Semantic Analysis of Poetry in Ibnu Katsir's Exegesis and Its Learning in Islamic Boarding School

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Abstract

This study explores the utilization of poetry in Ibn Katsir's tafsir *riwayah* and its instructional methods at Miftahul Huda Manonjaya Islamic boarding school in Tasikmalaya. Employing a qualitative approach, precisely the analytical descriptive research method, the research delves into integrating poetry in Ibn Katsir's exegesis and its pedagogical implementation in the mentioned Islamic boarding school. The findings reveal that Ibn Katsir employed poetry to interpret one hundred and eleven verses, highlighting the substantial role of poetic expression in his approach to *tafsir riwayah*. The study categorizes Tafsir learning at the pesantren into formal and non-formal learning. Seven formal learning methods are identified: lecture, question and answer sessions, demonstration, drill, problem-solving activities, recitation, and discussions. Simultaneously, non-formal learning comprises five methods: *wetonan* (traditional Javanese calendar-based activities), sorogan (group recitation), *muhawarah* (dialogue), *mudzakarah* (group discussion), and *majlis ta'lim* (religious study sessions). In conclusion, this study contributes to understanding poetry's role in Ibn Katsir's tafsir *riwayah*. It elucidates the diverse instructional methods applied in Tafsir learning at Miftahul Huda Manonjaya Islamic boarding school. Integrating formal and non-formal methods underscores the comprehensive educational approaches to impart Islamic knowledge in the *pesantren* environment. Recommendations for future research include exploring the impact of specific poetic elements on students' learning outcomes and evaluating the effectiveness of integrating technology into Tafsir teaching at Islamic boarding schools.

Keywords: *Poetry Learning, Ibnu Katsir's Exegesis, Semantic Analysis*

Introduction

Al-Qur'an is the word of Allah SWT, which contains miracles that were revealed to the final prophets and messengers, namely the Prophet Muhammad SAW, peace be upon him (pbuh) through the angel Gabriel, which is written in *mushhaf* which reaches us *mutawattir* and becomes worship by reading it (Al-Maraghi, 2008). As the highest source of Islamic teachings, the Qur'an, since the time of the Prophet Muhammad SAW, has been studied by the Companions to understand the contents of its teachings. The

Prophet Muhammad, as the first and foremost interpreter, always guided his companions to study the Al-Qur'an (Aridh, 1992; Rahman, 2020). Allah SWT sent down the Al-Qur'an to him and taught him everything he did not know. Therefore, as long as there is still the Prophet and the great Companions, there is no need to write books on the sciences of the Al-Qur'an. After the Prophet Muhammad died, the Companions and the *Tabi'in* continued trying to understand the Al-Qur'an. As a result, during the *tabi'ut-tabi'in* period, scholars formulated several scientific disciplines originating from the Al-Qur'an, and these sciences continued to develop in later periods (Shihab, 2001).

In understanding the Al-Qur'an, scholars try to interpret it with various approaches to explain and take the meaning contained in the verses of the Al-Qur'an. The approaches taken by scholars in interpreting the Al-Qur'an in subsequent developments have become a distinct style in interpreting the Qur'an. Based on the approach taken by the scholars, Ibn Abbas divided the interpretations into four types, namely (1) interpretations related to halal and haram; (2) Al-Qur'an interpretation, which is carried out through an understanding approach to Arabic and its *i'rab*; (3) the interpretation of the Al-Qur'an by scholars based on ijtihad; (4) interpretations that are only known by Allah SWT, such as interpretations of verses related to unseen things (Al-Zarqoni, 2001; Hussein, 2017). Meanwhile, other scholars divide the interpretation with other approaches into three, namely (1) the history interpretation, or called the interpretation of *al-manqul* or the interpretation of *bi al-ma'tsur*; (2) diverse interpretation, or *bi ar-ra'yi* interpretation; (3) interpretation with gesture, or called interpretation *bi ar-ra'yi* (al-Shabuni, 1985; Ahmad 2018).

