MASHDAR
Jurnal Studi al-Qur'an dan Hadis

Website: https://ejournal.uinib.ac.id/jurnal/index.php/mashdar
DOI: https://doi.org/10.15548/mashdar.v5i2.7597
P-ISSN:2685-1547 | E-ISSN:2685-1555

Syarah Hadith with Saga: Methodological Study of *An-Nail Al-Ḥaśīś Fī Ḥikāyāt Al-Ḥadīś* book by Al Imam Al Faqih Abu Laits As-Samarqandi (373 H/983 M)

Fadila Ikke Nuralita[1]*, Rizqa Ahmadi[2], Salamah Noorhidayati[3]
[123] Universitas Islam Negeri Sayyid Ali Rahmatullah Tulungagung Indonesia
Email: fadilaikke@gmail.com, [2] rizqaahmadi@uinsatu.ac.id [3] salamahnoorhidayati@uinsatu.ac.id

***Coresponding Author**

Submitted: 2023-09-11	Revised: 2023-11-27	Accepted: 2023-12-10	Published: 2023-12-31

Abstract : This article investigates the syarah of the book an-Nail al-Hatsîts fî Hikâyât al-Hadîts (NHfHH) by Al-Imam Al Faqih Abu Laits As-Samarqandi with a focus on the study of syarah hadith methodology. This work by As-Samarqandi is classified as a book in the Sufism genre, which is arranged thematically and contains various explanations (syarah) of the saga. This research employs a qualitative design with literature research methods. Next, hadith data was collected from primary sources, namely NHfHH, and then the data was read by using the takhrij hadith method to trace the hadith reference sources. This research found out that NHfHH by As-Samarqandi is using the ijmali syarah method, which explains its syarah globally. Next, the writing of the syarah is originated from companions, tabi'in, Sufism, explanation of verses of the Al-Qur'an, verses of poetry, and unidentified sources. The sharia style of this book has five varieties: fiqh, social, Sufi lore, linguistics and education. In addition, As-Samarqandi uses expository narration based on actual facts and data. A suggestive narrative is based on events that involve the reader's imagination, so it is equipped with character dialogue, scenes of events, and resolution. The written book is comprehensively divided into chapters according to what society needs and is a tool for socialization about social values, motivation, and uplifting the soul. Thus, this makes this work accessible to understand, educates people on how to behave and do good deeds, and allows them to tolerate various events. Apart from that, it teaches an attitude of getting closer to Allah and trying to change a bad personality into a good one. In brief, NHfHH proves that the style of writing syarah hadith books has developed following society's need for prophetic messages.
Keywords: Syarah hadith saga; Literary narrative; Ijmali syarah; Syarah source; Various hadith of syarah.

Abstrak : *Artikel ini mengkaji syarah kitab an-Nail al-Ḥaśīś fī Ḥikāyāt al-Ḥadīś karya Al-Imam Al Faqih Abu Laits As-Samarqandi dengan fokus kajian metodologi syarah hadis. Karya karya As-Samarqandi ini tergolong kitab dalam genre tasawuf tersusun secara tematik dan berisikan berbagai penjelasan (syarah) hikayat. Penelitian ini menggunakan desain kualitatif dengan metode literatur research. Data hadis dikumpulkan dari sumber primer yaitu an-Nail al-Ḥaśīś, kemudian dibaca menggunakan metode takhrij hadis untuk menelusuri sumber rujukan hadisnya. Penjelasan hikayat yang digunakan oleh as-Samarqandi penulis analisis menggunakan teori narasi Gorys Keraf. Penelitian ini menemukan bahwa an-Nail al-Ḥaśīś karya As-Samarqandi menggunakan metode syarah ijmali yang menjelaskan syarahnya secara global. Penulisan syarahnya bersumber dari sahabat, tabi'in, tasawuf, penjelasan ayat-ayat Al-Qur'an, bait-bait syair dan sumber yang tidak teridentifikasi. Corak syarah kitab ini memiliki lima ragam; yaitu fiqih, sosial, hikayat sufi, kebahasaan dan pendidikan. As-Samarqandi menggunakan narasi secara ekspositoris berdasarkan fakta dan data sebenarnya. Secara narasi sugestif berdasarkan peristiwa yang melibatkan imajinasi pembaca sehingga dilengkapi dengan dialog tokoh, adegan-adegan*

peristiwa dan penyelesaiannya. Kitab tertulis secara komprehensif terbagi ke dalam bab sesuai yang dibutuhkan oleh masyarakat dan alat sosialisasi tentang nilai-nilai sosial, motivasi dan pengungah jiwa. Hal tersebut menjadikan karya ini mudah difahami serta mendidik untuk bersikap dan berbuat baik, serta ikhlas berlapang dada dalam menerima berbagai kejadian. Selain itu mengajarkan sikap mendekatkan diri kepada Allah dan berusaha merubah pribadi yang buruk menjadi baik. an-Nail al-Ḥaśīś membuktikan bahwa corak penulisan kitab syarah hadis berkembang mengikuti kebutuhan masyarakat akan pesan-pesan kenabian.
Kata Kunci: *Syarah hadis hikayat; Narasi sastra; Syarah ijmali; Sumber syarah; Ragam syarah hadis.*

INTRODUCTION

The development of *syarah* hadith is divided into various methods. The approach of syarah hadith development is using numbers of method, namely: *ijmālī, taḥlilī or muqāran*. As for understanding the hadith of the prophet, historical, sociological, and language approaches are being used (Burhanuddin, 2018) . In brief, there are many syarah methods employed in order to be able to reveal and understand the content and meaning of the hadith book. The syarah hadith method research can be used as an example or model for today's world to motivate every aspect in life in the society. So far, there are a lot of hadith kitab or book works by using syarah in the terms of performance and style of the syarah itself (Muhtador, 2018). In general, the hadith book of *an-Nail al-Haśīś* by as-Samarqandi is not as popular or well-known like any other books of hadith. In fact, the book of *an-Nail al-Ḥaśīś* is just as interesting as other works. This hadith book has 200 chapters or 200 hadith equipped with saga, so that it can be served as a motivation of soul for the society (Al-Asmaraqandi, 1421).

An-Nail al-Ḥaśīś book is dominated by Sufism figures who talked about the saga containing in this hadith book particularly in order to deliver the messages of Islam in a different and interesting way based on the expertise of the author (Muhtador, 2018). Today's world needs more motivation and soul-stirring, hence; the relevance of syarah hadith method which reveals in detail the content or the meaning of the hadith book can be used by the society as the main tool or main platform. The focus is the syarah hadith methodology research with saga of the hadith book equipped with various hadith by the prophet. According to the investigation of the researcher, the writing of syarah hadith methodology is found in 2020 which discussed syarah methodology in the book of *Al-Mawaiz Usfuriyah*. The purpose of the researcher in writing the development is due to the gap of methodology research of syarah hadith in the *An-Nail al-Ḥaśīś* book by as-Samarqandi. The *An-Nail al-Ḥaśīś* hadith book is considered as attractive, provide messages, and qualified motivations (As-Samarqandi, 2019).

The traces of the civilization in literary works of important hadith book are considered as important due to the historical appearance of Islam religion in Arab which is very strong in literary tradition. The prophet is a role model who teaches the value of Islam in life in the form of literature. Literature of the work book in the physical form is of vital importance to express one's inner mood or to socialize the idea of Islamic teaching. The ability of the society in literary work will resulted in a higher-level thinking, social status, etc. This article discusses about the hadith book of *an-Nail al-Ḥaśīś* by as-Samarqandi with *tasawuf* of Sufism covered in hadith book which employs syarah with saga or Sufism which containing some stories of the soul-stirring. Middle-East is well known as the birth place of the organization of Sufism or *tarekat* such as *Naqsabandiyah* which is now well known in Indonesia. This city has already produced numbers of world great influencer experts of hadith. One of them is as-Samarqandi who has written the book of syarah hadith in the saga form (Ayis Mukholik, 2021).

