The Art of Moderation in Islamic Semantic Legal Theory: The Case of Yūsuf al-Qaraḍāwī's Fiqh al-Aqalliyyāt

Muhammad Abdul Aziz[1]*

[1]University of PTIQ, Indonesia

Abstract: Abundant studies on Islamic art have been written, ranging from those based on the dimensions of universality, philosophy, and legal aspects. Yet, how it represents a sense of moderation, which can be found in Islamic semantic legal theory is something underdeveloped. The present research hence aims to reveal this aesthetic dimension examined in the context of Yūsuf al-Qaraḍāwī's jurisprudence for Muslim minorities (fiqh al-aqalliyyāt). Apart from the descriptive analysis, this qualitative research will employ a content analysis method to figure out al-Qaraḍāwī's paradigm in Islamic art, moderation, and fiqh al-aqalliyyāt inherent in his multiple works and interrelate to each other. This study concluded that the aesthetic moderation of the Islamic semantic legal theory lies in the four terms falling under the theory of meaning clarity (naẓariyyat al-wāḍiḥ al-dilālah), i.e., manifest (al-ẓāhir), explicit (al-naṣṣ), unequivocal (al-mufassar), and perspicuous (al-muḥkam). The terms produce beautiful meanings, moving gradually from particularity to universality and corresponding to characters of perfection (symmetrical) and elasticity (asymmetrical). In al-Qaraḍāwī's fiqh al-aqalliyyāt's issues like religious pluralism, greeting other religions' festivals, and democracy, the beauty crystallizes in a thesis that every Muslim must have perfect faith and, at the same time, elastic social association with people of other religions. These findings are expected not only to provide new avenues for the discourse of Muslim minorities but also of Islamic art and semantic law.

Keywords: Islamic Art, Moderation, Islamic Semantic Legal Theory, Yūsuf al-Qaraḍāwī, Fiqh al-Aqalliyyāt

Abstrak: Banyak penelitian terdahulu tentang seni Islam sudah dilakukan, mulai dari yang berdasarkan pada dimensi universalitas, filsafat, dan aspek hukumnya. Yang kemudian tampak belum berkembang dengan baik adalah bagaimana seni tersebut merepresentasikan spirit moderasi yang ternyata hal ini dapat ditemukan dalam teori semantik hukum Islam. Karena itu, artikel ini akan berusaha menguak dimensi estetika ini dengan mengujinya dalam konteks fikih untuk Muslim minoritas (fiqh al-aqalliyyāt) yang digagas Yūsuf al-Qaraḍāwī. Selain analisa

_____

***Corresponding Author:** Muhammad Abdul Aziz (azizahmad680@gmail.com), University of PTIQ – PKUMI Jakarta, Indonesia.

deskriptif, penelitian kualitatif ini akan menggunakan metode analisa konten untuk menemukan paradigma al-Qaraḍāwī dalam isu seni Islam, moderasi, dan fiqh al-aqalliyyāt yang tersebar dalam karya-karyanya dan menghubungkan antara satu dengan lainnya. Penelitian ini menyimpulkan bahwa aspek estetika dalam moderasi yang dapat ditemukan dalam teori semantik hukum Islam terletak pada empat istilah yang merupakan bagian dari teori kejelasan makna (naẓariyyat al-wāḍiḥ al-dilālah), yaitu al-ẓāhir, al-naṣṣ, al-mufassar, al-muḥkam. Istilah-istilah tersebut menampakkan makna yang indah, yang memancar secara gradual dari yang partikular ke universal, dan juga sesuai dengan aspek kesempurnaan simetris dan elastisitas asimetris. Dalam beberapa isu fiqh al-aqalliyyāt yang dipromosikan al-Qaraḍāwī, seperti pluralisme agama, pengucapan peringatan hari keagamaan untuk umat lain agama, dan demokrasi, keindahan tersebut termanifestasikan dalam pokok pikiran bahwa setiap Muslim harus mempunyai kesempurnaan iman dan pada saat yang sama juga elastisitas pergaulan sosial dengan umat lain agama. Temuan ini diharapkan tidak hanya membuka celah baru dalam diskursus Muslim minoritas, tapi juga dalam seni dan teori semantik hukum Islam.

Kata Kunci: Seni Islam, Moderasi, Teori Semantik Hukum Islam, Yūsuf al-Qaraḍāwī, Fiqh al-Aqalliyyāt

Introduction

As far as art is generally defined as a beautiful creativity (Hanash, 2017), no single scholar would argue against it. This is because creativity, as well as beauty is a universal value every single human being would be in favor of it. In Islam, relating art to beauty, as pointed out by this definition "the making of objects, images, music, etc. that are beautiful or that express feelings" (Cambridge University Press, 2008a), art occupies an important position. It is depicted as a state so closely associated with patience (Yūsuf: 18 – faṣabrun jamīl), while patience itself is among the characters God pleases the most (al-Baqarah: 153 – innallāh maʿa al-ṣābirīn). Going further, al-Fārūqī held that art is a manifestation of the principle of unity (tawḥīd), which is why it can be found widespread in the Qur'an in many different forms (Al-Faruqi, 2000). Hence, art can correspond to other universal values such as justice, compassion, equality, human dignity, and even – in the context of maqāṣid al-sharīʿah – the protections of religion, life, reason, offspring, and property. Strengthening the gravity of this universality, al-Shāṭibī indicated that those values are not merely inherent in Islamic teachings but also other beliefs and traditions (al-Shāṭibī, 1997a). With this kind of importance, it is not exaggerated if art then becomes – borrowing al-Qaraḍāwī's word – markaz al-wiḥdah (al-Qaraḍāwī, 2009), namely golden middle and hence unifier among human beings who are so diverse, be it in terms of religion, culture, and civilization.

Despite being widely agreed with, it is impossible to hide the fact that art, particularly in such aspects as drawing, music, and statues, is still deemed by a few Muslim people completely prohibited (Ibn Bāz, 1989). In the Indonesian context, the latest debate on the permissibility of music that has sparked dispute and friction among society relates to Adi Hidayat – a Muhammadiyah-affiliated popular Muslim preacher (Republika, 2024). To this point, it seems necessary to have another argument for strengthening the existing ones in favor of the permitted art to reduce friction. The other argument mentioned, which is the

subject matter of the present research, generally argues that the most important aspect to consider in seeing art is the substance, among which is the principle of balance aligning with the concept of moderation that can be further found in Islamic semantic legal theory and be exemplified in the issues of fiqh al-aqalliyyāt.