Of the three interpretations above, the historical interpretation is one of the most exciting interpretations for examining the source of the interpretation. In the interpretation of history, the first step in interpreting is the verses of the Al-Qur'an with other verses that can explain the meaning of the verses, then interpreting the Al-Qur'an with the hadith of the Prophet and then with the opinion of the Companions as was done by Ibn Katsir in his commentary (Zaidan, & Farghaly, 2018; al-Khalili, 2019). Apart from such a common step of interpreting the Al-Qur'an, it turns out that in interpreting the verses of the Al-Qur'an, such as Ibn Katsir, not a few quoted *jahili* and *sya'ir* poems during the beginning of Islamic period to explain the meaning of a sentence in a verse of the Al-Qur'an (Ahmad, 1978).

Sya'ir is an expression that arises from within the soul through thoughts, feelings, or longings in authentic and beautiful expressions using language. Poetry is also a work of art because it has the same characteristics as other works (Farooq & Hussain, 2018; Qasim, 2020). The goal is the same: to help man reveal the secrets of his condition, give meaning to his existence, and open the way to truth. From this definition, *sya'ir* is an expression born from the depths of the poet's soul (Faris, 1993; al-Asad, 2021).

Sya'ir in the *Jahiliya* era was an essential part of their lives because it could be used to document events and behavior that occurred at the time in which they lived. In terms of language, Sya'ir Jahiliah is an expression of the original language (Khan, 2019; Yusuf & Rahman, 2020). It has not been contaminated with other languages because it was born from the environment and conditions of the pure Arab nation, so few *mufassir* use the sentences in the poem to become an important part of explaining a meaning. In

the verses of the Al-Qur'an. As Ibn Abbas, one of the *mufassir* of the Companion period, said, "Sya'ir is documentation of the Arabs, so if we find something unclear in the Al-Qur'an which was revealed in Arabic, then we return to the documentation of the Arabs, and we find it in it" (Umar, 1993; al-Ghazali, 2018).

As a literary work, poetry is, of course, a work that contains elements that are fundamental in literature. Hamid said that some of the elements of good poetry are (1) the material of the poem itself, which contains many thoughts and expressions of feelings; (2) a description of poetry that contains imagination and beautiful language expressions. From this description, it can be understood that poetry has a vital role in explaining the meaning of sentences in the verses of the Al-Qur'an. Meanwhile, the aspects of poetry as a literary work are the main thoughts or thoughts, *'atifah*, *khayyal,* and *shura* contained in it (Mujahid, 1985; Saifullah, 2021).

Islamic Boarding Schools are Islamic Education Institutions in which various knowledge related to the Al-Qur'an is taught, including Language Studies and Interpretation Science, accompanied by studies of various commentary books, including historical interpretations, so that the book of interpretations greatly influences the scientific philosophy of the Al-Qur'an in a boarding school he studied (Adeng, 2011; Rahman, 2021).

The separation of Islamic boarding schools into traditional and modern indicates that there are differences in the administration of education (Ahmed, 2017; Malik, 2022). Traditional and modern Islamic boarding schools teach various knowledge related to the Al-Qur'an. Both of them differ in teaching and learning.

Based on the importance of knowing the impact of verse poetry in interpretation accompanied by its learning at Islamic boarding schools, research on it and its learning become enjoyable. The research's Islamic Boarding School object is the Miftahul Huda Tasikmalaya Islamic Boarding School. With the reason for choosing the object, Miftahul Huda Islamic Boarding School is a traditional Islamic boarding school established on August 7, 1967, 54 years ago. It still teaches the yellow book and *bahts al-masail* as part of its scientific activities. This Islamic boarding school represents the currently developing pesantren model, which is traditional while continuing to organize formal education. Miftahul Huda Islamic Boarding School organizes Middle School, High School, Ma'had Aly, and Madin (Religious Madrasa).

Method

This research is descriptive-analytic. The analytical descriptive method is a method that provides an accurate picture of an object, situation, or fact factually and accurately (Sugiyono, 2014). His research focuses on the verses of poetry in their interpretation and study at Islamic boarding schools. This research is also qualitative, namely, used to examine the condition of natural objects. The purpose of this study is to describe the verses of poetry in their interpretation and learning at the Miftahul Huda Tasikmalaya Islamic boarding school.

The data needed in this research is data about verses in the interpretation and learning in Islamic boarding schools. These data were extracted through authoritative

sources at Islamic boarding schools. Apart from going through the sources above, these data were also explored through relevant documents owned by the Islamic boarding school.

