



The Functional Reception of Qur'anic Calligraphy at the Grand Mosque of Nurul Islam, Palangka Raya

Hamidinnor¹, Nur-Amimi Tahe², Munirah³, Akhmad Supriadi⁴, M. Ali Sibram Malisi⁵

Ministry of Religious Affairs of Murung Raya Regency¹, Miracle Language Center Narathiwat Thailand², IAIN Palangka Raya^{3,4,5}

¹hamidkaligrafer24@gmail.com, ²miminur.038@gmail.com, ³munirah@iain-palangkaraya.ac.id,

⁴supriadiiainpry@gmail.com, ⁵alisibram@iain-palangkaraya.ac.id

Abstract

The Nurul Islam Grand Mosque is the first and oldest grand mosque in Palangka Raya. This mosque has a unique characteristic in that almost the entire interior is adorned with Qur'anic calligraphy, from the walls to the ceiling. This study aims to understand the functional reception of the calligraphy and identify which verses are chosen and the reasons for their selection. The methodology used in this research is descriptive-analytical, utilizing the theory of Qur'anic reception, specifically functional reception. This is a field study with data collection techniques including observation, interviews, and documentation. The results show that the verses displayed in the Nurul Islam Grand Mosque are those commonly recited and memorized by Muslims in their daily lives, such as QS. Yasin, QS. al-Waqi'ah, QS. al-Mulk, and others. The functional reception of Qur'anic calligraphy is evident in the selection of verses inscribed as calligraphy in the Nurul Islam Grand Mosque. These verses not only serve as decorations but also facilitate visitors who wish to read specific surahs or verses of the Qur'an without having to search within the Qur'an itself. Additionally, the calligraphy gives the Nurul Islam Grand Mosque a distinctive appeal that sets it apart from other mosques. However, on the other hand, there is a critique regarding the difficulty in reading some of the inscriptions, which is a point of feedback received by the Nurul Islam Grand Mosque concerning its calligraphy.

Keywords: Qur'anic Calligraphy; Nurul Islam Grand Mosque; Functional Reception.

Masjid Raya Nurul Islam merupakan masjid raya pertama sekaligus tertua di Palangka Raya. Masjid ini memiliki sebuah keunikan tersendiri karena hampir seluruh bagian dalam masjid dihiasi dengan kaligrafi Al-Qur'an, mulai dari dinding sampai plafon. Penelitian ini bertujuan untuk mengetahui bagaimana resepsi fungsional pada kaligrafi tersebut dan ayat-ayat apa saja serta alasan pemilihan ayat. Metode yang digunakan pada penelitian ini adalah deskriptif-analisis dengan menggunakan teori resepsi Al-Qur'an yaitu resepsi fungsional. Adapun jenis penelitian ini adalah penelitian lapangan dengan pengumpulan data menggunakan teknik observasi, wawancara, dan dokumentasi. Hasil penelitian menunjukkan bahwa ayat yang ditampilkan pada Masjid Raya Nurul Islam adalah ayat-ayat yang umum dibaca dan dihapal oleh umat Islam sehari-hari seperti QS. Yasin, QS. al-Waqi'ah, QS. al-Mulk dan lain-lain. Adapun bentuk resepsi fungsional kaligrafi Al-Qur'an terlihat pada pemilihan ayat yang dituliskan menjadi kaligrafi di Masjid Raya Nurul Islam, di mana ayat-ayat yang dituliskan selain dijadikan hiasan juga memudahkan pengunjung yang ingin membaca surah-surah atau ayat-ayat Al-Qur'an tanpa harus mencari di dalam Al-Qur'an. Selain itu, dengan kaligrafi tersebut Masjid Raya Nurul Islam memiliki daya tarik tersendiri yang membedakannya dengan masjid lain. Namun di sisi lain, terdapat tulisan yang sulit dibaca menjadi sebuah kritik yang diterima Masjid Raya Nurul Islam atas kaligrafi yang ada di dalamnya.

Kata Kunci: Kaligrafi Al-Qur'an; Masjid Raya Nurul Islam; Resepsi Fungsional.

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INTRODUCTION

Etymologically, calligraphy comes from Arabic *al-khathttu*¹ which means an Islamic art of writing that contains divine messages and the response of one's soul to divine messages,² or *kalam Allah*.³ In general, this art has its roots in pre-Islamic Arabs, which comes from an annual tradition carried out by the Arab population at that time, in the form of beautiful written literary artworks hung on the walls of the Kaaba (Al-Mu'allaqat).⁴ Although at that time this ability to write was only possessed by certain people (this was because the majority of the population at that time was illiterate, including the Prophet Muhammad (صلى الله عليه وسلم),⁵ but eventually this habit became the embryo for the development of Arabic calligraphy in the future.

In the following period, when Islam spread throughout the world, it did not only bring religious teachings (*sharia*). However, in reality, every culture originating from Arabia that has been acculturated with Islam experiences mixing with local cultures.⁶ Indonesia is no exception. Every calligraphy art found in certain regions has its own characteristics, both in terms of color, shape, media, and even pattern.⁷ This can be seen in the Great Mosque of Surakarta (Old Mosque) and Baitul Muttaqien Samarinda Mosque. Surakarta Mosque is a mosque founded by Pakubuwana III in 1763 which has an important role as the center of Islamic civilization in Indonesia. The architecture of this mosque is unique because it is the result of the marriage between Javanese culture and Islamic ornaments.⁸ Then, the Baitul Muttaqien Samarinda Mosque in East Kalimantan has also a lot of calligraphy in it with a pattern model in the form of a blend between the Middle Eastern and local culture.⁹

In addition to the two mosques above, the uniqueness of Islamic literature can also be found in the mosque located in Palangka Raya City, Central Kalimantan, namely the Nurul Islam Grand Mosque. The thing that makes this mosque different from other mosques, especially in Palangka Raya City, is that almost all parts of this mosque are covered with calligraphy ornaments of Quranic verses, both inside and outside. It gives a luxurious and

¹ D. Sirojuddin AR., *Seni Kaligrafi Islam* (Bandung: PT. Remaja Rosdakarya, 2020), 3.

