

Spiritual Message of Al-Qur'an Calligraphy in Raudhatul Mukhlisin Mosque Jember

Pesan Spiritual dalam Kaligrafi Al-Qur'an di Masjid Raudhatul Mukhlisin Jember

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Abstract

The discourse of this research lies in the presence of calligraphy on the walls of the Raudhatul Mukhlisin mosque, Jember Regency with mosque congregations. The discourse of this research lies in the existence of calligraphy on the walls of the Raudhatul Mukhlisin mosque, Jember Regency, with the mosque's congregation. This paper aims to find out the existence of calligraphy in the spirituality of the congregation in the Raudhatul Mukhlisin mosque, Jember Regency. They were assisted by using the type of phenomenological research with data collection techniques with observation, in-depth interviews, and documentation. The results of this study are that the existence of calligraphy, which can be said to be luxurious at the Raudhatul Mukhlisin mosque, not only gives a feeling of amazement, peace when looking at it and a calm heart when worshipping, but there are some jam'ah who feel disturbed when worshipping at the mosque because of its focus. Divided by calligraphy on the mosque walls has an attraction to be seen during worship. In conclusion, the existence of calligraphy on the walls of the Raudhatul Mukhlisin mosque seeks to introduce religion through calligraphy and aesthetics. In conclusion, the existence of calligraphy on the walls of the Raudhatul Mukhlisin mosque seeks to introduce religion through calligraphy and aesthetics.

Keyword: Calligraphy; Raudhatul Mukhlisin Mosque; Al-Qur'an, Worship; Spiritual Message.

Abstrak

Diskursus penelitian ini terletak pada eksistensi kaligrafi pada dinding masjid Raudhatul Mukhlisin Kabupaten Jember dengan jama'ah masjidnya. Tujuan dari tulisan ini yakni untuk mengetahui eksistensi kaligrafi dalam spiritualitas jama'ah yang berada di masjid Raudhatul Mukhlisin Kabupaten Jember. Dibantu dengan menggunakan jenis penelitian fenomenologi dengan teknik pengumpulan datanya dengan metode observasi, wawancara mendalam, dan dokumentasi. Hasil dari penelitian ini yakni, bahwa keberadaan kaligrafi yang dapat dikatakan mewah di masjid Raudhatul Mukhlisin tersebut bukan hanya memberikan nuansa takjub, damai saat melihatnya dan hati tenang saat beribadah, akan tetapi ada sebagian jam'ah yang merasa terganggu saat beribadah di masjid tersebut lantaran kefokusannya terbagi dengan kaligrafi yang berada di dinding masjidnya memiliki daya tarik untuk dilihat saat beribadah. Pada kesimpulannya eksistensi kaligrafi yang terdapat pada dinding masjid Raudhatul Mukhlisin berupaya untuk mengenalkan agama melalui kaligrafi dan estetikanya.

Kata Kunci: Kaligrafi; Masjid Raudhatul Mukhlisin; Al-Qur'an; Ibadah; Pesan Spiritual.



Introduction

In general, Arabs have fine arts skills that are channeled as decorations both on tents and equipment in their lives,¹ by sticking to the Qur'an, to *tadabbur*.² One way is to write because writing is one of the essential instruments as a means to be able to read and to understand the contents contained in the Qur'an,³ also remember that the tradition of writing the Qur'an has existed since the time of the Prophet⁴. After the death of the Prophet this tradition was continued by the caliphs to this day, the first writing was during the caliph Uthman bin Affan although it was still in a simple form, called calligraphy⁵ In this 21st century, the art of calligraphy can be easily found, even though it does not come directly to a place where there is calligraphy or without having to have calligraphy writing because, in this millennial era with advanced science and technology, it is easier for humans to know various things.

Research related to calligraphy has been widely conducted by researchers. As the authors find in several writings related to calligraphy, some of which are writings from Laksmi Kusuma Wardani and Arinta Prilla Gustinantari with the title "*Application of Decorative Elements in the Interior of Al Akbar Mosque Surabaya*" and writings from Yudi Setiadi with the title "*Al-Qur'an Calligraphy. 'an as a Mosque Ornament (Study of Living Qur'an at Masjid Nurul Imam)*". The two writings both show the advantages of calligraphy in their respective areas but do not discuss the impact of calligraphy on spirituality and socio-culture in the surrounding community. Therefore, the author has an interest in studying further the dominant calligraphy found in Muslim mosques. The author chose his research in the Jember Regency, East Java Province, with the name of the mosque, namely Raudhatul Mukhlisin, which can be said to be the mosque that has the most beautiful and beautiful calligraphy ornaments in the city of Jember and is in the spotlight of many Jember people, also outside the city who are visiting Jember.

Raudhatul Mukhlisin Mosque in Jember has some uniqueness in terms of calligraphy. The calligraphy ornaments are found in the niches of the mosque walls in the form of Arabic calligraphy from Surat An-Naas, al-Falaq, al-Ikhlis, al-Lahab, an-Nasr and many more letters on the walls of the mosque with engraved Arabic

1 Abdul Rochym, *Masjid Dalam Karya Arsitektur Nasional Indonesia* (Bandung: Angkasa, 1983), hlm. 10-11.

2 Ibn Al-Jauzi, *Shahih Al-Bukhari Ma'a Kasyf Al-Musykil, Vol. 3* (al-Qahirah: Dar al-Hadist, 2008), hlm. 577.

3 Ahmad Yasir Amrulloh, "Manhaj Taqlidy Hamidi Dalam Pengembangan Kaligrafi Al-Qur'an" (Skripsi - IAIN Jember, 2017).

4 Muhammad Amin Suma, *Ulumul Qur'an* (Jakarta: PT Raja Grafindo, 2014), hlm. 50.

5 Amrulloh, "Manhaj Taqlidy Hamidi Dalam Pengembangan Kaligrafi Al-Qur'an," hlm. 3.

calligraphy art. So, is there anything to do with the spirituality of the congregation who came? or how does the calligraphy of the Qur'an affect the congregation of the mosque and society in general? Or is the calligraphy of the mosque just following the trends of the times that are developing? Given that the Raudhatul Mukhlisin mosque is located in the middle of the city and includes a large mosque that can be said to be the most luxurious in the city of Jember.