However, before addressing that offer more deeply, it would be helpful to reveal some previous related studies by which the contribution of the present research can be identified. First, Al-Islām wa al-Funūn al-Jamīlah by Muḥammad 'Abd al-'Azīz Marzūq (Marzūq, 1944). In addition to the permissibility of Arabic calligraphy, ornament, and statues, another interesting elaboration this work provides is that art is not only in agreement with Islam but also with other traditions like Judaism, Christianity, and even atheism. With the same title, another work was authored by Muḥammad 'Imārah (1991). This 300-page piece is quite comprehensive in elaborating arguments in favor of permitted art. Not only are the Qur'an and Sunnah included therein, but even also the opinions of those publicly known as the literalism-oriented scholars like Ibn Ḥazm al-Andalūsī and Ibn Taymiyyah – other than Abū Ḥāmid al-Ghazālī. 'Imārah stressed that the most significant aspect to be considered in examining art is its substance, not the form. Despite their comprehensiveness, both works do not deal with the principle of moderation – and no more with Islamic semantic legal theory and fiqh al-aqalliyyāt – which is part of the art that applies universally.

Another comprehensive writing was provided by al-Qaraḍāwī titled Fiqh al-Lahwi wa al-Tarwīḥ (al-Qaraḍāwī, 2005). The author there elaborates on various forms of the permitted art like drawings, music, games, and even dances. As 'Imārah, al-Qaraḍāwī stresses the substance of the art itself: as far as not taking one away from God and even – if possible – getting him closer to Him. Here, he does implicitly the stance of balance which is among the variables of the present research. Yet, no substantial elaboration appears on that spirit of moderation in Islamic semantic legal theory and even in the fiqh al-aqalliyyāt he strived for. The latest addition is The Theory of Islamic Art: Aesthetic Concept and Epistemic Structure (Hanash, 2017). Yet, the author is more focused on al-Faruqi's concept of art and his philosophical thought to respond to the misunderstanding of those orientalists interested in Islamic art. That is why an elaboration on moderation, semantic legal theory, and fiqh al-aqalliyyāt is not found.

Based on these previous studies, it seems clear that there has been none that seeks to combine Islamic art, moderation, semantic legal theory, and fiqh al-aqalliyyāt including the thoughts of al-Qaraḍāwī in a single research. That is why the present research is, first, important to conduct and, second, will not address Islamic art and its development in a general sense but more on enriching the argument of the permitted art.

To do so, the present research is focused on discussing and revealing that moderation, which consists of a degree of artistic element, does not only manifest in magnificent concrete objects and melodic music. The beauty of moderation turns out to also manifest itself in the semantic theory of Islamic law, which in this case is represented through fiqh al-aqalliyyāt coined by Yūsuf al-Qaraḍāwī. This choice is because, first, al-Qaraḍāwī was a scholar – regardless of his controversial sides – of global acceptance (Graf & Skovgaard-Petersen, 2009). Ṭāhā Jābir al-Alwānī may also be worth researching as he was deemed, together with al-Qaraḍāwī, as the first to coin the ideas of fiqh al-aqalliyyāt (Parray, 2012). Yet, if both are compared with the Southeast Asian region – in which the author lives – as the study case, it seems to be a unanimous agreement that the influence the latter has produced is much bigger than that of the former. This acceptance looks to owe to the second ground, i.e., al-Qaraḍāwī's ability to establish himself as a

researcher-cum-preacher with which he not only conveyed his ideas in university lectures and conferences but also implemented them amidst society by closely engaging himself in their problems. This capacity eventually leads his ideas to be subscribed to not merely by global Muslim intelligentsia but also by lay people. However globally accepted, al-Qaraḍāwī's fiqh al-aqalliyyāt, in many ways, has still sparked misunderstanding and often hot debates. Hence, approaching issues in that fiqh through a perspective of artistic moderation found primarily in the Islamic semantic theory can be considered as an attempt to see al-Qaraḍāwī's thought more objectively. Fiqh al-aqalliyāt, which is a derivative discipline of fiqh that regulates Muslim relations with people of other religions, was also chosen to show that the moderation embedded in this fiqh can be employed as the evidence that Islam promotes justice, golden middle, peace, and brotherhood among human beings – regardless of their difference in religious or cultural background.

With its position being related mainly to al-Qaraḍāwī's thoughts, the main data for this qualitative research are hence also taken from the writings of that scholar conferred the title of the global mufti. This is because there are four out of five variables in this research directly related to his thoughts, namely Islamic art, moderation, fiqh al-aqalliyyāt, and the figure of Yūsuf al-Qaraḍāwī himself. Al-Qaraḍāwī, as publicly known, indeed paid deep attention to these four variables as reflected in some of his works. As for the discussion stage, two methods are used: first, content analysis with the coding process being employed to identify and classify several points of al-Qaraḍāwī's thought about art, moderation, fiqh al-aqalliyyāt, and at some points, the semantic legal theory scattered in his works; second, descriptive analysis is used to describe in the form of a chart of thoughts chiefly about the phenomenon of the meanings gradation in Islamic semantic legal theory where it is the manifestation of Islamic moderation. With the combination of content analysis and descriptive methods, it will appear the aesthetic elements of Islamic semantic legal theory.

Results and Discussion

Departing from the issues revealed and explored in the Introduction, this section is fully dedicated to revealing and analyzing findings. The first inevitably pertains to the first variable, as the title reflects moderation.

Features of Moderation

Moderation is widely known in Islamic scholarship as wasaṭiyyah. Although the latter term contains a broader meaning than the former as understood in English literature, the use of moderation to represent wasaṭiyyah can be considered quite representative. For, if moderation etymologically means to reduce (Cambridge University Press, 2008b), which in terminological terms means to reduce the tendency towards the two extreme poles, both the right (ifrāṭ) and the left (tafrīṭ) so that a proportional middle measure can be taken, then this kind of meaning is also inherent in wasaṭiyyah. As Kamal Hassan (M. H. Hassan, 2014) explained, wasaṭiyyah, which comes from the word wasaṭ, clearly means middle path. This attitude then gives birth to the principle of balance and justice between the two extreme poles as this is illustrated by a scale that seeks to balance between the weight on the right and left.

However, as explained by al-Qaraḍāwī, the meaning of moderation in Islam is not only confined to the middle path (wasaṭ) but also other various meanings such as consistency (istiqāmah), perfection (khayriyyah), security (amān), strength (quwwah), and common ground (markaz al-wiḥdah).

Moderation is called consistency because it is mentioned implicitly in al-Fatihah 6-7. In the verse is stated that al-ṣirāṭ al-mustaqīm (consistent, middle path) is the middle way, namely between the paths of those who are displeased by God (al-maghḍūb 'alayhim) and those who go astray (al-ḍāllīn) (al-Qaraḍāwī, 2009). The middle way is the way of those whom God pleases the most. Here, it appears that consistency is a form of moderation between the exaggerated attitude of, to Quraish Shihab, Christians (ifrāṭ) in religion so that they regard the Prophet Isa as God and the insubordinate attitude of the Jews who abandoned religious teachings (tafrīṭ) so that they dared to kill several prophets (Shihab, 2005).