² Rispul, 'Kaligrafi Arab Sebagai Karya Seni', *Tsaqafa* 1, no. 1 (2012): 6.

³ Nurul Hidayah Puji Lestari et al., 'Urgensi Seni Rupa Kaligrafi Dalam Pendidikan Islam', *Palapa* 9, no. 1 (2021): 128.

⁴ Alan Zuhri, 'Sejarah Perkembangan Kaligrafi Arab Pada Masa Pra-Islam Sampai Kodifikasi Al-Qur'an (250-940 M)' (Skripsi, Jakarta, UIN Syarif Hidayatullah, 2017), 19.

⁵ Yanti Ziska, Nilatuz Zulfa, and Rochmah Nur Azizah, 'Analisis Wacana Kritis Konsep Plagiat Dan Buta Huruf Nabi Muhammad Dalam Gescichte Des Qoran Karya Theodore NÖldeke', *Al-Munir: Jurnal Studi Ilmu Al-Qur'an Dan Tafsir* 5, no. 1 (15 June 2023): 85, <https://doi.org/10.24239/al-munir.v5i1.126>.

⁶ This is because the two variables are interconnected aspects and influence each other, especially in the perspective of Sociology, Anugrah et al., 'Islamic Acculturation and Ethnography of Maddoa Tradition in Samaenre Village Community, Mattiro Sompe District, Pinrang Regency' (World Conference on Governance and Social Sciences (WCGSS 2023), Atlantis Press, 2024), 861, https://doi.org/10.2991/978-2-38476-236-1_93; Limyah Al-Amri and Muhammad Haramain, 'Akulturasi Islam Dalam Budaya Lokal', *KURIOSITAS: Media Komunikasi Sosial Dan Keagamaan* 10, no. 2 (24 November 2017): 192, <https://doi.org/10.35905/kur.v10i2.594>.

⁷ Muhammad Salehuddin Zakaria, Hairulnisak Merman, and Muhammad Fikri Saidi Othman, 'The Influence of Cultural Diversity on the Art of Mosque Design in Asian Countries', *KUPAS SENI* 10, no. 2 (2022): 49–56, <https://doi.org/10.37134/kupasseni.vol10.sp.2.5.2022>.

⁸ Rahmanu Widayat and Nadia Sigi Prameswari, 'Acculturation of Javanese Culture and Islam in the Great Mosque of Surakarta Historical Site, Indonesia', *ISVS* 9, no. 2 (2022): 78.

⁹ Layla Nurina Kartika Iskandar, Cama Juli Rianingrum, and Ahadiat Joedawinata, 'Penerapan Elemen-Elemen Arsitektural Dan Interiuri Masjid Timur Tengah Pada Bangunan Masjid Bsitul Muttaqien Samarinda, Kalimantan Timur (Kajian Dalam Perspektif Ilmu-Ilmu Desain)', *Jurnal Seni Dan Reka Rancang: Jurnal Ilmiah Magister Desain* 3, no. 2 (2021): 215.

beautiful impression to anyone who sees it. Calligraphy found in the Grand Nurul Islam mosque contains suras that are often practiced and famous among Muslims, for example suras Yasiin, Al-Waqiah, Al-Mulk and other surahs that are rarely found in mosques in general. So that of the many calligraphy decorations found in the Nurul Islam Grand Mosque, it raises the question of what is the purpose and function of giving calligraphy in most mosques. This study has the aim of knowing the functional acceptance of calligraphy, the verses used and what is the reason for the verses used in writing calligraphy in mosques. Based on initial observations, there were various functional receptions from the public to the calligraphy. Thus, it is important to study how calligraphy writing in this mosque has an impact and influence on people's lives based on the reception of each worshipper.

Several studies on the mosques in Palangka Raya have been carried out. However, most of the studies still make the Darussalam Grand Mosque as the main research place, such as studies on Islamic propagation activities in the mosque,¹⁰ and accountability of financial management at the mosque.¹¹ None of them makes the Nurul Islam Grand Mosque as the object of research. The closest research that still has a relationship with the Nurul Islam Grand Mosque is that conducted by Nada Meylani and Sri Hidayati, et al, namely how the partnership relationship between the Al-Muslimun Nurul Islam Islamic pre-elementary schools and parents, and¹² the application of thematic learning in Al-Muslimun Nurul Islam Islamic traditional school.¹³ In addition, related to the design and building of mosques, there is research that discusses the redesign of the Darussalam Grand mosque,¹⁴ the mosque as the center of civilization (the role of the Jami Al-Ikhlas mosque as a center for the spread and formation of Islam in Mandomai Village, Kapuas Regency for the period 1903-2018).¹⁵ Calligraphy decoration on mosques has also been discussed previously in the calligraphy of the Great Mosque of al-Falah and Masjid Jami' Baitul Amanah¹⁶ and also the Locality of Calligraphy Art of Mosques in Minangkabau.¹⁷ But among these many studies, there is still no one that makes the Nurul Islam Grand Mosque as the object of research.