Four data collection techniques are used in this study: observation, in-depth interviews, questionnaires, and documentation. Observation is defined as systematically observing and recording the phenomena investigated. In-depth interviews aim to find informants' experiences from a particular topic or situation being studied. Questionnaires are used to obtain detailed information that cannot be obtained through observation and interviews. Documentation is a record of past events expressed in oral, written, and written form. Documentation complements the data obtained from observation techniques, in-depth interviews, and questionnaires.

Data processing and analysis are carried out through three activities, namely data reduction, data presentation, and data verification. Data reduction is data obtained from the research location as outlined in a detailed report; then, in this process, the researcher can make choices about the data to be coded, which will be removed, and which will be used as research data. Presentation of data is the process of presenting a set of structured information that gives the possibility of drawing conclusions and taking action. The data verification is carried out continuously during the research process.

Result and Discussion

Meaning of Poetry

According to scholars, the language of poetry means knowing something and understanding it well. They say that every science is usually called poetry, but the expression in poetry is considered to have glory because it uses *wazan* and *kufiyah* (Badawi, 1979). Moreover, among the meanings of *syi'ir* in language are *Ihsas, 'atifah, and ta'tsir* (al-Munawwir, 1997).

According to the term, the scholars convey many meanings, including what Ibn Qudamah conveyed: Sya'ir is "an expression that is *wazan* and *qafiyah* and shows the meaning" (al-Sayib, 1994). Ibn Rosyiq sets limits regarding poetry and its form. He further said that the poem has four elements, namely; a) *lafazh* or expressions, b) *wazan* or specific patterns, 3) the meaning contained in *lafazh*, 4) *qafiyah* (sound similarities at the ends of expressions) (al-Sayib, 1994).

In the Western world, discussing the notion of poetry is heavily influenced by Aristotle's view, which suggests that poets are creators (makers), namely people who first create and imagine. From what Aristotle conveyed, the experts later assessed and provided a distinction that poetry is an expression resulting from creation with a pattern. Goethe and Landro consider poetry as a fan (discipline), giving different power to poetry with the form and strength of its expression.

Other scholars argue that the meaning contained in the poem is more than its form. This can be seen from its specialty in the scope of the poem to *'atifah* (emotions), *Khayyal* (imagination). Wordsworth said that poetry is an essence that reaches a clear heart through emotion. Ruskin said poetry conveys good motivation or encouragement in the soul through imaginative expressions. Among the scholars, some define poetry

with a more comprehensive understanding, which includes the elements of poetry as a whole, as stated by Stadmon "Poetry is a patterned language of imagination and is capable of expressing new meanings, feelings, *fikrah*, *'atifah* and the secrets of the spirit man" (al-Sayib, 1994).

Based on the definitions of *sya'ir* stated above, it is clear to us that *sya'ir* has five essential elements, namely 1) *lafazh* or expression, 2) *wazan* or pattern, 3) the meaning contained in the expression, 4) *al-qafiyah* (the harmony of the expression in its form), 5) *Khayal* (imagination). This means the meaning contained in the poem is in the meaning of Fate, *Madh* (praise), *Hija*, *Washfu*(attribute to something), and others.

Sya'ir can also be distinguished from other literary works by the presence of *wazan*, which makes the expressions in poetry neatly arranged and rhythmic stanzas. Poetry is also distinguished by the choice of vocabulary or diction, the arrangement of that vocabulary in an expression, and the presence of emotions and thoughts as differentiators, which become essential elements in poetry. This is different from Natsar, who only conveys expressions without being accompanied by patterns, rhythms, and the arrangement of the stanzas, making the expressions even more beautiful.

Thus, poets consider poetry as a soft literary work and enter the realm of superb literary works. On another occasion, this *'atifah* (emotion) dominates a poetic expression because this *'atifah* can describe and awaken the soul that reads or hears the poem. Therefore, in giving the meaning of sya'ir, one should pay attention to two essential things, one of which is *al-'atifah,* which is based on *fikrah*, and the second is swary, namely the form that becomes the medium for conveying *'atifah* well, namely *khayyal* and patterned and *qafiyah* language (al-Sayib, 1994).