Moderation also means perfection (khayriyyah) as this is stated in al-Qalam 28: qāla awsaṭuhum alam aqul lakum lawlā tusabbiḥūn. Even though realizing that wasaṭ is the root word for awsaṭ in the verse, such exegetes as Ibn Ashur prefer to interpret the word awsaṭuhum as the best person among people. This was confirmed by 'Umar Hāshim, a former chancellor of al-Azhar University, who stated that wasaṭiyyah is "the best condition (al-khiyār wa al-ajwad) in the self of Muslims which is manifested in the perfection of Shariah, the comprehensiveness of its methods, and the ease of legal rulings it produces" (al-Ṭāhir Ibn 'Āshūr, 1984). By quoting Ibn Kathīr, al-Qaraḍāwī strengthens this argument by adding evidence that the ummatan wasaṭan in al-Baqarah 143 means the best ummah more precisely. This is in line with other sayings such as khayr al-umūr al-awsaṭ which means the best of things is which is perfect; also, Quraish awsaṭ al-'Arab nasaban, namely that Quraish is the best Arab tribe in terms of lineage (al-Qaraḍāwī, 2009). This kind of meaning is by the word that comes after ummatan wasaṭan in the same verse, namely shuhadā' 'alā al-nās, which means a role model for all mankind – as the implication of their position as the excellent people.

Moderation continued al-Qaraḍāwī, which means the middle path can also be defined as security (amān). This is because something in the middle tends to be protected by other parts around its side from all kinds of damage or destructive things coming from outside. This also has implications for the understanding that those not in the middle will be vulnerable to damage. Hence, a moderate understanding is also potentially safer than an extreme understanding, which is more vulnerable to damage and all that damage. Moderation also means strength (quwwah). For, something in the middle tends to be the pinnacle of power, so it is safer and more secure than something on the edge. This is implicitly stated in al-Rum 54, "It is Allah Who created you in a state of weakness; then after weakness He gave you strength, after strength He made you weak and old. He creates what He pleases. He is All-Knowing, All-Powerful," which shows that youth generally meaning the middle of one's age journey is the peak of his strength. Finally, moderation also means golden middle (markaz al-wihdah). This is because being in the middle is an effort to accommodate the two extreme poles on the right and left. This accommodation, however, should be carried out considering the ways Islam has determined.

Such a moderate position is evident in various aspects of Islamic teachings. For example, Islam is a meeting point between materialist and idealist civilizations, between liberalists and socialists, and between textualism and contextualism. This moderate point does not mean that Islam does not contain materialism or idealism at all or completely neglects the values that exist in liberalism or socialism, including abandoning text and context. But the case is that Islam embraces both poles by adopting good elements in both considered harmonious with the teachings of Islam itself. Because of this, it is not wrong for al-Qaraḍāwī to include this moderation in one of the seven main characteristics of Islamic teachings (khaṣā'iṣ 'ammah islāmiyyah) (al-Qaraḍāwī, 1983).

What the author wants to say here is that one of the factors that makes this moderation a universal spirit is its elasticity dimension. That is, because moderate means perfection – as one of its meanings, then a legal or ethical rule must be able to respond and provide solutions to various problems facing the ummah where providing answers to all cases, directly or indirectly, is the sign of perfection. In this respect, being elastic is a solution. This elasticity does not mean hypocritical or opportunistic; however, as implied in Ibrāhīm 24, it is exactly the manifestation of a solid foundation of monotheism (aṣluhā thābit) and at the same time of dynamism in social human relations (farʻuhā fī al-samāʼ). To this point, the initial characteristics of perfection and elasticity associated with moderation can be further strengthened by seeing them from an artistic perspective. Providing a correspondence between moderation and Islamic art is thus a must.

Moderation and Islamic Art

Before emphasizing the existence of Islamic art in the concept of moderation, one thing to be first displayed is the main characteristics of the Islamic art itself that its legal features can epitomize. Art, as other stuff apart from those associated with pure worship (ʻibādah maḥḍah), is permissible (mubāḥ). As far as leading to the way of God, it is permitted. By contrast, staying away from, and even bringing about disobedience against, Him is prohibited. A case in point is the art of drawing (taṣwīr), either in the form of hand-drawing or statue, prohibited in a period of the classic time as shown in some prophetic narrations – even the contemporary era witnesses the prohibition of photography by a few Muslim people due to its affiliation to that art of drawing. Yet, most Muslim scholars today contend that photography, for instance, is permitted. The difference in this context, i.e., the past and present, leads to the difference in rulings of drawing produced. However, despite that difference, the objective of the rulings remains the same: more piety gives rise to permissibility, and more disobedience sparks prohibition.

Hence, banning art altogether is a rash opinion and does not align with the character of Islam, which instead judges something more according to its substance. However, allowing it all together in the name of freedom is also an unsound opinion. For, in reality, not all arts turn out to lead humans to God. So, discussing art that is a common issue like this needs to consider its context. With the context difference from time to time, the ruling of art may also be different, but the core objective of the ruling itself, either in the form of permission or prohibition, will not. There then applies a maxim reading li al-wasāʼil ḥukm al-maqāṣid (the ruling of the objectives applies to the means). That is, the law of the means depends on the law of the objective. If the means is perceived as a way – sometimes even the only way – to an objective, the means is then permissible or even obligatory. If it does not lead to the objective and instead plunges into the valley of destruction and misguidance, then the means is prohibited (al-Qaraḍāwī, 2005, 2008).

Within this perspective of legal features, the elasticity of the rulings of the art reveals a considerable degree of beauty. As a result, considering elasticity as among the meanings of moderation, it is not an exaggeration that the moderation theory also entails many artistic dimensions with perfection and elasticity being here as cases in point. What is meant by perfection here is that the moderation of Islamic teachings lies in the fact that these teachings, from the very outset, declared themselves as comprehensive, perfection guidance (al-Baqarah: 185 – hudan li al-nās), both directly and indirectly, both for Muslims and other people of religions. Meanwhile, elasticity is a logical consequence of that perfection itself. That is, when Islam declares itself as a guide for all mankind in all circumstances, then Islam itself must manifest as a solution, especially for Muslims, both those who live in Muslim majority and minority

areas. It was this thought that later became the background for the birth of fiqh al-aqalliyyāt first initiated, among others, by Yūsuf al-Qaraḍāwī (S. F. Hassan, 2013).

More specifically, these two elements of moderation can be reflected in the two elements of beauty in art, namely symmetrical and asymmetrical balances. Symmetry is a balance in which the two sides or parties being weighed have equal parts. It is the same portion, which then makes it called as symmetrical. Tables, buildings, televisions, and various human-made objects (funūn baṣariyyah) can be exemplified in this case, where the right side is the same as the left. The asymmetry indicates a type of balance in which the two sides or parties being weighed appear to have different parts of each. But this seemingly unproportionate condition does not mean a representation of an imbalance. It is in the impression of imbalance that another type of balance lies. For example, a tree that stands firm is hard to find that its right side exactly matches its left side. But that does not mean that the tree does not represent balance. In the imbalance between the right and left sides of the tree, another type of balance can still be found, namely an asymmetrical beauty, which, in the end, allows it to grow tall and be enjoyed by many people. Another example can be found in the beauty of poetry, songs, writing, and so on (funūn ghayr baṣariyyah), where symmetrical balance is not visible, but asymmetrical balance is visible (al-Khazrajī, 2021). With a deeper reading, it can be further found that the beauty in art is not only limited to symmetrical or even asymmetrical beauty but is also closely related to maqāṣid al-sharī'ah in terms of definition and scope (al-Khāṭib, 2019).