This research is qualitative and emphasizes the understanding of problems in social life based on the social conditions or natural settings that are holistic, complex and detailed.¹⁸ There are three data collection techniques used in this research, namely observation, interview, and documentation. Observation, according to Patton, can be an essential method

¹⁰ Budianor, 'Masjid Sebagai Pusat Dakwah Islam (Studi Tentang Aktivitas Dakwah Islam di Masjid Raya Darussalam Palangka Raya)' (Skripsi, Palangka Raya, IAIN Palangka Raya, 2016).

¹¹ Iyah, 'Akuntabilitas Pengelolaan Keuangan Masjid Berdasarkan PSAK 45 Tentang Pelaporan Keuangan Organisasi Nirlaba (Studi Pada Masjid Raya Darussalam Palangka Raya)' (Skripsi, Palangka Raya, IAIN Palangka Raya, 2021).

¹² Nada Meylani, 'Kemitraan Sekolah Dan Orang Tua Dalam Pembelajaran Di RA Al-Muslimun Nurul Islam Palangka Raya' (Skripsi, Palangka Raya, IAIN Palangka Raya, 2022).

¹³ Sri Hidayati, Muzakki Muzakki, and Asmail Azmy, 'Implementasi Pembelajaran Tematik Di Raudhotul Athfal Al-Muslimun Kota Palangka Raya', *Al-Mudarris (Jurnal Ilmiah Pendidikan Islam)* 1, no. 2 (2018): 37–50, <https://doi.org/10.23971/mdr.v1i2.1020>.

¹⁴ Galang Rahmadhani, 'Redesain Masjid Raya Darussalam Di Palangka Raya' (Skripsi, Yogyakarta, Universitas Atma Jaya, 2012).

¹⁵ Siti Aula Diah, 'Masjid Sebagai Pusat Peradaban (Peran Masjid Jami Al- Ikhlas Sebagai Pusat Penyebaran Dan Pembinaan Islam Di Kelurahan Mandomai Kabupaten Kapuas Periode 1903-2018)' (Skripsi, Palangka Raya, IAIN Palangka Raya, 2019), <http://digilib.iain-palangkaraya.ac.id/2195/>.

¹⁶ Al Wardah Sa'adah, 'Pesan Al-Qur'an Dalam Kaligrafi Masjid (Studi Pemahaman Jama'ah Atas Kaligrafi Masjid Besar al-Falah Dan Masjid Jami' Baitul Amanah)' (Skripsi, Jakarta, UIN Syarif Hidayatullah, 2018).

¹⁷ Siti Aisyah et al., 'Lokalitas Seni Kaligrafi Masjid di Minangkabau, Analisis Fungsi dan Makna', *Jurnal Lektur Keagamaan* 21, no. 1 (30 June 2023): 89–124, <https://doi.org/10.31291/jlka.v21i1.1111>.

¹⁸ Albi Anggito and Johan Setiawan, *Metodologi Penelitian Kualitatif* (Jawa Barat: CV. Jejak, 2018), 9.

of data collection, especially in qualitative research, even the most basic and oldest method of the social sciences and all forms of research.¹⁹ Observation technique is a data collection technique carried out by conducting direct observations to the field or research objects that occur in the community. While the interview technique is used by researchers to explore information related to the formulation of the problem, such as the verses used, function, meaning and aesthetics of calligraphy. Documentation is carried out based on documents related to the calligraphy and mosque works as well as documentation in the field during the research. The theory used is Ahmad Rafiq's perspective Functional Reception to see how the performative function of Qur'anic verses written into calligraphy in the Nurul Islam mosque.

DISCUSSION

Nurul Islam Grand Mosque is one of the oldest mosques in Palangka Raya that located at Jl. General A. Yani, District. Pahandud, Palangka Raya City, Central Kalimantan Province, Indonesia. It has stood for 56 years since it was built in 1967.²⁰ It was built because the oldest mosque in Palangka Raya, the Nurul Hikmah mosque, was no longer able to accommodate the increasing number of worshippers from time to time. A year later, in 1968, the mosque could be started to use. At the beginning of its operation, the mosque still used a coconut frond roof and was still floored with dirt. Now, Its age is about 55 years. The performance is also changing from times to times. According to the chairman of the takmir, the mosque building has undergone three renovations to date. The first renovation was in 1979, the second renovation was in 1989 just before the National MTQ and the last renovation was carried out starting in 1998. The initial building of the mosque has been completely lost because from the first renovation until now the mosque has always been fully renovated with nothing remaining from the pillars, walls, floor to the roof. Uniquely, the ceiling of the mosque is decorated with calligraphy.²¹

The location of the Nurul Islam Grand Mosque is very strategic because it is directly opposite the largest market in the city of Palangka Raya, so this mosque is a central place of worship for traders and immigrants. This mosque has a large space so it is claimed to be able to accommodate approximately 1,000 worshippers. The area of the mosque is 50 by 50 meters with a courtyard area of 70 by 20 meters.²² Today the mosque can now accommodate five thousand worshippers who come to worship. The interior of the two-story building is filled with calligraphy and ornaments of the Quranic verses. Any information about the mosque's programs and agendas is also conveyed with the loudspeakers so that the people around are able to hear. Even in today's internet era, the mosque also broadcasts its preaching activities through YouTube channels. It has 23 administrators, who regulate the course of worships and maintain the security. It has developed with its growing congregation. From only about

¹⁹ Ni'matuzahroh and Susanti Prasetyaningrum, *Observasi: Teori Dan Aplikasi Dalam Psikologi* (Malang: UMM Press, 2018), 2.