This research uses a qualitative approach that tends to be phenomenologically oriented with the type of research being religious phenomenology, the research tends to accurately and accurately describe a religious phenomenon such as rituals. Symbols, worship (individual or ceremonial), theology (oral or written), personal that is considered sacred, art, and the others. Phenomenology will explore data from what is known, felt (experienced) by a person or a particular community about their religion; namely, this approach only captures the side of religious experience and the similarity of religious reactions of all humans equally, without paying attention to the dimensions of space and time and cultural differences public.⁶

Meanwhile, the research is located at the Raudhatul Mukhlisin mosque, Jl Gajah Mada, Kaliwates, Jember. The research object is calligraphy in the mosque, while the subject is the congregation who come to the mosque. This research is assisted by data collection techniques using the method of observation, in-depth interviews, and documentation.⁷ More precisely, in this study, the author uses structured observation in its framework because it has designed what will be observed, when and where it is. Meanwhile, in terms of methods and objectives, researchers used indirect and non-participant observations. As a result, the research is not qualified Because the researcher is not a component of the activities carried out at the Raudhatul Mukhlisin Jember mosque. The data obtained through this observation is about the Existence of Al-Qur'an Calligraphy at the Raudhatul Mukhlisin Mosque. Furthermore, to obtain rich information and the conversation is not rigid, the author uses unstructured interviews. The interview is a data collection instrument used to obtain information directly from the source.⁸

The data analysis used in this study is the analysis of the Miles and Huberman model, in which the analysis is carried out interactively and continues to completion with three stages of analysis, namely: data reduction, data display, and conclusion.

6 Dalinur M Nur, "Kegunaan Pendekatan Fenomenologi Dalam Kajian Agama," *Wardah* 16, no. 2 (2015): hlm. 125-126, <https://doi.org/10.19109/wardah.v16i2.366>.

7 Abdul Mustaqim, *Metode Penelitian Al-Qur'an Dan Tafsir* (Yogyakarta: CV. Idea Sejahtera, 2015), hlm. 128.

8 Subana Marsetyo and M Sudrajat, *Statistik Pendidikan* (Bandung: Pustaka Setia, 2000), hlm. 29.

⁹ Regarding the validity of the data in this study, two methods were used, namely Triangulation and Peer Examination. Source triangulation is testing the credibility of the data by correcting the correctness of the data that has been obtained through several sources,¹⁰ by using data validity checking techniques that utilize something other than the data collected for checking purposes or as a comparison against these data. This can be in the form of using sources, investigative methods and theories,¹¹ In other words, researchers can recheck their findings by comparing them with various sources, methods, or theories.¹² Furthermore, through discussion, peer examination can examine what is being done by gathering friends of the same age, who have the same general knowledge about what is being studied, so that together with them, researchers can review the perceptions and analyses carried out. The technique is done by exposing the temporary results or the final results obtained from discussions with colleagues.¹³

Overview of the Emergence and Development of Arabic Calligraphy in Indonesia.

Arabic calligraphy is one of a symbol of Islamic art.¹⁴ Arabic calligraphy¹⁵ or Khat art can also be said as a culture and art united in visual da'wah, which has traditionally been present throughout the development of this religion.¹⁶ Calligraphy has also spread throughout Islam, as well as in Indonesia. The art of Arabic calligraphy in Indonesia lately seems to be overgrowing, very different from the development of other calligraphy arts,¹⁷ as the Arabic writings that adorn the mosque. The art of Islamic calligraphy consists of decorative calligraphy, symbol calligraphy, and painting calligraphy, which is then called "*khat*".¹⁸

⁹ Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif Dan R&D* (Bandung: Alfabeta, 2016), hlm. 246.

¹⁰ Sugiyono, hlm. 355.

¹¹ Lexy J. Moleong, *Metode Penelitian Kualitatif* (Bandung: Remaja Rosdakarya, 2017), hlm. 178.

¹² Moleong, hlm. 326-332.

¹³ Moleong, hlm. 86.

¹⁴ Muhammd Rifai, *KH. Wahab Hasbullah: Biografi Singkat 1888-1971* (Yogyakarta: Grahata: House Of Book, 2014), 24.

¹⁵ Calligraphy is also explained by Ferdinan De Saussure as part of the nature of semiotics in terms of written texts that are intended as signs. View more Ziyadatul Fadhliyah, "Semiotika Ferdinan De Saussure Sebagai Metode Penafsiran Al-Qur'an: Kajian Teoritis," *Al-Afkar: Journal For Islamic Studies* 4, no. 1 (2021): 112.

¹⁶ Ali Akbar, *Kaedah Menulis Dan Karya-Karya Master Kaligrafi Islam* (Jakarta: Pustaka Firdaus, 1995), hlm. 15.

¹⁷ Humam Abubakar, "Sekilas Tentang Asal-Usul Huruf Arab Dan Seni Kaligrafi Di Indonesia," *Humaniora*, no. 2 (1991): hlm. 63, <https://doi.org/10.22146/jh.2093>.

¹⁸ Laksmi Kusuma Wardani and Arinta Prilla Gustinantari, "Penerapan Elemen Hias Pada Interior Masjid

The general understanding of calligraphy is taken from simplified English, namely calligraphy with the Latin word *kalios*, which means 'beautiful', while *graph* has the meaning of 'writing or 'character',¹⁹ which in Arabic is known as *khoth* (beautiful line or writing).²⁰ With the meaning of an Arab scientist and artist named Syamsuddin Al Akfani that *Khoth* or calligraphy is a science that introduces the forms of single letters, their locations and how to arrange them so that they become structured writing, how to write them, and determine which ones do not need to be written. , change which spellings need to be changed and how to change them. It is also said in the English Encyclopedia that 'calligraphy' is writing in the sense of art.²¹ There are two points of view within the scope of culture related to calligraphy, namely from the calligraphy side as a script that becomes a symbol for writing letters or words and from the side of its existence as an aesthetic result and process that has maximum strength as one of the symptoms of a representative culture. From these two points of view, it can help find a trend that occurs in a culture and can also find links between one cultural environment and another.²²