So far, there has been quite a lot of discourses on syarah hadith studies, namely, Reika Astri Nuraziza (Reika Astri Nuraziza, Dadang Darmawan, 2022), Ana Cahyani Fatimah (Cahyani, 2019), Moh. Muhtador (Muhtador, 2018), Aan Supian (Supian, 2017) Muhammad Anshori (Anshori, 2017), Fatihatus Sakinah (Sakinah, 2020), Hendri Nadhiran (Nadhiran, 2020), Diah Ayu Fatimah (Fatimah, 2020), Fakhri Tajuddin Mahdy (Fakhri Tajuddin Mahdy, 2016), and Mentari Salsabila (Mentari Salsabila, 2021). The study about syarah methodology also conducted by Alfatih Suryadilaga (M.Alfatih Suryadilaga, 2012), Kasan Bisri, Moh. Erfan Soebahar, A. Hassan Asy'ari Ulama'i (Kasan Bisri, Moh. Erfan Soebahar, 2021), Wahtu Darmalaksa (Darmalaksana, 2020), Hariono D (Hariono, 2019), Muhammad Alwi, Fatikhatul Faizah (Alwi, Fatikhatul, 2020), Darrotul Jannah (Jannah & Fakultas, 2017)and the study about research methodology on thematic hadith research conducted by Miski (Miski, 2021). Research methodology of syarah hadith with saga has been found in the previous studies such as, Diah Ayu Fatimah who conducted research on the problem related with the method of *Al-Mawaiz Usfuriyah* book (Fatimah, 2020). There found an emptiness of syarah hadith methodology research in the book of *an-Nail al-Ḥaśīś* by As-Samarqandi. In fact, this hadith book has Islamic messages equipped with numbers of saga. In short, this research is focus on the *an-Nail al-Ḥaśīś* book by As-Samarqand (Al-Asmaraqandi, 1421).

The author is trying to investigate and examine the text or the reference in the hadith book by using syarah hadith methodology. Therefore, this study will fill in the gap of the problems, namely: First, How are the characteristics of *an-Nail al-Ḥaśīś* book by Al Imam Abu Laits as-Samarqandi. Second, How is the syarah as-Samarqandi method in *an-Nail al-Ḥaśīś* book itself. Third, How is the writing portrait of the Hadith Book by employing saga based on the literature narration frame by Gorys Keraf. It is expected that this research will provide a deep understanding about syarah hadith methodology in *an-Nail al-Ḥaśīś* book by As-Samarqandi by considering the characteristics of the methodology used in his book and also to review it according to the point of view of literature narration in order to enrich the investigation of hadith studies in the archipelago.

METHOD

This is an analytic-descriptive qualitative research method analytics (J.Maleong). The description of the event and analysis of saga narration in the written form is based on human point of view and bibliographic since the object of this writing is literature in the form of *an-Nail al-Ḥaśīś* book by as-Samarqandi, (As-Samarqandi, 2019). The *ijmālī* method is used in the syarah research. Terminologically, syarah is derived from the word *syaraḥa-yasyraḥu-syarḥan* which means the interpretation, explanation, or elaboration or *fassara, bayyana, basaṭa* (M.Alfatih Suryadilaga, 2012). Syarah is used to explain or to describe a hadith based on the order in the hadith book of *al-kutub al-sittah* in brief, however it is also can be used to interpret the meaning in a liberal way by employing an easy to understand and easy to digest language with certain technique or syarah style (Darmalaksana, 2020). One of the syarah style is *aṡar* which is terminologically can be interpreted as side or former, *aṡar* can be divided into two, namely, *aṡar sahabat* which is everything about actions, words rely directly on *sahabat* or companions of the prophet (Ath-Thahhan, 2019). As for *aṡar tabi'īn* is everything about utterances, actions rely on *tabi'in* (Ath-Thahhan, 2019). The sufism saga or the sufism lore is a sequence of story related with logical thinking and sometimes the story also cannot be explained (Zabidi Sayidi, 2022).

This research employs both primary and secondary data. The primary data is obtained from the main object of this research that is *an-Nail al-Ḥaśīś* book, and the secondary data is obtained through library sources which discusses the characteristics of *An-Nail al-Ḥaśīś* book in relation with literature narration topic (Keraf, 2010), syarah hadith methodology (M.Alfatih Suryadilaga, 2012) and sources related with the discussion topic. Hadith takhrīj method is used to reveal the understanding of the hadith context or the principle of hadith origins. (Salamah Noorhidayati, 2017) The text interpretation is conducted by employing narrative approach which is always included in all literature study. The narration being used on this data analysis is Gorys Keraf narration. Next, Narration is a written story that represents a sequence of events arranged chronologically based on time order (Keraf, 2010). Operationally, the narration tasks of Gorys Keraf, namely: *first*, text interpretation which contains expository and suggestive narration which shows the description of the event. *Second*, it is a self-experiencing the event equipped with figuration and background represented in the form of saga. *Third*, analysis of the word found by using expository narration point of view or based on the fact and suggestive or figurative. *Fourth*, It is to elaborate the research results in a general language and is relevant with the context.

RESULT AND DISCUSSION

The Characteristics of *an-Nail al-Haśīś Book*

The *An-Nail al-Ḥaśīś* book is in syarah time position in the form of syarah saga which serves as uplifting spirit to cheer up the heart or add to it the excitement and enjoyment to be easily understood in the book. The preface of *An-Nail al-Ḥaśīś* book reveals that this is one of the books of Islamic heritage which originally lay or came from Egypt. The *An-Nail al-Ḥaśīś* book is categorized as a devotional book, *khutbah* or advice in Arabic language as well as in Indonesian language as the interpretational language. The saga *An-Nail al-Ḥaśīś* book is one of the characteristics or practical models implemented in order to obtain advantage. The form of the original book version is written in handwriting, but handicapped by the weakness of the handwriting, since it is increasingly fading, confusing, and start to disappear. There has been effort to copying with care and effort and avoiding mistakes on this book (Al-Asmaraqandi, 1421). The writing of his works tends to do with text containing law, theological ethics, and exegetical (Haron M, 1994).

The Sufis figures, *sahabat* or companions, *tabi'in* is those who do the confirmation on each hadith containing in every discussion. The book is represented in chapters thematically. The first chapter is started with sincere or *ikhlas* until the end, also it is equipped with the quotation of hadith based on the certain theme (Yakin, 2021). The writing of the book is motivated by the life of the author and his hometown where he was born as the centre of the education, place to produce *ulama, fuqaha*, advisor and sufi figures. However, the *An-Nail al-Ḥaśīś* book is rarely examined in various Islamic boarding schools in Indonesia, but it is equipped with the motivation of the Prophet and soul-stirring inspirational story or soul built-up that may serve as devotional acts and can be applied in the real world as well as in daily life. The hadith mentioned in the book can be seen in the *takhrīj* and *tahqīq*. The book indicates that the hadith is *takhrīj* which can be seen on the main book. It means that the *tahqīq* can be conducted, so that this book has been examined carefully and thoroughly by *muḥaqqiq* in relation with the hadith status and script authenticity, so that hadith status in this book in general can be classified as *ṣaḥīḥ* in status (Yakin, 2021).

The poems in the book are not long enough; they are quite simple in form which contains wishful thinking, stories, history or wise motivation, so that it is included in the

book. This includes the addition of language codes to make things easier for art readers or literature. The poetry complements the book's syarah using Sufi poetry containing Islamic teachings and advice as well as explanations of the verses of the Al-qur'an that are used as a reinforcement of the hadith that is above it and expresses the full message meaning that can be used as moral education in social life and the big themes of the book as-Samarqandi which are divided into social themes and Sufistic themes. The systematic compilation of the book is the hadith arranged in the book *An-Nail al-Ḥaśīś* which consists of 200 motivations or 200 chapters contained in it. The book consists of hadith of the Prophet or the opinions of previous scholars of their time which discusses the attitudes that currently exist in the society, so that they have good quality. Moreover, the book is equipped with a table of contents on the first page when translated into Indonesian and at the end in the original printed book ((As-Samarqandi, 2019).