Moderation and Yūsuf al-Qaraḍāwī's Fiqh al-Aqalliyyāt

Al-Qaraḍāwī, an Egyptian-born-prolific scholar who passed away on September 26, 2022, was one of the few clerics dedicated to promoting Islamic moderation (Graf & Skovgaard-Petersen, 2009; Soage, 2010). As he admitted himself (al-Qaraḍāwī, 2009), his encounter and intellectual commitment to the issue of moderation had arisen since the beginning of his career as a scholar. This could be traced from his early works, such as Al-Ḥalāl wa al-Ḥarām fī al-Islām published in 1959 (al-Qaraḍāwī, 1997), where it is a reflection of al-Qaraḍāwī's thoughts on how the concept of moderation can be applied in identifying permissible and forbidden things and actions in the life of a Muslim. Through a simple search, apart from the Fiqh of Al-Wasaṭiyyah al-Islāmiyyah Wa al-Tajdīd: Ma'ālim Wa Manārāt, which indeed mentions the word wasaṭiyyah which means moderation, it can be known that many other works of al-Qaraḍāwī are reflections of the concept the moderation. Among them are Thaqāfatunā bayna al-Infitāḥ wa al-Inghilāq (al-Qaraḍāwī, 2000b), Al-Ṣaḥwah al-Islāmiyyah bayna al-Āmāl wa al-Maḥādhīr (al-Qaraḍāwī, n.d.-b), Al-Ṣaḥwah al-Islāmiyyah bayna al-Ikhtilāf al-Mashrū' wa al-Tafarruq al-Madhmūm (al-Qaraḍāwī, 2001b), Al-Ṣaḥwah al-Islāmiyyah bayna al-Jumūd wa al-Taṭarruf (al-Qaraḍāwī, 2001a), Dirāsah fī Fiqh Maqāṣid al-Sharī'ah bayn al-Maqāṣid al-Kulliyyah wa al-Nuṣūṣ al-Juz'iyyah (al-Qaraḍāwī, 2008), Al-Niqāb li al-Mar'ah bayna al-Qawl bi Bid'atihi wa al-Qawl bi Wujūbihi (al-Qaraḍāwī, 1996), Al-Imām al-Ghazālī bayna Mādiḥīhi wa Nāqidīhi (al-Qaraḍāwī, 1994), Al-Fatwā bayna al-Inḍibāṭ wa al-Tasayyub (al-Qaraḍāwī, n.d.-a), and Al-Fiqh al-Islāmī bayna al-Aṣālah wa al-Tajdīd (al-Qaraḍāwī, 1999). It seems clear that even though the word wasaṭiyyah is not mentioned in these works, the use of the word bayna, which, of course, indicates the existence of two opposing poles, implicitly also indicates the existence of a thought, namely moderation in the style of al-Qaraḍāwī, intended to mediate between the two extreme poles.

Not only through his works, al-Qaraḍawī's vision of moderation can also be traced back to his engagement with socio-intellectual organizations. In this regard, the two organizations are worth mentioning: first, Al-Qaraḍāwī Center for Islamic Moderation and Renewal at the Hamad bin Khalifa

University Qatar established in 2008 which can be seen as the accumulation of his influence on Qatar rulers in many aspects including education (Warren, 2021); second, the European Council for Fatwa and Research (ECFR) he established in 1997 to serve the needs of Muslims in Europe through various fatwas issued ("European Council for Fatwa and Research," 2019).

Furthermore, if more deeply explored, the manifestation of al-Qaraḍāwī's moderation does not only lie in the works and social engagement above. What has not been realized and explored by many scholars and those interested in al-Qaraḍāwī's thought is that the fiqh al-aqalliyyat itself, of which al-Qaraḍāwī is one of its ideologues (S. F. Hassan, 2013), is a realization of this moderate thought. The theorization, emergence, and mainstreaming of fiqh al-aqalliyyāt is a manifestation of a scholar's response – with al-Qaraḍāwī's as a case in point – to various challenges, problems, and limitations facing minority Muslims who live amidst the majority of people of other religions. Fiqh al-aqalliyyāt is also where the characteristics of Islamic artistic moderation above, i.e., perfection and elasticity, converge, by which Islam can deal with various issues the Ummah may face.

The Art of Moderation in Islamic Semantic Legal Theory

However, the various definitions of moderation above do not necessarily mean inconsistency but rather denote its vast, artistic landscape of meaning. This section aims to prove this assumption by taking Islamic semantic legal theory (naẓariyyat al-dilālah) as a case study from which some beautiful elements of moderation can be extracted. Noteworthy, this theory was rooted in the Hanafi scholarship, where its proponents have been known for their intellectual creativity. It was the case because they lived far away from Mecca and Madina, which are the main sites of religious sources. Therefore, they exerted their rational capacities to produce such theories as this semantic theory.

There are some classifications in Islamic semantic legal theory. They are arranged according to the making of meaning (waḍʻu al-lafẓ fī al-maʻnā), the use of words to produce meaning (istiʻmāl al-lafẓ fī al-maʻnā), the meaning of words to produce meaning from the aspect of the clarity level (kayfiyyat dilālat al-lafẓ ʻalā al-maʻnā min ḥayth al-khifāʼ), and the meaning of words to generate meaning from the aspect of its use (kayfiyyat dilālat al-lafẓ ʻalā al-maʻnā) (al-Zuhaylī, 1986). For the sake of efficiency, the present research aims to focus on the third which deals with the meanings a word produces in terms of their clarity.

What is interesting here and hence worth exploring is that this type of classification also denotes a pattern of meaning gradation. That is because the meanings born by the four types of meaning move from the visible, the hidden, and interpretive to the universal. Yet, before a deeper discussion of these gradations of meaning, which will then be shown to show their aesthetic dimension, of course, the basic concept of those four types of words must be known in advance as understood in the existing scholarship of uṣūl al-fiqh. From this point of view, a word is divided into four parts as follows (al-Zuhaylī, 1999; Joughaim, 2020).

First, ẓāhir (manifest), is a word whose meaning is taken from what is explicitly stated. An example is the legalization of buying (bayʼ) and selling and the prohibition of usury (ribā) as stated in al-Baqarah 275: wa aḥallāhu al-bayʻa wa ḥarrama al-ribā. This wording contains two main sentences: Allah SWT justifies buying and selling and forbids usury. So, the meaning of ẓāhir here is the explicit meaning of the two sentences, namely the legalization of buying and selling and the prohibition of usury. To understand both of them, no other tools are needed, such as the science of asbāb al-nuzūl, history, or the like. Not all

buying and selling turns out to be halal like bay'u al-gharar is another issue that needs to be accommodated – eventually leading to other types of words appearing. Yet, what is clear here is the general principle that ẓāhir deals only with the literal meaning of a word. Based on this, understanding a religious text cannot be carried out proportionally based on this meaning but still needs the other three.