Whereas the factors of calligraphy development, are based on the influence of the expansion of Islamic power, namely the existence of massive urbanization to new areas, intercultural encounters, and the Arabization process in various regions. Then there is also the contribution of the king and the social elite who provide support and facilities to Muslim artists, and it cannot be denied that the development of science also has an impact on all aspects of Muslim intellectual life and development, including the art of calligraphy.²³ This discussion of calligraphy is closely related to the discussion of literature, and it can also be seen that literature is not new in Indonesia. thus, calligraphy can easily enter Indonesia, plus Indonesia's population is predominantly Muslim.²⁴

Regarding the emergence of Arabic calligraphy in Indonesia, it cannot be separated from the entry of Islam in Indonesia, which then introduced Arabic letters to adherents of the Islamic religion. Over time, the activities of writing and reading

Al Akbar Surabaya," *Dimensi Interior* 6, no. 2 (2008): hlm. 103.

19 Yudi Setiadi, "Kaligrafi Al-Qur'an Sebagai Ornamen Majid (Studi Living Qur'an Di Masjid Nurul Imam)," *Hermeneutika: Jurnal Ilmu Al Qur'an Dan Tafsir* 13, no. 22 (2019): hlm. 170.

20 Abubakar, "Sekilas Tentang Asal-Usul Huruf Arab Dan Seni Kaligrafi Di Indonesia," hlm. 62.

21 Ilham Khoiri R, *Al-Qur'an Dan Kaligrafi Arab* (Jakarta: Logos Wacana Ilmu, 1999), hlm. 50.

22 Amri Yahya, "Pengembangan Kaligrafi Untuk Optimalisasi Peranan Bahasa, Sastra, Dan Budaya Arab," *Humaniora* 13, no. 2 (2001): hlm. 141.

23 Laily Fitriani, "Seni Kaligrafi: Peran Dan Kontribusinya Terhadap Perdaban Islam," *El-Harakah: Jurnal Budaya Islam* 13, no. 1 (2011): hlm. 10-12.

24 Wildana Wargadinata and Laily Fitriani, *Sastra Arab: Masa Jahiliyah Dan Islam*, ed. Abdul Hamid (Malang: UIN-Maliki Press, 2018).

Arabic script were then occupied with making learning Islamic teachings and sharia easier. Moreover, at a later stage, Muslims in Indonesia realized that the Arabic script had a dual function, namely that it could be used to write the Malay language, which then emerged the terms Jawi Arabic, Pegon Arabic, Malay Arabic, and Indonesian Arabic. This explanation certainly indicates that the Arabs are the Arabic language known today, which was born from the language of the Arabs themselves and their skill in writing gave birth to a word called calligraphy, whose development was motivated by the arrival of Islam in the Arabian Peninsula.²⁵ In essence, the role of the Muslims as the originator of Arabic calligraphy is very dominant and the Qur'an is a way of life for Muslims as expressed in Qs. Yusuf verse 2 was revealed in Arabic.²⁶

The type of calligraphy widely used in Indonesia tends to be Middle Eastern styles, such as the Kufi style, Tsuluts style, Naskhi style, Ta'liq style, Riq'a' style, Diwani style, Diwani Jaly style. The development of calligraphy writing in Indonesia itself is an effort that is used as a primary need that functions to copy the Qur'an and religious texts based on painting in various print media. The development of calligraphy in Indonesia can be divided into four generations, the first being the Pioneers. They were in the 13th century to the 19th century AD, namely the discovery of Arabic writing on ancient tombstones and other old books and the pronunciation of *la ilaha illallah* hoisted during the colonial period. Second, the generation of pesantren people in the 1900s to the 2000s AD, the development at this level is in harmony with the development of the Qur'an, Fiqh, Tawhid, and other Islamic scholarship. It was characterized by simple writing written from charcoal ink and paper as the writing medium, pioneered by several famous figures of his time, such as H. Darami Yunus (Padang), Prof. H.M. Salim Fachry, during the time of President Soekarno, KH. Rofi'i Karim (Probolinggo) and many more appeared after that. Third, the painter and battering ram from the 1970s to the 1980s AD had a contemporary style called calligraphy as painting, which was accompanied by the emergence of new terms, namely batik and textile techniques, graphic techniques, carving techniques and many other things—implementation of Islamic art in the modern realm. Fourth, the MTQ cadre generation, namely in 1981 AD until now, has been used as a competition venue, both in scriptwriting, mushaf decorations, decorations, and contemporary calligraphy.²⁷

25 Abubakar, "Sekilas Tentang Asal-Usul Huruf Arab Dan Seni Kaligrafi Di Indonesia," hlm. 65-67.

26 Yahya, "Pengembangan Kaligrafi Untuk Optimalisasi Peranan Bahasa, Sastra, Dan Budaya Arab," hlm. 141.

27 Amrulloh, "Manhaj Taqlidy Hamidi Dalam Pengembangan Kaligrafi Al-Qur'an," hlm. 41-46.

Al-Quran calligraphy at the Raudhatul Mukhlisin Mosque in Jember

The mosque is a place of worship and has a unique development concept. This can be seen from the interior and architecture of the shape of the mosque itself, as is the case with calligraphy ornaments.²⁸ The architecture of the *Roudhotul Mukhlisin* Mosque was designed by H, Fauzi from Panti Jember, who imitated mosque buildings in Morocco or Turkey and Egypt.²⁹ Meanwhile, regarding the types of Al-Qur'an calligraphy found in the *Raudhatul Mukhlisin* mosque, they are grouped into 2 parts in terms of patterns and verses on the walls of the mosque, namely:

