

# CONTEXTUALIZATION OF THE CONCEPT OF AT-TAMATSIL IN THE STORIES OF THE QUR'AN: Perspective of Maqashidi Interpretation

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## ABSTRACT

*This study examines the contextualization of the concept of at-Tamatsil in the stories of the Qur'an, noted in the Qur'an its application contains contradictory where applied as an object of theology in the story of the people of prophet Ibrahim and on the other hand applied without involving theological elements applied by prophet Solomon. The purpose of this research is to see the maqashid of the word at-Tamatsil in the stories of the Qur'an by using the maqashidi interpretation method. In this case, the author uses Abdul Mustaqim's Maqashidi interpretation method in analyzing maqashid which is framed in seven basics (Hifdz al-Din, al-Nafs, al-`Aql, al-Nasl, al-Mal, ad-Daulah and al-Bi'ah) to reveal the maqashid of at-Tamatsil. This research uses a qualitative approach with the method of literature (library research). The results showed that in Hifdz al-Din as a motivator in devotion to Allah Swt., aspects of Hifdz al-Nafs and Hifdz al-`Aql as a means towards a person who is Ulul al-Bab, and aspects of Hifdz al-Nasl and Hifdz al-Mal as career prospects. This research contributes to the search for maqashid regarding at-Tamatsil and can provide insight for Qur'anic studies and fiqh research.*

**Keywords:** *At-Tamatsil, Maqashidi, Abdul Mustaqim*

## ABSTRAK

Penelitian ini mengkaji tentang kontekstualisasi konsep *at-Tamatsil* dalam kisah-kisah al-Qur'an, tercatat dalam al-Qur'an penerapannya mengandung kontradiktif di mana diaplikasikan sebagai objek teologi dalam kisah umat nabi Ibrahim dan di sisi lain diaplikasikan dengan tanpa melibatkan unsur teologi yang aplikasikan oleh nabi Sulaiman. Tujuan dari penelitian ini adalah untuk melihat *maqashid* dari kata *at-Tamatsil* dalam kisah-kisah al-Qur'an dengan menggunakan metode tafsir *maqashidi*. Dalam hal ini, penulis menggunakan metode tafsir Maqashidi Abdul Mustaqim dalam menganalisis *maqashid* yang dibingkai dalam tujuh dasar (*Hifdz al-Din, al-Nafs, al-'Aql, al-Nasl, al-Mal, ad-Daulah dan al-Bi'ah*) untuk mengungkap *maqashid* dari *at-Tamatsil*. Penelitian ini menggunakan pendekatan kualitatif dengan metode kepustakaan (*library research*). Hasil penelitian menunjukkan bahwa dalam *Hifdz al-Din* sebagai motivator dalam ketaqwaan kepada Allah Swt., aspek *Hifdz al-Nafs* dan *Hifdz al-'Aql* sebagai sarana menuju pribadi yang Ulul al-Bab, dan aspek *Hifdz al-Nasl* dan *Hifdz al-Mal* sebagai prospek karier. Penelitian ini berkontribusi pada pencarian *maqashid* mengenai *at-Tamatsil* serta dapat memberikan wawasan bagi penelitian Qur'anic studies maupun fiqh.

**Kata Kunci:** *At-Tamatsil, Maqashidi, Abdul Mustaqim*

## INTRODUCTION

In the classical period, *the mufassirs* predominantly interpreted *at-Tamatsil* (statue) as a theological object, but now it has undergone reconstruction in the modern-contemporary era into an art object. There are factors of change in people's views as an effort to accept statues with several conditions, such as forms that do not have a spirit or are not intact and if they have educational value. In the classical era the statue has a role as an object of community theology which is historically found in the story of the people of

the prophet Ibrahim<sup>1</sup>. The legacy of prophet Ibrahim is still firmly held by some people in the modern-contemporary era who forbid statues, such as public criticism of the construction of the Fatmawati monument in Bengkulu<sup>2</sup>. In other verses in certain eras, the role of statues tends to be relative. Based on surah Saba' verse 13, the majority of contemporary assess statues as mere art and the potential to be used as a medium towards shirk is minimally realized. Broadly speaking, the application of statues in the story of Prophet Ibrahim has changed its role in the present time from the nature of theology reconstructed into art.

Studies on *at-Tamatsil* dominantly discuss the nature of the meaning of *at-Tamatsil* itself by looking at various perspectives of classical, modern and contemporary *mufassirs*. There are several existing studies, *First*, studies by looking at the nature of statues (idols) in the story of Prophet Solomon and Prophet Ibrahim by analyzing the perspectives of *mufassirs* such as Alif Hibatullah<sup>3</sup>, Dilla Syafrina<sup>4</sup>, and Khoirul Mustain<sup>5</sup>. *Second*, studies that look at the meaning of *at-Tamatsil* thematically by analyzing various terms related to statues/idols such as Salman Abdul Muthalib<sup>6</sup>, then with comparative analysis and/or the thoughts of certain figures on the assessment of two-

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<sup>1</sup> Buya Hamka, *Tafsir al-Azhar*, vol. 6 (Jakarta: Pustaka Panjimas, 1983), 4587.

<sup>2</sup> "Pro Kontra Monumen Fatmawati, Ini Tanggapan Gubernur Rohidin," Ambo News, diakses 16 Februari 2024, <https://www.ambonews.com/index.php/pro-kontra-monumen-fatmawati-ini-tanggapan-gubernur-rohidin>.

<sup>3</sup> Alif Hibatullah dan Musyarrofah, "Analisis Al-Dakhil Kisah Nabi Sulaiman Dalam Tafsir Al-Iklil Karya Misbah Mustafa," *MAGHZA: Jurnal Ilmu Al-Qur'an Dan Tafsir* 8, no. 1 (30 Juni 2023): 119–44, <https://doi.org/10.24090/maghza.v8i1.7850>.

<sup>4</sup> Dilla Syafrina dkk., "Tamatsil Dalam Al-Qur'an (Kajian Seni Rupa Dalam Kisah Nabi Sulaiman)," *RUSYDIAH: Jurnal Pemikiran Islam* 3, no. 1 (30 Juni 2022): 78–94, <https://doi.org/10.35961/rsd.v3i1.470>.

