The Alignment of the Final Letters in the Alala Book by Sheikh Al-Zarnuji:

Balaghah Analysis Study

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Abstract

The Alala Book is a small book containing a collection of advice poems in the Ta’lim Mutaa’llim book by Sheikh Al-Zarnuji. This book is widely studied in various educational institutions, especially Islamic boarding schools. The book of Alala has its charm because it contains poems that have a beauty value in terms of the beauty of the lafadz, including poetry. This study aims to discover what types of poetry are included in the Alala book. With the science of poetry, researchers can determine the final letters in the two fashilah and select the kind of poems. The method used by the researcher in this study is a qualitative method with a literature study approach, namely by describing the data by finding the final letters contained in two or more fashilah to determine what types of poetry are included in the Alala book. The results of this study conclude that poetry is divided into three styles, including mutharraf, murashsha’ and mutawazi poetry. The number of poems in this book is 17 poems consisting of seven mutharraf poems, one murashsha verse, and nine mutawazi poems.

Abstrak

Kitab Alala adalah kitab kecil berisi kumpulan syair nasehat dalam kitab Ta’lim Mutaa’llim karya Syekh Al-Zarnuji. Kitab ini banyak dipelajari di berbagai lembaga pendidikan, khususnya pesantren. Kitab Alala memiliki...
Introduction

The Alala Book is a book that contains a collection of advice poems included in the book of Ta’lim Muta’alim by Sheikh Al-Zarnuji or Burhanuddin Ibrahim Al-Zarnuji Hanafi, who is better known as Imam Al-Zarnuji (Busthomy & Muhid, 2020; Hidayah, 2019; In’Ratnasari & Qomariya, 2021). Still, some call him Tajuddin Nu’man Bin Ibrahim Ib Khalil Al-Zarnuji, the book of Alala was compiled by one of the students from the Lirboyo Islamic boarding school, Kediri. Still, the book does not include the name of the author (Alim & Al-Hamat, 2021; Badri, 2022). This book consists of 9 pages with 37 verses in Arabic which were then translated into Javanese Salaf. However, the verses of the Alala book from Ta’lim Muta’allim Saja’ amounted to 22 poems, and those not listed in the book of Ta’lim Muta’allim amounted to 15 poems (Mahfudoh & Sulaikho, 2021; Pairin, 2023).

This book is called the book of Alala because this book begins with lafadz Alala at the beginning of the poetry stanza that discusses etiquette in studying (Asnimar et al., 2022; Busthomy & Muhid, 2020; Maghfiroh et al., 2021). The book of Alala has been widely studied in various educational institutions, especially in Islamic boarding schools, both salaf boarding schools and modern boarding...
schools. The size of this book is indeed small because this book is a summary or core of the *Ta'lim Muta'lim* book regarding the method of seeking knowledge. This book is a collection of *nadhom-nadhom*, which contains many things, including the principles of learning, learning objectives, learning motivation, learning methods and many other discussions related to moral and character education, especially for a student of knowledge (Dwi, 2022; Pairin, 2023).

The book of Alala is a special attraction for researchers, and this book is unique in terms of the presentation of the material. In contrast to other books, which are generally in the form of explanations or narratives, this book is compiled in the form of poetry accompanied by a Javanese translation of the Salaf, which is also arranged in the form of poetry (Asnimar et al., 2022; Beighash, 2021; M. Nuha, 2022b). This can make it easier for students to memorise and understand the contents of the Alala book. Like the poems in general, the text of these poems has the beauty of language both in terms of meaning and *lafadz* (Busthomy & Muhid, 2020; M. A. U. Nuha & Musyafaah, 2022). In this case, the researcher will examine the beauty of literary works in terms of the *lafadz* contained in the book of Alala. And the researcher uses the Balaghah science approach in conducting this research. One of the branches of balaghah science is *badi’* science. *Badi’* science is a science that studies aspects related to the beauty of language, one of which is the beauty of language in terms of its *lafadz*, which is known as the study of *muhassinat al-lafdziyyah*.

