation of surah 'Abasa frames the construction of the argumentation used in interpreting the verse. The use of the story setting (macro and micro context) in shaping the meaning of the verse is done by looking at the social structure, the intertwining of events, actions, motives, and actors involved in it. Husein Al-Habsyi's interpretation of surah 'Abasa (80): 1-10 illustrates the use of dramatised narrative in his interpretation mechanism. Through this interpretation mechanism, Husein Al-Habsyi treats the verse as a series of story plots to determine the meaning and interpretation of the verse in line with the fundamental structure of the story as the cause of revelation (*sabab an-nuzūl*).

The mechanism of Husein Al-Habsyi's interpretation of surah 'Abasa was explored using the content analysis method in the frame of Kenneth Burke's dramatism. The interpretive data is analysed as an interpretive process that bases its meaning on the intertwining plot of the story that is the background of surah 'Abasa. The harmony of interpretation with the plotting of the story is traced through the interrelationship between scene, actor, agency, action, purpose and attitude, which Burke calls the dramatic pentad or the five elements of drama analysis (Burke 1969: 18). The dialogical relationship of the five components in Husein Al-Habsyi's interpretation becomes the conclusion of the analysis to find the form, mechanism and logic of his interpretation.

Trends of Indonesian Tafsir in the 1990s

Through the division of three periods of tafsir historiography in Indonesia (Federspiel 1996: 30), the emergence of new and unique trends appeared in the 1990s to 2000s in the third period (Gusmian 2013: 64). The diversity of presentation systematics, forms, language styles, sources, methods, nuances, approaches and mufasir's knowledge shows a new direction of tafsir studies compared to the previous two periods. This period is characterised by the creative process of the mufasir through grounding the

disciplines of Qur'anic interpretation and non-science disciplines of Qur'anic interpretation with the presentation using column, reportage, and scientific language styles. Basing on the non-science disciplines of Qur'anic interpretation gave rise to intertextuality methods of interpretation on linguistic, historical, anthropological, geographical, and psychological analyses (Gusmian 2013: 122). The new trend of tafsir books in the 1990s provides a new horizon on four aspects: methodological aspects, sensitivity of interpretation, intellectuality of the mufasir, and orientation of writing interpretation.

In terms of methodology and language style, the systematic presentation that was prevalent in this period was the thematic interpretation method with a scientific and reportage-popular language style. Works entitled, *Argumentasi Kesetaraan Jender dalam Al-Qur'an* (Umar 1999) and *Tafsir Kebencian* (Subhan 1999) in revealing the conception of gender equality in the Qur'an are concrete evidence of this trend. The trend of presenting thematic interpretations is considered a form of pragmatism of Muslims for the ease of understanding the Qur'anic worldview on a problem. The use of creative language style is shown by the book, *Dalam Cahaya Al-Qur'an: Tafsir Ayat-Ayat Sosial-Politik* (Asa 2000) and *Tafsir bil Ma'tsur: Pesan Moral Al-Qur'an* (Rakhmat 1999). The tendency to use thematic methods with scientific and reportage-popular language styles shows a new trend that is in demand in this context and era.

The methodology and language style used are a reflection of the intellectuality of the mufasir and the orientation of writing Qur'anic commentaries (Yusuf 2014: 13). The tradition of Qur'anic interpretation in this period was enlivened by interpreters who had a diversity of scientific disciplines, in addition to mastering Islamic science. Figures such as M. Dawam Raharjo (Rahardjo 1996) as an economist, HB. Jassin (Jassin 1991) a writer, Jalaluddin Rahmat a communication expert, and Syu'bah who is known as a culturalist enrich the development of tafsir products in this era. The diversity of scientific disciplines in reading the Qur'an directs interpretation to two orientations: faith direction (*al-ittijāh al-hidā'ī*) and scientific direction (*al-ittijāh al'ilmīyyah*). The first direction tends to see the Qur'anic text as a sacred text that is free from historical space, while the second direction emphasises the analysis of the socio-cultural background of the community at the time the Qur'an was revealed as an intellectualisation effort for a more comprehensive understanding (Gusmian 2013: 316).