<sup>5</sup> Khoirul Mustain dan Chozainul Muna, "Tuhan dalam Prespektif Ibrahim dan Kaumnya: Analisis Semiotika dan Teologi," *An-Nas* 5, no. 1 (6 Juni 2021): 27–41, <https://doi.org/10.36840/annas.v5i1.390>.

<sup>6</sup> Salman Abdul Muthalib dan Agil Anggia, "Makna Lafaz Al-Ashnam, Al-Autsan, Al-Anshab Dan Al-Tamatsil Dalam Al-Qur'an," *TAFSE: Journal of Qur'anic Studies* 6, no. 1 (2021): 94–110.

dimensional or three-dimensional objects such as Tarmizi Jamhuri<sup>7</sup>, and Abdul Rauf Haris<sup>8</sup>. Studies that look at the nature of *at-Tamatsil* by reconstructing its original meaning from being a theological object to art are still minimal from the attention of scholars, especially from a *maqashidi* perspective. The reconstruction of the meaning of *at-Tamatsil* can be a solution to reapply it with different uses.

The purpose of this paper is to complete the void of literature that has been pointed out above. Namely that *at-Tamatsil* both in surah al-Anbiya' verse 52 and in surah Saba' verse 13 which are contradictory but relative in nature become one study in this paper. There are at least two questions that can be asked, *First*, how is the narrative of *at-Tamatsil* in the Qur'an? *Second*, how is the reconstruction of *at-Tamatsil* from theology to art in accordance with the contemporary era? These two questions are important to show how the statue that was once considered as an object of theology in the community gradually experienced reconstruction as a product in appreciating aesthetic values to be present in a realistic world.

This research is based on the argument that in the view of *maqashidi* interpretation, *at-Tamatsil* contained in the story of Prophet Solomon is a relevant answer to be applied in the contemporary era. This happens starting from the deliberate making of statues resembling righteous people with the intention of motivating to increase enthusiasm in worship. The reconstruction begins with the historical record of the people of the prophet Abraham who theologized the statue, the reconstruction product is able to answer the need to express aesthetic value to be present in the realistic world and used as a medium to achieve more valuable targets. Thus, the application by denying the role of theology and taking a more valuable side in the contemporary era is an

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<sup>7</sup> Tarmizi Jamhuri, "Membuat Gambar Dalam Perspektif Hukum Islam (Studi Perbandingan antara Yusuf Qaradawi dan Muhammad Ali Al-Sabuni)," *Dusturiyah: Jurnal Hukum Islam, Perundang-undangan dan Pranata Sosial* 9, no. 1 (2019): 84–110.

<sup>8</sup> Abdul Rauf Haris dan Muhammad Gemilang Muttaqien, "Konsep Al-Fann At-Tasykīlī Dalam Al-Qur'an," *Izzatuna: Jurnal Ilmu Al-Qur'an Dan Tafsir* 3, no. 1 (30 Juni 2022), <https://doi.org/10.62109/ijiat.v3i1.5>.

important point that underlies the search for data obtained and analyzed in the result section.

## METHODS

This research is categorized as a type of *library* research, namely research that focuses on tracing written sources<sup>9</sup> in accordance with the theme under study. The data sources that will be used in this research are data related to *at-Tamatsil* and data on Tafsir Maqashidi initiated by Prof. Dr. H. Abdul Mustaqim, S. Ag, M. Ag. The data collection is divided into two, namely primary data, which will refer to surah al-Anbiya' verse 52 and surah Saba' verse 13 and secondary data, by referring to written sources, such as books, journals and research reports related to the theme raised. Related to data collection techniques in this study using document studies by tracing various existing literature both books, archives and a person's work<sup>10</sup>, and also involves a content analysis model with the intention of digging deeper and detailed in understanding the content of the product objectively, systematically and generalistically.

## RESULTS and DISCUSSION

### Term *at-Tamatsil* in the Qur'an

*At-Tamatsil* comes from the word *Matsala* which shows the meaning of parable, example or similarity<sup>11</sup>, and is the plural form of the word *Timtsaal* following the *Wazan Fi'laal* which is a pattern for the form of *Isim Jamid* (nouns that are not derived from verbs) which means a replica made to resemble something or a statue with various forms of both animals and people

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<sup>9</sup> Mestika Zed, *Metode Penelitian Kepustakaan* (Jakarta: Yayasan Pustaka Obor Indonesia, 2008), 1.

<sup>10</sup> Ardiansyah, Risnita, dan M. Syahrani Jailani, "Teknik Pengumpulan Data Dan Instrumen Penelitian Ilmiah Pendidikan Pada Pendekatan Kualitatif Dan Kuantitatif," *IHSAN: Jurnal Pendidikan Islam* 1, no. 2 (1 Juli 2023): 4, <https://doi.org/10.61104/ihsan.v1i2.57>.

<sup>11</sup> ar-Raghib al-Ashfahani, *al-Mufradat Fi Gharibi al-Qur'an Terjemah Ahmad Zaini Dahlan*, vol. 3 (Jawa Barat: Pustaka Khazanah Fawa' id, 2017), 472–278.

that are material<sup>12</sup>. In tafsir Fathul Qadir the term *at-Tamatsil* has similarities with the term *al-Ashnam* which means idols, *at-Tamatsil* itself means an object that is produced to resemble a creation of Allah Swt<sup>13</sup>. While Ibn Kathir interpreted *at-Tamatsil* by quoting the opinion of Atiyyah al-Aufi, ad-Dahhak, and as-Saddi to mean statues that are material, and made of copper. Meanwhile, according to Qatadah, it has the same definition as material made of clay or glass<sup>14</sup>.