Second, naṣṣ (explicit) is a word whose meaning is taken from the true intention of the person who utters it. This makes the word's meaning clearer compared to ẓāhir because it reveals the true meaning of the word utterance. By still using al-Baqarah 275 above as an example, it can be seen that what is intended by the naṣṣ is to distinguish between selling and usury. This is known from the reason for the revelation of the verse which was intended to provide a counter-argument to unbelievers who tend to equate between selling and usury. They believe that the usury contract also has an element of exchange and business as it happens in selling. This is known of the fact that before wa aḥallāhu al-bay'a wa ḥarrama al-ribā comes the sentence qālu innama al-bay'u mithlu al-ribā.

As for the implications of the two meanings above, scholars argue that both are mandatory as long as no argument excludes them. The exception is multi-level; if a word is deemed 'ām, then it is subject to be a takhṣīs that excludes it; if it is khāṣṣ, then there is ta'wīl that also excludes it; and if it is in the form of a particular ruling that took place during the prophetic era, then texts can be known to replace (naskh) them with new meanings and rulings.

Third, mufassar (unequivocal) is a word whose meaning is taken from an explicit explanation of a text. Even though, at this point, it has a degree of commonality with ẓāhir, what distinguishes the two is that the meaning the mufassar engenders is so clear that it is impossible to misinterpret it. As for the case of ẓāhir, it does give birth to meaning, and a certain extent, it is very clear. However, its meaning clarity does not go beyond mufassar's.

An example is the verse of al-Tawbah 36, which reads waqātilū al-mushrikīn kāfatan. The word kāfatan there conveys a meaning that efforts to fight polytheists must be carried out against all of them, and not some, as some people might understand. However, this fighting cannot last forever. If it is carried out from time to time without considering valid causes, for example, it will be contrary to the objectives of Islam, which indeed yearns for and calls for peace. This conclusion also explains why the word al-mushrikīn is embedded with an addition of the definitive sign (alif lam li al-ta'rīf), where this denotes a certain group of people. Therefore, the implications of this mufassar do not apply absolutely but depend on the context surrounding it. This is why later scholars contend that, even though the mufassar no longer receives an opportunity for ta'wīl and takhṣīs, under certain circumstances, it can still be postponed or not carried out should there be new legal instruments or other events that abrogate it (naskh).

Muḥkam (perspicuous) is a word whose meaning is taken from what is expressed explicitly and implicitly. Because it is a combination of the two dimensions of meanings, the implication it bears is universal in nature, so it does not receive any ta'wīl, takhṣīs, or naskh. Muḥkam is a set of fundamental values of Islamic teachings. All methods of interpretation, at least the previous three, work together to make it happen – both in normal and emergencies. Among these values are some hinted at by scholars such as al-Shāṭibī (al-Shāṭibī, 1997b), Ibn 'Āshūr (M. al-Ṭāhir Ibn 'Āshūr, 2004), and al-Qaraḍāwī : justice ('adl), freedom (ḥurriyyah), compassion (raḥmah), equality (musāwāh), respect for humanity (karāmat al-insān), and what is contained in al-kulliyyāt al-khams, namely protections of religion (ḥifẓ al- dīn), life (ḥifẓ al-nafs), mind (ḥifẓ al-'aql), offspring (ḥifẓ al-nasl), and property (ḥifẓ al-māl). On the ground of this

universality, it is the meanings and values the muḥkam bears that can then become a golden middle between Islam and people of other religions to create a peaceful and civilized life – regardless of their different beliefs, rituals, and even cultures.

The description above explains why the Qur'an then introduces the nomenclatures of muḥkamat and mutashābihāt. What is called muḥkamat is the foundation so that it has arguably a clear character, while mutashābihāt is the one that appears more specific compared to the muḥkamat so that it tends to be relative and adapts to situations and conditions. Mutashābihāt here means that the meanings it produces tend to overlap, overlapping one another. Thus, it is not only in the form of similar words but the meanings it produces are also almost similar. What is not similar is then, as aforementioned, muḥkamat. To grab a more solid understanding of muḥkam as well as the other three, which all fall under the theory of meaning clarity, the image below might be helpful.
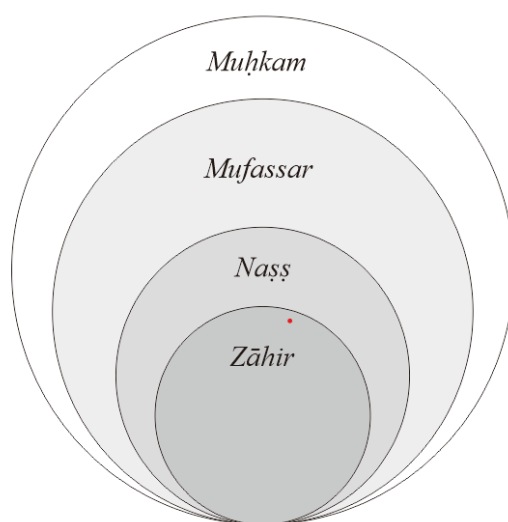

Figure 1. The Gradation of Meanings of the Theory of Meaning Clarity

Above is the depiction of the comprehensiveness and centrality of muḥkam, which is pointed out in white. With muḥkam occupying the biggest circle, it means that the other three meanings, i.e., zāhir, naṣṣ, and mufassar, which are filled up with colors growing darker, are parts of that muḥkam. White means everything is clear and convincing. As for gray, which comprises the three circles with different degrees in each, it does denote the appearance of clarity. But when compared to white, the clarity is not the same. Meaning, in gray, there are some things unclear. In the context of legal exertion, a jurist's argument may be based on zāhir, naṣṣ, and/or mufassar; yet, to solely base it on all three is not sufficient. By contrast, every legal exertion using zāhir, naṣṣ, and/or mufassar must represent and be synchronized within the paradigm of muḥkam. Every meaning ranging from ẓāhir, naṣṣ, to mufassar is indeed carried out to materialize values inherent in muḥkam.

Moreover, these four types of meaning provide a general picture that in Islamic semantic legal theory, there is also a spirit of moderation, namely the perfection of the theory where a ruling produced by the process of reasoning (istinbāṭ) can access all conditions facing Muslims. What is meant by this access

ability is that Islam always offers solutions to all problems experienced by its people and even humanity in general, both in normal and emergencies, directly and indirectly. The four meanings range gradually from specific, interpretive, and clear to universal. Some people may differ in understanding the first three, but they, consciously or unconsciously, are united and will agree with the universal. This proves that beauty in Islam is not only in physical form, such as calligraphy, magnificent and sturdy buildings, and mosques decorated with various architectural works. However, this beauty is also manifested in Islamic semantic legal theory, which in this case is represented in the gradations of meaning produced by, respectively, ẓāhir, naṣṣ, mufassar, and muḥkam.