The author of the book *An-Nail al-Ḥaśīś* is a scholar and an expert motivator regarding hadith in the 4th century H or 3/9th century H is coinciding with the testimony of Muslims experiencing a disintegration of the unity of the Muslim kingdom under its leadership Bani Abassiyah. (Haron M, 1994). His name comes from as-Samarqandi, namely Al Imam Al Faqih Abu Laits as-Samarqandi or also known as Abu Hafsh Umar l-Naisaburi who was born in a village around 938 AD / 328 AH in Uzbekistan or fragments of the Soviet Union (As-samarqandi & Zadah, 2022). Meanwhile, according to an unknown source, Maulavi Abdul Hamid was born in 290/898 (Haron M, 1994), his real name is al Zahid Abu Layth Nashr bin Ibrahim as-Samarqandi (Hakim, 2022). The book was composed in 840 H during the lifetime of as-Samarqandi who coincided with the writing of the book *Tanbīhul Gāfilin*. The *An-Nail al-Ḥaśīś* book states that names are used Al-Faqih, this name was given because of his very deep level of knowledge, apart from that he also earned the nickname as imam al-Huda (giver of guidance) (Madelung, 1996). His teachers included Muhammad bin Ibrahim at-Tuzy,who is in fact his own father who are also an expert in the field of fiqh and hadith, Abu Ja'far Al-Hinduani, and Muhammad bin al-Fadl al-Balkhy. (Siti Shofiah, 2015) The scholars who are used as references in pursuing knowledge, namely: Abu Qasim Al Hakim, Abu Hasan Al-As'ari, the ruler of the Seljuq Bani and Muhammad bin Abi al-Fath. As for his students are included, Diyan al-addin al-Makki, Abu al-Fadl Muhammad bin Abi al-Qasim, Lukman bin Hakim al-Farqani and so on. (Alaudin, 2020)

As-Samarqandi is well known as someone who is proficient with law and productive among other scholars or *ulama* who produce various written works. (Alaudin, 2020) In most of his writings, he specifically discussed religious and ethical texts clearly which reflects his piety (Haron M, 1994. As-Samarqandi is a religious scholar of the Hanafi madzab and has style and content, among his works are as follow: *Al-Nawāzil fi al-Fatwa* which discusses the existence of fatwas that have emerged In the Hanafi school of thought, the book *Tanbīhul Gāfilīn* and the book *Bustān Al-'Arifin* are used by Sufi orders so that it has unlimited influence in the field of law only but extends to the field of ethics and is even widely studied in Salaf Islamic boarding schools in the archipelago. (Ni'am, 2017) The ideas of Sufism can inspire and influenced later Sufi thinkers and practitioners, even in practice or in the form of prose and poetry–even continues to be the subject of research by both scholars (East) and Islam in it. (Ni'am, 2017) The *Bahrul 'Ulūm* Book is a book discusses interpretations of the Hanafi school of thought, Al-Faiq is a book about interpretation of hadith, and *Ru'us al-Masail al-Fiqhiyah* is a book about the science of jurisprudence. (Siti Shofiah, 2015) In the field of Sufism, namely the book *Bustān al-'Arifīn* and in the field of Ushul Al-Din, it is *Risalah al-*

Hukumi. (Hakim, 2019)He died in 373 H/983 AD in Samarqandi at the age of 65 years old (Menges, 1965).

Syarah Methodology of *an-Nail al-Ḥaśīś Book*

The *An-Nail al-Ḥaśīś* book is not only containing 200 chapters in total, but it also has syarah *hikayat* or saga in it to add understanding toward hadith implemented in the book itself. This book tends to use syarah *Ijmali* method by elaborating hadith based on the order of the sequence in the book of kutub *al-sittah* which is done in brief and also related with the theme and the existed hadith. Even though the form of the syarah is only about saga and also not so many spaces for the opinion of the scholars or ulama, however the proper explanation about certain hadith is might be available with the help of *tahlili* or *muqarin* methods (M.Alfatih Suryadilaga, 2012).

عن أبي حفص عمر بن الخطاب رضي الله عنه قال: سمعت رسول الله ﷺ يقول: «إنما الأعمال بالنيات، وإنما لكل امرىء ما نوى، فمن كانت هجرته إلى الله ورسوله فهجرته إلى الله ورسوله، ومن كانت هجرته إلى دنيا يصيبها أو امرأة يتزوجها فهجرته إلى ما هاجر إليه(Al-Bukhari, 1423)

Narrated by Abu Hafsh, Umar bin al-Khathab once heard the Messenger of Allah says that, "In fact, every charity depends on its intention. Likewise, each person's reply or reward will be depending on his intention. Indeed, whoever intends to emigrate because of the world he wants to reach or because of someone else, such as the woman he wants to marry, then his emigration is to whom he intended it.

The above hadith is syarah by using a literal meaning with a simple language to be understood. The syarah of the above hadith is originated from *atsar sahabat*, in this case Ahmad bin Abdullah, and this hadith containing the event derived directly from the utterances, acts which are based on the story of the crown prince of the Khurasan. This syarah can be classified as sufism pattern which is related with the *tasawuf* teaching that is intended because of Allah or the emigration of Ibrahim bin Adham.

الحكاية الأولى حكي عن أحمد بن عبد الله . صاحب ابن أدهم . رضي الله عنه من أبناء الملوك من ملوك خراسان بينما هو ذات يوم مشرف من قصره إذ نظر إلى رجل في يده رغيف يأكل في فيء قصره فاعتبر وجعل ينظر إليه حتى أكل الرغيف وشرب بيده من نهر كان تحت ذلك القصر . . . فنام فألهم الله إبراهيم الفكر فيه فوكل به بعض غلمانه وقال له: إذا قام هذا من منامه فجيء به... فلما قام الرجل من نومه قال الغلام: صاحب هذا القصر يريد أن يكلمك فدخل إليه مع الغلام فلما نظر إليه إبراهيم قال له : أيها الرجل أكلت الرغيف وأنت جائع؟ قال : نعم . قال : نشبعت؟ ال : نعم . قال: رسمت بلا شغل ولا هم؟. قال : نعم . قال إبراهيم : فقلت في نفسي: «فما أصنع بالدنيا والنفس تقنع بما رأت . . . فخرج إبراهيم سائحا إلى الله سبحانه وتعالى، مهاجرا إليه بقلب صادق ونية صادقة صحيحة الله تعالى ... فلقيه رجل حسن الوجه نظيف الثياب طيب الرائحة فقال له: يا غلام من أين؟ وإلى أين؟ قال إبراهيم : من الدنيا إلى الآخرة . فقال له : يا غلام أنت جائع؟ فقال : نعم . فقام الشيخ فصلى ركعتين خفيفتين وسلم فإذا عن يمينه طعام وعن شماله ماء فقال لي: كل... فأكلت بقدر شبعي وشربت بقدر رئي. .... ثم قال: اعقل وافهم، لا تحزن ولا تستعجل فإن العجلة من الشيطان، يا غلام إن الله تعالى إذا أراد بعبد خيرا جعل قلبه سراجا يفرق بين الحق والباطل (والناس فيها لما يشتهون). يا غلام إني معلمك اسم الله الأعظم فإذا أنت جعت فادع الله به حتى يشبعك ، وإذا عطشت فادع الله به حتى يرويك وإذا جالست الأخيار فكن لهم أرضا يطؤوك فإن الله تعالى بغضب لغضبهم ويرضى لرضاهم . با غلام خل كذا أنا آخذ كذا . حتى فقال إبراهيم : فلم أبرح . فقال الشيخ : اللهم احجبني عنه واحجبه عني . فلم أدر أين ذهب فأخذت في طريقي ذلك وذكرت اسم الله الأعظم الذي علمني فلقيني رجل حسن الوجه نظيف الثياب طيب الرائحة فأخذ بحجزتي وقال : ما حاجتك؟ وما لقيت في سفرك هذا؟ . فقلت : شيخا من صفته كذا وكذا وعلمني كذا وكذا . . . فبكى فقلت : أقسمت عليك من ذاك الشيخ؟ قال: إلياس أرسله الله تعالى إليك ليعلمك أمر دينك، فقلت له : وأنت يرحمك الله؟ قال : أنا الخضر .قلت: لما نوى إبراهيم الله وفي الله الهجرة إليه وقارنها بالعمل ورأى أولياء الله تعالى وتعلم اسم الله الأعظم وبلغ ما بلغ من الكرامات والمقامات ببركة نيته إلى من الصالحة وهجرته إلى الله تعالى.