Ar-Razi interprets *at-Tamatsil* as a reference to objects produced in a form that resembles the creation of Allah Swt<sup>15</sup>. Quraish Shihab also gave his opinion on the term *at-Tamatsil* as a material object made from wood, stone or the like that has a shape and image in such a way<sup>16</sup>, and the Ministry of Religion of the Republic of Indonesia also gave its understanding of the term *at-Tamatsil* as an object of statues or statues that are material, such as wood, copper, glass and even alabaster<sup>17</sup>. The majority of various *Mufasssirs* of the classical-contemporary era dominantly have the same definition in interpreting *at-Tamatsil* as a material object that is produced in such a way as to resemble the creation of Allah Swt or in the current era better known as statues. Normatively, sculpture which is one part of fine art makes it a product in expressing artistic experience with the intermediary of three-dimensional

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<sup>12</sup> Syafrina dkk., "Tamatsil Dalam Al-Qur'an (Kajian Seni Rupa Dalam Kisah Nabi Sulaiman)," 82.

<sup>13</sup> Imam Syaukani, *Tafsir Fathul Qadir Terjemah Amir Hamzah Fachruddin dan Asep Saefullah*, 1 ed., vol. 10 (Jakarta: Pustaka Azzam, 2008), 380.

<sup>14</sup> Ibnu Katsir, *Lubaabut Tafsir Min Ibni Katsir Terjemah M. Abdul Ghoffar E.M dan Abu Ihsan al-Atsari*, vol. 6 (Bogor: Pustaka Imam asy-Syafi'i, 2004), 556.

<sup>15</sup> Fakhr al-Din Muhammad ibn 'Umar Razi, *Mafatih al-Ghayb*, 1 ed., vol. 22 (Beirut: Dar Al-Fikr, 1981), 180.

<sup>16</sup> Quraish Shihab, *Tafsir al-Mishbah: Pesan, Kesan dan Keserasian al-Qur'an*, vol. 3 (Jakarta: Lentera Hati, 2002), 359.

<sup>17</sup> Kementrian Agama RI, *Al-Qur'an dan Tafsirnya*, vol. 9 (Jakarta: Widya Cahaya, 2011), 76.

forms that can be enjoyed from all directions without involving elements of perceptive problems like a painting<sup>18</sup>.

### **Biography of Abdul Mustaqim**

Prof. Dr. H. Abdul Mustaqim, S. Ag., M. Ag. is a professor in the field of *Ulumul Qur'an* who was inaugurated on December 16, 2019 at the State Islamic University (UIN) Sunan Kalijaga, Yogyakarta. He was born on December 4, 1972 in Purwoharjo, Central Java and is the son of Kyai Moh. Bardan and Hj. Soerwati. His educational history from elementary school to Madrasah Tsanawiyah Al-Islam Jono in his hometown while staying with Kyai Abdullah Umar to study *Nahw wa Sharf*. Then continued at Madrasah Aliyah under the boarding school Ali Maksu Krapyak, Yogyakarta. In 1991-1996 he continued his undergraduate studies in the department of Tafsir Hadith IAIN Sunan Kalijaga, in 1997-1999 at the same campus he continued his master's studies in the concentration of Religion-Philosophy, in the following year, namely 2000-2007 completed a doctoral program at UIN Sunan Kalijaga, Yogyakarta with a major in Islamic Studies Concentration Tafsir<sup>19</sup>.

In 2012 he founded the LSQ (Lingkar Studi al-Qur'an) Ar-Rohmah Islamic boarding school located on Jl. Imogiri Timur KM 8, Bantul, Yogyakarta. In addition to being a cleric and academic by teaching at various campuses such as UIN Sunan Kalijaga Yogyakarta, IIQ An-Nur Bantul in Yogyakarta, UIN Sayyid Ali Rahmatullah Tulungagung and IAIN Kediri in East Java, and UNSIQ Wonosobo Postgraduate in Central Java, he also produced many written works, including: *Al-Tafsir al-Maqashidi: al-Qadlaha al-Mu'ashirah fi Dhaw al-Qur'an wa al-Sunnah al-Nabawiyyah*<sup>20</sup>; Tafsir

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<sup>18</sup> Timbangunusa Tumimbang, "Karya Seni Patung Simbolik dalam Ungkapan Perdamaian," *Jurnal Dimensi Seni Rupa dan Desain* 12, no. 1 (18 April 2016): 42, <https://doi.org/10.25105/dim.v12i1.71>.

<sup>19</sup> Abdul Mustaqim, *Epistemologi Tafsir Kontemporer*, 1 ed. (Yogyakarta: LKiS, 2010), 365.

<sup>20</sup> Abdul Mustaqim, *al-Tafsir al-Maqashidi: al-Qadlaha al-Mu'ashirah fi Dhaw al-Qur'an wa al-Sunnah al-Nabawiyyah* (Yogyakarta: Idea Press, 2020).

Jawa: Eksposisi Nalar Shufi-Isyari Kiyai Sholeh Darat<sup>21</sup>; Epistemologi Tafsir Kontemporer: Seri Disertasi<sup>22</sup>; Studi al-Qur'an Kontemporer: Wacana Baru Berbagai metodologi Tafsir<sup>23</sup>; Dinamika Sejarah Tafsir Al-Qur'an: Studi Aliran-aliran Tafsir dari Klasik, pertengahan Hingga Modern-Kontemporer<sup>24</sup>; Pergeseran Epistemologi Tafsir<sup>25</sup>; Paradigma Tafsir Feminis<sup>26</sup>, Metode Penelitian al-Qur'an dan Tafsir<sup>27</sup>; Qur'anic Parenting: Kiat Sukses Mendidik Cara al-Qur'an<sup>28</sup>, and others.

### **Tafsir *Maqashidi* Abdul Mustaqim**

Tafsir *Maqashidi* can generally be understood as part of the variety and flow of tafsir with an effort to analyze the meanings logically and various purposes both in general and partially, by describing the benefits for the creation of human benefits<sup>29</sup>. Abdul Mustaqim divides it into other elements that must be directly proportional in terms of methods with the principles of *Maqashid Shari'ah*, reflecting moderation in paying attention to the sound of the text and context, as well as moderation in placing the *Naql wa Aql*

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<sup>21</sup> Abdul Mustaqim, *Tafsir Jawa: Eksposisi Nalar Shufi-Isyari Kiyai Sholeh Darat* (Yogyakarta: Idea Press, 2018).