In the study of *muhassinat al-lafdziyyah*, the discussion is *Saja’ iqtiyas* and *jinas*. There are so many subjects in the study of *badi’* science. Still, the researcher will discuss one material from the discussion of *badi’* science, namely discussing *Saja’* the types contained in the book of Alala by Sheikh Al-Zarnuji’ (Amirudin, 2020; Badri, 2022). A rhyme is the similarity of the final sound in each of the two *fashilah*. In other words, the verse is the similarity, match or suitability of the two endings of the term in the final letter. There are three types of poetry: *mutharaf*, *murashsha’*, and *mutawazi* (M. Nuha, 2022a; Suparman et al., 2021).
Method

This study uses Badi's science theory, and the method used in this study is a qualitative method, where this method leads to an explanation of the analytical descriptive model (Abdussamad, 2022; Darmalaksana, 2020). It aims to find and express problems systematically by describing Saja' in the book of Alala, then analysing the data Saja' and rhymes in the book of Alala. Therefore, the method used in this study is to explain and classify the types of poetry in the book of Alala (Anggito & Setiawan, 2018; Hamzah, 2021).

The data collection technique used in this study is a library research technique, namely collecting data related to research from scientific journals and other literature. This literature study was conducted to produce theoretical information so that it has a strong foundation as a scientific result (Fitri & Haryanti, 2020).

The data in this study are based on books and journals relevant to the research authors. The data analysis technique used in the study is qualitative data analysis, where this research is in the form of opinions expressed by experts regarding poetry; these data are used as a basis to strengthen the author's argument in analysing the use of poetry in the book of Alala which is done by reading all the nadhom contained in the book of Alala repeatedly and examines sentences that contain elements of the sentence as Saja'. Then clarify the data according to the division of as-Saja', including muthorof, mutawazi, and murashsha contained in the book of Alala.

Results and Discussion

The Concept of Saja' in Balaghah

Saja', known as rhyme in Indonesian, comes from the word saja'a-yasa’u. In the Book of Mu’jam Maqayis al-Lughah, the rhyme word consists of the original letters in the form of the letters sin, jim, and 'ain contains the meaning of a balanced or harmonious sound that is repeated (Nabila, 2022; Suparman et al., 2021). Meanwhile, according to Ibn Mandzur's opinion, the word rhyme comes
from the word *saja'a-yasja'u-saj'a*, which means istaqaama, which shows the meaning of being consistent and shows the importance of *ista'awa*, which means the same, similar, and straight. From some of the purposes above, it can be concluded that what is called a rhyme in the language is a similar sound, in harmony, or the same (Muhammad Ulin Nuha, 2022; Nabila, 2022).

There are also opinions of scholars regarding the meaning of poetry (Atoh, 2021; Royani et al., 2022), including 1) Ibn Atsir argues that what is called a rhyme in terms is an expression where at the end of the *fashilah*, there are similarities in terms of letters. 2) Khalil bin Ahmad bin Amr bin Tamim al-Farahidi al Azdi al-Yahmadi said that the meaning of rhyme is a word with a separator and *qafiyah* contained in a poem without a *wazan*. 3) Ahmad al-Hasyimi argues in his book entitled *Jawahir al-Balaghah* that what is meant by the term rhyme is the compatibility between two or more *fashilah* in the last letter. 4) Abu Hasan Ali bin Isa ar-Rumaniy an-Nahwi al-Mu'tazili argues that what is called rhyme in terms is an expression that is deliberately made and has the same *qafiyah*. Still, there are no provisions in terms of *wazan*. 5) Ali al-Jarim argues in his book entitled *Balaghah Wadhiah* that what is meant by poetry is the compatibility of two *fashilah* in the final letter of a *natsar* (prose).

From the opinions of scholars regarding the meaning of 'Saja'" above, it can be concluded that what is called 'Saja" is an expression with the same or similar letters in its *fashilah*. As for what is called *fashilah* in language, it is stated in the *Lisanul 'Arabic* dictionary that the word *fashilah* comes from the word *al-fashlu*, which means *al-hijaz*, which means separating two things, separating two things so that they become entirely separate. Meanwhile, *fashilah* is a cut from the end of a sentence, stanza, or verse that functions as a separator and beautifies the composition of the sentence and the contents contained in the sentence (Generasi, 2019; Hamidah & Zuhdy, 2021; M. A. U. Nuha & Musyafa’ah, 2022). The following are some of the opinions of scholars regarding the meaning of *fashilah*, including the following (Hamidah & Zuhdy, 2021; M. Nuha & Musyafa’ah, 2022):
1) Imam al-Rummani argues that what is called *fashilah* are letters that have similarities or similarities that are located at the end of a verse or sentence; 2) Imam az-Zarkashi stated that what is called *fashilah* is a word or *lafadz* at the end of the verse of the Qur’an, as *qofiyah* for poetry and *qorinah* for *as-saja*; 3) Imam Manna al-Qattan stated that what is meant by *fashilah* is something that decides which word or verse comes after it.

