



A Literature Approach of the Story in the Qur'an: Study About Muhammad Ahmad Khalafullah's Interpretation on the Story of Ashab Al-Kahf

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Abstract. . *Al-manhaj al-adabi* that is used by Khalafullah implies that the stories in the Qur'an not only is purely historical data, but it is also a narrative that could be included in literature that is loaded with the message contained in it. This literary method, according to him, is very appropriate to be used as a knife of analysis in uncovering the stories of the Qur'an. He said that the mistakes of the *commentators* so far lie in the methods that they use. They have involuntarily forgotten knowing the sociological and religious aspects of the message in the stories of the Qur'an. In his research, he emphasizes the psychological aspect. According to him, a story has a psychological impact due to it can explain the meaning of universal gloom and touch in the soul of his audience.

In the story of *Ashab al-Kahf* Khalafullah proves that the stories in the Qur'an are not merely historical data. Because this story historical elements such as characters, places and times tend to be eliminated. The Qur'an does not clearly state the number of young *Ashab al-Kahf* and the time they lived in the cave. The narrative of the story of *Ashab al-Kahf* is meant to prove Muhammad's apostolate and answer some of the questions of the polytheists of Mecca to Muhammad when testing the truth of his apostleship and teachings. Such narrative has a psychological impact on the listeners so that it can reveal the messages stored in it.

Keywords: *Arabic literature; tafseer of the Qur'an*

INTRODUCTION

Study about text of the Qur'an, according to Amin al-Khuli is part of the literary study of the Qur'an (*haul al-Qur'an and fi al-Qur'an*) (Suryadilaga, 2006). These characteristics can be found, for example, in the stories of the Qur'an (Qalyubi, 2009).

It is Muhammad Ahmad Khalafullah, who in this case his work focuses on the stories in the Qur'an and uses a literary approach as a tool of analysis in an effort to understand these stories. In his work, *al-Fann al-Qasasi fi al-Qur'an al-Karim* (Setiawan, 1972). Khalafullah developed and applied the methods of his teacher, Amin al-Khuli. Even though it is quite controversial, the thoughts of khalafullah in his work are still new and original. He presented ideas that were completely different from those of the classical commentators. More precisely, Khalafullah says that the classical interpretation when viewed from the literature that there is much influenced by the historical review. That is, they interpret the narrative texts of the Qur'an as part of historical texts. Therefore, he concludes that the classical commentators have gone far from substance and

are trapped into long-winded discussions which are totally inconsistent with the actual context of the Qur'an. They have unconsciously forgotten the sociological and religious aspects of the message of the stories of the Qur'an (Khalafullah, 1999).

In looking at a story, Khalafullah does not place stories in the Qur'an as historical texts, but literary texts which are used by the Qur'an as a mediator to facilitate the delivery of messages. Therefore, he considers that not all stories in the Qur'an are historical realities that actually occur in the real world. The models of the stories of the Qur'an can be historical stories, parables and myths. Based on the above explanation, this article discusses the story of Ashab Al-Kahf, a study of the interpretation of Muhammad Ahmad Khalafullah with a literary approach.

METHOD

The method used in this study is the literature review. Literatures used include books, articles, and trusted sites. By comparing various exposures from the literature, the authors analyze, identify and review to produce a more objective view of Ashab Al Kahf.

RESULT

The Intellectual Career of Muhammad Ahmad Khalafullah

Muhammad Ahmad Khalafullah was born in 1916 at the Syarkiyah province, Lower Egypt. He is one of the most famous contemporary Islamic thinkers. Quite a number of works have been produced by figures who have lived for approximately 81 years. Some of his comments on literary analysis of the Qur'an which became controversial in the early 1950s, and published in 1953 under the title *al-Fann al-Qasasi fi al-Qur'an al-Karim* are his main opinions (Jansen, 1997). He completed his basic education in the government's traditional Islamic education, then continued his education to Dar al-'Ulum. Higher education was undertaken at the faculty of art, University of Egypt (now the faculty of literature and arts, Kairo University), and successfully graduated in 1939. Subsequently, Khalafullah completed his master's program with a thesis entitled "*al-Jadal fi al-Qur'an*" (polemic in the Qur'an) which was later published as *Muhammad wa al-Quwa al-Madaddah* (Esposito, 1995).