<sup>22</sup> Mustaqim, *Epistemologi Tafsir Kontemporer*.

<sup>23</sup> Abdul Mustaqim, *Studi al-Qur'an Kontemporer: Wacana Baru Berbagai metodologi Tafsir* (Yogyakarta: Tiara Wacana, 2002).

<sup>24</sup> Abdul Mustaqim, *Dinamika Sejarah Tafsir Al-Qur'an: Studi Aliran-aliran Tafsir dari Klasik, pertengahan Hingga Modern-Kontemporer* (Yogyakarta: Idea Press, 2016).

<sup>25</sup> Abdul Mustaqim dan Saifuddin Zuhri Qudsy, *Pergeseran Epistemologi Tafsir* (Yogyakarta: Pustaka Pelajar, 2008).

<sup>26</sup> Abdul Mustaqim, *Paradigma Tafsir Feminis: Membaca al-Qur'an dengan Optik Perempuan* (Yogyakarta: Logung Pustaka, 2008).

<sup>27</sup> Abdul Mustaqim, *Metode Penelitian al-Qur'an dan Tafsir* (Yogyakarta: Idea Press, 2017).

<sup>28</sup> Abdul Mustaqim, *Qur'anic Parenting: Kiat Sukses Mendidik Cara al-Qur'an* (Yogyakarta: Lintang Books, 2019).

<sup>29</sup> Wasfi 'Ashur, *Maqashidi Interpretation Method Translated by Ulya Fikriyati*, 1st ed. (South Jakarta: Qaf Media Kreativa, 2020), 20.

arguments with the aim of capturing the *Maqashid* al-Qur'an in realizing the benefit and preventing mafsadah<sup>30</sup>.

Having a position as a methodology, Abdul Mustaqim constructs the principles of *Maqashidi* interpretation, including<sup>31</sup>:

1. Analyzing the domain of *Maqashid* al-Qur'an, namely personal benefit (*Ishlah al-Fard*), social-local benefit (*Ishlah al-Mujtama'*) and universal-global benefit (*Ishlah al-'Alam*).
2. Taking into account the principle of *Maqashid Sharia*, namely realizing the benefit (*Jalb al-Mashalih wa Dar` al-Mafasid*), framed in *Ushul al-Khamsah* (*Hifdz al-Din, al-Nafs, al-'Aql, al-Nasl, al-Mal*) with the addition of defending the country-the homeland (*Hifdz al-Daulah*) and caring for the environment (*Hifzh al-Bi'ah*).
3. Growing the *Maqashid* dimension *min Haits al-'Adam* (*Protective*) and *min Haits al-Wujud* (*Productive*).
4. Collect thematic verses to find *Maqashid* (*Kulliyah* and *Juziyyah*).
5. Pay attention to the context of the verse, both internal-external, macro-micro, and past-present context.
6. Analyze the basic theories of *Ulumul Qur'an* and *Qawa'id Tafsir* with all the complexities of the theory.
7. Analyze Arabic linguistic aspects and features (*Nahwu-Sharaf, Balaghah, semantics, semiotics, pragmatics, and hermeneutics*).
8. Comparing the dimensions of *Wasilah* (means) and *Ghayah* (purpose), *Ushul* (main) and *Furu`* (branch), *al-Tsawabit wa al-Mutaghayyirat*.
9. Connecting the results of interpretation with theories of social-humanities and science.
10. Open to criticism.

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<sup>30</sup> Abdul Mustaqim, "Argumentasi Keniscayaan Tafsir Maqashidi Sebagai Basis Moderasi Islam" (Pidato Pengukuhan Guru Besar dalam Bidang Ulumul Qur'an Disampaikan di Hadapan Rapat Senat Terbuka Universitas Islam Negeri Sunan Kalijaga Yogyakarta, Yogyakarta, 2019), 32.

<sup>31</sup> Mustaqim, 39–41.

## Interpretation of *at-Tamatsil* in the stories of the Qur'an

The form of effort in finding *Maqashid* regarding *at-Tamatsil* in the Qur'an with the method of *Tafsir Maqashidi*, needs to be underlined in atomistically analyzing the arguments of *the Mufasssir*, where the understanding of the verses of the Qur'an continues to develop in the realm of continuous time. In the Qur'an the term *at-Tamatsil* is mentioned in two verses, namely surah al-Anbiya verse 52 and surah Saba' verse 13. In the first verse - surah al-Anbiya': 52- tells the story of the people of Prophet Ibrahim and his father who liked to make and worship statues (*at-Tamatsil*), in the verse the statue has a role as the theology of a community, namely:

إِذْ قَالَ لِأَبِيهِ وَقَوْمِهِ مَا هَذِهِ النَّمَائِلُ الَّتِي أَنْتُمْ لَهَا عَاكِفُونَ ٥٢

Meaning:

(Remember) when he (Abraham) said to his father and his people, "What are these statues that you persist in worshipping?" (al-Anbiya'/21:52)

Zamakhshari interprets the term *at-Tamatsil* in the verse which signifies a statue and is presented in the form of a question sentence asked by the prophet Ibrahim by showing ignorance and pretending to be stupid to denigrate the deified statue, even though the prophet Ibrahim knew the statue was honored and glorified. The attempt to demean is not directed at the object of worship, but rather a way of treating something that does not need an object<sup>32</sup>. Ibn Kathir also commented on the verse that the question asked by the prophet Ibrahim was the guidance of the truth obtained at an early age, in an effort as a form of denial of his people who theologized idols or statues in obedient diligence<sup>33</sup>.

Sayyid Quthb interprets the verse that the question sentence asked is a fact of the guidance given to prophet Ibrahim, and has a role to deny the mention and ritual of deified material objects. The word '*Aakifuun*, which

<sup>32</sup> al-Zamakhshari, *Tafsir al-Kasyaf* (Beirut: Dar Al-Marefah, 2009), 681.