²⁰ Pathur Rahman, 'Dibangun 1967, Masjid Raya Nurul Islam Miliki Kapasitas 1.000 Jamaah', *BorneoNews.co.id*, 2023, <https://www.borneonews.co.id/berita/296085-dibangun-1967-masjid-raya-nurul-islam-miliki-kapasitas-1-000-jamaah>.

²¹ E.L, 'Dahulunya Lahan Masih Semak Belukar, Bangunan Beratap Pelepah Kelapa', *KaltengPos*, 20 April 2022, <https://kaltengpos.jawapos.com/berita-utama/20/04/2022/dahulunya-lahan-masih-semak-belukar-bangunan-beratap-pelepah-kelapa/>.

²² Rahman, "Dibangun 1967, Masjid Raya Nurul Islam Miliki Kapasitas 1.000 Jamaah", *BorneoNews.co.id*.

hundreds of people, worshippers attending the mosque have reached thousands of people.²³

The Nurul Islam Grand Mosque has 23 mosque administrators, both managing the conduct of worship and maintaining the security of the mosque. The Nurul Grand Mosque is experiencing development along with its congregation which continues to grow. From only around hundreds of people, the congregation at the Nurul Islam Grand Mosque has reached thousands. The characteristic of the Raya Nurul Islam Mosque is in the form of calligraphy of Quranic verses that fill all parts of the mosque. In the study of the Qur'an this is included in the study of the Living Quran. There are several social theories that can be used in the study of Living Quran, one of which is the reception theory initiated by Ahmad Rafiq in his study on "The Reception of The Qur'an in Indonesia A Case Study of The Place of The Qur'an in a Non-arabic Speaking Community", the reception theory is divided into three models, namely exegesis reception, aesthetic and functional.²⁴ This research uses functional reception to find out how functional reception is in calligraphy and what verses and what is the reason for the verses used in mosque calligraphy.

Calligraphy Writing Process at Nurul Islam Mosque Palangka Raya

In the process of making calligraphy of the Nurul Islam Grand Mosque, there are several parties involved, including the chairman, management, local worshippers and calligraphers. Calligraphy writing in the mosque is certainly done based on certain motives, among which are; *First*, beauty. It is the most important reason behind a calligraphy writing. This can be noticed from the interview with Parkan, the head of Nurul Islam Mosque management:

"Alasan utama kami dalam pembuatan kaligrafi adalah keindahan atau estetika masjid, kami menyadari bahwa kaligrafi merupakan hal yang berkaitan erat dengan masjid yang mana jika di dalam masjid ada kaligrafi maka akan menimbulkan perasaan yang sangat berbeda dibandingkan dengan masjid yang tidak menggunakan kaligrafi."

"Our main reason for making calligraphy is the beauty or aesthetics of the mosque. We realize that calligraphy is a thing that is closely related to the mosque in which if there is calligraphy in the mosque it will cause a very different feeling compared to mosques that do not use calligraphy."²⁵

Parkan, as chairman of the mosque takmir, believes that if a mosque is decorated with calligraphy, its beauty will increase. This was also conveyed by Murjani Siddiq as a calligrapher at the Nurul Islam Grand Mosque.

"Pertamakali saya dipanggil untuk membuat kaligrafi oleh H. Anwar Isa sebagai ketua masjid saat itu meminta saya untuk membuat kaligrafi yang indah di Masjid Raya Nurul Islam."²⁶

"The first time I was called to make calligraphy by H. Anwar Isa as the chairman of the mosque at that time asked me to make beautiful calligraphy at the Nurul Islam Grand Mosque."

Based on the explanation above, it is known that the background for writing calligraphy

²³ Wawancara dengan Parkan, Bincang Sejarah Masjid Raya Nurul Islam Palangka Raya, tanggal 23 March 2022.

²⁴ Faila Sufatun Nisak, 'Pola-Pola Resepsi Al-Qur'an Dalam Tradisi Dan Kehidupan Masyarakat Pesisir Demak' (Skripsi, Yogyakarta, UIN Sunan Kalijaga, 2020).

²⁵ Parkan.

²⁶ Wawancara dengan Murjani Siddiq (60 tahun), penulis kaligrafi, di Palangka Raya tanggal 24 Oktober 2023.

at the Nurul Islam Grand Mosque is to beautify and beautify the mosque, this is supported by the opinion of Parkan as head of the mosque's takmir. The second factor behind making calligraphy at the Nurul Islam Grand Mosque is the wanting to boast the mosque. Boasting the mosque with calligraphy is another reason mentioned by Parkan. It is undeniable that the Nurul Islam Grand Mosque is one of the great mosques, so if written with calligraphy it will further add to the beauty and grandeur of the mosque. *"Kaligrafi dibuat untuk memegahkan masjid, itulah kenapa kami menghiasi hampir setiap bagian yang ada di dalam masjid."* (Calligraphy is made to boast the mosque, that's why we decorate almost every part of the mosque).²⁷ Parkan said that mosques need to be boasted not only with building architecture but also with calligraphy which is very closely related to the Qur'an. This is the reason why almost every part of the Nurul Islam Grand Mosque is filled with calligraphy.