After earning a bachelor's degree in academic degrees, Khalafullah became one of the teaching staff at the University. Then in 1947, Khalafullah submitted a doctoral dissertation on the stories of the Qur'an to the art faculty. For Egyptian traditionalists and revivalists, this work is very controversial and has a big polemic. However, there is no continuation of the debate on this work as there is a pro-contra response. Therefore, in 1948, he resigned from the institution where he taught. It was only in 1951 that this accompanying publication-after undergoing revision-with the title *al-Fann al-Qasasi fi al-Qur'an al-Karim*, has even been reprinted several times until now (Esposito, 1995).

Khalafullah also served for a long time at the Ministry of Culture, with a position as an expert staff in planning. After retiring from this ministry, he took an active role in the Egyptian Committee for Asian-African Solidarity and became deputy chairman of the National Progressive Unions (Tajammu') party. In addition, he is also active in journalism, editor in chief of the magazine *al-Yaqzah al-'Arabiyyah* also he elaborated. He has also reflected on a number of his thoughts in the form of written articles on the Qur'an and Islam for a number of well-known periodicals in Egypt, such as *Ruz al-Yusuf*, as well as writing a number of books, including works on reformers, such as 'Abd. Allah Nadim and 'Abd al-Rohman al-Kawakibi, and on other Islamic topics. Such as *al-Qur'an wa Musykilat Hayatina al-Mu'asirah* (al-Qur'an and Contemporary Problems), *al-Qur'an wa al-Daulah* (al-Qur'an and the State), and *al-Islam wa al-'Urubah* (Islam and Arabic) (Esposito, 1995).

An Overview of Al-Fann Al-Qasasi Fi Al-Qur'an Al-Karim

In realizing his big project, Khalafullah feels confident and optimistic that the choice of the theme *al-Fann al-Qasasi fi al-Qur'an al-Karim* as the object of his study to interpret the stories of the Qur'an from a literary perspective is very appropriate. This is because the stories in the Qur'an are a station of departure for further study of Arabic literary works in general as well as those of a specific religious nature.

But unfortunately, Khalafullah's research had sparked a prolonged controversy in Egypt, due to the element of historicity that he did not place as a top priority in the story of the Qur'an. Groups that disagree with Khalafullah's idea have criticized and even blasphemed him because they are considered to have denied the information of the Qur'an. This group strongly objected to Khalafullah's research, which understood the text of the story with a literary approach. Therefore, it is considered by disclaiming historical approach of the factuality Qur'an story, so that in turn, strengthens orientalist suspicion in the imperfection of Qur'an. With this in mind, the al-Azhar scholar group issued a fatwa resolution urging the campus to prohibit publication with Khalafullah and requesting that its supervisor, Amin al-Khuli, be relieved of his post and not allowed to guide studies of the Qur'an. The group that refused had even sent a letter to the Egyptian government which read, more or less, as follows: "This dissertation leads us to believe that its conclusion is a grave danger and must be burned immediately, considering that it is a new disease for the present context which is more dangerous than the cholera epidemic. This dissertation destroys our spirit and spirit of diversity. "Meanwhile, the magazine *al-Ikhwān al-Muslimūn* also wrote no less fiercely, with a statement directed at its author, Khalafullah: "Burning the contents of this book is not enough. First of all, you have to burn the demons who affect your soul and mind that have given birth to misleading ideas (Setiawan, 2005).

Nevertheless, Khalafullah himself caught the distortion of words and data that were used to ignite the emotions of the masses so as to oppose this work. And in turn, it brought interference from the Egyptian government.