<sup>33</sup> Ibnu Katsir, *Lubaabut Tafsir Min Ibni Katsir Terjemah M. Abdul Ghoffar E.M dan Abu Ihsan al-Atsari*, vol. 8 (Bogor: Pustaka Imam asy-Syafi'i, 2004), 459.

means perseverance in worship, is a sentence in meaning, which is an expression of contempt and demeaning attitudes of dependence where it is an act of continuous submission and glorification of idols<sup>34</sup>. Quraish Shihab comments on the verse that the statues produced and deified have a significant

quantity and there is a naming of the statues and the largest statue is named Ba'I, with gold material symbolic of the sun. The question sentence asked by Prophet Ibrahim is a form of condemnation and demeaning the object of deification and also against the attitude and behavior of the persistence of the ritual of glorifying the statue<sup>35</sup>.

From these various interpretations, it is clear that the term used in the verse, *at-Tamatsil*, has a role and function as a theological object. On the other hand, the second verse -surah Saba': 13- contradicts the first verse -surah al-Anbiya': 52 in the same term, by telling the story of Prophet Solomon who ordered the Jinn to make statues and have a role as art, namely:

يَعْمَلُونَ لَهُ مَا يَشَاءُ مِنْ مَحَارِبٍ وَتَمَاثِيلَ وَجِفَانٍ كَالْجَوَابِ وَقُدُورٍ رُسُيَاتٍ اِعْمَلُوا آلَ  
دَاوُدَ شُكْرًا وَقَلِيلٌ مِّنْ عِبَادِيَ الشَّاكِرِينَ ۝ ۱۳

Meaning:

*They (the jinn) always worked for Sulaiman according to his will. They (made) tall buildings, statues, plates (large) like pools and fixed pots (on the stove). Work, O family of David, to give thanks. Very few of My servants are thankful. (Saba'/34:13)*

Al-Qurthubi explains the term *at-Tamatsil* in the verse means objects in the form of resembling animal or non-animal forms, such as the shape of scholars who are material, produced and placed in the mosque with the aim of motivating to return to *recharge* devotion, this indicates the permissibility of producing statues at the time of the prophet Solomon then the law was *Nasakh* in the law of the prophet Muhammad Saw. Another narration says that it was

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<sup>34</sup> Sayyid Quthb, *Tafsir Fi Zhilalil Qur'an Terjemah As'ad Yasin*, 1 ed., vol. 3 (Jakarta: Gema Insani, 2004), 70.

<sup>35</sup> Quraish Shihab, *Tafsir al-Mishbah: Pesan, Kesan dan Kecerasian al-Qur'an*, vol. 8 (Jakarta: Lentera Hati, 2002), 468.

a talisman of prophet Solomon, there is also an opinion that the statue was in the form of a man then prophet Solomon asked Allah to blow the spirit into him with the aim of being used as a weapon for jihad. Another opinion also says that the statue was produced by the jinn with the prophet Sulaiman as its consumer in the *Isra' Iliyat* narration has a bird-like shape and is located on the throne of the prophet Sulaiman<sup>36</sup>.

Ar-Razi contributes his understanding of the verse that the statue in question is an object that has carvings, then the order of mention systematically in the form of buildings, statues, plates and pots has its own caste of importance where the building or means a place of worship takes precedence over the statue because carvings or statues are in the building, as well as plates take precedence over pots. The systematics project the first thing that is seen is the shape of the royal building from the outside, and enjoy the carvings that adorn the building, then explain the splendor of the table that is spread by showing the plates inside the building and the pots that become containers in cooking food<sup>37</sup>.

Ibn 'Ashur also commented that the term *at-Tamatsil* means the image represented, which is an object that reflects an object. The product has the shape of imaginary images of angels and animals, as evidenced by the throne of the prophet Solomon surrounded by fourteen lion statues as stated in the tenth chapter of the book of the first kings, as well as making a pond and placing twelve cow statues on it. This action was not prohibited in the Sharia at that time, but Islam prohibited it due to the factor of emphasizing the elimination of shirk because most idols are statues, this has nothing to do with the essence of the statue itself but as a medium towards shirk<sup>38</sup>.

Wahbah az-Zuhaili argues that in Balaghah the term *at-Tamatsil* is something that is given a body that resembles the shape of an animal and is

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<sup>36</sup> al-Qurthubi, *al-Jami' Li Ahkam al-Qur'an Terjemah Fathurrahman Abdul Hamid*, vol. 18 (Jakarta Selatan: Pustaka Azzam, 2015), 660–63.

<sup>37</sup> Fakhr al-Din Muhammad ibn 'Umar Razi, *Mafatih al-Ghayb*, 1 ed., vol. 25 (Beirut: Dar Al-Fikr, 1981), 249.

<sup>38</sup> Muhammad at-Thahir Ibn Ashur, *Tafsir al-Tahrir Wa al-Tanwir*, vol. 22 (Tunis: Dar Al-Tunisiyah, 1984), 161.

material, noting that the production of images and statues is permissible in the law of the prophet Solomon and *Nasakh* in the law of the prophet Muhammad Saw<sup>39</sup>. In the interpretation, the production of statues has the form of prophets and scholars who are placed in the mosque with *the* aim of motivating devotion. In the Shari'ah of Prophet Muhammad (PBUH), it is *Nasakh* on the grounds that it is a form of *Saddudz Dzaraa'I* or an effort to prevent the potential for forbidden things to occur and as a form of countering the Arab tradition that theologizes idols, statues, and statues<sup>40</sup>.

The various opinions expressed by classical-contemporary *Mufassirs* mostly agree on the aspect of its application, where it can be sentenced to haram law by making it an object of community theology as stated in the story of Prophet Ibrahim in Surah al-Anbiya': 52. The same application was again carried out in the era of the prophet Muhammad. In a different culture, another application was also carried out and could be subject to makruh law with a note of certain terms and conditions as stated in the story of prophet Sulaiman in surah Saba': 13 with the application as a carving, decoration, or display in adding aesthetic value and as a medium to motivate in *charging* devotion.