The third factor is to liven up the atmosphere of the mosque. Another reason for making calligraphy at the Nurul Islam Grand Mosque is the lively atmosphere of the mosque. With calligraphy, anyone who enters it will certainly be fascinated and amazed by its beauty. This is very different compared to mosques that are not decorated with calligraphy. When compared, it will be obvious that the mosques with calligraphy will feel more serene. This is clearly mentioned by Murjani Siddiq as the author. "the worshipers asks for calligraphy using the verses such as Yasin, al-Rahman etc. comfortable for them to see." ("The management of the Nurul Islam Grand Mosque asked me to make calligraphy with verses that are commonly read like QS. Yasin and Ar-Rahman and other surahs so that it can be easily read and understood by the pilgrims.")²⁸

This statement was confirmed by Parkan that it is true that the verses used are verses or surahs that are often read and heard by the congregation.

*"Ya memang benar bahwa kaligrafi yang ditulis menggunakan surah-surah yang sering dibaca dalam pengajian, tujuannya agar masyarakat lebih mudah membaca. Jadi, selain indah maka dengan adanya kaligrafi ini suasana masjid menjadi lebih hidup."*²⁹

"Yes, it is true that calligraphy is written using surahs that are often read in recitations, the aim is to make it easier for people to read. So, apart from being beautiful, with this calligraphy the atmosphere of the mosque becomes more lively."

Masjid Raya Nurul Islam has two types of calligraphy written by two different teams of artists. The first calligraphy is found in the dome of the mosque, first built in 2001 by a team consisting of 3 people, namely Lukman, Supri and Syafaruddin.³⁰ Then after more than ten years, calligraphy was made by different authors. The second calligraphy was first made in 2015.³¹ Initially, the calligraphy writing was to be done on the ceiling of the mosque, but because in 2015 the ceiling of the mosque still did not meet the standards for calligraphy writing, Murjani Siddiq asked that calligraphy writing in the mosque be postponed first because it was feared that the calligraphy would not last long. Then the mosque committee suggested writing calligraphy in another part first, namely the front wall on the second floor.³²

²⁷ Parkan, Bincang Sejarah Masjid Raya Nurul Islam Palangka Raya.

²⁸ Murjani Siddiq, Sejarah Pembuatan Kaligrafi di Masjid Raya Nurul Islam Palangka Raya, 2022.

²⁹ Wawancara dengan Parkan (50 tahun), ketua takmir masjid Raya Nurul Islam, di Palangka Raya tanggal 24 Oktober 2023.

³⁰ M Syafaruddin, Sejarah Pembuatan Kaligrafi di Masjid Raya Nurul Islam Palangka Raya, 25 April 2019.

³¹ Siddiq, Sejarah Pembuatan Kaligrafi di Masjid Raya Nurul Islam Palangka Raya.

³² Siddiq.

The part of the mosque that was first inscribed with calligraphy decoration by Murjani Siddiq was the front wall of the second floor, writing using four surahs namely Yāsin, ar-Rahmān, al-Wāqiah and al-Mulk. After the four surahs were completed, it was continued with the writing of the shahada and *asmāul husnā* surrounding the edge of the second floor. After *asmāul husnā* calligraphy was completed, then the mosque committee asked to make calligraphy similar to the design of the kaaba door. This design is located at the back of the preaching pulpit by imitating the design of the Kaaba door as a whole. Calligraphy writing continued by making calligraphy on the ceiling of the first floor starting with the front just above the pulpit of the sermon. Calligraphy in this section has a diameter of approximately six meters with a circular design, inside it is filled with various kinds of ornaments, verses and different types of writing.

The next calligraphy making will continue with a team of two people starting from the first floor ceiling to the present.³³ After the calligraphy making on the front is complete, calligraphy making continues to cover all the ceilings of the first floor with a total of 26 ceilings surrounding the inside of the mosque. The ceiling diameter is about 2-3 meters. The calligraphy making on the ceiling of the first floor uses three main designs and 26 different types of surahs and verse pieces. These three designs then were redeveloped with a variety of different ornaments and colors, so that even though it only uses three designs, when viewed as a whole, there is no similarity in design.³⁴

After all the ceilings of the first floor were finished, calligraphy was continued on the second floor of the mosque, which was right in the middle around the dome. The calligraphy in this section looks quite large, consisting of eight ceiling plots, each of which has a diameter of 4 meters. The total diameter of the central calligraphy circle reaches more than 32 meters. This fairly large calligraphy uses many types of writing and longer surahs. This section of calligraphy has two main designs that face each other, even though the calligraphy in terms of coloring does not look the same. Writing calligraphy in the middle takes the longest among the others, this is because the location is quite high and difficult to reach.

The second floor has a total of 27 ceiling plots. Of the 27 plots, 24 ceilings are written with calligraphy and 2 ceilings are left empty because of their location right above the stairs. The calligraphy on the ceiling of the second floor is divided into three parts, namely the right part consists of 5 ceiling plots, the left consists of 5 ceilings and the back consists of 10 ceilings. Until 2022, there are 4 calligraphies that have not been completed and are still in the process. The calligraphy design on the second floor still uses the same three designs used on the first floor. Making calligraphy at the Nurul Islam Grand Mosque took a long time, from 2015 to 2022 and the calligraphy making is still continuing in the future.³⁵ The length of the calligraphy process is caused by various reasons, including the busyness of the writers and lack of funds.

The Functional Reception of Calligraphy Art at Nurul Islam Grand Mosque Palangka Raya

This study finds that the Nurul Islam Grand Mosque has various forms of different calligraphy that cover almost the entire inside of the mosque. The calligraphy in this mosque

³³ Siddiq.