The Dynamics of Interpretation of Surah 'Abasa

In a chronological reading of the commentaries, the main theme of surah 'Abasa revolves around two things. *Firstly*, as a verse of rebuke (*itāb*) to anyone who prioritises the rich elite and ignores the poor believers. The theme of rebuke is the main focus of the surah as Ibn al-'Arabiy named it surah Ibn Ummi Maktūm,¹ although there are two differences in the character of the rebuker; the majority of commentators refer to the Prophet Muhammad (ar-Rāziy 1420; asy-Sya'rāwiyy 1411; Ibn 'Āsyūr 2002) and some refer to al-Walid ibn al-Mugīrah or one of the leaders of the disbelievers of Quraysh (aṭ-Ṭabāṭabā'iy 1973; asy-Syīrāziy 2000). *Secondly*, it warns of the coming of the Day of Judgement. The main theme of this surah is based on surah an-Nāzi'āt (79): 45² which is the point verse of the surah preceding surah 'Abasa (al-Biqā'iy 1995). In line with al-Biqā'iy, az-Zamakhshariy emphasises the message to believe in the inevitability of the Last Day (az-Zamakhshariy 1998: 1200). These two discussions have been the central themes in the interpretation of surah 'Abasa throughout the history of interpretation.

Among the two central themes of surah 'Abasa, the theme of the verse of rebuke is more popularly studied by mufasir in the nuances of the pros and cons between theological schools that stem from the concept of the Prophet's infallibility (*'ismah*). In Brill's Encyclopedia of the Qur'an, the explanation of surah 'Abasa is presented in the contestation of two perspectives between the Sunni and Shi'a schools (McAuliffe 2001: 534). The Sunni perspective explains that surah 'Abasa is a rebuke to the Prophet for being indignant towards Ibn Ummi Maktūm, while the Shi'a view rejects it, saying that the verse of criticism is directed at one of the elite of Quraysh. The polemics over the infallibility of prophets have been strengthened by the presence of special books that discuss the infallibility of prophets from the perspectives of the Ash'ari followers (ar-Rāziy 1986: 152) and the imamiyyah Shi'a followers (as-Subhāniy 2004: 229). The primary focus on the contestation of the Prophet's infallibility as the central theme of surah 'Abasa shows the tendency of interpretations that are only concerned with the theological-dogmatic realm.

Primary attention to the theme of infallibility also dominates the interpretation of surah 'Abasa by Indonesian mufasirs. Hamka in *Tafsir Al-Azhar* explains the Prophet's surly attitude as an *ijtihād* that is not a big mistake and a big sin. For Hamka, the reprimand in surah 'Abasa is a form

¹ As the poor believer who is subjected to the act of surliness and turning away in the story that underlies surah Abasa.

² *You (Prophet Muhammad) are but a warner to those who fear it (the Day of Judgment).*

of Allah's subtlety to his master with the title "itab yang merupakan cinta" (itab which is love) (Amrullah 2003: 7887-89). In line with this, Quraish Shihab through the interpretation of *Al-Misbah* also presents the opinions of two groups in the main theme of the Prophet's rebuke and watchfulness. The Ahlussunnah group quoted the opinion of Al-Biqā'iy and Ibn Asyūr who argued that the Prophet was reprimanded for being surly, while the Shia group quoted the opinion of Ṭabāṭabā'iy with other narrations that did not agree that the Prophet was surly (Shihab 2002: 15/57-58). The tendency of choosing the theme of the surah in the two major Indonesian commentaries shows the dominance and influence of the dialectic of the central mufasir's discussion in the Islamic world.

Biography of Husein Al-Habsyi and *Tafsir Surah 'Abasa*

Husein Al-Habsyi went through various phases of life that shaped him into a tough, religious, and knowledge-loving person. He was born on 21 April 1921 AD to Abu Bakar bin Syaikh and Syifa bin Salim Baraja on Ampel Street, Surabaya. His lineage is connected to the Prophet Muhammad, recorded in Rabithah Alawiyah as a descendant of the 35th generation (Attamimy 2009: 14). Six months after he was born, Husein Al-Habsyi was left to die by his father, and was then raised by his uncle, Muhammad bin Salim Baraja. Through the figure of his uncle, he gained a lot of knowledge, insight and formed a noble character and personality. The Arab village setting, Ampel as an Islamic carriage towards Indonesian independence at that time coloured the style of thought and political journey of Husein Al-Habsyi in the phase of his adult life (Panji H 2021a).