Definition and Method of Interpretation

Before the writer conveys the meaning of Lughawi's interpretation, the writer tries to understand the meaning of interpretation in general. Tafsir according to language means al-ihah and tabyin which means explanation (Al-Zarqoni, 2001). This is based on the Qur'anic verse al-Furqan verse 33, which reads:

وَلَا يَأْتُونَكَ بِمَثَلٍ إِلَّا جِئْنَٰكَ بِٱلْحَقِّ وَأَحْسَنَ تَفْسِيرًا

Meaning: "The disbelievers do not come to you (bring) something odd, but We bring to you something true and the best explanation."

Al-Raghib said that the words *al-safru* and *al-fasru* have close meanings, and the pronunciation is also close together. However, the difference is that *al-fasru* means opening *aqliyah* meanings while *al-safru* opens something the naked eye can see (al-Suyuti, 2008).

According to the term, the interpretation is the science that discusses the Al-Qur'an al-karim in terms of its meaning according to what Allah SWT wants with the level of human ability (al-Shabuni, 1985). Al-Zarkasyi gives the notion of interpretation, namely knowledge with which knowledge can be known, understanding the book of Allah SWT, which was revealed to the Prophet Muhammad, and explaining its meaning and issuing its laws. Abu Hayyan provides the notion of interpretation, namely the

science that discusses how to pronounce the *lafazh* of the Al-Qur'an, knowing its meaning, issuing its laws, both *ifrad* and *tarkibi,* and the meaning contained in the meaning of *ifrad* and the meaning of *tarkib*.

Based on the definition above, it is clear that interpretation is an effort to uncover the inner meanings of the Al-Qur'an, which are precise according to the meaning desired by Allah SWT based on human understanding abilities.

Tafsir Lughawi is an interpretation directed at understanding clear and *gharib* (unclear) Qur'anic *lafazh*. Tafsir scholars explain that what is meant by the meaning of gharib is a lafadz that most people cannot understand. *Gharib* in expression has two meanings, namely, a) *gharib* means the meaning of *lafazh*, which is still distant and absurd, and to determine the meaning clearly must go through deep thought, b) *gharib* means *lafadz* or *syadz* expressions (different from the habits of many people) conveyed by people from the villages of the Arab tribes.

al-Rafi'i explains the meaning of *al-gharib* by saying: "In the Al-Qur'an there is a term mentioned by the scholars with *lafazh gharib*. Moreover, what is meant by *lafazh gharib* is not *lafazh*, which means *munkar* or *syadz* because the Qur'an is free and clear of meanings that are *munkar* and *syadz*. Because the Arabic *lafadz* is a language that has a broad meaning, users and people are not the same in giving the meaning of the *lafadz*.

In order to know *gharib's lafazh* in the Qur'an and to understand its meaning, the *mufassir* tried to explain its meaning by adhering to language. Ibn Abbas was the first person to direct attention to Lughawi's interpretations of the Al-Qur'an. When he interpreted the Al-Qur'an with Lughawi's interpretation, he adhered to Arabic poetry and dialect as well as differences in the meaning of *lafazh* that occurred among the qabilahs of the Arab nation (al-Shabuni, 1985).

Tafsir is divided into several parts, and this division occurs or is based on differences in methods and *manhaj* carried out by the interpreters. There is a history from Ibn Abbas which states that the Tafsir is divided into four parts namely: a) *halal* and *haram* interpretations that people are not forgiven for their ignorance, b) interpretations interpreted by Arabs with their language, c) interpretations interpreted by scholars, d) and interpretations that are not known by anyone except Allah SWT (al-Zarqani, 2001; al-Shabuni, 1985).

Poetry in the Interpretation of the History of Ibn Katsir

He is Isma'il bin Umar al-Qurashi Ibn Katsir al-Bashari al-dimsyaqi Imaduddin abu al-Fida al-hafidz al-Muhadits al-Syaf'i. he was born in 705 Hijriyah and died in 774 Hijriyah after his life was filled with knowledge. Ibn Katsir is a qualified Fiqh expert, great hadith expert, intelligent historian and an exalted *mufassir*. In his opinion he took many of Ibn Taimiyyah's thoughts. He was known among the scholars of his time as a scholar who mastered many disciplines, namely hadith, jurisprudence and interpretation (al-Qaththan, n.d.).