³⁴ Siddiq.

³⁵ Siddiq.

is a type of decorative calligraphy. It uses a variety of designs, ornaments, colors, types of *khath* and verses. All calligraphy is dominated by green and written manually using hands and makeshift tools. To better understand the calligraphy in the Nurul Islam Grand Mosque, it is necessary to study further about what designs, ornaments, colors, types of *khath* and verses are used as well as how writers and worshippers prescribe the calligraphy. The colors used in all calligraphy works in the Nurul Islam Grand Mosque are dominated by green, gold and blue, besides that these two colors are supported by colors at the primary, secondary and tertiary levels. In addition, there are other supporting colors including black, white, red, yellow, orange and purple. These colors are then supported by a combination of black and white so that there is a combination of old colors such as maron and light cream.

The result of interviews and observations shows that there are 3 *khaths* used in Nurul Islam mosque's calligraphy, namely; *khat Tsulus*, *khat Kufi* and *khat Diwani Jali*. *Khat Tsulus* is used 39 times, *Kufi khat* is used 25 times and *Diwani Jali khat* is used 6 times. From the aspect of *khat* types, based on the results of observations and interviews it was found that there are 3 types of *khat* used in writing calligraphy at the Nurul Islam Grand Mosque. Among the 3 types of *khat* used, in the first part the *khat* used consists of 2 types, namely *Tsuluts* and *Kufi khat*. The type of *khat* chosen is the type that is easy to write and can adapt to the writing column, such as *Khat Tsuluts* which is a type of *khat* that is easy to shape to suit any media, this type of *khat* can be made short or long, apart from that, this type of *khat* also gives a full impression.

Khat kufi is the second type of *khat* that is often used in calligraphy writing at the Nurul Islam Grand Mosque. In this section, *khat Kufi* has been used twice in the first calligraphy written by Syafaruddin and the third calligraphy written by Murjani Siddiq. *Khat kufi* is a type of *khat* that is easy to make and can adjust the shape of the writing column. However, this type of *khat* does not have a character so the writing seems empty, for this reason the author adds flower stem ornaments at the top and bottom of the writing so that the writing seems full and solid. The beauty of *Kufi khat* lies in the composition and dominance of color. It appears that the *khat* composition has been arranged and shaped into a square by adjusting the media used, giving the impression of beauty. Apart from that, *khat* is also formed with a dominant golden yellow color so that it can create an elegant impression and there is a match between the color of the design and the writing

There are quite a lot of verses used in calligraphy writing at the Nurul Islam Grand Mosque, namely 51 different surahs. These surahs are written in their entirety, namely from the first verse to the last verse. To make it easier to prescribe the calligraphy functionality in the Nurul Islam Grand Mosque, the verses written in the mosque need to be grouped based on the stage of manufacture. Overall calligraphy in Nurul Islam Grand Mosque is divided into 5 parts, *first* covering the middle dome and the entire middle wall of the second floor of the mosque. This section has 5 pieces of calligraphy surrounding the central wall of the mosque. The verses used in writing this section consist of surahs and verses commonly used by worshippers. This is based on the result of interview with Parkan that the verses taken are that often read such as suras *Yāsin*, *Al-Mulk* and other short surahs such as *Al-Lail*, *Ash-Shams*, *Al-Humazah* and so on. In this section the verse used consists of long surahs such as surah *Yāsin*, in addition to the writing *asmāul husnā* and the writing of the *shahada*. In order to better understand the verses used, we formulate the verses used in more detail in the the

table below.

Table 1. Verses used in the first part of the Nurul Islam Grand Mosque

No.	Surah	Verse
1.	Yāsin	1-83
2.	Ar-Rahmān	1-78
3.	Al-Mulk	1-30
4.	Al-Wāqiah	1-96
5.	Al-Bāqarah	255
6.	Asmāul Husnā	-
7.	Shahada	-

The *second part* includes the front wall of the first floor and the ceiling in front of the pulpit of the Nurul Islam Grand Mosque, there are three calligraphies used. The verse used consists of surah al-A'ala, in addition to the writings asmāul husnā, dhikr, tawhid, shahada and the names of the prophets. In order to better understand the verses used, we formulate the verses used in more detail in the table below.

Table 2. Verses used in the second part of the Nurul Islam Grand Mosque

No	Surah	Verse
1	Al-A'ala	1-19
2	Creed	-
3	Tawhid	-
4	Dhikr	-
5	Names of 25 Prophets	-

The *third section* covers the entire ceiling of the first floor. In this section there are 26 calligraphy in addition to that in the pulpit. The verses used consist of surah Al-Fatihah, selected short suras juz 30 and surah An-Nur. In order to better understand the verses used, we formulate the verses used in more detail in the table below.

Table 3. Verses used in the third part of the Nurul Islam Grand Mosque

No.	Surah	Verse
1.	Al-Fātihah	1-7
2.	Al-Ikhlās	1-4
3.	Al-Falaq	1-5
4.	An-Nās	1-6
5.	Al-Lahab	1-5
6.	Al-Kāfirun	1-6
7.	An-Nasr	1-3
8.	Al-Kausar	1-3
9.	Al-Maun	1-7
10.	Al-Quraysh	1-4
11.	Al-Fil	1-5
12.	Al-Ankabut	45
13.	An-Nur	37
14.	Al-Humazah	1-9

15.	Al-'Asr	1-3
16.	At-Takasur	1-8
17.	An-Nur	56
18.	Al-Qāri'ah	1-11
19.	At-Tawbah	128-129
20.	Al-'Adiat	1-11
21.	Al-Zalzalah	1-8
22.	Al-Alaq	1-19
23.	Thaha	14
24.	Ad-Duhā	1-11

The *fourth* section covers all the calligraphy on the central ceiling of the second floor surrounding the central dome of the mosque. The verse used in writing calligraphy in the fourth part consists of 8 surahs taken from the middle surah in juz 30. In order to better understand the verses used, we formulate the verses used in more detail in the table below.