In Terms of the Calligraphy Patterns on the Walls of the Mosque

The pattern is that it has various styles and variants of writing that are different in almost all mosque rooms. There is calligraphy from the door to the main wall of the mosque, which is also wrapped in a mix of colors. Even every corner and curve of the wall cannot be separated from calligraphy writing until the top of the mosque is also circled by calligraphy that forms the arch of the dome. While at the door of the mosque, there is also calligraphy of the Qur'an written using the Khat Tsulus style with gold in the writing and grey in the shadows. There is also black as the primary color, and around the calligraphy is decorated with various flower paintings with various color combinations. Do not also forget that in the main room of the mosque. There is calligraphy plastered on the west wall in Khat Naskhi and Khat Tsulus and the wall of the room on the second floor. There is calligraphy with the same writing style and the exact placement. On the front side of the mihrab of the Raudhatul Muhlisin Mosque, various calligraphy ornaments in the style of Khat Tsulus and Naskhi are also visible. The choice of Tsulus calligraphy style is because this calligraphy is considered capable of adapting to the form of media used.³⁰

The entire calligraphy on the walls of the Raudhatul Muhlisin mosque uses the Khat Naskhi and Khat Tsulus styles. Judging from the placement, the type of Khat Naskhi is mainly used on the straight, narrow and elongated part, while the Khat Tsulus is used on the vast and broad part. According to M. Yasir Amrullah, the selection of Khat Naskhi tends to be used as a facility because this type of khat was initially used for scriptwriting because it is easy to read.³¹

In Terms of the Verses on the Walls of the Mosque

28 Andiyana and Irfan Aldyanto, "Kajian Arsitektur Pada Massa Bangunan Masjid Cipaganti," *SANG PENCERAH: Jurnal Ilmiah Universitas Muhammadiyah Buton* 7, no. 2 (2021): 189–99.

29 Mahrus, Interview December 31, 2020.

30 Wildan Zulza Mufti, "Al-Qur'an Sebagai Hiasan" (Skripsi - IAIN Jember, 2017), hlm. 88.

31 Ahmad Yasir Amrullah, Interview 22 December 2020.

The existence of Arabic calligraphy on the walls of the mosque has a mission, namely the introduction of religion from the calligraphy side and the introduction of calligraphy from the aesthetic side.³² One example is the Arabic calligraphy ornaments found on the walls of the following *Roudhatul Mukhlisin* mosque.



Figure 4.1 : calligraphy drawings in the style of Naskhi (elongated) and Tsulus

Regarding the verses of the Qur'an that are on the walls of the mosque, there are various places, namely from the entrance of the mosque on the right and left sides which have eight calligraphy with different verses of the Qur'an. At each entrance, there are four different verses of the Qur'an with large sizes. While at the entrance to the right, there are four verses of the Qur'an, and on the upper west wall, it reads Basmalah, which is connected with Qs. Al-Baqarah verse 208, and at the bottom reads fragments of Qs. Al-Baqarah verse 58, and on the upper eastern wall, it reads basmalah, which is connected with Qs. Al-Baqarah verse 201, and at the bottom reads Qs. Al-Isra 'verse 80.

32 Evi Latifah, "Respon DKM Ajddi Dan Jama'ah Terhadap Kaligrafi (Studi Kasus Masjid Jami' Al-Islah Dan Masjid Jami' Riyadul Jannah)" (Skripsi - UIN Syarif Hidayatullah, 2019).



Figure 4.2 : calligraphy image on the right (north) entrance of the upper west.

Figure 4.3 : Calligraphy image at the entrance to the right (north) of the upper east



Figure 4.4 : calligraphy image at the entrance to the right (north) of the lower west



Figure 4.5 : Calligraphy image at the entrance to the right (north) of the lower east

At the south entrance, there is a calligraphy ornament with the same style, type and layout as the right-side entrance of the mosque, but the verses used are different. On the upper western wall is written lafadz basmalah, which is followed by fragments of Qs. An-Nisa verse 59 while at the bottom using Qs. Ali Imron verse 31. On the upper eastern wall, there is an inscription basmalah connected with Qs. Al-Insyiroh verses 5-6, and at the bottom is written Qs. Thaha verses 25-27.



Figure 4.6 : Calligraphy drawing on the upper east (south) left entrance



Figure 4.7 : Calligraphy drawings on the left (south) entrance of the upper west



Figure 4.8 : Calligraphy drawings at the entrance to the left (south) of the lower east



Figure 4.9 : Calligraphy drawing on the lower left (south) entrance of the west

The west wall of the main room is divided into three parts. The middle part is a mihrab room, while the right and left parts are walls that read verses from the Qur'an. In the middle, just above the mihrab, is written Qs. At-Taubah verse 18, on the right side of the mihrab, is written Qs. Al-Jum'ah verses 9-10, and on the left side using Qs. Al-Ma'un verses 1-7. The right side of the wall of the main room on the first floor reads Qs. Ar-Rahman the first verse to the end, while on the left wall

it reads Qs. Al-Waqi'ah, the first verse to the end too. On the second floor on the right, there are five letters from juz 30, namely Qs. Al-Fiil, Al-Quraish, Al-Kautsar, Al-Ma'un and Al-Kafiruun are written from the first verse to the last verse. While on the left, there are also five letters, namely Qs. An-Nasr, Al-Lahab, Al-Ikhlash, Al-Falaq and An-Nas.



Figure 4.11 : Calligraphy drawing of the second floor left wall



Figure 4.12 : Calligraphy drawing of the right wall of the second floor

In the main room of the mosque, apart from the ornaments described above, there are also other Qur'anic verses written on the walls of the mosque, including Qs. Al-Hashr: 23-24. While on the upper west side it is written Qs Al-Imron: 133-134, At-Tahrim: 6, An-Naml: 18, Al-Hujurat: 13, Al-Mu'minun: 1-11, Al-Baqarah: 177 and 261, Ibrahim: 7, An-Naml: 40, Baqarah: 152, Al-Fatihah: 6, Thaha: 14, An-Nisa': 103, Al-Hijr: 99, and Ar-Rad: 28. There are also several snippets of verses that are only a few words like *اللَّهُ الصَّمَدُ* and *اللَّهُ غَفُورٌ رَحِيمٌ*.



Figure 4.13 : Calligraphy images on the walls of the main room of the mosque on the west side above

Calligraphy, which is located around the central dome of the mosque, is written Qs. Al-Fatihah verses 1-7 circle it. Meanwhile, in the inner dome, there is

also a circular verse of the seat. While on the four small domes right above the stairs to the second floor, there is also calligraphy from the verses of the Qur'an, including Qs. Al-An'am: 162-163, Ibrahim: 40-41, Al-Baqarah: 2, and Al-Ikhlâs: 1-4.