The works of Imam Ibn Katsir spread to various countries when he was still alive. And taken advantage after he died. Beliu is a scholar who masters the science of hadith, history, fiqh and interpretation. One of his students named Ibn Hajji said "I

know very well the figure of the person I am close to and has intelligence in mastering the hadiths and knows most about *jarh, rijal al-hadits, shahih,* and *saqim*. Imam ibn Katsir's teachers also acknowledged his intelligence and strengths in these sciences. Furthermore, his student said that I often find doubts in knowledge and get explanations from him (al-Dzahabi, 2005).

After the researcher classified the verses of the Al-Qur'an which were interpreted by Ibn Katsir using *syawahid* poetry, it can be seen that the pronunciation which was interpreted by ibn katsir was using verse verses of one hundred and four pronunciations. Explanation of pronunciation which is interpreted using *syawahid* poetry as follows:

1) Al-Fatihah verse 6

اهدنا الصراط المستقيم

The word *shirath* in the verse (Sura al-Fatihah/1:6) is interpreted by ibn katsir with الطريق yang berarti jalan. Based on the poetry of Jariri bin 'Atiyyah (Ibn Katsir, 1991):

أمير المؤمنين على صراط * إذا أعوج الموارد مستقيم

Arabs borrow the word الصراط for the meaning of every word, work, and character that is straight or crooked, people who are *istiqamah* or straight are characterized by their straightness and those who are crooked by their crookedness.

2) Al-Baqarah verse 2

ذلك الكتاب لا ريب فيه هدى للمتقين

Word لا ريب in the verse (Sura al-Baqarah/2:2) is لا شك which means there is no doubt. Sometimes the word ريب also means accusation as in the verse (Ibn Katsir, 1991):

بثينة قالت يا جميل أربتني * فقالت كلانا يا بثين مريب

The meaning of the verse is that there is no doubt that this book of the Al-Qur'an was revealed from Allah SWT.

Word والمتقين is the *ism fa'il* of اتقى, and the word of التقوى is keeping from what is not desirable. and word of وقوى from الوقاية. Which means guard. Based on the Nabighah verse:

سقط النصيف ولم ترد إسقاطه * فتناولته واتقتنا باليد.

Half something falls and you don't find it, then I can find it and keep it with my hands.

Ibn Umar asked Ubay bin Ka'ab about *Taqwa*, then Ubay replied by asking if you took a thorny path? Umar replied: of course! Ubay asked again: how do you walk the thorny path? Umar replied: with caution. Ubay replied: that is *taqwa*. Ibn Mu'taz has taken the meaning of *taqwa* as put forward by Ubay bin Ka'ab and wrote:

خل الذنوب صغيرها* وكبيرها ذاك التقى

واصنع كماش فوق أر* ض الشوك يحذر ما يرى

لاتحقرن صغيرة * أن الجبال من الحصى.

Leave minor sins and big sins, that is taqwa.

And walk like you are on thorny ground, afraid to be stepped on

And never take lightly the small sin because mountains are made of pebbles.

Based on this verse, the word *muttaqin* can be interpreted as someone who carries out Allah's commands and stays away from his prohibitions because he is afraid of the fire of hell, so he is full of caution in his life.

3) Al-Baqarah verse 3

ويقيمون الصلاة ومما رزقناهم ينفقون.

In the interpretation of Ibn Katsir, what is meant by establishing prayer in sura al-Baqarah/2: 3 above is to perform prayer by paying attention to its *fardu*, perfecting the bowing, prostrating reading and being solemn. As well as keeping prayer times. Ibn Katsir (1991) explains that the origin of the word prayer is a prayer as contained in A'sya's poem:

تقول بنتى وقد قربت مرتحلا * يا رب جنب أبى الأوصاف والوجعا

عليك مثل الذى صليت فاغتمضى * نوما فإن لجنب المرء مضطجعا.