Table 4. Verses used in the fourth part of the Nurul Islam Grand Mosque

No.	Surah	Verse
1.	Al-Insyiqaq	1-25
2.	Al-Lail	1-21
3.	Al-Gasyiyah	1-26
4.	At-Thariq	1-17
5.	Al-Alaq	1-19
6.	An-Nisa	1-3
7.	Al-Buruuj	1-22
8.	Ash-Shams	1-15

The *fifth* section consists of the entire ceiling of the second floor surrounding the central part of the mosque. In this section, calligraphy is divided into 3 sides, namely the right side there are five calligraphy, the left side consists of five calligraphy and the back side has nine calligraphy. The verse used in the fifth part consists of selected verses. Unlike the previous one that used a short surah in juz 30, this section takes a snippet of verses outside of the other juz. In order to better understand the verses used, we formulate the verses used in more detail in the table below.

Table 5. Verses used in the fifth part of the Nurul Islam Grand Mosque

No.	Surah	Verse
1.	Ibrahim	52
2.	Al-Qadr	1-5
3.	Al-Mu'minun	84-87
4.	Al-Baqarah	128
5.	Ibrahim	31
6.	Al-Ahzab	71
7.	Al-Baqarah	201
8.	An-Nabā	40
9.	Al-Jumu'ah	9-10
10.	Al-Munafikun	9

11.	Al-Imran	62
12.	Al-Hajj	54
13.	Al-Isra'	80
14.	Al-Munāfikun	10
15.	An-Nabā	31-35

Turning to functional receptions, in this case all calligraphy contained in the Nurul Islam Grand Mosque is positioned as an object that can give birth to certain attitudes or behaviors in the social life of the community.³⁶The functional reception in the use of Qur'anic verses as decoration or calligraphy in Nurul Islam mosque shows that the verses written are not only used as decoration, but also make it easier for people who want to read suras or verses of the Qur'an without having to search for the Qur'an. This is as stated by Parkan:

"Ayat yang digunakan tentu bagus karena memang seluruh ayat al-Qur'an itu bagus. Ayat juga ditulis dengan baik sehingga dapat terbaca jama'ah yang datang dan dapat dibaca ketika duduk santai, Itulah mengapa di bagian depan didahulukan dengan surah yāsin."

"The verse used is certainly good because indeed all verses of the Qur'an are good. The verse is also well written so that it can be read by the pilgrims who come and can be read when sitting relaxed. It is why at the front it takes precedence with surah yāsin."³⁷

Other opinions were also conveyed by Nanang:

"Ayat yang digunakan bagus karena menggunakan ayat-ayat yang biasa didengar, meski ada sebagian yang sulit dibaca tetapi dengan mengetahui sebagian kata maka akan langsung tahu ini surah apa begitu."

"The verse used is good because it uses verses that are commonly heard, although some are difficult to read but by knowing some words you will immediately know what this surah is."³⁸

In addition, with the calligraphy written on the mosque, it becomes a special attraction and adds to the splendor of the mosque, so that it can attract Muslims to come to worship at the mosque while enjoying its beauty. It is as stated in the interview with Parkan:

"Jama'ah pedagang maupun pendatang yang singgah selalu takjub akan keindahan dan kemegahan karya kaligrafi disini."

"Pilgrims of traders and migrants who stop by are always amazed by the beauty and splendor of calligraphy works here."

This opinion was later corroborated by Nanang in the previous interview who said that calligraphy gives the impression of luxury to the mosque. this opinion was also corroborated by Alfian Mahfudz:

"Ketika saya pertamakali masuk masjid disuguhkan. dengan kaligrafi segitu banyaknya saya kagum, saya kira yang lain juga berpendapat demikian"

³⁶ Farida Nur Afifah, Niam Khairun, and Sabi Nur Isnaini, 'Resepsi Fungsional Surah Al-Quraisy : Pembacaan Surah Al-Quraisy Dalam Pengobatan Fide' Pada Komunitas Madura Di Kampung Parit Waklijah Kalimantan Barat', *Mafatih* 3, no. 1 (2023): 152–53, <https://doi.org/10.24260/mafatih.v3i1.1830>.

³⁷ Parkan, Bincang Sejarah Masjid Raya Nurul Islam Palangka Raya.

³⁸ Nanang, Fungsi Setiap Kaligrafi yang Ada di Masjid Raya Nurul Islam, 11 March 2022.

"When I first entered the mosque, I was served. With such calligraphy I am amazed by so much, I think others think so too".³⁹

But on the other hand, there are some opinions which say that it is confusing for pilgrims to be able to read the written verses. Unreadability is a calligraphy problem in the Nurul Islam mosque. This is as stated by Alfian Mahfudz:

"Jenis tulisan yang digunakan saya juga tidak mengerti, jika saya berpendapat tentu tulisan yang ada indah dengan dibentuk melingkar dan saling menumpuk seperti itu, tapi jujur ada beberapa saja dari tulisan tersebut yang dapat saya baca."