It is narrated that Ahmad bin Abdullah-who is the friend of Ibrahim bin Adham who is the crown prince of the King of Khurasan-as follow: One day Ibrahim bin Adham stood not far away from his palace, he saw a man ate the breadcrumbs. Ibrahim bin Adham was stunned. He looked at the man carefully until the man has finished his breadcrumbs, then he drank the water from the river located not far away from the palace. After that, the man was asleep sound and safely. Learaning about it,

Ibrahim bin Adham has something in his mind. He assigned some people and told them to bring the man to him once he has woken up. After woken up, the assigned people by Ibnu Adham told the man, "My lord who lives in this palace wanted to talked to you." The man then was brought into the palace. As the man approaching, Ibrahim bin Adham said that "Oh you, I saw you ate the breadcrumbs. Were you hungry?" The man replied, "Yes." Ibrahim bin Adham then asked another question, "Then you can fall asleep sound and safely without any burden?" He replied, "Yes."Ibrahim bin Adham spoke in his heart, "What have I done all this time in this world?" Satisfying mere lust."

The next thing, Ibrahim bin Adham was wandered on a mission looking for Allah. He wanted to emigrate or hijrah to Allah with a pure and clean heart and the right intention. In his way, he met someone who was very handsome, dress neatly, and smells good. This man was greeting him, "Oh you, where did you come from? And where did you want to go?" Ibrahim replied, "From this world to the afterlife." The man then asked him, "Oh you were you hungry?" Ibrahim replied, "Yes." The man then conducted 2 raka'ah prayers, later salam. Suddenly, on his right side there were available foods, and on his left side there were available drinks. Then, he said, "Please enjoy them." Ibrahim bin Adam then ate and drank appropriately just to fulfil his basic needs. The man then replied, "Think, understand, don't be sad, and no rush, since rush is the characteristics of satan. Oh you, if Allah permits kindness to a servant, he will make his heart a lamp to be able to distinguish right from wrong, when other people find it difficult to differentiate between the two. Oh you, I will be taught you the greatest name of Allah. If you were hungry, read that as a du'a to Allah, so that he will make you full. And, if you were thirsty, read that as a du'a to Allah, so that he will quench your thirst. If ou were sitting together with the kind people, you may put yourself a land for them to stand up. Because Allah will be angry to you due to their anger, likewise Allah will be pleased due to their pleasure."

"Oh you, please took this much, and I would take this much." Ibrahim said that, "I was unmoved." Then the man said that, "O Allah, please covered me from him, and covered him from me." After that, I don't know where he went to. I would continue my journey. I could still remember the greatest name of Allah he taught me. In the middle of the next journey, I met a handsome man, dress neatly, and smell good. He touched my shoulder and told me that, "What did you want? What have you met in this journey?" I replied, "A man with the particular characteristics. He taught me this and this." The man was suddenly crying. I replied, "Swear, who was exactly that person?" The man replied, "Ilyas. Allah sent him to you to teach you about your religion." And I asked, "So, who were you?" he replied, "I am Khidir." In brief, since the emigration or the hijrah of Ibrahim is sincere because of Allah, which is emphasized with the real action, then he met the representatives of Allah. He learned the greatest name of Allah from them. As the result, he finally could achieve karamah and maqam due to his sincere intention and his hijrah or emigration only because of Allah."

The hadith explained above employs the literal meaning by using easy understandable language and its delivery also uses short and brief vocabulary (M.Alfatih Suryadilaga, 2012). Syarah studies actually related with research about narrator or *matan* who differentiate meaning of each word in a hadith, but it is different from the book of *An-Nail al-Ḥaśīś* which uses saga or *hikayat*. The research result of the researcher on syarah model of *An-Nail al-Ḥaśīś* book consists of *aśar sahabat*, *aśar tabi'in*, the story told by the Sufi, unidentified story or unclear story, the addition to the explanation of Al-qur'an verses and the addition to the poetry stanzas.

For example, the researcher found out about *aṡar*. Terminologically, *aṡar* means side or former. Next, the terminology of *aṡar sahabat* itself is everything related with actions, utterances directly to the Prophet. (Ath-Thahhan, 2019)The *jumhur ulama* said that usually *aṡar,* is similar to *khabar* and hadith. According to the expert of *fiqh,* the term of *aṡar* can be interpreted as the utterances of the *salaf ulama*, *sahabat*, and the like. *Atsar* itself is more general comparing to *khabar*, *aṡar* is connected directly to the Prophet and the like. As for *khabar*, it is coming directly to the prophet *ṣallahu 'alaihi wassalam*. *Aṡar sahabat* in the saga book is containing story originated from one of *aṡar sahabat.* Terminologically, *aṡar sahabat* means everything related with actions, utterances which are relying on *sahabat*. (Ash-Shiddieqy, 2013)

عن أبي هريرة رضي الله عنه قال: أهدى رجل من بني الضيب يقال له رفاعة بن زيد لرسول الله ﷺ غلاما بقال له مدهم فوجه رسول الله ﷺ إلى وادي القرى حتى إذا كان بوادي القرى بينما مدعم يحط رجلا لرسول الله ﷺ إذ أصابه سهم غرب فقتله فقال الناس : هنيئا له الجنة فقال رسول الله ﷺ : «كلا والذي نفسي بيده إن الشملة ا يوم خيبر من المغانم لم تصبها المقاسم لتشتعل عليه نارا، فلما سمعوا ذلك جاء رجل بشراك أو شراكين إلى النبي ﷺ فقال: «شراك من نار ـ أو شراكين من اخلها التي تاره(Al-Bukhari, 1423)

Abu Hurairah said that, "Someone from Bani adh-Dhabib named Rifa'ah bin Zaid gifted a slave named Mud'im to Rasulullah. Then, Rasulullah headed to Wadi al-Qura. Once arrived there, Mud'im who is in the same journey with Rasulullah suddenly hit by a stray arrow. He died because of that. The people then said that, 'Congratulation for him, he is awarded with paradise.' Rasulullah replied,' No, by Allah who controls my soul, that the turban that he tok from ganimah that has not been distributed has ignite the fire of hell.' Hearing that, someone appear to bring one or two shoe laces, then he gave it to Rasulullah and said that 'The hell shoe lace."

The explanation of the above syarah which containing saga reveals that Ibnu Abbas is one of the companions of Rasulullah who can be found in the chapter fail entering paradise due to stealing. In short, the saga or *hikayat* is originated from Ibnu Abbas in which it reveals the punishment for people who are jealous, commit adultery, cheat, act unjustly, and be treasonous. The hadith quoted in the saga is indeed trustworthy.

كي عن ابن عباس رضي الله عنه أنه قال: ما ظهر الغلول في قوم قط إلا ألقى الله في قلوبهم الرعب، ولا فشا الزنا في قوم قط إلا كثر فيهم الموت، ولا نقص قوم الميزان والمكيال إلا قطع عنهم الرزق ولا حكم قوم بغير حق إلا فشا فيهم الدم ولا خفر قوم بالعهد إلا سلط عليهم العدو.