Figure 4.10 : Calligraphy Images around the main dome of the mosque

The calligraphy above is calligraphy that reads only the verses of the Qur'an. Many more calligraphy, both of which are written in Arabic words such as Allah and Muhammad, hadith, Asmaul Husna, and other tayyibah sentences, are located in various corners of the building. Regarding the selection of verses used as mosque ornaments or calligraphy, in particular, these were chosen directly by calligraphers who were chosen by the council to establish the Raudhatul Mukhlisin mosque. However, the current keeper of the Raudhatul Mukhlisin mosque, Ustad Ghofar, did not mention the calligrapher's name. Meanwhile, regarding the background of the calligraphy that adorns this mosque, that is because the mosque has the aim of making it easier for its congregation to read the Qur'an even though it does not open the Qur'an or manuscripts directly, this was said directly by Ustad Ghofar.³³ Explanation of the current keeper of the Raudhatul Mukhlisin mosque is in accordance with the portrait of the use of the Qur'an as a *ilahi* intermediary. Calligraphy it elf is a form of using the Qur'an in terms of writing, which has the aim of preventing its

33 Abdul Ghofar, Interview 28 December 2020. Because Ustad Ghofar could not mention the name of the calligrapher and at the same time as the person who chose the verses that are on the walls and dome of the Raudhatul Mukhlisin mosque, the author has not been able to explain further about the selection of these verses. However, judging from the selection of the verses in the mosque, it seems that it is none other than the inherent benefits and believed to be confirmed by Muslims as well as the 6th verse of Surah an-Nas and the 3rd of Surah al-Falaq and the verse of the chair which are believed to be self-protective verses from being disturbed. See more in Nela Safana Aufa, Muhammad Maimun, and Didi Junaedi, "Living Qur'an Dalam Tradisi Selawatan Di Majelis Selawat Ar-Rizqy Cirebon: Pendekatan Fenomenologi," *Diya' Al-Afkar: Jurnal Studi Al-Qur'an Dan Al-Hadis* 8, no. 2 (2020): 265–80. Also read Mu'arifatush Shofa and Agus Iswanto, "The Quran As A Protector Of Self And Practice In Community," *Kontemplasi: Jurnal Ilmu-Ilmu Ushuluddin* 08, no. 2 (2020). Likewise, with the many verses used in the calligraphy of the mosque walls, in addition to making it easier for readers by not having to use the Qur'an, readers can quickly memorize the verses and can remember their respective diplomas that readers own in practising their readings. Particular readings in the Qur'an.

inhabitants from crime.³⁴

Existence of Calligraphy on the Spirituality of the Jam'ah at the Raudhatul Mukhlisin Mosque

An explanation of the existence of calligraphy is essential to discuss because calligraphy is an ornament in mosque builders, with its data of attraction for the community.³⁵ The existence of Al-Qur'an Calligraphy in the Raudhatul Mukhlisin Mosque can be described in the congregation, which is seen from various perceptions about the influence of the Al-Qur'an calligraphy Raudhatul Mukhlisin mosque, of course for the congregation who worship in the mosque. The responses of that writer met with the pros and cons. Some say that it can lead to not being solemn in prayer. Some are otherwise calmer, more solemn and so on. However, most of the responses are recognized as being more pro, namely feeling calmer, encouraging to increase faith, encouraging visitors to join together and so on. Therefore, the authors classify the influence of the calligraphy of the Qur'an on the spirituality of the congregation into several stages as follows:

The influence that feels not solemn in worship

Calligraphy is an instrument of beauty that can create a sense of happiness for anyone who looks at it, but if you decorate too much, it will cause dizziness when you look at it. As Yasir, an IAT IAIN Jember Student Alumni said before turning into UIN KHAS Jember, that

“if you look at the ornaments, the decoration of the Raudhatul Mukhlisin mosque has a good aesthetic value, but if you look at the calligraphy decorations it still seems too much or too much. crowded, so that when I entered I felt dizzy, and when I prayed I was usually less solemn because sometimes I thought of glancing at the calligraphy lyrics.”³⁶

Ustadz Mahrus also confirmed it as Ushuluddin lecturer at UIN KHAS Jember. The calligraphy decorations in the mosque can also cause disloyalty in prayer because it is the same as being able to look at calligraphy lyrics.

“When I pray there, usually the calligraphy has an effect that makes me not solemn in praying and besides that it makes me dizzy because there are too many decorations in the mosque, the calligraphy decorations

34 Rahmatullah, “Aspek Magic Surat Al-Ikhlās Dalam Kitab Khazīnat Al-Asrār,” *Qubas: Journal Of Qur'Ān And Hadīth Studies* 7, no. 1 (2018): 48–50.

35 Imam Ghozali and Syaifuddin Zuhri, “Tata Kelola Arsitektur Masjid Sebagai Bagian Manajemen Pariwisata (Studi Kasus Wisata Religi Di Surabaya),” *DINAMIKA GOVERNANCE: Jurnal Ilmu Administrasi Negara* 10, no. 1 (2020).

36 Ahmad Yasir Amrulloh, Interview 22 December 2020.

are also very beautiful so sometimes it makes the eyes interested in glancing at the writings”

The influence that goes through stages between disinterestedness to solemnity

Al-Qur’an calligraphy at the Raudhatul Mukhlisin mosque, although there are some congregants or informants who say they don’t give much focus to their worship, there are also those who justify this statement, but after often worshipping there it has a tremendous influence as well, such as creating its own calm, dhikr Allah, the desire to read the Qur’an and others. As said by Faizah, a student from Lumajang,

“the first time I came here, the impression made me wonder “, doesn’t it bother you with the many calligraphy? And it also turns out to make me not solemn in prayer. However, after I often congregate in this mosque, on the contrary, my heart becomes more solemn, and every time I see the calligraphy verses, I think of the Oneness of Allah, dhikr Allah, and of course, it makes me calm and compelled to want to read the Qur’an”.³⁷