The *Mufassir* argued strongly in the application to reach the makruh criteria, Ibn 'Ashur said the nature of the statue that resembles animate beings and has limbs which cannot live without these limbs (whole statue) is haram, a little relief if it is in the form of a half-body statue, pictures on the wall, on paper or on cloth, and used as a seat or stepped on, then it is makruh<sup>41</sup>. Al-Qurthubi added with a little note that there is an exception to produce it as a whole if it is used as a toy object by girls who can educate from an early age, as well as statues made from easily destroyed materials such as sweet or dough for consumption<sup>42</sup>.

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<sup>39</sup> Wahbah az-Zuhaili, *Tafsir al-Munir Terjemah Abdul Hayyie al Kattani*, 1 ed., vol. 11 (Jakarta: Gema Insani, 2013), 469–70.

<sup>40</sup> az-Zuhaili, 11:475.

<sup>41</sup> Ibn Ashur, *Tafsir al-Tahrir Wa al-Tanwir*, 22:161.

<sup>42</sup> *al-Jami' Li Ahkam al-Qur'an Terjemah Fathurrahman Abdul Hamid*, 18:667.

Yusuf al-Qardhawi also argues that if productivity does not include elements of admiration, and is glorified then there is no element of prohibition in its application, in the criteria for children's toys limited to children's paintings and entertainment<sup>43</sup>. In responding to this, in addition to the need for understanding from a religious perspective, it is important to see from another perspective that is more valuable as a different effect while still being based on religious law. Therefore, the use of *Tafsir Maqashidi* initiated by Abdul Mustaqim as a further effort in understanding *at-Tamatsil*.

### **Thematic Concept of *at-Tamatsil* in Qur'anic Stories**

The application of tafsir *Maqashidi*, as the method by analyzing thematically. In the Qur'an the term *at-Tamatsil* is mentioned twice with presented in the form of stories of the prophets, namely prophet Ibrahim and his people and the story of prophet Solomon and his army (jinn) and each of these stories has contradictory views and practices. In the story of prophet Ibrahim explained in surah al-Anbiya': 52 and the story of prophet Sulaiman is explained in surah Saba': 13. A comprehensive understanding is needed in further analyzing *at-Tamatsil* both contained in the story of Prophet Ibrahim and Prophet Solomon.

The verses of the Qur'an that tell the story of Prophet Ibrahim as a whole are found in eight suras, namely: *First*, surah al-An'am: 74-83 tells the story of Prophet Ibrahim who dialogues with his people about the oneness of Allah Swt., and about the search for god. *Second*, surah Maryam: 41-50 tells the story of Prophet Ibrahim who called his father and his people to abandon idol worship. *Third*, surah al-Anbiya': 51-70 tells the story of prophet Ibrahim who destroyed the idols of his people until the punishment was burned alive by his people, and Allah gave his miracle. *Fourth*, surah Ibrahim: 35-41 about the prayer of Prophet Ibrahim to his people for salvation. *Fifth*, al-Hajj: 26-27 regarding the construction of the Kaaba at the command of Allah. *Sixth*, surah as-Saffat: 83-99 about the sacrifice of Ishmael as a form of obedience to Allah. *Seventh*, surah al-Mumtahanah: 4-6 about the example of leaving his people who

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<sup>43</sup> Yusuf al-Qardhawi, *al-Halal wa al-Haram fi al-Islam* (Beirut: Maktabah al-Islami, 1980), 105.

rejected Allah. *Eighth*, surah al-Baqarah: 124-130 regarding the test of Prophet Ibrahim with various commands and making him the imam of mankind.

In surah al-Anbiya': 52, the word *at-Tamaatsiilu* indicates the meaning of parable, example or similarity<sup>44</sup>, in a context it can be said that an object that is produced resembles the creation of Allah Swt., such as the shape of humans, birds and trees, in the verse is called so because as a form of demeaning and harassing the object that is theologized<sup>45</sup>. Furthermore, the word '*Aakifuun*' means receiving something and treating it very highly<sup>46</sup>, according to Imam Syaukani the word '*Aakifuun*' at the end of the verse is an expression of continuity and continuity, another opinion also says it has the meaning of worship<sup>47</sup>. Historically, the verse has a *background* to the production of statues which were originally intended in commemorating people who were honored, gradually undergoing purification and turning into worship<sup>48</sup>.

The verses of the Qur'an that tell the story of prophet Sulaiman are found in five surahs, namely: *First*, surah Shad: 30-40 shows prophet Sulaiman as the heir to the family of prophet David and the request to have an unrivaled kingdom and power over the wind and jinn. *Second*, surah al-Anbiya': 78-82 is about the bounty of Allah Swt. as prophet Sulaiman and prophet David resolved a dispute over a field and control over the wind and jinn. *Third*, surah an-Naml: 15-44 on the wisdom and power of being able to dialog with animals and the story with the queen of Saba'. *Fourth*, surah Saba': 12-14 about a wise leader where the jinn are in charge of building palaces and statues and tells the

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<sup>44</sup> al-Ashfahani, *al-Mufradat Fi Gharibi al-Qur'an Terjemah Ahmad Zaini Dahlan*, 2017, 3:472-278.

<sup>45</sup> Wahbah az-Zuhaili, *Tafsir al-Munir Terjemah Abdul Hayyie al Kattani*, 1 ed., vol. 3 (Jakarta: Gemma Insani, 2013), 87.

<sup>46</sup> ar-Raghib al-Ashfahani, *al-Mufradat Fi Gharibi al-Qur'an Terjemah Ahmad Zaini Dahlan*, vol. 2 (Jawa Barat: Pustaka Khazanah Fawa' id, 2017), 771.

<sup>47</sup> Syaukani, *Tafsir Fathul Qadir Terjemah Amir Hamzah Fachruddin dan Asep Saefullah*, 2008, 10:380.

<sup>48</sup> Allamah Kamal Faqih, *Tafsir Nurul Qur'an Terjemah Ahsin Muhammad*, 1 ed., vol. 10 (Jakarta: Al-Huda, 2006), 84.

story of the death of prophet Sulaiman. *Fifth*, surah al-Baqarah: 102 regarding the warning of magic where prophet Sulaiman did not teach magic.