In essence, ’*Saja’*’ is the repetition of words that produce the same sound effect at the end of the sentence. In it, there is also a balance of sound, *saja’* like the *qafiyah* contained in *siy’ir*; *Saja’* has *fashilah*-*fashilah*. *Qofiyah* is the letter at the end of the stanza. In Hamidah and Zuhdy’s opinion, *qofiyah* are the letters found at the end of the stanza, where the final note is arranged until the vowel is before the letter set (Hamidah & Zuhdy, 2021). Busthomy and Muhid also expressed his opinion regarding the meaning of *qofiyah*, namely fragments of sound at the end of the *qosidah* stanza, where the details are repeated in kind in each stanza (Busthomy & Muhid, 2020). *Saja’* is devoted to the *kalam natsar*, be it in the form of the Qur’an or others. Example

\[\text{مَا لَكُمْ لََ تَرْجُونَ لِلّهّ وَقَارًا} \quad (13) \quad \text{وَقَدْ خَلَقَكُمْ اَطْوَارًا} \quad (14)\]

*Meaning*: "Why are you not afraid of the greatness of Allah? And indeed He has created you in stages or occurrences." (Q.S. Noah: 13-14)

In verse above, there are two *fashilah*. The first *fashilah* is *lafadz waqaaraa* which follows *wazan fa’aala*, while the second *fashilah* is *lafadz athwaaraa* which follows *wazan a’ala*, the two *fashilahs* have differences in terms of *wazan*, because the second letter of the *lafadz waqaaraa* has dignity, while the second letter of the *athwaaraa lafadz* is *sukun*. Even so, the two *fashilahs* have the same last letter, *raa*, which is called *Saja’. The notes at the end of the *fashilah*-*fashilah* in the *natsar* sentence are forever read as *sukun* because they are *waqaf* (Darzi & Besharati, 2021). In the example above, which initially was in the form of *lafadz waqaaraa*, it became *lafadz waqaran*, and vice versa in the word *athwaaraa*, it became *athwaran*. 

88 | Muhammad Afthon Ulin Nuha, Nurul Musyafa’ah; The Alignment of the Final Letters in the Alala Book by Sheikh Al-Zarnuji: Balagah Analysis Study
Saja’ is the correspondence of two fashilah in the last letter. Fashilah is a word at the end of a sentence compared to the last term of another sentence. The two sentences compared are called qorinah, and the compared qorinah is called faqrah. Saja’ ‘which is Saja’ that fulfils several conditions as mentioned by Abdurrahman al-Akhdlari in his book entitled Jauhar al-Maknun, namely as follows (M. Nuha, 2021):

"Saja’ the most balaghah (best) is the same faqroh, then what you see at the end of the two faqroh is more (long). As for the opposite, that is, the first faqroh is longer than the second faqroh, it is not good, and you may offer sukun the very end of the qorinah absolutely (the same as the iqroban sentence or not)."

Saja’ ‘the best is Saja’‘ that meets the conditions below, which are as follows:

1. Faqroh is the same, such as:

2. The second faqroh is longer, such as:

3. The longest part of the faqroh is the third one, such as:

4. And there’s Saja’ which is put at the end of the sentence, like:

Meaning: "How far is the past, and how near is the future"
Saja’ in the science of balaghah is divided into three, namely (Ashbaha, 2021):

1. Saja’ Mutharraraf

Saja’ mutharraraf is saja’ which between one fashilah and another has a different wazan, but the last letter in the two fashilah is the same. For example:

\[
\text{ألْمُ خَجَّالُ الأَرْضَ مِهَادًا وَالْحَيَالَ أُوتّادًا (النبياء: ٧-٨)}
\]

In verse above, the first fashilah is lafadz mihaadaa. In contrast, the second lafadz is autaadaa, where the two fashilah have different wazans, but the last letter is the same, namely the letter dal followed by alif.