Husein Al-Habsyi showed brilliant intelligence under the care and guidance of his uncle. He was enrolled in Al-Khairiyah school in Surabaya to study various subjects. The spirit of love for knowledge is shown by Husein Al-Habsyi's activeness in regular recitations outside of school hours about fiqh, tawhid, and Islamic science (Alkadzim 2023: 28). Thanks to his persistence, his uncle's care, and his mother's upbringing, at the age of 12, he was able to read Arabic literature such as *Ṣaḥīḥ Bukharī* and *Iḥyā' Ulūm Ad-Dīn*. Among his teachers were al-Habib Abdul Qādir Bilfaqih; a great scholar and hadith expert, al-Habib Muḥammad Ba'bud, Sheikh Muḥammad Robah Hassuna; a Palestinian scholar who taught at al-Khairiyah madrasa, and Sayyid Muḥammad Muntasir al-Kattānī; a scholar from Maghrib, Morocco. After graduating, he and his brother Ali Al-Habsyi were asked to teach at their alma mater.

As a teenager, at the age of 15, Husein Al-Habsyi travelled intellectually to Malaysia. He studied with Habib Alwī bin Ṭāhir Al-Haddād who was the

mufti of the Kingdom of Johor, which at that time included Singapore. After that, he was asked to teach at Habib Ḥasan Al-Attas's Al-Attas madrasa and produced great students spread across Malaysia such as Sayid Ja'far Albar and Hamid Albar, Malaysian politician and Minister of Home Affairs. His fame also led him to become a teacher in the Al-Kaff family in Singapore and moved to the Pulau Pinang area, Malaysia and married there (Panji H 2021b). His teaching career in various regions shaped him into an influential educator, teacher, and intellectual figure.

Husein Al-Habsyi's return to Indonesia in the midst of pre-independence moved him to fight in the socio-political field. He joined Masyumi in Surabaya because for him, this organisation was an effective platform to unite the nation, especially Muslims (Alkadzim 2023: 42). After independence, Masyumi became a political party and Husein Al-Habsyi became chairman of the Human Rights Commission. His expertise in foreign languages led Muhammad Natsir, Chairman of the Masyumi Party, to choose him to correspond with a number of international Islamic activists and scholars such as Shaykh Abdul Ḥasan an-Nadwiyy and Abul A'lā Al-Maudūdiy. His closeness to Muhammad Natsir as a friend became a neat partnership that helped Husein Al-Habsyi to communicate with international Islamic figures.

After politics, Husein Al-Habsyi continued his work in publishing and education. Through publishing, he produced works critical of the West and radical Islam, Islamic studies, Christology, and translations of the Gospel of Barnabas. His attention to education was shown by establishing an educational institution that was tolerant and inclusive of various Islamic schools of thought called the Islamic Boarding School Foundation, or YAPI for short (Zulkifli 2004: 285). These two fields make Husein Al-Habsyi known as an educator and preacher who encourages the unity of Muslims across schools of thought. For him, Muslims must have free thinking and not be easily constricted by narrow-minded boxes and schools (Attamimy 2009: 44). His persistence in fighting for *ukhuah islamiah* made him often receive terror and slander from narrow-minded scholars, provoked people, and the authorities.

Husein Al-Habsyi passed away in 1994 AD, at the age of 72 and left behind a variety of works that became the treasures of Indonesian Islam. His works can be categorised into four themes: critical thinking studies, Qur'an and Tafsir science, sermon anthologies, and Christology. The first category includes: *Menjawab Berbagai Tuduhan terhadap Islam, Agar Tidak Terjadi Fitnah* (A critique of Ahmad Hassan's view that rejects mazhab), *Al-Radd 'Ala An-Nadwi* (A critical answer to Abdul Ḥasan An-Nadwi's work in