In surah Saba': 13, the word *Mahaariib* according to Buya Hamka means beautiful buildings and can also be said to be mosques where worship is the main task of the jinn<sup>49</sup>. Furthermore, the word *Tamaatsiil* in the verse by quoting the Old Testament: Kings I: 18-20 confirms that the throne of the prophet Solomon was made six stories high and there were twelve lion statues above the level<sup>50</sup>. Then the word *Jifaan* means bowl or belangga, in the verse refers to a container used to cook food on a large scale<sup>51</sup>, and the word *Wa Quduurir raasiyaat* means a pot that cannot be lifted or carried because of its size<sup>52</sup>. All the productivity was done by the jinn on the orders of the prophet Sulaiman with a specific purpose and objective.

The above explanation of *at-Tamatsil* is contained in the story of prophet Ibrahim in surah al-Anbiya': 52 and the story of prophet Sulaiman in surah Saba': 13 which is analyzed thematically to its historical background can be understood that the application carried out has differences in its application where in the story of prophet Abraham has a role as a theological object through the phase of purification to the stage of worship, while in the story of prophet Sulaiman has the role of art in it both in the aesthetic aspect as the decoration of prophet Sulaiman's throne and its functional aspects which are produced to resemble the righteous as an object of motivation in increasing devotion. These stories are not only limited to stories of the past but contain a more valuable side, and this side has *Maqashid* which provides benefits for human life.

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<sup>49</sup> Buya Hamka, *Tafsir al-Azhar*, vol. 8 (Jakarta: Pustaka Panjimas, 1983), 5830.

<sup>50</sup> Shihab, *Tafsir al-Mishbah: Pesan, Kesan dan Keserasian al-Qur'an*, 2002, 3:359.

<sup>51</sup> *Al-Qur'an dan Tafsirnya*, 9:75.

<sup>52</sup> Imam Syaukani, *Tafsir Fathul Qadir Terjemah Amir Hamzah Fachruddin dan Asep Saefullah*, 1 ed., vol. 9 (Jakarta: Pustaka Azzam, 2008), 221.

### **Maqashid Concept of at-Tamatsil in the Qur'anic Stories**

The various descriptions above with the assessment of historical aspects, interpretations and various aspects that surround it, when talking about the term *at-Tamatsil*, the various *Maqashidi* aspects contained in it, including:

1. *Hifdz ad-Din*: motivator in devotion to Allah SWT.

In its historical aspect, the production of statues is carried out essentially with the aim of making it a means of inspiration for a community<sup>53</sup> as the prophet Solomon applied it by making statues in the form of prophets and scholars or righteous people and placed in mosques with the aim that the community was able to see and remember the record of the presence of humans with extraordinary devotion and worship to Allah, so it is hoped that it will be able to inspire the community to follow in the footsteps or have the same spirit in worshipping Allah. As al-Qurthubi's interpretation quotes the Hadith of the prophet, namely:

إِنَّ أَوْلَيْكَ إِذَا كَانَ فِيهِمُ الرَّجُلُ الصَّالِحُ فَمَاتَ بَنَوْا عَلَى قَبْرِهِ مَسْجِدًا وَصَوَّرُوا فِيهِ تَبِيكَ  
الصُّورَ

Meaning:

*Verily, when a righteous person from among them dies, they build a mosque on his grave and make a statue of him there.* (HR. Bukhari)

In the contemporary era, similar applications are still on a small scale, not yet touching the level of statues but have occupied the caste of two-dimensional images (photos), where the field facts are quite significant with people displaying photos of scholars and habibs who come from the community itself or ex-community (outside of the community itself) such as

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<sup>53</sup> Hibatullah dan Musyarrofah, "Analisis Al-Dakhil Kisah Nabi Sulaiman Dalam Tafsir Al-Iklil Karya Misbah Mustafa," 139.

photos of Guru Sekumpul<sup>54</sup>, Ungku Saliah<sup>55</sup>, Buya Hamka, Hasyim Asy'ari, and so on. The purpose of the display is as a motivator so that the residents of the house, such as children, are inspired to follow in the footsteps of an alim ulama.

2. *Hifdz Nafs* and *Hifdz al-'Aql*: means towards a generation that is *Ulul al-Bab*.

The contradictory application in the two verses does not necessarily make the object of the statue a guilty party, but that does not mean it can be said to have no significant influence. The two verses indirectly open the eyes of humans to become creatures that are controlled by reason and thinking, in the sense of protecting themselves from disturbance of the mind due to doing things in vain<sup>56</sup>. As stated in the story of prophet Ibrahim that humans at that time were aware - before the dialogue with prophet Ibrahim to commemorate them - with what was theologized was a mere statue that had no power and effort, thus they denied *Human Strength* as a thinking being by continuing to perform worship rituals against the background of the teachings of the ancestors.

*Human Strength* as a thinking creature that is used according to its portion is applied by the prophet Sulaiman by making the statue a variety of objects that are more valuable, where it is recorded that it has a purpose in producing it as a motivator of devotion<sup>57</sup>, as well as a decoration that adds to the aesthetic value<sup>58</sup> of a place without including theological aspects in it. On the other hand, Yusuf Qardhawi also added that its application

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<sup>54</sup> Enta Malasinta Lantigimo, Ripaldi, dan Lia Afriliani, "Abah Guru Sekumpul: Kajian Sosial Agama terhadap Pemasangan Potret Ulama di Unit Usaha Masyarakat Kota Banjarmasin," *Jurnal Teologi Pabelum* 3, no. 1 (31 Agustus 2023): 76, <https://doi.org/10.59002/jtp.v3i1.59>.

<sup>55</sup> Alimin Alimin, Mumin Roup, dan Restia Gustiana, "Ritual Pemajangan Foto Ungku Saliah Di Kedai Etnik Minang Pariaman," *Kontekstualita* 37, no. 1 (2022): 30, <https://doi.org/10.30631/37.1.17-32>.