2. Saja’ Murashsha’

Saja’ murashsha’ is saja’ which the lafadz-lafadz of the two faqroh mostly agree in terms of wazan and qafiah. For example:

\[
\text{هُوُ يُطَّلِبُ الأَسْمَاعُ بِجَوْهُرٍ لَّفْظُهُ # وَيُقْرَعُ الأَسْمَاعُ بِزُوَاحِرٍ وَغَظِّهُ}
\]

In the sentence above, several lafadz are the same in terms of wazan and the final letter, namely lafadz yathba’u, which has the same wazan as lafadz yaqra’u as well as the final letter, which both ends in ‘ain. Lafadz asjaa’a is the same regarding wazan, and the final letter is ‘ain. Lafadz Jawaahiri has the same wazan as Lafadz zawaajiri, and the last letter is the same ra ’ and lafadz lafdhihi and wa’dhihi have the same wazan, ending with the letter ha’.

3. Saja’ Mutawazi

Saja’ mutawazi is saja’ whose correspondence lies saja’ in the last two words. For example:

\[
\text{في سَدِرٍ مَضِدٍ وَطَلْحٍ مَضِدٍ (الوقعة: ٨٩-٩٠)}
\]

Lafadz makhdhud with lafadz mandhud have the same wazan, following wazan maf’ulun, and the last letter ends with the letter dal.
In the book of Alala there are Saja so many 'contained in each stanza, here is an analysis Saja' contained in the stanzas of the book of Alala:

*Saja' Mutharraf*

a. 5th and 6th stanzas

\[

taallum faan al'ulum zinna la'ahla # waqaf al 'unwan li'li al mcumide
\]

\[
\text{وْكَنْ مُسْتَفْقِيَدًا} \text{كَلْ يَوْمٍ} \text{ذِيَاسَةَ} \# \text{مِنْ الْعَلَمَ} \text{وَأَسْحَ} \text{فِي مُهْوَر،} \text{الْقَوَائِمَ}
\]

In the stanza above, there are two fashilah, lafadz al-makhaamid and al-fawwaaid. The two lafadz both end with the letter dal, and each follows a different wazan so that the stanza contains Saja 'mutharraf.

b. 10th and 11th stanzas

\[
\text{فَسَـادٌ} \text{كَبِيرٌ} \text{عَـالِمٌ} \text{مُـتَهَتْهَكَ} \# \text{وَأَكْبَرُ} \text{مِنْهُ} \text{جَاهِلٌ} \text{مُتَّحَكِكُ}
\]

\[
\text{هُمَا} \text{فَتْنَةٌ} \text{فِي} \text{الْعَالَمِي} \text{عَظِيمَةٌ} \# \text{لَمْ} \text{بَهْمَا} \text{لَيْمَيْ} \text{يَتَمَسَ} \text{كُ}
\]

In the stanza above there are two fashilah, namely lafadz mutanassik and lafadz yatamassik. The two lafadz both end with the letter kaf, and each of them follows a different wazan so that this conformity is called Saja' mutharraf.

c. 12th and 13th stanzas

\[
\text{تَمْتَنَتْ أَنْ} \text{ثُمَّبَيْ أَقْبَيْهَا} \text{مَاشَأَرًا} \# \text{يُعْرِي} \text{عَنْهَا} \text{وَالجَّنْسُوَنَ} \text{فُيُنَوْنَ}
\]

\[
\text{وَلَيْسَ اكْتَسَابُ} \text{الْمَالِ ذَلِكَ} \text{مَشْقَةٌ} \# \text{تَََمَهلُهَا} \text{قَالُ} \text{عَلَمَهَا} \text{كَيْفَ} \text{يُصِرُّونَ}
\]

In the stanza above there are two fashilah, namely lafadz funun and lafadz yakun. Both lafadz both end with the letter nun, and each of them follows a different wazan so that this conformity is called mutharraf.