Arabic), *Sunnah Syiah dalam Ukhuwah Islamiyyah*, *Sunnah Syiah dalam Dialog*, *Tentang Aliran Ahmadiyah Qadyaniyah and Family Planning* (A critique of forced KB). Second category: *Merangkul Kembali Al-Qur'an*, *Pengantar Tafsir Surah Al-Baqarah*, *Benarkah Nabi Bermuka Masam? Tafsir Surah 'Abasa*, and *Kamus Al-Kautsar Arab-Indonesia*. Third: *Kumpulan Khotbah Jum'at*, *Khotbah Idul Adha*, *Khotbah Idul Fitri*, *Korespondensi dengan Ulama Dunia* (in arabic). Fourth: *Terjemahan Injil Barnabas* (with Abu Bakar Basymeleh), and *Benarkah Al-Qur'an itu Wahyu Allah?* (Attamimy 2009: 67). The four themes of his work show the openness of thought and criticism of Husein Al-Habsyi as a scholar, scholar, politician, and educator.

The study of the interpretation of surah 'Abasa is a critically charged work of interpretation. This work was published in 1991 AD by Al-Jawad publishing house in Bandung. In the introduction of this book, Husein Al-Habsyi invites thinkers to broaden their horizons and think critically about research data in order to produce objective, clear, logical, and argumentative thinking products (Al-Habsyi 1991: 7–8). For him, the tradition of interpretation of previous mufasirs needs to be appreciated critically with readings that are not trapped in mere taklid. This is the spirit of Husein Al-Habsyi in writing this work, demonstrated by presenting critical analyses using various interdisciplinary scientific tools to reject interpretations that are considered to corner the great personality of the Prophet Muhammad.

Setting of the Event in Surah 'Abasa

Contemporary interpreters have a tendency to consider the historical context of the text and the historical context of the application of the text (Saeed 2005: 3) in reinterpreting Qur'anic verses in a balanced manner (Sahiron 2009: 140). The effort to understand the historicity of the text is done by tracing the macro context and micro context of the verse during the time of the Prophet in the Arabian Peninsula. The macro context can be traced through the structure and traditions of Arab society through history books and the Prophet's sirah, while the micro context is revealed through narrations that explain the causes of revelation (*asbāb an-nuzūl*) chronologically. Both historical contexts of the verse become the starting point in reinterpretation to obtain the main message (significance) of the verse to be contextualised in a balanced manner in the historical context of the application of the verse.

Husein Al-Habsyi focuses the premise of his interpretation on the dialogue of three social structures to which surah 'Abasa was revealed as a macro context in criticising previous interpretations. The focus on the

social structure that underlies the verse is considered a critical interpretation effort that is more macro, objective, and fundamental (Al-Habsyi 1991: 7). The three social structures described include: First, the Prophet's line (*anbiyā'*); second, the elite social group (*mustadbirīn*); third, the oppressed weak (*mustad'afīn*). For Husein Al-Habsyi, the first structure is played by the Prophet Muhammad as a human being who always appears to bring change, opposing the flow of history with moral-religious, intellectual-rational, spiritual-emotional strength, love, justice and piety. The second structure is represented by al-Walīd bin al-Mugīrah as a tyrant who is always ambitious for power and individual-material interests by suppressing, oppressing and politicising religion. The last structure is played by Ibn Ummi Maktūm as a symbol of the weak who endure various sufferings and oppression in society (Al-Habsyi 1991: 11–13). The foundation of this social structure becomes the point of departure and the benchmark of Husein Al-Habsyi's interpretation.

Starting from the conception of social structure, Husein Al-Habsyi re-examines two well-known narrations as a micro-context that is often used as a reason for the revelation of surah 'Abasa by the majority of mufasirs. The re-examination of the narrations is done to free the mind from any preconceived notions (Al-Habsyi 1991: 16). He examines the narrations by presenting Ibn Kathīr's commentary on the narrations and drawing parallels between the narrations and the social structure of the actors. The two narrations cited are from As-Suyūṭī's tafsir *ad-Dūr al-Mansūr*, from 'Ā'ishah (may Allah be pleased with her) and Ibn 'Abbās (may Allah be pleased with him), which basically tell the story of the Prophet's frowning and turning away because Ibn Ummi Maktūm interrupted his conversation with the polytheists. He presents Ibn Kašīr's comment that the narration from Ibn 'Abbās contains irregularities and oddities (*fīhi garābah wa nakārah*) (Ibn Kašīr 1996: 8/321) to show Ibn Kašīr's attitude of questioning the validity of the narration. The juxtaposition between history and social structure is made by proposing three possibilities: the figure of the Prophet is not surly, the historical episode is invalid due to forgery, or the mufasir's error in framing surah 'Abasa and its target object. The examination of the narration shows Husein Al-Habsyi's critical effort in understanding the micro context of the verse.