<sup>56</sup> Buya Hamka, *Tafsir al-Azhar*, vol. 2 (Jakarta: Pustaka Panjimas, 1983), 4587.

<sup>57</sup> *al-Jami' Li Ahkam al-Qur'an Terjemah Fathurrahman Abdul Hamid*, 18:661.

<sup>58</sup> Shihab, *Tafsir al-Mishbah: Pesan, Kesan dan Keserasian al-Qur'an*, 2002, 3:359.

can be a means of learning in shaping the potential of *human strength* as a thinking being by making it a statue of a hero monument as a sign of remembrance of the services of the struggle<sup>59</sup>, puppet statue as a medium of communication<sup>60</sup>, making anatomical dolls in the learning process, even dolls as a medium for early childhood learning<sup>61</sup>.

With the application carried out by the prophet Sulaiman underlines that the presence of the statue does not make it a guilty party, nor is it nil in the influence caused. It all starts with human thinking and how to treat it, if humans are able to utilize *their Human Strength* as thinking beings and in a conscious state then the application can be a valuable aspect, otherwise if it is too flattering it has unconsciously done purification until it has the potential to become a cult.

### 3. *Hifdz al-Nasl* and *Hifz al-Mal*: career prospects

The historicization factor of the two verses explains indirectly that the production of statues both by Ibrahim's father, Azar, and by the jinn in the era of the prophet Solomon shows productive activities that have the potential to make it a profession. It is recorded that historically Abraham's father, Azar, was an active person in producing statues with a record of aiming to make it an object of theology of a community<sup>62</sup>. On the other hand, it is recorded that Prophet Sulaiman ordered and employed his jinn army to make tall buildings, and statues where the productivity has a purpose in several aspects, such as as

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<sup>59</sup> Muhammad Fahri dan Bangun I. R. Harsritanto, "Elemen Pembentuk Citra Patung Kuda Pangeran Diponegoro Di Semarang," *Arsir* 3, no. 2 (11 Maret 2020): 19, <https://doi.org/10.32502/arsir.v3i2.1981>.

<sup>60</sup> Fitri Nuraisyah dan Hudaidah H, "Wujud Akulturasi Hindu, Budha, Dan Islam Dalam Seni Pertunjukan Wayang," *Historia Madania: Jurnal Ilmu Sejarah* 5, no. 1 (19 Juni 2021): 102–12, <https://doi.org/10.15575/hm.v5i1.12451>.

<sup>61</sup> Lailatul Izzati dan Yulsyofriend Yulsyofriend, "Pengaruh Metode Ber cerita Dengan Boneka Tangan Terhadap Perkembangan Kognitif Anak Usia Dini," *Jurnal Pendidikan Tambusai* 4, no. 1 (30 Januari 2020): 472–81, <https://doi.org/10.31004/jptam.v4i1.486>.

<sup>62</sup> Hamka, *Tafsir al-Azhar*, 1983, 2:4587.

a motivator and as an aesthetic object, as well as producing plates and pots of course with certain intentions and purposes.

These productive activities make it a career idea that can be done by positioning it into a more valuable realm, such as the application carried out by the prophet Solomon. In the contemporary era where the field facts are that the application is carried out with a significant quantity accompanied by functional development, such as the production of hero monument statues as a sign of remembering the services of the struggle<sup>63</sup>, puppet statues as a medium of communication<sup>64</sup>, making anatomical dolls in the learning process, even dolls as a medium for early childhood learning<sup>65</sup>, and many more applications that are no less valuable. This productivity by the majority of people also makes it a means of obtaining financial aspects (assets) and livelihoods in fulfilling the needs of family life and offspring<sup>66</sup>.

## CONCLUSION

Contradictory meanings make the position of statues an object of ongoing debate, especially in the Qur'an there are contradictory applications. The contradictory application does not necessarily make the statue object a guilty party, but that does not mean it can be said to have no significant influence. Historically, it began to be used as a theological object, on the other hand, in a certain era a different application was applied by making it a motivator and even a product in appreciating aesthetic values to be present in a realistic world. In mediating the black and white side, an analysis is carried out with Abdul Mustaqim's *Maqashidi* interpretation method. In his theory

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<sup>63</sup> Fahri dan Harsritanto, "Elemen Pembentuk Citra Patung Kuda Pangeran Diponegoro Di Semarang," 19.

<sup>64</sup> Nuraisyah dan H, "Wujud Akulturasi Hindu, Budha, Dan Islam Dalam Seni Pertunjukan Wayang."

<sup>65</sup> Izzati dan Yulsyofriend, "Pengaruh Metode Ber cerita Dengan Boneka Tangan Terhadap Perkembangan Kognitif Anak Usia Dini."

<sup>66</sup> Ari Mafrudi, "Analisis Hukum Islam Terhadap Jual Beli Patung: Studi Di Kecamatan Trowulan Kabupaten Mojokerto Perspektif Ulama Mojokerto," *Maliyah : Jurnal Hukum Bisnis Islam* 7, no. 2 (31 Desember 2017): 36, <https://doi.org/10.15642/maliyah.2017.7.2.24-49>.

reveals *Maqashid* thematically with aspects of assessment of *Hifdz al-Din*, *al-Nafs*, *al-`Aql*, *al-Nasl*, *al-Mal*, *ad-Daulah* and *al-Bi'ah*. The seven aspects of the assessment are used in analyzing the term *at-Tamatsil* in the stories of the Qur'an.

Abdul Mustaqim's *Maqashidi* interpretation analysis in search of *Maqshid* on *at-Tamatsil* can be categorized that *at-Tamatsil* or it can be said that the presence of statues with the assessment of *Hifdz al-Din* as a motivator in devotion to Allah Swt, in the aspects of *Hifdz al-Nafs* and *Hifdz al-`Aql* as a means towards a person who is *Ulul al-Bab*, and aspects of *Hifdz al-Nasl* and *Hifdz al-Mal* as career prospects. In the contemporary era, the variety of applications by dismissing theological elements and switching to more valuable aspects makes it a means and object that is more beneficial for social benefit.

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