Interpretation Method

With regard to the method used in his study, Khalafullah stated that the method could be said to be new and it could also be said to be old. It is said to be new because according to Khalafullah every problem has its own solution and method to get out of the problem. In the problem of interpreting narrative texts in the Qur'an, which have so far been far from the purpose of the story. So the literary approach methodology is one and the right method to get out of this problem (Khalafullah, 1999).

These steps can also dikata ka n long as this method is adopted Khalafullah of books methodological or reality field common to literary critics and writers when assessing works of art and literature. Khalafullah's first step in applying his method was to determine and collect texts that would be used as the object of study. Because it is an absolute requirement in the study of the text itself (Khalafullah, 1999). *Second*, the chronology of the story. To take this second step he is guided by the systematization that has been arranged in the Usmani Mushaf (maliki) as his basic reference (Khalafullah, 1999). *Third*, intensive and careful understanding of the text.

There are two models of understanding here, according to which Khalafullah needs a distinction between the two. *First*, understanding the meaning of words, structure and form of sentences, as well as understanding the relationships between words and historical signs of the text. In this step, Khalafullah examined several interpretations by comparing one opinion with another, to then take the strongest opinion. *Second*, literary understanding, namely the ability to appreciate the logical, psychological, and artistic sides of the text. Here, an interpreter is also demanded for the construction to determine texts and interpret of the certain text he believed that the truth is yes. After the interpreters also need to know what's behind the text kanstruksi with this interpretation. Sometimes, when the owner of the text (the source text) does not tell directly. Khalafullah also emphasized that the literary approach is relatively new in the interpretation of the narrative texts of the Qur'an. In fact, according to him, the stories of the Qur'an are very thick and full of artistic and literary phenomena. Therefore, according to Khalafullah, it is very unfortunate if the literary side of the Qur'an, which is the most appropriate, is forgotten and rarely touched (Khalafullah, 1999).

Fourth, division and arrangement of chapters. In this case Khalafullah divides his discussion into the most related chapters and sub-chapters based on the methodology or purpose of this study so that the reader can easily grasp his ideas (Khalafullah, 1999). *Fifth*, Khalafullah step is, as he calls the "between originality da n Update" (al- Problem wa al-tajdid). This step is very important for researchers or reviewers sciences of art and literature, as well as for those who want to jelly and mature to understand the problems of literature and science. Because with this approach it can be seen from where the text was formed. Also we know what part of the text and the original from the writer of which is in the adoption of other literary works (Khalafullah, 1999).

The Interpretation Characteristics

As mentioned in the introduction, the literary approach of the Qur'an was promoted by Amin al-Khuli in the latter half of the twentieth century. Methodology models for literary commentary (al-Tafseer al-adabi), rests on the principle that the Qur'an is the largest book of Arabic literary (al-Kitab al-Arabiyya al-Akbar) so that readers can gain an objective understanding. Therefore the assessment of al-Qur'an had to do two main steps, namely an internal study the text of the Qur'an (Dirasah ma haul Qur'an) and an internal study the text of the Qur'an (Dirasah fi al-Quran nafsih).

This model of interpretation is based on a communicative speaking style because of the many symbols that are full of meaning in the verses of the Qur'an. The deepest of the text of the Qur'an. This is an academic response to efforts to glorify the text of the Qur'an.

The idea of a model for the interpretation of al-Khuli was then developed and applied well by his students, Muhammad Ahmad Khalafullah, 'Aisyah' Abdurrahman bint Syati', M. Syukri Ayyad and Nasr Hamid Abu Zaid. A study of the Qur'an intensive uses the literary approach of Qur'an by Muhammad Ahmad Khalafullah in se b uah accompanied s i " al-Fann al-Qasasi fi al-Qur'an al-Karim " as an effort to develop what the background to the idea al-Khulli.