The Art of Moderation in Islamic Semantic Legal Theory

From the description above, it can be stated that the beauty of fiqh al-aqalliyyāt moderation lies in two things; perfection and elasticity. The first relates to the semantic argument – which forms the basis for the birth of a ruling in the fiqh al-aqalliyyāt – consisting of ẓāhir, naṣṣ, mufassar, and muḥkam with a web of meanings like a color gradation moving perfectly from dimensions of particularity to universality. The understanding of religious texts without being aware of this perfection and involving this comprehensiveness will tend to give rise to extremism and even radicalism. At this point lies the symmetrical beauty, the ideal beauty in a Muslim's religiosity, where he can carry out all the rituals and ethics as his God desires. Yet, in the case of emergence, when he lives, for example, in Muslim minority communities, which, whether justified or not, posed various adversities to him in his capacity as a committed Muslim, what is to do is more to hold on to substance rather than form. This condition to some extent, may cause him cannot carry out perfectly as the first condition. Interestingly, it is at this point that the asymmetrical beauty lies, namely, a kind of beauty in which a Muslim may not be able to carry out religious teachings as perfectly expected by God. To make this much clearer, the image below illustrating perfection and elasticity related to symmetry and asymmetry needs to be paid attention to.
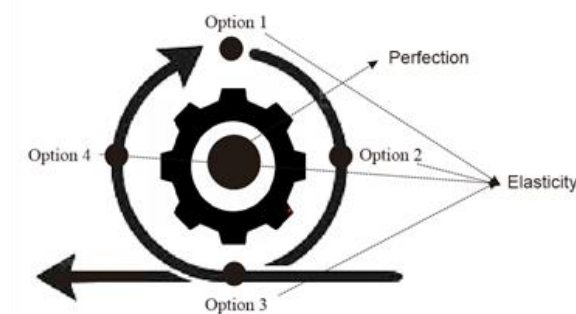

Figure 2. Illustration of the Beauty of Perfection-Symmetry and Elasticity-Asymmetry

Above is an illustration of a wheel that describes at least two main components that give birth to the spirit of moderation in the semantic theory of Islamic law: perfection and elasticity. In the first component, perfection gives birth to an immutability that will not change. This is then referred to as muḥkam, the universal spirit in Islamic teachings. This is illustrated by the axle which is the foothold for the other parts of the wheel that it does not move and change. On top of that perfection stands the second component, namely elasticity, which is reflected in the other three meanings, i.e., ẓāhir, naṣṣ, and mufassar. Due to their elasticity, they are often subject to change and even dispute. What needs to be

noted here is that change is natural as its times and challenges also change. It is the same with the wheel's parts other than the axles, as illustrated by Options 1, 2, 3, and 4. One time, an option lies above, and at other times lies below. It is the combination of perfection and elasticity that ascertains Islamic teachings can still respond to all challenges in every period of time. From an artistic perspective, this combination is called symmetrical and asymmetrical beauty. To make it clearer, still, by using the image above, three examples of cases in the issues of fiqh al-aqalliyyāt al-Qaraḍāwī presented in his work Fī Fiqh al-Aqalliyyāt al-Muslimah are addressed in the section below (al-Qaraḍāwī, 2001c; Mawardi, 2010):

1. Religious Pluralism

Among the challenges that often arise in a Muslim minority society are issues related to religious pluralism. The meaning of religious pluralism is indeed diverse. However, in the context of this research, it is limited to only two, namely. First, it is defined as an ideology to manage religious differences for the sake of a harmonious society (Qurtuby, 2020); and second, the ideology that states that all religions, no matter how different, are the same valid way to obtain divine salvation (Al Jazeera English, 2023; Yasyak, 2017). Whether justified or not, these two types of understanding exist in the midst of society. Based on al-Ḥujurāt 13 (litaʿārafū), the first definition reflects the perfection of Islamic teachings. This is because the effort to recognize these differences departs from the awareness that everyone's religion and beliefs are indeed different. Every human being with a natural religion believes that his religion is true, just as other people naturally believe in their true religion. Consequently, a Muslim must study and implement his religion's teachings as fully as possible. At this point, it can be seen that there is a symmetrical beauty, namely the balance between a Muslim who fully carries out his religious teachings and God who has also given him uncountable graces and blessings.

In addition to perfection, this first example reflects Islamic teachings' elasticity. That is, under certain conditions, namely in a minority Muslim environment – for example, this perfection seems to be reduced where a Muslim minority must be willing to learn the traditions and values of other religions and build interfaith dialogue with people of other religions to build harmonious relations among them. Consequently, his opportunity to focus on studying such a wide range of Islamic literature is diminishing. This fact does appear to indicate an impression of piety deficiency. However, the case is the existence of an asymmetrical beauty, namely the impression of a Muslim's reduced focus on the teachings of his religion even though God has bestowed uncountable graces and blessings on him. This phenomenon appears to be disproportionality, but therein exactly lies the beauty of Islam, namely the elasticity of movement from what is perfect in one condition to something flexible that appears less perfect in another.

From this, the beauty of Islam in the concept of religious pluralism lies in the belief in the perfection of religious teachings and that perfection ultimately gives room for elasticity under certain conditions. It lies not at all in the form of the second definition above, i.e., an attempt to equate and mix all religions or assume that each religion is respectively an authentic way to obtain salvation (al-Qaraḍāwī, 2001c).

2. Greeting Other Religions' Festivals

Also included in the spotlight and subject for differences of opinion in fiqh al-aqalliyyāt is a tradition in which a Muslim congratulates people of other religions on their festivals. Dealing with such differences, al-Qaraḍāwī thought that this form of greeting for a Muslim is permissible as long as it can

attract the benefit. For instance, if the non-Muslim is his fellow student, work team-mate, or director. In addition, this utterance is not intended to acknowledge the truth of the partner's religious teachings – such as the position of the Prophet 'Isā as God – which is seen in the Islamic perspective as deviance. That kind of greeting is, thus, no more than a form of social interaction (mujāmalah) for a Muslim as a human being towards other human beings. So, in this kind of permissibility, the substance of the act itself plays a more important role. As for the form, it depends on the substance. As long as the substance is closer to harm, it is prohibited; otherwise, it is permissible (al-Qaraḍāwī, 2001c).

In a religious opinion like this, what can be found is peace and beauty in the argument itself. It reflects perfection, namely the full belief of a Muslim in the truth of his religious teachings. This is shown in the commitment to the obligations specified; a Muslim may not at all believe in something from the celebration, which is considered a mistake in the view of Islamic teachings. This perfection is symmetrical beauty, namely the balance between the Muslim who complies fully with the teachings of his religion and God whose abundant blessing has been bestowed upon him. This fatwa also includes asymmetric beauty, namely the elasticity of religion given to Muslims to pay a greeting during the festivals of the people of religion as long as this does not affect their belief in the truth of their religious teachings. It is called asymmetric because there is an impression of an imbalance between what the Muslim did and what God has bestowed upon him. However, precisely in this asymmetrical beauty lies the justice and mercy of God.