Narrated by Ibnu Abbas, the nature of envy or revenge does not arise in a people, except Allah put fear into their hearts. It is not permissible for adultery to spread among a people, except that among them there were many deaths. It is not for people to reduce the scale or measure, unless Allah stops their sustenance. It is not true that people decide the law independently unjust, unless, there will be widespread bloodshed among them. And not a tribe betray a treaty, unless the enemy will overwhelm them.

Aṡar tabi'in is used in the book containing the utterances of the ulama or the scholars. The word *aṡar* is employed only for the utterances of the *tabi'in* (Ash-Shiddieqy, 2013). Syarah is indeed can be found in both *aṡar. Aṡar tabi'in* is the one relying directly to the *tabi'in* in terms of utterances, actions, and the like. There is a written explanation in one of the chapters on how Rasulullah calming down his companions or *sahabat* which is about a Christian who is converted into Islam.

عن أبي هريرة رضي الله عنه أن رسول الله ﷺ كان على جراء هو وأبو بكر وعمر وعثمان وعلي وطلحة والزبير فتحركت الصخرة فقال رسول الله ﷺ: «اثبت فما عليك إلا نبي أو صديق أو شهيد(Al-Imam Muslim, Ibnu Sholah, 1419)

Abu Hurairah said that, when Rasulullah is at Hira cave together with Abu Bakar, Umar, Utsman, Ali, Thalhah, and az-Zubair. Suddenly the rock is moving. Rasulullah said that, "Calm down, above you is a prophet, trustworthy man, and syahid.

The above hadith is syarah with *aṡar tabi'in* in which there were found elaboration or narration derived from one of *tabi'in* Wahab bin Munabbih and also hadith containing in one of the *aṡar tabi'in* can be classified as qualified and trustworthy. The syarah of the hadith can be grouped as Sufism pattern that described about a figure originated from the group of Sufis.

حكي عن وهب بن منبه أنه قال: رأيت وزيرا قصيرا مسلما وكان نصرانيا تشير إليه النصارى بالأصابع فقلت له: ما دعاك إلى الإسلام؟ قال: ركبت البحر فانكسر المركب وبقيت على لوح فنبذني إلى جزيرة فيها أشجار عظام لها ورق يغطي الرجل تحمل شيئا مثل النبق أحلى من التمر لا له فأكلت منه وشربت الماء وقلت : لا أبرح حتى يأتي الله لي بالفرج فلما جن الليل سمعت صوتا ينادي مثل الرعد القاصف وهو يقول: لا إله إلا الله القدير الجبار أبو بكر الصديق صاحب الغار عمر الفاروق حسن الجوار عثمان بن عفان البريء من النار علي بن أبي طالب قاصم الكفار أصحاب محمد الفاضلون الأخيار فلما طلعت الشمس إذا بجارية لم أرى أحسن منها قدرا وعنقها عنق نعامة وساقها ساق ثور فسألتني: ما دينك؟ فقلت : ديني النصرانية فقالت : أسلم تسلم . . . فأسلمت فقالت لي : أتحب الرجوع إلى بلدك؟ فقلت : نعم . قالت : الساعة تمر بنا مركب فنوقفه لك فبينما نحن كذلك إذ مر بنا مركب تسير بالقلوع – وأهله لا يدرون ما الخبر . فأشارت إليهم فألقوا إلي الزورق فحدثتهم بحديثي فأسلموا كلهم . قال وهب فقلت له: لقد رأيت عجبا عجيبا

It is told that Imam asy-Syafi' I said that, "Whoever studies Al-Qur'an, his value will increase. Whoever studies fiqh, his ability will be added. Whoever writes the hadith, his argument will be strengthened. Whoever studies arithmetic, his perspectives will be improved. And, whoever does not protect himself and his honour, then his knowledge is useless." A scholar left a will to his son, "O my son, whoever does not endure the fatigue of studying even for a moment, then he will forever be stupid. Truly, a learner will experience fatigue and pleasure during his study time. If he can use both of them, he will be success. However, if he left them, he will be failing. Truly, praising a knowledgeable person will reveal his hidden knowledge. As for being humble can be a caused to his patience. The emergence of the hidden knowledge may bring benefits. The well-maintained patience will add a lot to the knowledge gained.

The above hadith is syarah by using many different explanations in each source of its syarah and also include problems which are relevant with the context of daily life in the form of *hikayat* or saga. The content of each syarah is trying to make it easy to understand and to digest. In addition, the language aspect being used is also carefully implemented. There are many different kinds of pattern in the book, namely, *fiqh*, linguistics, *tasawuf*, social, and education patterns. The other syarah can be found in the book that employs *tasawuf* pattern in which its syarah is using the emerge meaning, also the existence of the verses, the explanation of the verses equipped with the teaching of *tasawuf* . (Ramdhani, 2018) As for the process of the verse's interpretation in this particular book is conducted by using *hikayat* or saga or contains stories and also the existence of social and education patterns, and social issues. The following table is the research result of the classification of syarah source and different kinds of pattern in the book itself.

Atsar sahabat	Atsar Tabi'in	Sufi Saga	Unclear source	Total
38 chapters	23 chapters	46 chapters	93 chapters	200

Table 1. sources of hadith commentary

Fiqh Pattern	Language Pattern	Sufism Pattern	Social Pattern	Education Pattern	Total
78 chapters	4 chapters	38 chapters	32 chapters	50 chapters	200

Table 2. Various Patterns in Hadith book

The review of the above table is that the book is using at about 38 *aśar sahabat*, 23 *aśar tabi'in*, 93 Sufi saga, and 93 unclear stories. Moreover, the book is employing *uṣūl fiqh, language, sufism, social, and education* patterns which are divided into 200 chapters based on the theme and the context of the problem. The An-Nail al-Ḥaśīś book is using historical approach which is implemented with hadith and strengthened with saga or *hikayat* containing events or stories related with the emergence of the hadith itself. Indeed, *syarah* equipped with saga is really helpful in understanding the content of the written hadith in each hadith being quoted (M.Alfatih Suryadilaga, 2012). In the book of the saga itself, there is a story of *Israiliyyat* sourced from the jews and christians, namely, Ka'ab Ahbar and Wahab bin Munabbih.

The Writing Portrait of Hadith Book by Using *Hikayat* or Saga Based on the Framework Point of View of Literature Narration by Gorys Keraf

In general, *An-Nail al-Ḥaśīś* book contains advice, recommendation, benefit, and motivation which are delivered in the form of saga narration to make it attractive and to inspire the reader as well as to learn the knowledge in it. Its tendency is that the saga is containing story, law, biography, genealogical history to comfort the reader's heart to later grow the reader's spirit and willing to implement the moral, religious, social, and good culture values (Mughi, 2017). The expertise or skill and genealogy or birth in the family in the Sufism community has made his works produce such a book with *tasawuf* genre (Saryono, 2020). The *tasawuf* aspect in many of his works that has been written has different kinds of pattern; one of them is by using saga to deliver Islamic messages, so that it can be well understood. The author of *An-Nail al-Ḥaśīś* book also makes it easier for the reader to find the various styles implemented in his works. In short, the writing style is interesting since it is also heavily influenced by his background of life. (Mughi, 2017)

The implementation of *tasawuf* or Sufism appropriately has provided a gap in today's world which indicated with only a few numbers of scholars that can be the role model, so that the existence of book works in the form of saga has become a new update in facing today' problems (Ni'am, 2107). The works written by as-Samarqandi contains ethics text, theology, law, and exegetical (Haron M, 1994). The assumption of the researcher about the description of the previous written works also similar with the other book author who also writes about saga which requires deep understanding and can be connected with the grammatical aspect. Understanding or comprehension of a meaning of a text is of vital importance to help to digest the existed expression in a language, utterance or written works. One of the syarah hadith that can be studied which is in the form of saga is the work of as-Samarqandi by comparing the word or the language (Hardiman, 2015). The use of saga with syarah *ijmali* model which is global by considering that global meaning is formed by using exposition to clarify the facts of events in the written book by looking the relevance of the hadith or theme contexts divided into chapters (M.Alfatih Suryadilaga, 2012).