Husein Al-Habsyi conducts a critical reading of surah 'Abasa through two historical context spaces. The macro context is presented as a basic foundation for understanding the social structure formed at the time of the verse's revelation. This structure reflects the character of the characters who play a role in the surah. The discrepancy between the character of the

character and the history which becomes the micro context of the verse becomes Husein Al-Habsyi's argument in questioning the validity of the history. The incompatibility of the narration with the social structure is supported by Ibn Kašīr's comments that doubt the truth of the narration that considers the Prophet Muhammad to be surly. Testing the coherence of character characters in the basic structure (macro context) and the narration structure of the cause of revelation (micro context) shows Husein Al-Habsyi's critical efforts not to rely entirely (*taqlīd*) on previous books. (Al-Habsyi 1991: 8).

In line with the trend of Indonesian interpretation in the 1990s, Husein Al-Habsyi's thematic interpretation of surah 'Abasa shows a historical-critical approach directed at scientific reading (*al-ittijāh al-'ilmiyyah*). Scientific reading is done through the sharpness of context analysis on the story that accompanies the revelation of the verse, before reading the Qur'anic text. Through this model framework, Husein Al-Habsyi implies a spirit of courage to conduct re-research and critical studies to avoid the stagnation of Islamic thought. The critical study that makes the context as the foundation of interpretation is the uniqueness and freshness of Husein Al-Habsyi's reading. For him, the interpretation of surah 'Abasa that is not in line with the character of the three social structures becomes a conclusion that is not objective, incoherent and not comprehensive.

Character of the Actor in Surah 'Abasa

A reading of the text based on a comprehensive reading of the context of revelation produces a logical, argumentative and contextualized interpretation product. The harmony between context and text is an important requirement in reinterpreting verses with a balanced and unbiased framework (Akbar and Saeed 2019: 4). The tools of ulumul Qur'an accommodate text-context harmony with the chronology of revelation (*tartīb nuzūliy*) and intertextual harmony with intratextuality (*munāsabah ayāt*). Chronological interpretation develops in methods and products in the form of *tafsīr nuzūliy* which is intended to produce contextual meanings of chronological verses in line with prophetic preaching (Wijaya 2022: 23). The interpretation of verses based on the chronology of revelation helps interpreters to reveal the harmony of texts that intersect in the Qur'an. Text-context awareness in a chronological and intratextual framework is the key to a more comprehensive interpretation.

Husein Al-Habsyi's rejection of the view that the Prophet is surly is corroborated by revealing the character of the actors of surah 'Abasa through chronological revelation and intratextual approaches. The first

approach is used to explain the character of the Prophet and Ibn Ummi Maktūm through verses that were revealed before surah 'Abasa, and the second approach is used to reveal the character of al-Walīd ibn al-Mugīrah. For Husein Al-Habsyi, the notion of the Prophet being surly contradicts the four verses that were revealed before him: the greatness of the Prophet's character (al-Qalam [68]: 4), the example (uswah) of the Prophet (al-Aḥzāb [33]: 21), and the command to leave those who turn away (an-Najm [53]: 29). On the other hand, he reveals that before the verse was revealed, Ibn Ummi Maktūm had already embraced Islam, so it is not logical that surah 'Abasa (80): 3 was meant as a rebuke to the Prophet (Al-Habsyi 1991: 21–22). The revelation of the noble character of the Prophet and the Islam of Ibn Ummi Maktūm before the revelation of surah 'Abasa strengthens the analysis of social structure in the context of the background of the revelation of the verse.