Khalafullah's activities in the intellectual realm became the background for the birth of innovative and "controversial" ideas, especially in interpreting the stories of the Qur'an. Intellectual work embodied in the form and accompanied by a deliberate feed commentary characteristics in modern-contemporary era. Il Miyah, critical and non-sectarian characterize thought n ya in al-Fann al-Qasasi fi al-Qur'an al-Karim.

Expressing contextual meanings and orienting towards the spirit of the Qur'an are also characteristics that stand out in the era of contemporary interpretation. This was done by Khalafullah by developing the method promoted by his teacher, al-Khuli. If the commentators classic-traditional methods commonly used is analytical that is atomistic and partial, then this case with the mufassir contemporary use maudu'i (thematic). Not only that, they also use an interdisciplinary approach, such as philosophy of language, semantics, semiotics, anthropology, sociology, psychology, science and even gender analysis.

The Interpretation of Muhammad Ahmad Khalafullah On Ashab Al-Kahf 'S Story

Unlike other stories in the Qur'an, such as the story of Adam, Musa, Isa, Abraham and several other stories which are told separately, the story of Ashab al-Kahf is not the case. This story is told in a complete series of verses, namely verses 9 to verse 26 in one letter. In order Manuscripts' u t smani letter al-Kahf - is a letter to 18 and consists of 110 verses as well as in the category of the letter Makkiyyah.

In connection with the reason for the fall of the verse, al-Suyuti in his book *lubab al-nuqul fi asbab al-nuzul* explained that the story of Ashab al-Kahf was told in relation to a Quraish infidel named Nadr bin al-Haris (Khalafullah, 1999) and 'Uqbah bin abi Mu'ait who was sent by the Quraysh to Medina to meet the Jewish monks. The two tasks they both undertook were: First, to

ask the monks about Muhammad and his identity. Secondly, told the Jewish monk about the words of Muhammad which reads that they (Jewish monk) are the first al-kitab experts and they know what is not known Quraysh nation associated with less news of the prophets of the past. When reached Medina, both directly asks some of the Rahib about identity Muhammad. The monks answered thus: "Ask Muhammad about three things. If he can answer that means he is really a Prophet, otherwise he is a person making it up. First, a group of young men who went to a cave in ancient times and what their specialty is. Second, the story of a wanderer who managed to find the West and East ends of the earth and what happened to him. Third, ask him about what is spirit? ". Then they return last two envoys to the Quraysh and said: "We have come to bring something that can be used to determine the attitude between gentlemen and Muhammad". They also went to face the Prophet. And ask the three questions. Rasulullah SAW said; "I will answer about the things you ask that" (without mentioning InshaAllah). So they all went home. Rasulullah saw. Waiting for revelation for fifteen nights. However Jibril did not come to him. This made the people of Mecca shaky and he felt sad about it. He didn't know what to say to the Quraish. Once upon a time, Jibril came with the letter al-Kahf in which he rebuked the Prophet. For their sorrow because of their actions (QS. 18: 6). Explain anything they asked about the young men who were traveling (QS. 18: 9-26). About a wanderer (QS. 18: 83-101), as well as the word of Allah swt. about the spirit (QS. 17: 85) (Khalafullah, 1999; Mubarak & Aliyah, 2019).

As written al-Suyuti above stating that the story of Ashab al-Kahf down for their questions from polytheist people Makkah on instruction of Yahudi Madinah to the Prophet Muhammad to test the truth of his prophetic. Is it true that Muhammad was a prophet or just making a claim? It is also mentioned when people mus y rik the back of Medina, they have gained a measure which can determine the truth that he was confident the prophetic and apostolic Muhammad. That measure is none other than the story of Ashab al-Kahf according to the version of the Rahib Jew of Medina. This means that if Muhammad can answer their questions about Ashab al-Kahf, and answer it all with their version of the story of Muhammad's prophetic is true.

Then regarding the above the question arises, will Muhammad's answer come from the sky as a revelation to prove his apostleship? Or was it a real event that Ashab al-Khaf had experienced? Or was it the answer that the Medina Jews had preached to the polytheists of Mecca?