The argumentation of the author of the book is that in delivering messages of Islam, the author employs saga based on the real-life event in the society or originated directly from the experience of the author himself (Madelung, 1996). The argumentation form was selected by the author as an effort to influence the society to gain their trust to later direct

the society to react according to the purpose of the author (Keraf, 2010). These are related with the written works of As- Samarqandi which used exegetical text (Haron M, 1994). The narration of saga in this book is expository that narratively tell an event based on the actual and trustworthy fact and data originated from the people who actually experiencing an event and also it is syarah by using saga presented in a subjective way. The hadith book focused on the narration power in the form of saga is aimed to make it easier for the reader to understand and accepting the message as well as fully motivated (Trihatmoko & Sugiyo, 2019).

The analysis of the expository power and the subjective review in one of the syarah in the form of saga is about an activity in Masjid in which it is an activity to waiting for the corpse to be prayed for. It is described in the expository narration based on fact and denotative, Masjid is a worship place for Muslim (Roycha & Hendratno, 2023). The saga quotation in the hadith is equipped with Al-Junaid who is a Sufi figure, as follow:

حكي عن الجُنَيْد – قدس الله سِرّه – أنه قال : كنت يومًا جالسًا في مسجد أنتظر جنازة أصلي عليها وأهل بغداد على طبقاته جلوس ينتظرون الجنازة

It is narrated from Al-Junaid-may Allah have mercy on his secret-which he said: One day I was sitting in Masjid waiting to be prayed and the people of Baghdad were sitting in the layers waiting for the funeral.

The use of subjective point of view, in this case Al-Junaid can be traced by the use of first-person pronoun in the form of narration reader represented by as-Samarqandi as the collector and the author to make it into a written work can be considered as subjective. The integrative approach is used as an effort to explain problems related with interaction in the environment and experience in life. (Mutma'inah, 2017) The author explained in the form of saga obtained from the person who are actually experiencing the real-life event in accordance with life-context relevance such as *ghibah* or gossiping both in an open speech and in one's heart (Haron, 1994). The above context understanding cannot be separated from the past time and it is highly possible to be fast-developed in today's world. (Layyinatus Sifa, 2019). The suggestion narration containing in the book is using connotative or figurative meaning, but syarah hadith had found a lot of denotative words or real-word meaning with a subjective point of view (Keraf, 2010).

حكي عن بعضهم أنه قال : الصمت زين العالم وستر الجاهل قبل: اجتمع أربعة ملوك ملك الهند وملك الصين وكسرى وقيصر، فقال أحدهم: أنا أندم على ما قلت ولا أندم على ما لم أقل وقال الآخر: إني إن تكلمت بكلمة ملكتني ولم املكها وإذا لم أتكلم بها ملكتها ولم تملكني وقال الثالث: عجبت للمتكلم إنه رجعت عليه كلمته ضرته لم ترجع عليه لم تنفعه وقال الرابع: على ما أنا لم أقل القدر مني على رد ما قلت فهذا الفضل الكبير للصم(As-Samarqandi, 1421)

It is said that, the pious said that, "Silence is the adornment of a knowledgeable person and a curtain for a stupid person. A pious person once told that, "I gathered with four kings: king of India, king of China, king of Kisra, and Emperor. One of them said that, 'I regret what I said and I do not regret what I did not say.' One of them said that, 'If I say something, I master it, but it did not master me. But, if I haven't said anything, I master it and that thing do not master me. "The third king said that, "I am amazed when people speak. If his words were turned against him, it would endanger him. But if it did not turn against him, his word also would not benefit him. 'The fourth king said that, "I shouldn't have said it. It is much better for me than having to go back on my own words. "" So, these are the benefits of silence. Also, these are the reasons behind his order.

قال المصنف لهذا الكتاب نفع الله به ومتع بطول مدته : أصل الكذب والغيبة والنميمة والفحش والرياء والنفاق والمراء وتزكية النفس والفضول والحرص والخوض في الباطل وما لا يعنيه والتحريف والتصحيف والزيادة والنقصان والزور والبهتان وأذى الخلق وسوء الخلق وهتك العورات فهذه كلها من آفات اللسان إما صريحًا وإما كناية ومن صمت خلص من جميع ذلك (As-Samarqandi, 1421)

The author said that. "May Allah gives benefit to the following writing: The root of lies, backbiting or gossiping, fighting against each other, vile deeds, riya, hypocrisy, arrogance, feeling holy, greedy, falling into falsehood, deviation, wrong words, adding or subtracting words, lies, hurting other people, bad manners, and exposing one's private parts of the body for both male and female, these are all disasters of the tongue, whether openly or not. Whoever is silent, means he is safe from all that.

The use of connotative or figurative word والنميمة means fighting against each other or bring into the conflict or clash. The actual use of the word is to show deviation in explaining a complicated meaning to make it easier to be understood or imagined, but the word also provides the sense of beauty and a little bit emphasize on the word expression in syarah in the form of saga .(Mubarat & Ilhaq, 2021). The mastery of the language or the meaning of saga has become the centre of both the easiness and difficulties in absorbing the content as well as to widen the knowledge (Chadis, 2014). The attractive language and interesting style of information delivery will make it easier for the reader to digest as well as to add imagination or one's curiosity. The saga is presented not only in the sequence of words of an event, but it is also aimed to ignite curiosity of the reader which is formed through the dialogue, description of acts and ended up with a solution (Keraf, 2010).

Syarah of silence is the source to the benefit or *maslahat*, so that it creates responds from the author who explain in syarah to later bring advantage to the reader in relation with the benefit of saying a good and nice word or rather to be silent to provide safety to someone. (Layyinatus Sifa, 2019). Nowadays, the context is not only spoken words due to the advance technology, but also includes the published sentence which can be read or seen by lots of people as the interaction in the social media (Indriani, 2019). Accusing other people as bad by throwing accusations, exposing other's people mistakes and others, then these are both dangerous and cause losses. Motivation is considered as the connecting joint or junction of a narrative work in the form of a saga (Zulianti & Bowo, 2023). The author writes the book in the form of saga with certain motivation and purpose behind it.

The written work in the form of saga will be very attractive and refreshing for human mind to later be able absorbing and encouraging values to solve the problems faced in the real-life by persuasive way in an effort to influence by using sequence of words in an interesting narration form (Werdiningsih & Sutrisno, 2019). The interconnection of a work of an author will be related closely with one's psychological condition and one's soul, so that it can be easily be influenced (Irianto & Rachmadtullah, 2023). The work is written by the author by delivering or using the idea in conveying a message in the form of hadith book with syarah saga. The other hadith book works in the form of saga also can be found in the hadith book such as *Al-Mawā'iẓ al-'Usfuriyyah* and *Tanbīh Al-Gāfilīn*, *An-Nawādir Syaikh Qalyubi,* indeed it is also in the form of saga by using prose or narration such as in *tarikh Luqman al-Hakim, hikayat Rabi'ah al-Adawiyah*, and the like (Abdul Hadi W. M., 2014).