4) Al-Baqarah verse 27

ويقطعون ما أمر الله به أن يوصل ويفسدون فى الأرض أولئك هم الخاسرون

In the interpretation of Ibn Katsir, the word الخاسرون is interpreted as الناقصون (those who lose themselves from the grace of Allah SWT), like someone who loses in his business. Ibn Katsir makes Sya'ir Jarir bin 'Atiyah the basis, namely:

إن سليطا فى الخسار انه * أولاد قوم خلقو أقنه

Indeed, Salit is at a loss because they are the children of people with bad morals.

5) Al-Baqarah verse 111

الذين يظنون أنهم ملاقوا ربهم وأنهم اليه راجعون.

Ibn Katsir interprets the word يظنون with اليقين in sura al-Baqarah/2: 111 above which means to be sure. He further explained that Arabs are used to saying they are sure of the meaning of ظنا, this is based on the expressions of the poems of Dured al-Shammah and Umar bin Tariq:

فقلت لهم ظنوا بألفى مدجج * سراتهم فى الفارسى المسرد

I tell them be assured you with a thousand reproaches, their entourage in cold Persia.

فإن يعبروا قومى وأقعد فيكم* وأجعل منى الظن غيبا مرجما

When they think of my people and sit together before you, I am sure they are lost and tormented.

Namely, we will feel confident in your tormented state far from being seen before us.

6) Al-Baqarah verse 49

وإذ نجيناكم من ءال فرعون يسومونكم سوء العذاب يذبحون أبنائكم ويستحيون نسائكم وفي ذلكم بلاء من ربكم عظيم.

In the interpretation of ibn Katsir, the word "يسومونكم" in Surat al-Baqarah/2:49 above, means يولونكم, this meaning is based on the verse:

إذا ما الملك سام الناس خسفا * أبينا أنقر الخسف فينا

While the meaning of بلاء in the verse means *ni'mat*. What we have done for you, namely saving your ancestors from the torment of the Pharaoh's soldiers, is a great blessing from your Lord and the origin of the word البلا means a test, both a good and a nasty test. Zuhair bin Salman recited (Ibn Katsir, 1991):

جزى الله بالإحسان ما فعل بكم * وأبلاهما خير البلاء الذي يبلو.

7) Al-Baqarah verse 57

وظللنا عليكم الغمام وأنزلنا عليكم المن والسلوى

In the interpretation of Ibn Katsir, the word "المن" in Surat al-Baqarah/2:57 means لعسل. This meaning is based on the verse of Umayyah bin Abi Shalit:

فرأى الله أنهم بمضيع* لابذى مزرع ولا مثمورا

فسناها عليهم غاديات* ويرى مزنهم خلايا وحورا

عسلا ناطفا وماء فراتا* وحليبا ذا بهجة مزمورا.

Natif means flowing and halib al-mazmur means clean. السلوى also interpreted as العسل is based on the verse expressed by Hudzaili:

وقاسمها بالله جهدا لأنتم* ألذ من السلوى اذا ما أشورها

He swore in the name of Allah with all his heart, that you are indeed sweeter than honey.

Jauhari said that the word لسلوى means العسل, this is based on the verse (Ibn Katsir, 1991):

شربت على سلوانة ماء مزنة * فلا وجديد العيش يامى ما أسلو.

*I drink honey that is so sweet and mixed with water * then a new life is a life that I taste so sweet.*

From the explanation above, it is clear what Allah SWT bestowed on food, drink, and other things that were not obtained with difficulty. So honey when eaten without mixture is a sweet food, when mixed with water it becomes a fresh drink, and when mixed with other types of food it becomes another type of delicious food.

8) Al-Baqarah verse 61

وإذ قلتم يا موسى لن نصبر على طعام واحد .... وفومها.

In the interpretation of Ibn Katsir, the word "الفوم" in surah al-Baqarah/2:61 above, means الحنطة, namely (wheat) from which flour and bread are made. This meaning is based on Ahijah bin Jalah's poem as follows (Ibn Katsir, 1991):

قد كنت اغنى الناس شخصا واحدا * ورد المدينة عن زراعة فوم

I am the only richest man who owns a wheat farm in Medina.
Ibn Abbas also said that the word "الفوم" means الحنطة (wheat)

9) Al-Baqarah verse 78

ومنهم أميون لا يعلمون الكتاب إلا أمانى وإن هم إلا يظنون.