The intratextual approach is aimed at uncovering the character of al-Walīd ibn al-Mugīrah who often turned away (tawallā), as well as removing the Prophet from the target of the surly object in surah 'Abasa (80): 1. Husein Al-Habsyi quotes as-Suyūṭiy in *al-Itqān*, that the referent of the person who turns away in surah an-Najm (53): 33 is al-Walīd ibn al-Mugīrah, so the similar wording close to the revelation of the verse also refers to him, such as surah al-Muddaṣṣir (74): 21-22, as well as surah 'Abasa (80): 1-10 (Al-Habsyi 1991: 23). This opinion is corroborated by pointing out that all the *tawallā* phrases in the Qur'ānic verses always refer to the characteristics of the disbelievers, so it is impossible for these phrases to be directed at the great person of the Prophet Muhammad. Husein Al-Habsyi proves his argument through the mention of ten verses with the phrase *tawallā* in surah Āli Imrān (3): 82, an-Nisā' (4): 80, Tāhā (20): 48 and 60, an-Najm (53): 29 and 33, al-Qiyāmah (75): 32, al-Gāsiyah (88): 23, al-Lail (92): 16, and al-'Alaq (96): 13 (Al-Habsyi 1991: 26–28). The revelation of al-Walīd ibn al-Mugīrah's character by intratextual *tawallā* proves that the surly Prophet is a conclusion that is not in line with the Qur'ānic intratextual logic and prophetic social structure.

Husein Al-Habsyi explains the basic form and nature of the relational actors involved in surah 'Abasa to strengthen his argument. He mentions that the basic relation between the elite and the poor is a relation that cannot be united (conflict) in society by quoting surah Hūd (11): 27 which contains an expression of the elite's arrogance over the faith of the poor in the Prophet. In contrast, the relationship between the Prophet and the poor is described by Husein Al-Habsyi as a close and respectful relationship (harmony) by quoting surah Hūd (11): 27 (Al-Habsyi 1991: 24). The relational

form between social structures becomes the basis for assessing the discrepancy between the historical context of the verse and the product of interpretation that considers the Prophet Muhammad to be surly to Ibn Ummi Maktūm as a symbol of the poor. Conversely, the relational logic between social structures proves logical reasoning if the target of rebuke is al-Walīd bin al-Mugīrah as the leader of the pagan elite of Quraysh. Structural and coherent thinking with a contextual approach that makes Husein Al-Habsyi's reading balanced between context and Qur'anic text.

The approach of chronological interpretation and intratextuality is used by Husein Al-Habsyi to build a contextual-logical construction of the actor's character in the story behind the verse. The chronological logic of the verse is used to see the Prophet's personality as an exemplary figure in morality and gentleness to the poor. In contrast, the intratextual approach with generic labels³ is used to strengthen the character of al-Walīd ibn al-Mugīrah as a person who often turns away (*tawallā*) and looks down on the poor. These two premises are presented as the basis of the argument that the proper referent of surah 'Abasa (the surly one) is al-Walīd ibn al-Mugīrah, not the Prophet Muhammad. The framing of the personalities of the characters of the story through two approaches results in an interpretative product that corresponds to the logic of the text and the context of the Qur'an.

Husein Al-Habsyi's integralistic reading of surah 'Abasa shows the completeness of his thinking in combining the disciplines of Al-Qur'an and tafsir with other disciplines in the form of historical and sociological approaches. In line with the trend of integration-interconnection⁴ reading in the history of Qur'anic interpretation in the 1990s, Husein Al-Habsyi's multidimensional figure as a scholar, preacher, teacher, academic, and politician is reflected in the diversity of scientific horizons used in narrating his critical attitude towards the reinterpretation of surah 'Abasa in a reportage-scientific manner. The method, approach, and form of tafsir presentation strengthen the scientific complexity of Husein Al-Habsyi in his tafsir work.

3 The Qur'an designates certain texts with stable, generic labels indicating that the concordance of figures and characters is impossible to cross-reference without a logical explanation (Stewart 2022: 7).

4 The integrative-interconnective approach emphasizes the importance of respecting and combining general and religious sciences. This approach also recognizes that each science has limitations in solving human problems. By recognizing these limitations, this approach encourages cooperation between various scientific fields, at least understanding each other's approaches and methods of thinking (process and procedures) between the two sciences (Abdullah 2007: 242).