Likewise, with the experience felt by Baihaki, the 2013 IAT Student Alumni at UIN KHAS Jember, who is not much different from Faizah, that there are stages of influence related to Al-Qur’an calligraphy on spirituality, namely first calligraphy does indeed attract the desire to worship there, desire to better understand its meaning. However, its influence on prayer also brings disdain for wanting to glance at its beauty. However, if you have been in congregation at the mosque many times, the lack of solemnity is lost because you are used to it, let alone can understand its meaning, even more, feel peace, comfort and be more solemn in worship, as he said,

“if I was a congregation there for the first time, it did not make me solemn to want to pray. glancing at the lyrics, but after two, three days and so on the feeling of not being solemn is gone and it is not even felt, because it is already comfortable there, precisely what I feel when praying can bring solemnity, is more peaceful, comfortable and when I stay there is growing great curiosity to understand the calligraphy verse itself”.³⁸

Pure influence feels solemnity in worship

As for the influence of Al-Qur’an calligraphy, which has significance for specialness, not a few of them justify that it actually gives a more solemn impact when praying, has a calmer heart, increases faith, and reflects on His Majesty, as stated by Eka Nuraini UIN student KHAS Jember majoring in FTIK;

“Even though there is a lot of calligraphy here, it does not reduce the solemnity in prayer, meaning that it is very good at creating calm, modesty, increasing faith, peace of mind as well as being encouraged

³⁷ Nurul Faizah, Interview December 19, 2020.

³⁸ Baihaqi, interview 16 December 2020.

to meditate on it, like when I look around or read calligraphy in this mosque, it opens my awareness of the Greatness of Allah, for example. It's just as small as Asmaul Husna on the wall above the mihrab, from the sentence "Ar-Rahman" how God is merciful and never favoritism, gives all the rights of His servants, and the pleasures that we can't count. there are many, so in addition to increasing the significance of the quality of worship, the calligraphy in this mosque can awaken our contemplation of the Greatness of Allah, so the positive values are also felt, apart from enjoying the aesthetics of the verse carving, we can also understand its meaning."³⁹

It was also said by a student at UIN KHAS Jember, Faculty of Economics and Business, Zaidatul Hasanah, that he admitted that the effectiveness of his worship increased when he lived in the Raudhatul Mukhlisin mosque as he enjoyed reading the Qur'an, which was inspired by seeing the calligraphy verses that decorated the mosque and praying more solemnly. remembering the verses, he said

"I think when I lived in the Raudhatul Mukhlisin mosque, the calligraphy verses had a strong influence on me, my heart seemed to be happy, so I was compelled to want to do more worship there. -Qur'an, and even in prayer, I still feel solemn because I remember the verses and thank God I understand their meaning".⁴⁰

There are also those who say that the calligraphy at the Raudhatul Mukhlisin mosque adds to the enthusiasm for worship, moreover being able to know the meaning contained in the calligraphy becomes even more excited, plus the gold colours that adorn the mosque; the Raudhatul Mukhlisin mosque is indeed very comfortable for worship. As said by one of the visitors who often pray at the Raudhatul Mukhlisin mosque.⁴¹ Some even said that apart from feeling solemn, he also felt goosebumps seeing the beauty of calligraphy at the Raudhatul Mukhlisin mosque so that it seemed as if the pronunciation moved by itself, touching the heart and increasing curiosity. As stated by Musleh, Student of UIN KHAS Jember, BSA Study Program;

"My first impression when I walked in here was that my skin got goosebumps, the decorations here are so beautiful, especially when the carvings are large, as if they are moving, and it's not only beautiful, but when I see Arabic writings, especially the calligraphy of the Qur'an, it makes me want to know the meaning. and the readings, while the engravings are various, some are easy to read, and some are still a little difficult, but that makes me curious, and sometimes they are made up by themselves, even if they can't understand, ask a friend who understands better, sometimes I make calligraphy for muraja'ah

39 Eka Nuraini, interview 16 December 2020.

40 Zaidatul Hasanah, Interview 15 December 2020.

41 Anwar Mukhlisin, interview 16 December 2020.

Al-Qur'an".⁴²

It was also stated by Baihaqi Alumni of IAT Students that in addition to increasing solemnity in prayer, there were also other devotions such as means of tafakkur, dhikr, understanding its meaning and so on. So it is not just an aesthetic value that is felt but the meaning contained in it,

"The real influence of calligraphy does not only lie in its aesthetic value but there is a big meaning, for example, verses about prayer suggestions, da'wah, helping and so on. It has been able to make us unconsciously read and meditate on it. It can even make dhikr where the calligraphy here varies, so the values contained are very many, besides that, it is also for decoration, can also improve the quality of our worship and add insight into the calligraphy, just like reading the calligraphy is already rewarding".⁴³

The effect that is felt is only beauty

There are also those who say that the calligraphy at the Raudhatul Mukhlisin mosque does not have any effect, only beauty, so even worship depends on the intention. He admitted that he was interested in congregations at the Raudhatul Mukhlisin mosque because the ornaments were similar to the Turen Mosque in Malang. As said by UIJ student from Situbondo semester 2, Liadatul Hasanah,

"I was interested in the congregation here because I saw the beautiful calligraphy decorations like those at the Turen mosque, Malang. So I feel comfortable worshipping, actually for the influence of calligraphy on my worship, there is no effect, and it also depends on the intention, anywhere if the intention is to worship, God willing. So I think the calligraphy is just an aesthetic value."⁴⁴

There are also opinions from visitors who incidentally are travelling or just travelling. The effect is the same as giving inner peace to calligraphy decorations and very comfortable to enjoy while resting by looking at these decorations. As said by Mr Hendri, one of the car drivers who often stop at the Raudhatul Mukhlisin Mosque,

"What is interesting here is the decoration, such as a lot of calligraphy, so it is very comfortable to relax here or rest after praying while enjoying the decoration, even if you don't understand it. Reading and meaning. while the effect on my prayer, I think it's normal, it's just that the calligraphy decoration is beautiful".⁴⁵

There are also those who say that worshipping in the Raudhatul Mukhlisin mosque is very comfortable because of the beauty that lies on each of the walls of