In the commentary of Ibn Katsir (1991) in surah al-Baqarah/2:78 this meaning is based on the poetry of Ka'ab bin Malik as follows:

<div dir="rtl">

تمنى كتاب الله أول ليله * وأخره لاق حمام المقادر.

تمنى كتاب الله آخر ليله * تمنى داود الكتاب على رسل

</div>

He read the book of Allah at the beginning and end of the night, then he met the provisions of his life. He read the book of Allah at the end of the night and Dawud also read the book to the messengers.

The meaning of the verse above is that their Jews do not know anything about the book except for the readings they read about Allah SWT which they do not understand the contents of the readings.

10) Al-Baqarah verse 100

<div dir="rtl">

أوكلما عاهدوا عهدا نبذه فريق منهم بل أكثرهم لا يعلمون.

</div>

In the interpretation of Ibn Katsir, the word "نبذ" in sura al-Baqarah/2:100, is interpreted as نقض or طرح and the original meaning of the word طرح is to throw or fall. Therefore falling items (found items) or barley that falls and is thrown into the water is called منبوذ . This meaning is based on the poem of Abu al-Aswad al-Duwali (Ibn Katsir, 1991):

<div dir="rtl">

نظرت إلى عنوانه فنبذته* كنبذك نعلا أخلقت من نعالك.

</div>

*I looked at the case then let go * like you take off a broken sandal.*

Interpretation Learning at Islamic Boarding School

Miftahul Huda Islamic Boarding School was founded by KH Choer Affandi, previously named Onong Husen. He was born in Ciamis on Monday, September 12 1923, specifically in Palumbungan Village, Cigugur Village, Cigugur District, Cijulang District, Ciamis Regency, from the couple Raden Mas Abdullah bin Hasan Ruba'i and Siti Aminah bint Marhalan. Educational background KH Choer Affandi graduated from Bumiputera school, then continued to various Islamic boarding schools, namely: 1) Cipancur Tasikmalaya Islamic Boarding School for six months; 2) Base Ciamis Islamic Boarding School; 3) Cikalang Islamic Boarding School; 4) Tasikmalaya Sukamanah Islamic Boarding School; 5) The Jembatan Lima Islamic Boarding School, South Jakarta for two months; 6) Cisaat Sukabumi Islamic Boarding School for three months; 7) Gunung Quail Sukabumi Islamic Boarding School for three months; 8) Wanasuka Ciamis Islamic Boarding School; 9) Grenggeng Kebumen Islamic Boarding School, Central Java (Adeng, 2011).

Miftahul Huda Islamic Boarding School was established on August 7, 1967, in Pasir Panjang Hamlet, Kalimanggis Village, Manonjaya District, Tasikmalaya Regency, West Java. Establishing this Islamic boarding school began on 520 tumbak land (one tumbak is 14-sqm) obtained from Hj. Mardiyah, with details of 220 tumbak as waqf, and the remaining 300 tumbak were purchased in installments. On that date, the laying of the first stone began, which was attended by the Regent of Tasikmalaya, Colonel Husein Wangsa Atmaja, and was approved by the Commander of the Siliwangi Regional Military Command, Maj. Gen. Ibrahim Adjie. The first building is a Madrasa measuring 30 x 40 meters, which consists of 4 rooms, 3 rooms for classes for studying and students' beds, and 1 room for sleeping for the kyai's family (Adeng, 2011).

Interpretation learning in Islamic boarding schools can be divided into learning interpretation in formal and non-formal classes.

For formal classroom learning, several methods are used: 1. Lecture Method; 2. Question and Answer Method; 3. Demonstration Method; 4. Drill method; 5. Problem Solving Method; 6. Recitation Method; 7. Discussion Method.

Meanwhile, several methods are used in non-formal classroom learning: 1. *Wetonan* method; 2. *Sorogan* Method; 3. *Muhawarah* or *Muhadatsah* method; 4. *Mudzakarah* method; 5. The Method of the *Taklim* Assembly.

The *wetonan* method, better known as "bandongan" is a method in which the kyai reads a book at a specific time and the *santri* brings the same book, then the *santri* listens and listens to the kyai's reading (Natsir, 2020).