Dramatism in Husein Al-Habsyi's Interpretation of Surah 'Abasa

The reportage-scientific presentation of Qur'anic interpretation leads to the integration of a concept called dramatism. Dramatism is a theory that uses metalinguistics⁵ to investigate the roles and motives of human actions in a particular story narrative. The character of the role and motive of action can be found through the components of the dramatic pentad (Burke 1978: 332) which includes: action (what), scene (when/where), agent (who), agency (how), purpose (why), and the relationship between components. The character of the role and motive of the sour face in surah 'Abasa can be traced through the flow and mechanism of Husein Al-Habsyi's interpretation by combining the social structure and linguistic analysis of the verse with the five components of the story. This tracking is the main key to finding the form, mechanism, and logic of Husein Al-Habsyi's dramatism in his interpretation of surah 'Abasa.

Husein Al-Habsyi's awareness of the three social structures and the cause of revelation as the setting of surah 'Abasa shows the mechanism of dramatization that Burke calls the scene-act ratio. This model ratio is useful to emphasize the principle of drama that the nature of actions and agents should be consistent with the nature of the scene (Burke 1978: 332–33). The working of the scene-act ratio in the interpretation of Husein Al-Habsyi is shown by his rejection of the cause of the revelation that the Prophet was surly to Ibn Um̄mi Maktūm. For him, this conclusion is not coherent with the macro context of social structure; it is not in line with the character of the Prophet who always prioritizes moral-religious, so it is difficult to be accepted as a correct interpretation. The idea of the harmony of scene and action in understanding surah 'Abasa proves the scene-act ratio works in the logic of Husein Al-Habsyi's interpretation to emphasize that the assumption of the Prophet being surly is a conclusion that is not in line with this ratio.

The description of the actor's character through linguistic analysis and the correspondence of the verse with the event shows the work of the scene-agent ratio in the interpretation of Husein Al-Habsyi. This type of ratio emphasizes the agent in finding a connection with the scene to find the limits of the agent in a narrative (Burke 1951: 207). Tracing the character of actors using symbols and language is the art of delivery to show certain situations, sources of motivation, and thoughts (Suparno 2011: 187). The affirmation of the Prophet's noble character and al-Walid ibn al-Mugīrah's habit of turning away by intratextual analysis and generic labeling of the

5 A branch of linguistics that discusses the relationship between language and other cultural factors in a society (Merriam-Webster.com Dictionary n.d.).

verse shows the agent's concentration on restricting the Prophet's actions from being surly and turning away (*tawallā*). This interpretive mechanism is used to refer to the Qur'ānic worldview of the phrase *tawallā* which is irrelevant to the Prophet. These two analyses show the intertwining of scene-agent ratios adapted by Husein Al-Habsyi in interpreting surah 'Abasa with the framework of ulumul Qur'an.

The relational form between actors is presented by Husein Al-Habsyi to obtain the motive for action through the sixth element called the attitude frame. The attitude frame completes the pentad analysis into a hexad that is useful for revealing the state of mind; the state of mind in an action (Fergusson 1946: 332–33). The harmonious relationship between the structure of the Prophet and the structure of the weak proves that there is no motive relevant to the Prophet's action. While the tense relationship between the elite and the weak shows the desire of the polytheists to monopolize the Prophet's holy assembly so that only the rich could attend. Al-Walid ibn al-Mugīrah's motivation for being surly to Ibn Ummi Maktūm was to form a clique of rich people to get special attention (Al-Habsyi 1991: 30–32). The relationship between actors becomes an important element in finding the motivation for the more appropriate action of surly action played by al-Walid ibn al-Mugīrah in surah 'Abasa (80): 1-10.

Husein Al-Habsyi's dramatic framework in interpreting surah 'Abasa offers a new study space that is not confined to theological issues over the main theme of the letter as previous interpretations. Critical reading by integrating the tools of the Qur'an and the tools of social science changes the perspective of the letter that has always been positioned as a dogmatic contestation between schools of thought to a scientific-argumentative study. The diversity of hadith data and interpretations is seen as a scientific treasure that needs to be read critically to produce fresh interpretive products that are free from mere taklid. The mechanism, logic, and presentation of Husein Al-Habsyi's tafsir strive for a balanced reading between text and context to turn the discourse of surah 'Abasa into a study that is not sectarian sensitive.