As a guess, maybe the answer that will come out of Muhammad is the second answer. Because that answer is the measure of the truth of Muhammad's apostleship. Only that answer can prove the descent of revelation from heaven. Why is that, because logically knowing a historical event is easier than secret. The story of Ashab al-Kahf very easily obtained through historical records written while to know a secret is a difficult thing.

But after receiving revelations, the Prophet answered questions raised by the Quraish infidels regarding young men traveling to a cave (the story of Ashab al-Kahf) like what he had received through Gabriel, namely the letter al- Kahf verses 9 to verse 26. In this verse, al-Qur'an seems hesitant in mentioning the number of young people who are members of Ashab al- Kahf. Qur'an

said that the third and fourth delivered the young man is a dog, the fifth and sixth young man was also a dog. Al-Qur'an not call it Heads appropriately ti and precisely membungungkan, because al-Qur ' an states: "Soon there are people who will say their number is three people who the fourth is a dog, and the other said:" The number of those are five people of whom the sixth is the dog ", as a guess of the unseen: and another says:" there are only three of them, the eighth is the dog ", Say: 'My Lord knows them better.'" Why not clearly state their exact number?

Concerning about how long they are (read: sleep) in a cave, the Qur'an does not mention clearly the amount of know n him. Why is that? Why does the Qur'an actually says "late they stayed in their cave three hundred years da n plus another nine years." Later n followed by " Say:" Allah knows how long they stayed (in the cave)."

Why al-Qur'an reflects the same thing? Khalafullah added will not terb ay ang if anyone b Erani alleges that Allah swt. not know the exact number of youth groups such. Is not Allah swt. know all the secrets and everything stored in the human heart?

In the view of Khalafullah, disguises these data by al-Qur'an intended not to conform with the social realities that happened to the Jews associated with this story. Among Yahudi itself, it turns out that there are indeed disagreements and not a single word about the number of youths and years of residence of the young Ashab al- Kah f in the cave. Thus, the proof that the Qur'an is a revelation from heaven and Muhammad. An apostle indisputable, because of what the Qur'an in accordance with the real answer exist and function in the Jewish community at the time (Khalafullah, 1999).

وإنما نستطيع ان نقول ان هذا لم يكن إلا لحكمة والحكمة فيما نعتقد هي أن المطلوب من النبي عليه السلام أن يثبت أن الوحي ينزل عليه من السماء وأن يثبت ذلك لا بالعدد الحقيقي للفتية من أصحاب الكهف فذلك لم يكن موطن الإجابة وإنما بالعدد الذي ذكره اليهود من أهل المدينة للمشركين من أهل مكة حين ذهب وفدهم ليسأل عن أمر محمد أنبي هو أم متنبئ. وإذا كان احبار اليهود قد اختلفوا في أمر العدد وذكر كل منهم عددا معينا كان على القرآن أن ينزل بهذه الأقوال حتى يكون التصديق من المشركين بأن محمدا عليه السلام نبي.

(Khalafullah, 1999).

The phrase Khalafullah above shows that the intent and purpose of the Qur'an obscure number of youth Ashab al-Kahf and a period when they lived in caves is not another to the Pagans of Makkah convinced of the truth of Muhammad's prophetic.

Khalafullah also add and late, if the al-Qur'an said with certainty and contrary to the opinion of the Jews, the Prophet Muhammad in fact be accused of liar and thought the news was in make-up and not a revelation from heaven. Al-Qur'an depicts a story based of commonly known by mukhatab, these are the pagans of Makkah and the ability of the proof of the truth of apostolic Muhammad can be judged from his purity with what is known by them. Related to this Khalafullah se c fig firmer says:

أن القرآن حين جعل هذه الأخبار من آيات النبوة وعلامات الرسالة جعلها أيضا مطابقة لما في الكتب السابقة أو لما يعرف أهل الكتاب من أخبار حتي ليخيل إلينا أن مقياس صدقها وصحتها من الوجهة التاريخية ومن وجهة دلالتها على النبوة والرسالة أن تكون مطابقة لما يعرفه أهل الكتاب من أخبار.