42 M. Musleh, interview 26 December 2020.

43 Baihaki, interview 16 December 2020..

44 Liadatul Hasanah, interview 16 December 2020.

45 Hendrik, interview 19 December 2020.

the mosque, such as calligraphy, gold colours that resemble palaces, ornaments and so on. But for him, calligraphy has no effect on his worship. As said by nindi,

“What attracted me to enter it was because of the beauty that adorns, both from calligraphy, gold colours that are almost similar to palaces, ornaments and so on. However, when I pray, the intention is enough to worship in it, so it has nothing to do with calligraphy but just its beauty.”⁴⁶

The existence of calligraphy on the walls of the Raudhatul Mukhlisin mosque described by the congregation reflects a tendency towards enthusiasm in worship. Although there are some who still feel less solemn, on average, they say that the calligraphy of the Qur'an adorns the Raudhatul Mukhlisin mosque is not only of aesthetic value but is capable of generating influence. Positive influence on the spirituality of the congregation, such as being more solemn in worship, bringing more peace, attracting visitors to read the Qur'an, which at first was just looking at decorations and just taking selfies, being encouraged to read it, dhikr Allah and there are also visitors who only travel, will feel ashamed if they do not worship at the mosque. As one UIJ student said,

“When I brought my friend to this mosque, he liked to take selfies, but after I asked him if he wanted to join the congregation, he said that if he came here just to take selfies, he felt ashamed of himself, embarrassed. at the place that is used as the centre of worship, so like it or not, he also has to join the congregation at the Raudhatul Mukhlisin mosque”.⁴⁷

In addition, the calligraphy at the Raudhatul Muhlisin Mosque gives the impression of beauty, especially attracting visitors to just rest and even worship, so they want to linger in the mosque. As stated by sister Siti Nur Kholisoh, one of the students of UIN KHAS Jember,

“The most impressive thing for me is the beauty that radiates from the Raudhatul Mukhlisin mosque. Apart from the magnificent building, the calligraphy of the Qur'an is also one of the highlights for me, so I think it has its own magnet to worship there or just rest after praying”.⁴⁸

Similar to what was expressed by Endang Setyo Ningsih, a student at the University of Jember, even though she was just passing through the location of the mosque, she actually wanted to worship there,

“I have never been there, but I have passed by, and I admit that the mosque is very beautiful. With the calligraphy and the colour of the

46 Nindi Stiawati, interview 19 December 2020.

47 Nurul Faizah, interview 19 December 2020.

48 Siti nur Kholisoh, interview, 15 December 2020.

wall decorations so that it attracts my interest, I really want to go there, but it's still not confirmed."

In addition, the application of the calligraphy of the Qur'an also gives meaning to the mosque. So, it's not just decoration and beauty, but also the meaning of the calligraphy verse itself as said by H. Sofyan Tsauri as the deputy chairman of the takmir of the Raudhatul Mukhlisin mosque,

"The calligraphy that is decoration in this mosque is basically not in the decoration but in the meaning. the verse of the Qur'an itself".⁴⁹

Likewise, the placement and selection of the verse have their own meaning, which is desired by the Takmir management even though not all of them have meaning. Meanwhile, above the mihrab and pulpit, there is also a verse of the Qur'an written about the prosperity of the mosque, which is also one of the missions of the mosque.

Indeed, Islamic calligraphy is part of religious values, and it is religious values that reflect the peace of mind and coolness of mind influenced by human psychological emotions in the religious dimension.⁵⁰ Thus it can be understood that the existence of calligraphy has many purposes and values contained in it. This comes from the selection of verses whose domain is in the form of da'wah verses. Examples of da'wah verses are the call for the prosperity of the mosque, Friday prayers, entering the mosque kaffah, and several other good things. This presentation indicates that the beauty of the verse is not only contained in the tone and language but also the beauty of the writing. So that with the beauty of the calligraphy of the Qur'an, Muslims, especially the congregation of the Raudhatul Mukhlisin mosque, can enjoy it too. In line with what H. Sofyan Tsauri said;

"Human nature loves beauty, so the verses of the Qur'an can not only be heard with the beauty of the tone and language, because if deaf people, even those who cannot *understand* Arabic, cannot enjoy it, so beautiful in writing is also necessary so that they those who have these limitations can also enjoy the beauty of the calligraphy of the Qur'an".⁵¹

Implications of the Existence of Calligraphy for the Jama'ah of the Raudhatul Mukhlisin Mosque

49 H. Sofyan Tsauri, interview 28 December 2020.

50 Ahmad Baidowi et al., "Theology of Health of Quranic Pesantren in the Time of COVID-19," *HTS Teologiese Studies / Theological Studies* 77, no. 4 (2021): hlm. 2, <https://doi.org/10.4102/hts.v77i4.6452>.

51 H. Sofyan Tsauri, interview 28 December 2020.

Religiosity in the West is a personal issue, but religion/religious life⁵² is part of social life, and this is the same with the existence of religion in Indonesia.⁵³ The research conducted by the author on the existence of mosque calligraphy in the realm of congregational spirituality is none other than to find out the functions or benefits along with their implications for the visiting congregation, especially at the Raudhatul Mukhlisin mosque in Jember. The research found by the author is divided into three main points. First, the existence of calligraphy at the Raudhatul Mukhlisin mosque has the peculiarity of the most luxurious ornaments in the Jember Regency. Second, the existence of the calligraphy gives the feeling of a calm heart when worshipping, as well as a feeling of amazement peace when they see it. Third, the existence of calligraphy can impact not being unique in worship. This was felt by some congregants who stopped by to worship because, according to some, the focus was divided on calligraphy, which has an appeal to be seen while worshipping.