As for the existence of a hadith that states the prohibition of being involved in the greeting and celebration during the festivals of other people of religions, it does not have to be generalized in all its aspects (Ibn Ḥajr, 2014). Sometimes, a religious text needs to be brought to a special - not general - meaning (takhṣīṣ) so that it can only be applied in situations where it fulfills the conditions (al-Raysūnī, 1995). Simply put, the greeting to other religion's festivals is not necessarily interpreted as part of religion. This is simply because there are social, inclusive elements in those festivals such that Muslims, including people of other religions, can participate.

3. Democracy

To a broader extent, the beauty of moderation can also be found in al-Qaraḍāwī's fatwa on democracy. In this respect, democracy is used as a case in point as it manifests the commitment of every religious community to reach common ground to build a just and civilized society. To al-Qaraḍāwī, Islam does not specify or oblige specifically the form of governance system that the government of a country must carry out. For, the form of government itself is a means while various universal values such as deliberation, social justice, equality, and various others are seen as an objective that must be achieved with that means. So, as far as the objective can be achieved, any form of means, be it khilāfah, monarchy, democracy, theocracy, or anything else, can be justified (al-Qaraḍāwī, 2001d). Islam certainly deserves to be set as the official basis of the state, yet, that is not an obligation. However, noteworthy, when Islam is used as the basis of a state, it is vulnerable to be misused and politicized, and this abuse goes against Islam itself instead. What is obligatory is the effort to carry out social justice in various ways and methods by a nation's culture and system of thought.

In this kind of fatwa al-Qaraḍāwī provided, there is also the beauty of moderation. The symmetrical aspect that represents perfection can be found in the commitment to implementing universal values in the

state and society, such as justice, compassion, equality, human rights, freedom of belief, and social welfare. These absolute values ought to be used as a guide in a government system. One can see that human utmost commitment goes symmetrically with God's grace given abundantly to humans, especially Muslims. As for the asymmetrical aspect, it can be represented in an elastic character to realize these universal values. This means that, as mentioned above, any system of government may be used as long as it has the potential and can guarantee the implementation of a just and civilized state and social life. The permissibility of any system does not mean that Islam allows a lousy system. This is because a lousy system is deemed unable to realize the various universal values referred to above, while a sound system is considered – at least theoretically – to have the potential to materialize those values and benefits. Here it can be seen an asymmetrical balance where when some Muslims use democracy, while democracy is at least a nomenclature not found directly in Islamic literature, they may be considered to lack the commitment to religious teachings and even to God who has given them countless blessings. However, therein lies the so-called asymmetrical beauty. It is not beautiful because it is unbalanced, but the balance lies in that 'imbalance'.

Conclusion

This study concluded that the aesthetic elements of the Islamic semantic legal theory lie in the characteristic of moderation in the four types of words which fall under the theory of meaning clarity (anwā'u al-waḍiḥ al-dilālah), i.e., manifest (ẓāhir), explicit (naṣṣ), unequivocal (mufassar), and perspicuous (muḥkam). The beauty of this semantic theory lies in the meanings produced, moving gradually from particularity to universality. This moderate interpretation includes two elements of beauty, namely perfection (khayriyyah), and elasticity (murūnah), which in this study are called symmetrical and asymmetrical beauty. This art of moderation can then be reflected in the three issues that are part of the legal opinions al-Qaraḍāwī delivered in his quest for fiqh al-aqalliyyāt – a field he strived for in his intellectual life.

First, in the issue of religious pluralism, a Muslim should be perfect in terms of his belief in his religion's truth. Yet, however firm his faith is, he still needs to elastically get involved with other people of religion in social life. Second, in the issue of a Muslim's greeting other religions' festivals, the perfection lies in the fact that he should never believe in the fundamental beliefs subject to dispute between Islam and other religions. As for the elasticity, it lies in the permissibility of greeting – with the condition specified. So is the third issue, i.e., democracy. The perfection in it lies in the full commitment to realizing the universal values such as justice and social welfare and the elasticity is noticed in the permissibility of employing any system of governance so far as it is potential and even to guarantee materializing those universal values. This Islamic moderate paradigm of thought, with perfection being represented through symmetrical and elasticity through asymmetrical beauties, can be positioned as the opener of paving the new avenue for the discourse of Muslim minority particularity with its position as a new golden middle among world multicultural societies – including the discourses of Islamic art and semantic law.

References

Al Jazeera English (Director). (2023, May 4). Islam's Influence on the US | Centre Stage. https://www.youtube.com/watch?v=P6koSJTZsyY

al-Khāṭib, M. (2019). Taʻqib ʻalā Baḥth "al-Masʼalah al-Fanniyyah fī al-Naẓr al-Maqāṣidī min Khilāl Madkhal al-Takyīf wa al-Tawḍīf." In I. al-Bayūmī Ghānim (Ed.), Al-Funūn fī Ḍawʼi Maqaṣid al-Sharīʻah al-Islāmiyyah. Al-Furqan Islamic Heritage Foundation.

al-Khazrajī, F. M. ʻAṭiyyah. (2021). Al-Funūn wa Maqāṣid al-Sharīʻah. Majallat al-ʻUlūm al-Insāniyyah wa al-Ṭabīʻiyyah, 2(1), 312–335.

al-Qaraḍāwī, Y. (n.d.-a). Al-Fatwā bayna al-Inḍibāṭ wa al-Tasayyub.

al-Qaraḍāwī, Y. (n.d.-b). Al-Ṣaḥwah al-Islāmīyyah bayna al-Āmāl wa al-Maḥādhīr.

al-Qaraḍāwī, Y. (n.d.-c). Kayfa Nataʻāmal maʻa al-Turāth wa al-Tamadhhub wa al-Ikhtilāf.

al-Qaraḍāwī, Y. (1983). Al-Khaṣāʼiṣ al-ʻĀmmah li al-Islām. Muʼassah al-Risālah.

al-Qaraḍāwī, Y. (1994). Al-Imām al-Ghazālī bayna Mādiḥīhi wa Nāqidīhi. Muʼassah al-Risālah.

al-Qaraḍāwī, Y. (1996). Al-Niqāb li al-Marʼah bayna al-Qawl bi Bidʻatihi wa al-Qawl bi Wujūbihi. Dār al-Furqān.

al-Qaraḍāwī, Y. (1997). Al-Ḥalāl wa al-Ḥarām fī al-Islām. Maktabah Wahbab.

al-Qaraḍāwī, Y. (1999). Al-Fiqh al-Islāmī bayna al-Aṣālah wa al-Tajdīd. Maktabah Wahbab.

al-Qaraḍāwī, Y. (2000a). Kayfa Nataʻāmal maʻa al-Qurʼān al-ʻAẓīm (3rd ed.). Dār al-Shurūq.

al-Qaraḍāwī, Y. (2000b). Thaqāfatunā bayna al-Infitāḥ wa al-Inghilāq. Dār al-Shurūq.