d. 15th and 16th stanzas

\[
\text{يَمُوتُ} \text{الْقَفَّي} \text{مَنْ} \text{عَثَرَهَا} \text{مُنْيَهَا} \# \text{وَلَيْسَ} \text{يَمُوتُ} \text{الْمَرْء} \text{مَنْ} \text{عَثَرَة} \text{الْرِّجْلِ}
\]
The Alignment of the Final Letters in the Alala Book by Sheikh Al-Zarnuji: Balaghah Analysis Study

In the stanza above there are two fashilah, namely lafadz ar-rijl and lafadz al-mahl. The two lafadz both end with the letter lam and each of them follows a different wazan so that this conformity is called Saja' mutharaf.

e. 23th and 24th stanzas

In the stanza above there are two fashilah namely Muslim lafadz and dirham lafadz. Both lafadz both end with the letter mim and each of them follows a different wazan so that this conformity is called Saja' mutharaf.

f. 26th, 27th and 28th stanzas

In the stanza above there are three fashilah and each fashilah from the above stanza, namely lafadz tawahhum, muqaawim and lafadz laazim. The three lafadz both end with the letter mim and each of the three fashilah follows a different wazan so that this conformity is called Saja' mutharaf.

g. 31th stanza

In the stanza above, there are two fashilah, namely lafadz fi'lih, which is at the end of the first satar, and lafadz faa'iluh, which is at the end of the second satar. The two lafadz both end with the letter ha', and each follows a different wazan, so this conformity is called Saja' mutharaf.
Saja' Murashsha'

a. 10th stanza

فَسَادٌ كَبّيٌْْ عَــــالّمٌ مُـتَهَتّهــــكٌ # وَاَكْبََُ مّنْهُ

In the stanza above, several lafadz have similarities regarding wazan and the final letter. Lafadz 'aalimun has the same wazan as lafadz jaahil. Namely, they both follow wazan faa'ilun. Then in mutahattik lafadz with mutanassik lafadz, both end with the letter kaf. Likewise, in terms of wazan, both follow wazan mutafa'il. From some of the appropriateness of the lafadz in the stanza, it can be concluded that the stanza contains saja' murashsha'

3. Saja 'Mutawazi

a. 1st and 2nd stanzas

اَلََ لََ نْبّيْكَ عَنْ مََْمُوْعّهَا بّبَيَانٍ

In the stanza above, there are two fashilah, lafadz bayaan, and lafadz zaman. The two lafadz have similarities in terms of wazan. Namely, they both follow wazan fa'a'alun, and from each of these, lafadz also ends in the letter nun. This conformity is called Saja' mutawazi.

b. 3rd and 4th stanzas

عَنّ الْـمَرْءّ لََتَسْأَ

In the stanza above there are two fashilah, namely lafadz yaqtadii and lafadz tahtadii. The two lafadz have similarities in terms of wazan, namely they both follow wazan yaf'alu and from each of these lafadz also end with the letter yes'. This conformity is Saja called 'mutawazi

c. 6th and 9th stanzas
In the stanza above there are four fashilah, namely lafadz fawaidi, lafadz qosidi, lafadz syadaidi, and lafadz 'abidi. lafadz fawaidi and lafadz syadaidi have the same wazan, namely tafaa'ilu, while lafadz qosidi and lafadz 'abidi have the same wazan, namely faa'ilu. The four lafadz have similarities at the end of the letter, namely the letter dal. This conformity is Saja called 'mutawazi

d. 17th and 18th stanzas

In the stanza above there are two fashilah, namely lafadz ramiim and lafadz 'adiim. The two lafadz have similarities in terms of wazan, namely they both follow wazan fa'ilun and from each of these lafadz also end with the letter mim. This conformity is Saja called 'mutawazi

e. 21st and 22nd stanzas

In the stanza above there are two fashilah, namely lafadz as-syaraf and lafadz as-shadaf. The two lafadz have similarities in terms of wazan and from each of these lafadz also both end with the letter fa'. This conformity is called Saja' mutawazi.
The Alignment of the Final Letters in the Alala Book by Sheikh Al-Zarnuji: Balaghah Analysis Study

f. 25th stanza

آرَى لَكَ نَفْسًا تَشْتَهَِّي أن تُعّزَهَا # فَلَسْتَ تَنَالُ الْعّزَه حَتََه تُذّلََهَاَ