The book written by as-Samarqandi has kept its effectivity by representing skill in the form of saga equipped with event based on the theme. The author of the book is integrating the problems related with social issue in the saga, so that narration is part of the work or the writing technique just like any other written works (Khairunnisa, 2020). The work is represented by using the third person perspective in telling something impersonally in which the author is not the one who separate, but to represent an imaginary narrator, but witnessing directly the event or the real-life fact (Haron, 1994). The mix of the point of view with the narration in the saga is using directed point of view through dialogues of the first-person point of view. Once the narrator talks about or describes about saga in the form of

dialogue that reflects as if the event is real, witnessing directly and easy to be understood (Ika Ratnasari, Sumarwati, Sarwiji, 2016)

CONCLUSION

The methodology research of *An-Nail al-Ḥaśīś* book by As-Samarqandi is a literature work written based on his experience of pursuing knowledge toward many scholars or *ulama* and also his skill and ability in writing. Moreover, As-Samarqandi can produce many works equipped with his expertise as a motivator. It contains hadith equipped with syarah in the form of saga; hence, it makes it different from other *syarah* hadith book. The work of As-Samarqandi is filled with motivation and saga to build the soul in the form of long narration and containing interesting stories of the figure of the story, the explanation of the Al-Qur'an, and the poetry stanzas to add values to the book itself as well as to assure a context. The systematic of the book is arranged based on chapters or themes discussed or based on the context of the time.

Methodologically, the An-Nail al-Ḥaśīś book is using *ijmali* method which explains its syarah in a global way or undetailed. The writing of the syarah in the book can be divided into 5 patterns. The variety of the patterns that can be found, namely, *fiqh*, social, *tasawuf or S*ufism, language, and education, also things derived from or that can be based on s*ahabat* or the companion of the prophet and the *tabi'in* which are called as *aśar*. The story which has unclear origin in a certain pattern and this *atsar* is revealed in the form of saga. The book contains story that derived from Jews figure is called as *Israiliyya*t that can be found in the figures such as Ka'ab Ahbar and Wahb bin Munabbih. The approach implemented by the hadith book is historical and sociological.

There are many patterns that can be found in the *An-Nail al-Ḥaśīś* book which uses expository narration based on the fact and the actual data also suggestive narration based on figurative that loads the value of language beauty. The use of literature narration has made it interesting for the reader to digest and understand. It is also served as a means to socialize regarding good moral value, motivation, and knowledge by using written work such as book. The message delivery to the society is through the narration or description of a context or event that is elaborated in the form of saga and equipped with figure's dialogues. Comprehensively, the written of the saga is in based on the chapters or themes needed by the society or in accordance to the needs of the time. As for the language used in the book: it is easy to digest, easy to comprehend and it is a real good reading source for the society for both now and the future time.

BIBLIOGRAPHY

Abdul Hadi W. M. (2014). *Sastra Melayu Bercorak Tasawuf Pengelompokan Dan Estetikanya*. 11 Maret. https://www.jendelasastra.com/wawasan/artikel/sastra-melayu-bercorak-tasawuf-pengelompokan-dan-estetikanya

Al-Asmaraqandi, A. H. U. B. A.-H. A.-N. (1421). *An-Nail al-Hadits fi Hikayat al-Hadits*. Dar Al-Kotob Al-ilmiyah.

Al-Buhari, A.-I. A. A. M. bin I. al-B. (1423). *Shahih Bukhari*. Dinar Ibnu Katsir.

Al-Imam Muslim, Ibnu Sholah, A. S. (1419). *Shahih Muslim*. Baitul Afkaar Ad- Dauliyyah.

Alaudin, M. K. (2020). Konsep Pendidikan Akhlak Dalam Kitab Tanbihul Ghafilin. In *Konstruksi Pemberitaan Stigma Anti-China pada Kasus Covid-19 di Kompas.com*. http://dx.doi.org/10.1016/j.ndteint.2014.07.001%0Ahttps://doi.org/10.1016/j.ndteint.2017.12.003%0Ahttp://dx.doi.org/10.1016/j.matdes.2017.02.024

Alwi, Muhammad, F. F. (2020). Syarah Hadis Dalam Bentuk Film: Studi Syarah Hadis 'Keutamaan Salat Shubuh' dalam Film "Cinta Shubuh." *Dialogia*, *18*(1), 126–145.

Anshori, M. (2017). Syarḥ Hadis Dari Masa Ke Masa. *Jurnal Al-Irfani STAI Darul Kamal NW Kembang Kerang*, *I*(1), 1–32. http://ejournal.kopertais4.or.id/sasambo/index.php/alirfani/article/view/2873

As-Samarqandi. (2019). *200 Motivasi Nabi & Kisah Inpiratif Pembangun Jiwa (Diterjemahkan dari an-Nail al-Hadits fi Hikayat al-Hadits)*. Alifa Books (Kelompok Pustaka Alvabet Anggota IKAPI).

As-samarqandi, A. L., & Zadah, Q. (n.d.). Commentary on The Initiation of Abu Laith. *2010*.

Ash-Shiddieqy, P. D. T. M. H. (2013). *Sejarah dan Pengantar Ilmu Hadits*. Pustaka Rizki Putra.

Ath-Thahhan, M. (2019). *Dasar - Dasar Ilmu Hadits*.

Ayis Mukholik, W. H. (2021). Nalar Sufistik Dan Satire Nashruddin. *Islamika Inside: Jurnal Keislaman Dan Humaniora*, *7*(2), 302–324.

Burhanuddin, B. (2018). Metode dalam memahami Hadis. *Jurnal Al-Mubarak: Jurnal Kajian Al-Qur'an Dan Tafsir*, *3*(1), 1–11. https://doi.org/10.47435/al-mubarak.v3i1.210

Cahyani, A. (2019). Kajian Matan Dan Syarah Hadis Tentang Ukhuwah Islamiyah. *Jurnal Qolamuna*, 289–310.

Chadis. (2014). Pengaruh Penguasaan Kosa Kata Dan Pemahaman Kalimat Terhadap Keterampilan Menulis Narasi. *Deiksis*, *6*(2), 79–88.

Darmalaksana, W. (2020). Penelitian Metode Syarah Hadis Pendekatan Kontemporer: Sebuah Panduan Skripsi, Tesis, dan Disertasi. *Diroyah : Jurnal Studi Ilmu Hadis*, *5*(1), 58–68. https://doi.org/10.15575/diroyah.v5i1.9468

Fakhri Tajuddin Mahdy. (2016). *Metodologi Syarah Hadis Nabi Saw*. 131.

Fatimah, D. A. (2020). *Metodologi Kitab al-Mawa'iz al-'Usfuriyah karya Muhammad bin Abu Bakar: kontribusi kitab hadis disertai syarah dalam perkembangan ilmu hadis*. http://digilib.uinsby.ac.id/id/eprint/43203

Hakim, A. R. (n.d.). *Abu Laits AS-Samarqandi, Ulama yang Mendapatkan Gelar Al-Faqih dari Rasulullah*. Peci Hitam.

Hardiman, F. B. (2015). *Seni Memahami Hermeneutik dari Schleiermacher sampai Derrida*. PT Kanisius.

Hariono, D. (2019). Syarah Hadis: Model dan Aplikasi Metodologis. *UNIVERSUM: Jurnal KeIslaman Dan Kebudayaan*, *13*(2).

Haron, M. (1994). Abū'l-Layth Al-Samarqandī's Life And Works With Special Reference To His "Al-Muqaddimah. *Islamic Studies*, *33*(2/3), 319–340. http://www.jstor.org/stable/20840171

Ika Ratnasari, Sumarwati, S. S. (2016). Peningkatan Kemampuan Menulis Narasi Dengan Teknik Parafrase Wacana Dialog: Penelitian Tindakan Kelas Pada Siswa Sekolah Dasar. *Revista CENIC. Ciencias Biológicas*, *152*(3), 28. file:///Users/andreataquez/Downloads/guia-plan-de-mejora-institucional.pdf%0Ahttp://salud.tabasco.gob.mx/content/revista%0Ahttp://www.revistaalad.com/pdfs/Guias_ALAD_11_Nov_2013.pdf%0Ahttp://dx.doi.org/10.15446/revfacmed.v66n3.60060.%0Ahttp://www.cenetec.