Calligraphy research on the congregation's spirituality in the Raudhatul Mukhlisin mosque is also a form of religious practice that follows the congregation's presence.⁵⁴ The implications of calligraphy at the Raudhatul Mukhlisin mosque do not only have an impact on matters of worship but more than that. Some of the main implications, such as the first, have implications for Islamic broadcasting through calligraphy. It was then coupled with the attraction of the community, especially the congregation, to come repeatedly to the mosque for various positive reasons. Moreover, in Ramadan, it became a differentiator from before and often held Islamic studies, which were brought by famous preachers from Jember to preachers from outside the city. Also remember, the process of spreading Islamic heritage, one of which is with Islamic ornaments (Islamic calligraphy) is part of the formation of ukhawah Islamiyah.⁵⁵

Second, it has implications for the income sector for traders around the Raudhatul Mukhlisin mosque. This is because there are positive responses from people because of the beauty of the mosque building, and many visitors, both from Muslims, to worship or take a break so that non-Muslims feel the beauty and comfort of the mosque to rest themselves in the shops around the area. Mosque. *Third*,

52 Zuhail Agilkaya-Sahin, "A Critical Overview of Turkish Measures of Religiosity," *Journal of Empirical Theology* 33, no. 1 (2020).

53 Zaenuddin Hudi Prasajo and Mustaqim Pabbajah, "Akomodasi Kultural Dalam Resolusi Konflik Bernuansa Agama Di Indonesia," *Aqlam: Journal of Islam and Plurality* 5, no. 1 (2020), <https://doi.org/10.30984/ajip.v5i1.1131>.

54 Carl Sterkens, Rafael Isharianto, and Paul Vermeer, "Religion and Inclusive Society: Attitudes towards the Poor among Muslim and Christian Students in Surabaya," *Journal of Empirical Theology* 32, no. 1 (2019).

55 Ismat Ropi, "Vali Songo Festival: Tracking Islamic Heritage and Building Islamic Brotherhood," *Studia Islamika: INDONESIA Journal For Islamic Studies* 6, no. 3 (1999).

it has direct implications for the positive impact of Jember Regency, namely the introduction of the area directly to the general public about the Jember area. Plus, the Raudhatul Mukhlisin mosque has a strategic location, which is on the edge of the city road towards the city of Banyuwangi, Lumajang city, and Bondowoso city.

These three implications are considered sufficient to represent the power of spirituality in calligraphy to foster positive psychological emotions for the congregation and mosque visitors. Following the explanation from Khairunnas Rajab quoted by Abdul Mustaqim that: “*belief in theology of religions is an emotional-psychological force that turns humans into subjects who were affected by several religious dimensions*”.⁵⁶ Coupled with the response of the congregation and visitors who came to say it was more peaceful when sitting in silence at the Raudhatul Mukhlisin mosque while enjoying the beauty of calligraphy. Some visitors said that they saw worship buildings in Arab lands, and the attitude of tolerance and respect for each other can be seen from the disability/disabled friendly access provided at the mosque, which they have not found in previous mosques.⁵⁷ So it can be understood that the existence of calligraphy on the walls of the Raudhatul Mukhlisin mosque is a form of introduction to Islamic calligraphy, instilling faith in Islam for its adherents, and more than that as a strengthening of the faith of the congregation.

The art of calligraphy in Indonesia itself is adopted from outside the country, which was brought to Indonesia, and over time the calligraphy got a warm place in Indonesia until the so-called development of calligraphy emerged.⁵⁸ From this, it can be understood that calligraphy has a blend of culture and art and the background of calligraphy writers because each calligraphy writing has its unique way. In addition, writing calligraphy on mosque walls is a new thing, or instead entered the development of contemporary calligraphy. The rest of the studies on the romantic elements of Islam must continue to be reviewed.⁵⁹ Therefore, it is essential to study Islam from various angles, not least from the side of the place of worship to the congregation.

Conclusion

56 Baidowi et al., “Theology of Health of Quranic Pesantren in the Time of COVID-19,” hlm. 2.

57 Hasna Abidah, Muhammad Asnajib, Nurul Aiseh, Muhammad Lutfan Efendi, A. Sa’id Alhalimi, Uswatun Hasanah, interview 23 Maret 2022.

58 A R Sirojuddin, “Peta Perkembangan Kaligrafi Islam Di Indonesia,” *Al-Turas* 20, no. 1 (2014): 219–32.

59 Ridwan Al-Makassary, “Examining Jakarta Office Mosques: Islamic Teaching Practices and Views of Islamic Ideological Issues,” *Indonesian Journal of Islam and Muslim Societies* 3, no. 1 (2013): hlm. 122, <https://doi.org/10.18326/ijims.v3i1.121-148>.

Al-Qur'an calligraphy is an ornamental ornament that often fascinates the viewer, both in the form of writing and other wall carvings. The influence of the Al-Qur'an calligraphy found in the Raudhatul Mukhlisin mosque in Jember on the congregation has several versions. Namely, there are several congregations who feel at peace with the beauty of the calligraphy on the walls to the dome of the mosque, but when juxtaposed with worship, they reap a lack of concentration or lack of specialness because they want to see calligraphy and also those who say that there is a special specialness when worshipping in the mosque. Not only that, there were congregations who were less solemn at first, so they became more solemn so that. Some said that the calligraphy, which was considered luxurious and beautiful, had no effect on the quality of worship. This cannot be separated from the existence of a different perspective between one congregation and another.

The general public's views regarding the calligraphy in the Raudhatul Mukhlisin mosque are, of course, also varied, seen from some out-of-town visitors who just passed by and stopped by because they saw the beauty that radiated in the mosque and wanted to take photos with the mosque building, so there were visitors who were embarrassed if they only visited. But do not worship there, even if it's just dhikr only. The calligraphy contained in the mosque is not something that just follows the trend of the times but is driven by the desire of its founders to make it easier for readers of the Qur'an to read the Qur'an even though they do not directly carry or hold the Qur'an. This reflects the attitude of broadcasting Islamic da'wah, making it easier for its adherents to carry out the worship process.

Supplementary Materials

The data presented in this study are available in [insert article or supplementary material here] (Usually the datasets were analysed from library research can be found in the whole data references)

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Authors' contributions

All listed authors contributed to this article. U.W.F. wrote the original draft, reviewed and edited it, wrote the formal analysis, compiled the resources, conceptualised the study, and managed the project administration. H.A.W. was responsible for the methodology and validation and supervised the project

Data availability statement

Data sharing is not applicable to this article as no new data were created or analysed in this study.

Conflict of interests

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