"The type of writing used I also don't understand, if I think of course the writing is beautiful by being shaped in a circle and stacked on top of each other like that, but honestly there are only a few of these writings that I can read."⁴⁰

This opinion was later corroborated by Syafaruddin:

"Jenis tulisannya ada tiga ya, Naskhi, Kufi dan Diwani jali, bagus tulisannya bisa dibentuk menyesuaikan kolom apapun. Sama, saya juga biasanya memakai salah satu dari ketiga ini untuk jenis kaligrafi dekoratif karena dapat mengisi kolom secara penuh."

"There are three types of writing, Naskhi, Kufi and Diwani jali. Good writing can be formed according to any column. Equally, I also usually wear one of these three for this type of decorative calligraphy because it can fill the column in full."⁴¹

On the other hand, Syafaruddin also criticized that calligraphy was not conceptualized correctly, with that much calligraphy there was no need to use complicated designs. He said

"Yah seperti yang saya bilang tadi, seluruh kaligrafi jika dilihat dari segi warna juga lumayan, tetapi saya kira untuk kaligrafi sebanyak itu tidak cocok jika disajikan dengan warna yang banyak bisa bikin pusing sebagian jama'ah."⁴²

"As I said earlier, all the calligraphy in terms of color is also quite good, but I think that much calligraphy is not suitable if it is presented with lots of colors, it can make some of the congregation dizzy."

Visually, there are some letters that physically require painstaking reading even though they are normal. Especially when the writing pattern is in an oblique or vertical position. The writing pattern of Tsuluts, for example, tends to be written overlapping so that for some people who are not used to it, it will be difficult to read it. Based on the results of interviews with Nanang, it was found that:

"Banyak yg bertanya kepada saya terkait apa saja ayat yang ditulis karena memang ada jenis huruf yang susah dibaca jama'ah. Saya juga tidak luput dari kesulitan itu, terlebih pada kaligrafi yang melingkar butuh waktu bagi saya untuk dapat membacanya."

³⁹ Alfian Mahfuz, Resepsi Masyarakat terhadap Seni Kaligrafi di Masjid Raya Nurul Islam Palangka Raya, 11 June 2019.

⁴⁰ Mahfuz.

⁴¹ Syafaruddin, Sejarah Pembuatan Kaligrafi di Masjid Raya Nurul Islam Palangka Raya.

⁴² Wawancara dengan M. Syafaruddin (45 tahun), Ketua Dewan Majelis bidang Khat Provinsi Kalimantan Tengah, di Palangka Raya tanggal 21 Agustus 2023.

"Many people ask me about what verses are written because there are types of letters that are difficult for the congregation to read. I am also not free from this difficulty, especially the circular calligraphy that takes time for me to read."

The design of the Kaaba door is imitated as a whole and the design on the ceiling of the top of the pulpit. The design of the kaaba door was imitated as a whole at the request of the chairman of the mosque, Anwar Isa, this request was carried out because "he"⁴³ wanted the very front of the mosque as if the kaaba door was depicted, so that there was a separate shadow as if the kaaba was in front of the eyes of the worshippers. This opinion was conveyed by the calligrapher when he was first asked to make the calligraphy of the Kaaba.

"Desain kaligrafi pintu ka'bah dibuat karena H. Anwar Isa ingin seakan-akan ka'bah terasa dekat dengan para jamaah, sehingga dibuatlah kaligrafi dengan menurunkan pintu ka'bah secara utuh."⁴⁴

"The calligraphy design of the kaaba door was made because H. Anwar Isa wanted it as if the kaaba felt close to the worshippers, so calligraphy was made by lowering the door of the kaaba as a whole."

Based on the presentation of the calligrapher, the researcher then matched it with field data, it was found that it was true that this design was made based on the desire for *Baitullah* to feel close. It is undeniable that the Kaaba is the direction of the Qibla of prayer for Muslims around the world so that the calligraphy on the front of the imam will add to the feeling that it seems as if the Kaaba is close to the worshippers.

CONCLUSION

Based on the explanation above, it can be concluded that objectively the calligraphy contained in the Nurul Islam Grand Mosque serves as an attraction for local and outside communities. Others, the selection of surahs and verses used in this calligraphy serves as a means of making it easier for Muslims to practice selected surahs of the Qur'an that are usually read every day without having to open the holy book. This indicates that the calligraphy found at the Nurul Islam Palangka Raya Mosque has a very urgent function in people's lives. Another point, in addition to having presented facts that are still unknown to the public regarding aspects of the functional and philosophical dimensions of calligraphic ornaments found at the Nurul Islam Mosque Palangka Raya, this research also contains other significance in the context of its implications for Muslims, and for the development of socio-humanities, namely as a means of broadcasting Islam to the public, and providing new insights related to the socio-cultural interaction patterns of Islamic society.

This research shows that public reception of the Qur'an in written form is very large. This can be seen from the many calligraphy artworks that are made and functioned not only as decoration but also as a medium that facilitates the practice of daily Qur'an reading. From the research, another interesting question arises about how the aesthetic reception of the community to calligraphy works in the Nurul Islam Grand mosque, especially from the perspective of Calligraphers. Another interesting point is whether there is any influence of local wisdom on the work.

⁴³ Beliau dalam KBBI digunakan untuk menghormati orang yang dibicarakan.

⁴⁴ Wawancara dengan Murjani Siddiq (60 tahun), penulis kaligrafi, di Palangka Raya tanggal 24 Oktober 2023.

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