Indriani, D. (2019). *Ghibah menurut Imam An Nawawi dan Yusuf Al- Qardhawi*. *1*(69), 5–24.

Irianto, A., & Rachmadtullah, R. (2023). *Pengaruh Pendekatan Content and Language Integrated Learning (CLIL) Terhadap Keterampilan Menulis Narasi Siswa Kelas V di UPT SDN 131 Gresik*. *06*(01), 8730–8740.

Jannah, D., & Fakultas. (2017). Kritik Dan Syarah Hadits. *Al-Tarbawi Al-Haditsah: Jurnal*

Pendidikan Islam, *2*(1), 1–16.

Kasan Bisri, Moh. Erfan Soebahar, A. H. A. U. (2021). Pendahuluan Perkembangan kajian syarah hadis di Nusantara tidak terlepas dari kuatnya jaringan ulama Haramain dan Nusantara . Menurut Azra , pada abad ke-17 M terjadi pergeseran kajian keislaman dengan mengembangkan dua wacana yang dominan , yaitu tasawuf. *Mutawatir: Jurnal Keilmuan Tafsir Hadis*, *11*(2), 253–282.

Keraf, G. (2010). *Argumentasi dan Narasi*. Gramedia Pustaka Utama.

Khairunnisa, F., Prabumulih-Palembang, J., & Selatan, S. (2020). Problematika Pembelajaran Menulis Teks Narasi Di Sekolah Menengah Pertama. *Seminar Bahasa Dan Sastra Indonesia*, *2*(1), 145–151. http://conference.unsri.ac.id/index.php/sembadra/article/view/1600

Layyinatus Sifa. (2019). Ghibah Dalam Entertainment Perspektif Hadis (Aplikasi Teori Double Movement Fazlur Rahman). *Kontemplasi: Jurnal Ilmu-Ilmu Ushuluddin*.

M.Alfatih Suryadilaga. (2012a). *Metodologi Syarah Hadis*. Suka-Press UIN Sunan Kalijaga.

M.Alfatih Suryadilaga. (2012b). *Metodologi Syarah Hadis*.

Madelung, w. (1996). [Review of The Islamic Concept of Belief in the 4th/10th Century. Abū l-Laiṯ as-Samarqandī's Commentary on Abū Ḥanīfa (Died 150/767) al-Fiqh al-absaṭ, by H. Daiber. *Journal of the Royal Asiatic Society*, *6*(3), 420–421. http://www.jstor.org/stable/25183250

Menges, K. H. (1965). Review of Le traîté arabe Muḳaddima d'Abou-l-Laiṯ-as-Samarḳandī en version mamelouk-kiptchak, by A. Zajączkowski. *Central Asiatic Journal*, *10*(2), 137–138. http://www.jstor.org/stable/41926722

Mentari Salsabila. (2021). *Metode Syarah Hadis Kitab Ibānat Al-Aḥkām Sharḥ Bulūgh Al-Marām*. 1–121.

Miski. (2021). *Pengantar Metodologi Penelitian Hadis Tematik*. Maknawi.

Mubarat, H., & Ilhaq, M. (2021). Jurnal Ekspresi Seni Telaah Nirmana sebagai Proses Kreatif Dalam Dinamika Estetika Visual. *Jurnal Ekspresi Seni*, *23*(1), 125–139. https://media.neliti.com/media/publications/385992-none-440b83da.pdf

Mughi, S. A. (2017). *Tradisi Intelektual Muslim Uzbekistan*.

Muhtador, M. (2018). Sejarah Perkembangan Metode dan Pendekatan Syarah Hadis. *Riwayah : Jurnal Studi Hadis*, *2*(2), 259. https://doi.org/10.21043/riwayah.v2i2.3130

Mutma'inah, S. (2017). Pendekatan integatif: tinjauan paradigmatif dan implementatif dalam pembelajaran fikih di madrasah ibtidaiyah. *Elementary*, *5*(2), 431–449.

Nadhiran, H. (2020). Kajian Kritis Kitab Maraqi Al-Ubudiyah (Analisis Metode Syarah Hadis Syekh Nawawi Al-Bantani). *JIA*, *1*, 25–48.

Ni'am, S. (2017). Hamzah Fansuri: Pelopor Tasawuf Wujudiyah Dan Pengaruhnya Hingga Kini Di Nusantara. *Epistemé: Jurnal Pengembangan Ilmu Keislaman*, *12*(1), 261–286. https://doi.org/10.21274/epis.2017.12.1.261-286

Ramdhani, M. R. T. (n.d.). *Mengenal Corak Tafsir Sufistik : Definisi, Klasifikasi dan Prasyarat yang Harus Dipenuhi*. tafsiralquran.id/mengenal-corak-tafsir-sufistik-1-definisi-klasifikasi-dan-prasyaratnya/

Reika Astri Nuraziza, Dadang Darmawan, W. D. (2022). Universalitas Persaudaraan Islam: Studi Kritik Hadis dengan Metode Takhrij dan Syarah Reika. *Gunung Djati Conference Series, Volume 8 (2022) The 2nd Conference on Ushuluddin Studies ISSN: 2774-6585 Website: Https://Conferences.Uinsgd.Ac.Id/Gdcs Universalitas*, *8*(2262), 73–92.

Roycha, N., & Hendratno. (2023). Pengembangan Media Big Book Untuk Keterampilan Menulis Narasi Siswa Kelas IV Sekolah Dasar. *Jurnal Penelitian Dan Pendidikan IPS*

(JPPI), *11*(4). https://ejournal.unesa.ac.id/index.php/jurnal-penelitian-pgsd/article/view/53268

Sakinah, F. (2020). Studi Komparasi Metode Syarah Hadis Bulugh Al-Maram Karya Muhammad Muhajirin Amsar Dan 'Abd Al-Manan Bin Abd Al- Manaf (Studi Kitab Misbah al-Zalam Sharh Bulugh al-Maram min Adillati al-Ahkam Karya Muhammad Muhajirin Amsar Bekasi dan kitab Manba' al-Ahkam. *Tesis*, 1–153.

Salamah Noorhidayati. (2017). *Takhrij Al-Hadis (Panduan Praktis Mencari Hadis)*. Iain Tulungagung Press.

Saryono, D. (2020). *Wajah Tasawuf dalam Sastra*.

Sayidi, Z. (2022). Kisah Sufi: Tak Semua Laku Kehidupan Bisa Dijelaskan. *Tinemu*.

Siti Shofiah. (2015). *Nilai-Nilai Pendidikan Akhlak Dalam Kitab Tanbihul Ghafilin Karya Abu Layth As Samarqandi Dan Relevansinya Dengan Pendidikan Karakter*.

Supian, A. (2017). METODE SYARAH FATH AL-BARI (Studi Syarah Hadis pada bab Halawah al-Iman). *Nuansa*, *x*(1), 24–34.

Trihatmoko, W., & Sugiyo. (2019). Kekuatan Narasi Dalam Dokumenter Televisi "Berkarya Dalam Sunyi" (Power of Narration in Television Documentary Berkarya Dalam Sunyi). *Jurnal Ilmiah Produksi Siaran*, *5*(April 2019).

Werdiningsih, E., & Sutrisno, E. (2019). Bagi Siswa Kelas X Smk Multimedia Nurul Huda. *LIKHITAPRAJNA Jurnal Ilmiah*, *21*(April), 15–24.

Yakin, S. (2021). *Metodologi Tanbihul Ghafilin*. 30 November. https://www.uinjkt.ac.id/metodologi-tanbihul-ghafilin/

Zulianti, I., & Bowo, S. . (2023). Hubungan Antara Penguasaan Kosakata Dan Motivasi Belajar Dengan Keterampilan Menulis Teks Laporan Hasil Observasi. *Jurnal Pendidikan Dan Pembelajaran Bahasa Indonesia*, *8*(1), 1–8.