This thinking, continued Khalafullah, has been allowed by the scholars of Tafsir earlier. Even some of them said it was necessary even obligatory, because then the charges will be the weakness of al-Qur'an will be broken, as where an alleged by some orientalists. With so did according to their literary dimension stories Qur'an evident there. This is what then in Khalafullah's view that the historical story in the Qur'an is a literary story.

The adjustmen between Ashab al-Kahf story and the public discourse that has been known by the pagans of Makkah and the Jews at the time, according to Khalafullah there is a correlation between the stories of the Qur'an with Arabic socio-culture. The essence of this correlation is a story that was not previously known in the Makkah environment, either in part or in whole of its elements. The stories included in this category are the stories of the Qur'an apostolate that is intended to prove Muhammad as told al-Quran as the answers to some questions polytheists of Makkah to Muhammad when will test the truth of his apostleship. Because kiasah is one form of explanation that applies in Arabic, in the story of Ashab al-Kahf al-Qur'an it is sufficient to describe the incident with the convictions of the audience at that time.

Thus, the way al-Qur'an tells the story of Ashab al-Kahf which are not downloading a historical reality. Qur'an only narrates the saying of Jewish people that are not necessarily true and in accordance with the historical reality. And basically, said Khalafullah, the Qur'an does not intend to corroborate the history of this story.

Assuming that is not historical aspect that is considered as important in the stories of the Qur'an, it is based on the investigation Khalafullah - according to the methods adopted - that the story of the Qur'an tends to negate the time and place, also not concerned with elements of the development stories, and these stories are not exposed with detail, as well as some stories predicting the future, while at the same the past story. Therefore, when these stories are understood as historical data an sich, then what happens is confusion about history as it is told by the story. Brief her, according Khalafullah, there are some aspects y ang makes the narrative of al-Qur'an not in intended solely as something historical. First, tend to be important stories that do not consider the time and place of the incident. Second, the Qur'an very selekt i f in choosing a story in view it. Third, the narrative itself will override the timing of events. Fourth, some of the characters in the narrative are called differently in the story and in the story of the same in the different point, as well as narrative content oriented to the future, while the story of what happened is past.

Well, this is what Khalafullah called the phenomenon of freedom in the art of storytelling. In the story of Ashab al-Kah f pengkaburan about the time of the existence of youths in the cave, and the numbers show that al-Qur'an does not pay attention to the elements of the historical validity. This is one of the arts in the narrative of the story of Ashab al- Kahf.

One more thing to note regarding the literary aspects of the story of Ashab al- Kah f. Here Khalafullah prove that the stories of the Qur'an, especially the story of Ashab al-Kah f in the style of literary language. This is marked by the element of dialogue contained in the story.

Some characteristic style of dialogue in the story of Ashab al-Khafi are, first, the style language of the Qur'an extremely varied in accordance with the theme, the circumstances at the time of the story is revealed. Concretely, the formatting of lines, al-Qur'an emo does not only regard the actors, but also taking into account the situation of mental Muhammad and his followers back then. From here it can be said that the style of language stories Qur'an always follows the characteristic style of the language of the Qur ' an on wah yu down in Mecca and Medina. In this case, the story of Ashab al-Kah f was revealed in Makkah.

Second, the stories of the Qur'an down the initial phase or at the beginning of the fall of the Qur ' an is always to use it's words echo a strong voice and packaged in short sentences bers a jak. As Allah constructed the story of Ashab al- Kah f in surah al-Khafi at the end of verse 19 (ولا يشعرون) (بكم أحدا), 21 (إنا أبدأ), 22 (عليهم مسجدا), 23 (منهم أحدا).