The *sorogan* method is when students submit books to be read to clerics or special students considered intelligent. When a reading error occurs, the error is corrected directly by the *kyai* or special *santri* (Natsir, 2020).

The *muhawarah* or *muhadatsah* method is a method of practicing communicating in a specific language so that students have active language skills (Natsir, 2020). In general, Islamic boarding schools use this method to have the ability to speak Arabic and active English.

The *mudzakarah* method is a method of holding a scientific meeting that explicitly discusses issues of the *diniyah,* such as worship and beliefs, as well as religious issues in general, both carried out by fellow students, students with *kyai* and led by *kyai*, as well as fellow *kyai* (Natsir, 2020).

The *majlis ta'lim* method is a method of holding meetings at certain times on a scheduled basis and is a medium for conveying Islamic teachings that are public and open (Natsir, 2020).

The school's approach to teaching interpretation, particularly Islamic texts, is noteworthy. It employs formal and non-formal methods, ensuring a holistic learning experience. Traditional teaching methods like lectures, question and answer sessions, demonstrations, drills, problem-solving, recitation, and discussions are utilized in formal classes. These methods are vital in providing a structured learning environment where students can gain a comprehensive understanding of Islamic jurisprudence, theology, and philosophy.

In contrast, the non-formal classroom learning at Miftahul Huda includes unique and traditional methods like *Wetonan (Bandongan), Sorogan, Muhawarah* or *Muhadatsah, Mudzakarah,* and the *Majlis Ta'lim* method. These methods reflect the rich heritage of Islamic education. The Wetonan method, for instance, involves the kyai (teacher) reading from a text while students listen and follow along, fostering an environment of collective learning and reflection. The Sorogan method, where students

read texts to the kyai or senior students for correction, emphasizes personalized learning and mastery of the material.

Muhawarah's or *Muhadatsah's* and *Mudzakarah's* methods focus on language skills and discussing religious matters, respectively. These methods encourage active participation, critical thinking, and articulate expression in religious and everyday contexts. Lastly, the *Majlis Ta'lim* method involves holding regular meetings to discuss Islamic teachings, which educates and builds a sense of community and shared learning among students.

The blend of these teaching methodologies at Miftahul Huda Islamic Boarding School highlights the adaptability and evolution of Islamic education. It demonstrates a commitment to preserving traditional Islamic teaching methods while incorporating modern educational practices. This approach ensures that students are well-equipped with the necessary knowledge and skills to navigate the complexities of contemporary society while remaining firmly rooted in their religious and cultural heritage. The school's success in integrating these diverse teaching methods serves as a model for other Islamic educational institutions aiming to balance tradition with modernity.

Conclusion

The discussion provides a detailed insight into the essence of poetry and the art of Qur'anic interpretation in Islamic scholarship. As understood by scholars like Badawi, al-Munawwir, and Ibn Qudamah, poetry is a profound form of expression characterized by its unique elements such as expression, pattern, meaning, harmony, and imagination. It's viewed as a medium that conveys emotion, imagination and thought, resonating deeply with Aristotle's Western concept of poetry as a creative and imaginative endeavor. The significance of poetry in evoking emotions and thoughts is universally acknowledged, bridging cultural and philosophical divides.

In the realm of Qur'anic interpretation, the focus is on Tafsir, defined by scholars like al-Zarqani and al-Shabuni as a scholarly effort to understand and explicate the divine message of the Qur'an within human comprehension. *Tafsir al-Lughawy's* specific approach, which emphasizes the linguistic aspects of the Qur'an, highlights the intricate relationship between language, poetry, and religious texts. This is exemplified in the methods used by Ibn Katsir, who employs poetry to interpret Qur'anic verses, demonstrating the deep interconnection between language and religion. Additionally, the educational practices at Miftahul Huda Islamic Boarding School in Manonjaya, Tasikmalaya, illustrate the evolution and adaptation of Islamic education, integrating classical methods like *wetonan* and *sorogan* with contemporary teaching approaches, thus catering to a wide range of learning styles and preserving the rich tradition of Islamic scholarship. It highlights how poetry and language play a critical role in understanding and interpreting religious texts and how Islamic educational institutions continue to foster this knowledge through a blend of traditional and modern teaching methodologies.

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