Husein Al-Habsyi's expertise in combining scientific integration and interpretive presentation shows the quality of his figure as an academic-cum-ulama who upholds Islamic brotherhood. The marriage of Qur'anic and Hadith sciences such as *munāsabah*, *tartīb nuzūlī*, *mufrādāt*, *asbāb nuzūl*, *qā'idah ḍamīr* and hadith matan criticism with social sciences such as social class and social interaction emphasizes his scientific complexity. Scientific integration becomes the basis for presenting interpretive works that are in accordance with the concept of dramatism to be easily

understood in general. The intertwining of these components affirms three fundamental things: the critical tradition of interpretation of Husein Al-Habsyi, the denial that the Prophet was surly, and the mainstreaming of ukhuah Islamiah in the context of Indonesia.

Conclusion

Husein Al-Habsyi's expertise in conducting critical readings with an integrative approach through the presentation of scientific-reportage interpretations led to a more inclusive study of the theme of surah 'Abasa. His rejection of the assumption that the Prophet was surly was not based on differences in theological-dogmatic sources of interpretation and hadith, but on the logic of dramatism by combining the tools of the Qur'an and social science that are academic-argumentative. The dramatic pentad framework becomes the basis of the scene-acting, scene-agent, and attitude frames to show that the actor of the surly action is more accurately attributed to Al-Walid ibn Al-Mughirah with his motive to create a clique among the rich. The result of the controversial interpretation that changes the discourse of surah 'Abasa to be more inclusive shows the spirit of Husein Al-Habsyi's ukhuah islamiah in the nuances of critical reading.

This research is limited to exploring the mechanism of Husein Al-Habsyi's interpretation of surah 'Abasa in the frame of dramatism. In-depth reading of tafsir as a process does not place tafsir products in the frame of validity and relevance to the current context. These two components can be answered by using methods and approaches that are epistemological and contextual. A critical review of the interpretation of Husein Al-Habsyi in terms of interpretation sources, validity, and relevance can be a recommendation for further research to complement the limitations of this article. However, epistemological studies tend to assess interpretive products using certain benchmarks that may not be compatible with the context and frame of interpretation used by the mufasir. As a result, interpretive research on the process aspect (not just the product) becomes a study space that needs to be enlivened to reveal the depth of the mufasir's paradigm rather than just targeting products that are only a result of the complexity of the interpretive process.

Acknowledgement

I would like to thank Mahbub Ghozali for his comments and suggestions regarding the dramatism analysis. I also would like to thank the LPDP for funding the publication of this research.

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Attachment



Figure 1: Photo of Husein Al-Habsyi as a member of the Constituent Assembly in 1955-1959 (left side) and as a Ulama at Masjid Bendomungal, Bangil, 1982 (right side).
(Photo: Knetang)

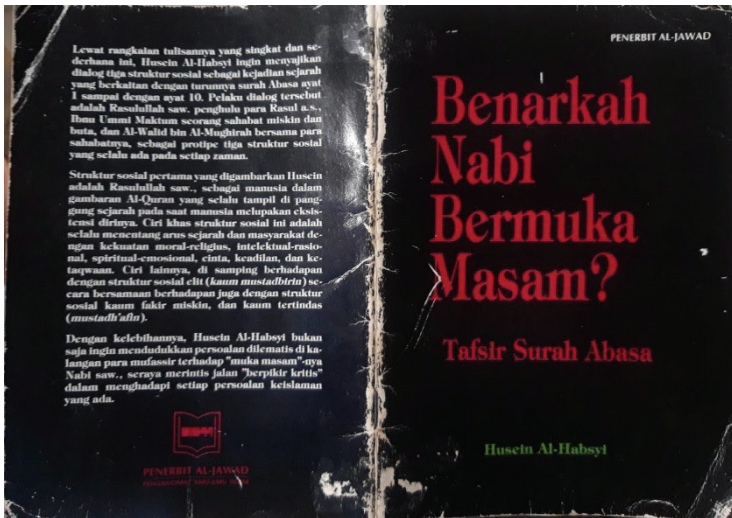


Figure 2: Cover photo of *Tafsir Surah 'Abasa* printed by Al-Jawad Publishing House, Bandung. (Photo: Ahmed Zaranggi Ar Ridho)