Also the nature of dialogue, for example, al-Qur ' an end to the dialogue between young people always *Ashab al-Khaf* above ending in um, namely *lafadz kam labist um, ba'd yaum, a'lamu labistum bima*.

Regarding the explanation of the exposure c ontoh above, according Khalafullah, due to the mental and emotional state of the Prophet. At that time it was still full of passion and enthusiasm. So when noted, movement from one round to round the next or from one event k e the next event which tell the story of the very fast and dynamic. Like wise with this whole story, the stories are very short.

So it can be said that the historical truth and validity of the bag story and the ability proof of the truth of Muhammad's prophetic can be judged from suitability with what is known by the experts. This can be strengthened by the word of God Almighty:

“Actually in their stories that are teaching for people who have sense. Al-Quran is not a fabricated story, but confirms the previous (books) and explains everything, and as a guide and mercy for the people who say”

and also in the word of Allah swt:

“So if you (Muhammad) are in doubt about what we sent to you, then ask those who read the book before you. Truth is, truth has come to you from your God, therefore do not be among those who doubt”.

According to Khalafullah, the use of the Qur'an as a criterion to prove the truth of Muhammad's apostolate has implications for the emergence of two opposing opinions on the truths of these criteria in Muhammad's time until now. The two views are: *First*, the opinion of the polytheists and the disbelievers of Makkah. That they actually knew these criteria from the Medina Jews. So, though the news told in the stories of the Qur'an coincide with their knowledge from the beginning, they were still not celebrants with apostolic truth and the truth of Muhammad's doctrine. This means that their stubbornness in rejecting the prophetic truth of Muhammad is not

because the news is not in accordance with their historical knowledge, because it turns out that these stories are in accordance with what they know. So, it is true picture of al-Qur'an about attitude of the Pagans who considers that to know the news yang narrated in the Qur'an is easy and does not need a miracle. Starting from this belief they accused Muhammad of getting the news from someone, and what he was telling was not wahytu. This picture can be seen in the word of Allah Almighty:

“And they said: 'Tales of the old people, he asked to write them down, so they read them to him every morning and evening’”.

“And actually we know that they say:” Indeed Qur'an it was taught by a man to him (Muhammad) “. Whereas the language of those whom they accuse (that) Muhammad learned by him the language of 'ajam. While Al-Qur'an is in clear Arabic”.

Second, the view of the Muslims themselves where they fully believe in the truth of these Jewish criteria. So that they see that the stories told al-Qur'an is a proof and a sign of the prophetic of Muhammad. The reason is because of without through Allah swt. It is impossible for Muhammad to know the news mentioned in the stories, because Muhammad was an ummi person (could not read and write) and never studied from anyone who had read the previous book (Khalafullah, 1999).

CONCLUSION

1. When the Qur'an makes the stories of the prophets, apostles and Muslims earlier as signs of truth and apostolic Muhammad, the Qur'an likens to what scribes have known from the holy books earlier. So it can be said that the truth and validity of the historicity of the story and the ability to prove it to the truth of the apostolate of Prophet Muhammad. It can be judged by its suitability with what the scribes knew. This is the benchmark for Khalafullah in interpreting the story of ashab al-kahf in the Qur'an. Of course, these benchmarks are not without basis and reason, because in understanding the stories of the Qur'an Khalafullah departs from a literary methodology offered by his teacher, al-Khuli. So that the story of ashab al-kahf in the view of Khalafullah is a literary story whose historical side is not immediately known.
2. This Khalafullah- style interpretation mentions the psychological element in the story and the parable that stands out in coloring the interpretation. This is what makes the difference from previous interpretation works related to the story of *Ashab al-kahf*.

Khalafullah was inspired by what his teacher, al-Khuli, had instilled in continuing and developing al-manhaj al-adabi's project in understanding the Qur'an. This is then manifested in the form of al-Fann al-Qasasi fi al-Qur'an al-Karim.

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