al-Qaraḍāwī, Y. (2001a). Al-Ṣaḥwah al-Islāmiyyah bayn al-Jumūd wa al-Taṭarruf. Dār al-Shurūq.

al-Qaraḍāwī, Y. (2001b). Al-Ṣaḥwah al-Islāmiyyah bayna al-Ikhtilāf al-Mashrūʻ wa al-Tafarruq al-Madhmūm. Dār al-Shurūq.

al-Qaraḍāwī, Y. (2001c). Fī Fiqh al-Aqalliyyāt al-Muslimah. Dār al-Shurūq.

al-Qaraḍāwī, Y. (2001d). Min Fiqh al-Dawlah fī al-Islām: Makānatuhā, Maʻālimuhā, Ṭabīʻatuhā, Mawqifuhā min al-Dīmuqrāṭiyyah wa al-Taʻaddudiyyah wa al-Marʼah wa Ghayr al-Muslimīn (3rd ed.). Dār al-Shurūq.

al-Qaraḍāwī, Y. (2005). Fiqh al-Lahwi wa al-Tarwīḥ. Maktabah Wahbab.

al-Qaraḍāwī, Y. (2008). Dirāsah fī Fiqh Maqāṣid al-Sharīʻah bayn al-Maqāṣid al-Kulliyyah wa al-Nuṣūṣ al-Juzʼiyyah (3rd ed.). Dār al-Shurūq.

al-Qaraḍāwī, Y. (2009). Fiqh al-Wasaṭiyyah al-Islāmiyyah wa al-Tajdīd: Maʻālim wa Manārāt. Dār al-Shurūq.

al-Raysūnī, A. (1995). Nadhariyyat al-Maqāṣid ʻind al-Imām al-Shāṭibī. International Institute of Islamic Thought.

al-Shāṭibī, A. I. I. (1997a). Al-Muwāfaqāt (M. I. Ḥasan Ālu Salmān, Ed.; Vol. 1). Dār Ibn ʻAffān.

al-Shāṭibī, A. I. I. (1997b). Al-Muwāfaqāt fī Uṣūl al-Sharīʻah (A. ʻUbaydah M. I. Ḥasan Ālu Salmān, Ed.; Vol. 1). Dār Ibn ʻAffān.

al-Zuhaylī, W. (1986). Uṣūl al-Fiqh al-Islāmī. Dār al-Fikr.

al-Zuhaylī, W. (1999). Al-Wajīz fī Uṣūl al-Fiqh. Dār al-Fikr al-Muʻāṣir.

Al-Faruqi, I. R. (2000). Al Tawhid: Its Implications for Thought and Life. International Institute of Islamic Thought.

Cambridge University Press. (2008a). Art. In Cambridge Advanced Learner's Dictionary (3rd Edition). Cambridge University Press.

Cambridge University Press. (2008b). Moderation. In Cambridge Advanced Learner's Dictionary (3rd Edition). Cambridge University Press.

European Council for Fatwa and Research. (2019, August 18). المجلس الأوروبي للإفتاء والبحوث. https://www.e-cfr.org/

Graf, B., & Skovgaard-Petersen, J. (Eds.). (2009). Global Mufti: The Phenomenon of Yūsuf al-Qaraḍāwī (1st edition). Hurst.

Hanash, I. M. (2017). The Theory of Islamic Art: Aesthetic Concept and Epistemic Structure. International Institute of Islamic Thought.

Hassan, M. H. (2014). Wasatiyyah as Explained by Prof. Muhammad Kamal Hassan: Justice, Excellence and Balance. Counter Terrorist Trends and Analyses, 6(2), 24–30.

Hassan, S. F. (2013). Yūsuf al-Qaraḍāwī: An Ideologue for Muslim Minorities. In S. F. Hassan (Ed.), Fiqh Al-Aqalliyyāt: History, Development, and Progress (pp. 57–85). Palgrave Macmillan US. https://doi.org/10.1057/9781137350091_4

Ibn 'Āshūr, al-Ṭāhir. (1984). Al-Taḥrīr wa al-Tanwīr (Vol. 29). Al-Dār al-Tūnisiyyah.

Ibn 'Āshūr, M. al-Ṭāhir. (2004). Maqāṣid al-Sharī'ah al-Islāmiyyah (M. al-Ḥabīb Ibn al-Khawjah, Ed.; Vol. 3). Wuzārat al-Awqāf wa al-Shu'ūn al-Islāmiyyah.

Ibn Bāz, 'Abd al-'Azīz 'Abdullāh. (1989). Fatāwā wa Tanbīhāt wa Naṣā'iḥ. Maktabat al-Sunnah.

Ibn Ḥajr, A. I. 'Alī. (2014). Bulūgh al-Marām min Adillat al-Aḥkām. Dār al-Qabs.

'Imārah, M. (1991). Al-Islām wa al-Funūn al-Jamīlah. Dār al-Shurūq.

Joughaim, N. (2020). 'Ilm Uṣūl al-Fiqh: Mafhumuhu wa Nash'atuhu wa Manahijuhu wa Ahammu Mu'allafātihi.

Marzūq, M. 'Abd al-'Azīz. (1944). Al-Islām wa al-Funūn al-Jamīlah. Dār al-Kutub al-Miṣriyyah.

Mawardi, A. I. (2010). Fiqh Al-Aqalliyyat dan Evolusi Maqashid al-Syari'ah dari Konsep ke Pendekatan. LKiS.

Parray, T. A. (2012). The Legal Methodology of "Fiqh al-Aqalliyyat" and its Critics: An Analytical Study. Journal of Muslim Minority Affairs, 32(1), 88–107. https://doi.org/10.1080/13602004.2012.665624

Qurtuby, S. A. (2020, July 9). Antara Pluralitas dan Pluralisme. Sumanto Al Qurtuby. https://sumantoalqurtuby.com/antara-pluralitas-dan-pluralisme/

Republika. (2024). Video UAH Soal Musik Halal Dipersoalkan, Apa Sebenarnya Isi Ceramahnya? | Republika ID. Republika.Id. https://republika.id/posts/52391/video-uah-soal-musik-halal-dipersoalkan-apa-sebenarnya-isi-ceramahnya

Shihab, Q. (2005). Tafsir Al-Mishbah: Pesan, Kesan dan Keserasian Al-Qur'an (Vol. 1). Lentera Hati.

Soage, A. B. (2010). Sheikh Yūsuf al-Qaradawi: A Moderate Voice from the Muslim World? Religion Compass, 4(9), 563–575. https://doi.org/10.1111/j.1749-8171.2010.00236.x

Warren, D. H. (2021). Rivals in the Gulf: Yusuf al-Qaradawi, Abdullah Bin Bayyah, and the Qatar-UAE Contest Over the Arab Spring and the Gulf Crisis. Routledge.

Yasyak, M. H. S. (2017). Dampak Doktrin Pluralisme Agama terhadap Kehidupan Sosial. Kalimah: Jurnal Studi Agama dan Pemikiran Islam, 15(1), Article 1. https://doi.org/10.21111/klm.v15i1.835