In the stanza above, there are two fashilah, namely lafadz tughizzahaa, which is at the end of the first satar, and lafadz tudhillahaa, which is at the end of the second satar. The two lafadz have similarities in terms of their wazan. Namely, they both follow the yuf'ilu wazan, and from each of these, the lafadz also ends with the letter ha' followed by alif. This conformity is Saja called 'mutawazi

g. 28th, 29th and 30th stanzas

قَآَمَا الَدّيِذْ فَوُقَ فَأَعْرَفَ قَدَّرَهُ # وَأَتَبَعُ فِيهِ الحَلَقَ وَالْحَقَّ لأَيْمَ

قَآَاَمَا الَدّيِذْ مِنْي فَأَن رَل أَوْهَقَا # تَفَضَّلَتْ إِنَّ النَّفْسَ بِالْفَعْلِ حَحَاسِمُ

قَآَاَمَا الَدّيِذْ دُوَّنَ فَأَخْلَمَ دَابِئًا # أَصُوْنُ يَه عَرَضَ وَأَن لآَم لأَيْمُ

In the stanza above there are three fashilah, and each of the fashilah is lafadz laazim, lafadz klaakim and lafadz laaim. Of the three lafadz have similarities in terms of the wazan, namely they both follow wazan faa'ilun and from each of these lafadz also end with the letter mim. This conformity is Saja called mutawazi

h. 34th, 35th, 36th, and 37 stanzas

تَعْرَبُ عَنَّ أَلْوَطَانَ فِي طَلَبِ الْعَلْقَ # وَسَافَرْ فِي الْأَسْفَارِ خَمْسَ قُوَائِدٍ

تَفَصِّلُ هُمَّ وَأَكْسَابٌ مَعْيَشَةٌ # وَعَلَمَ وَآدَابٌ وَصُحْبَةُ مَتَائِدٍ

وَأَن فِيْلَ فِي الْأَسْفَارِ ذُلٌ وَغُرْبَهُ # وَقَطْعُ فِيْفَاءٍ وَأَرْيَضَ فَيْضَبِبْتُ شَدْأٍ

قَمْوُتُ الْفَقْيَ حَيْرُ أَن مُحَيَّيْهُ # يِدَارُ هَوْا مَيَيْنَ بَاكَ وَحَاسِدِ

95 | Muhammad Afthon Ulin Nuha, Nurul Musyafa‘ah; The Alignment of the Final Letters in the Alala Book by Sheikh Al-Zarnuji: Balaghah Analysis Study
In the stanza above there are *Saja’* two, namely in the 34th and 36th stanzas, then in the 35th and 37th stanzas. The two *lafadz* have similarities in terms of their *wazan*, namely they both follow the *wazan fawaailu*, and each of the *lafadz* ends with the letter *dal*. This conformity is called *Saja’ mutawazi*. As for the second one, namely *lafadz maajid* and *lafadz khaasid*. The two *lafadz* have similarities in terms of *wazan*, namely they both follow *wazan faa’ilun* and from each of these *lafadz* also end with the letter *dal*. This conformity called *saja’ mutawazi*

**Conclusion**

Based on the discussion above, it can be concluded that what is meant by *Saja’* in the language is a similar sound, in harmony, or the same. At the same time, the term *Saja’* is an expression with the same or similar letters in its *fashilah*. *Fashilah* is a piece from the end of a sentence, stanza, or verse that functions as a separator and beautifies the composition of the sentence along with the content contained in the sentence. *Saja’* is divided into three types, namely *saja’ mutharaf*, *saja’ murashsha’*, and *saja’ mutawazi*. *Saja’ mutharaf*, between one *fashilah* and another, has a different *wazan*, but the last letter in the two *fashilah* is the same. *Saja’ murashsha’*, the *lafadz*-lafadz of the two *faqroh*, mostly agree regarding *wazan* and *qafiah*. Meanwhile, *saja’ mutawazi*, whose correspondence lies *saja’* in the last two words. Based on the research that the researcher has done on the use of *saja’* in the book of Alala by Sheikh Al-Zarnuji, it can be concluded that in the book of Alala, the number of in this book is *Saja’* 17, which consists of seven *saja’ mutharraf*, one *saja’ murashsha’* and nine *saja’ mutawazi*. 
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