

## Modern Arts of the Qur'an and its Aesthetic Reception of the Qur'anic Marble Inscription in Indonesia

*Seni Al-Qur'an Modern dan Resepsi Estetis Inskripsi Al-Qur'an Batu Marmer di Indonesia*

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### Abstract

This article explores the aesthetic reception of the modern marble inscription of the Qur'an and its underlying meaning. The study uses field research and locates its research locus at Masjid Al-Muhtaram, Kajen, Pekalongan Regency where the marble stone is kept. The research adopts Wolfgang Iser's reception theory to analyse the meaning of the marble stone Al-Qur'an from an aesthetic standpoint. The results show that the marble stone inscription of the Qur'an was made by Nur Hidayat Siba, starting in 2011 until 2021, and has reached 13 juz of the Qur'an. The marble measures 60 x 90 cm with a thickness of 2 cm, and is written with beautiful khat and gold colour wrapping on every khat. The inscription provides three meanings of aesthetic reception. Firstly, the objective meaning of the Qur'an as a holy book must be preserved through beautiful media as a form of appreciation for the greatness of the Qur'an. Secondly, the expressive meaning is used as a medium of Islamic da'wa, and spirituality increases faith and religious aspects for those who see and read it. Finally, the meaning of documentary serves as a form of habitus to always interact with the Qur'an in everyday life. These three meanings illustrate the diversity of meanings in the aesthetic reception of the marble Al-Qur'an. The study contributes to the body of knowledge by shedding light on the significance of aesthetic reception of the Qur'an and highlights the importance of preserving the holy book through beautiful media.

Keywords: Marble Qur'an, Aesthetic Reception, Qur'anic Inscription, Modern Art

### Abstrak

Artikel ini membahas penerimaan estetika dari inskripsi marmer modern Al-Quran dan makna yang mendasarinya. Penelitian ini dilakukan dengan menggunakan metode penelitian lapangan dan tempat penelitiannya berada di Masjid Al-Muhtaram, Kajen, Kabupaten Pekalongan di mana batu marmer tersebut disimpan. Teori resepsi Wolfgang Iser digunakan untuk menganalisis makna dari Al-Quran batu marmer dari sudut pandang estetika. Hasil penelitian menunjukkan bahwa inskripsi batu marmer Al-Quran dibuat oleh Nur Hidayat Siba dari tahun 2011 hingga 2021, dan telah mencapai 13 juz dari Al-Quran. Batu marmer memiliki ukuran 60 x 90 cm dengan ketebalan 2 cm, dan ditulis dengan khat yang indah dan pembungkus warna emas pada setiap khat. Inskripsi ini memberikan tiga makna penerimaan estetika. Pertama, Al-Quran sebagai kitab suci harus dipertahankan melalui media yang indah sebagai bentuk penghargaan atas kebesaran Al-Quran. Kedua, inskripsi batu marmer Al-Quran digunakan sebagai medium dakwah Islam, dan spiritualitas meningkatkan iman dan aspek keagamaan bagi mereka yang melihat dan membacanya. Terakhir, inskripsi ini juga berfungsi sebagai bentuk habitus untuk selalu berinteraksi dengan Al-Quran dalam kehidupan sehari-hari. Tiga makna tersebut menggambarkan keragaman makna dalam penerimaan estetika dari Al-Quran batu marmer. Studi

ini memberikan kontribusi pada pengetahuan dengan menyoroti pentingnya penerimaan estetika Al-Quran dan mempertahankan kitab suci melalui media yang indah.

Kata kunci: Al-Qur'an Marmer, Resepsi Estetis, Inskripsi Al-Qur'an, Seni Modern

## Introduction

The art of religious inscriptions, which is one of the treasures of the Islamic civilization, has not been discussed publicly. The inscriptions containing religious texts, particularly those written in Arabic, Malay Arabic (Jawi), Sundanese Arabic, Javanese (Pegon) scripts or other scripts, played a significant role in spreading the teachings of Islam and in preserving, maintaining, and utilizing Islamic religious treasures in the archipelago. In the past, the Islamic community tended to express their religious sentiments in the form of Arabic, Pegon, or Jawi writing on places such as mosques, inscriptions, tombstones, palaces, household appliances, and other equipment. One of the interesting and noteworthy phenomena in the Muslim community, as an effort to revive the spirit of Quranic inscription in the modern era, is the Quran written on marble. The interaction of the Muslim community with the Quran in various forms triggers a public reception in understanding the Quran, which can be understood based on the conditions of space and time. This understanding is also in line with the belief that QS. al-Waqi'ah can keep the reader away from poverty, which later became a hereditary tradition and a routine practice in the Muslim community.

The beauty of the Qur'an has been appreciated since the spread of Islam to the Arabian Peninsula in the 7th century AD, exemplified by the display of Qur'anic inscriptions on the stone dome (Qubah Ash-Shakharah) in Jerusalem, serving as a reminder for believers. This has inspired the creation of various mediums that highlight the Qur'an's aesthetic beauty, such as textiles, furniture, and wall decorations. The influence of the Qur'an is not only discursive but also aesthetic, triggering an artistic dimension that encourages spiritual reflection, as seen in the art of calligraphy. The Qur'an is often regarded as a divine message revealed in the form of the spoken word, and its reception is not limited to verbal communication but also extends to its artistic presentation. Navid Kermani suggests that followers of the Qur'an receive its beauty in various forms, including its recitation style. Reading the Qur'an musically evokes a psychological experience for the listener that may lead to an unexpected spiritual journey.

Various distinctive Qur'ans found in Indonesia, such as the Al-Quran al-Akbar in Palembang, the Istanbul Manuscript in Jakarta, the Oldest Qur'an in Alor, and the Qur'an inked in Gold in Polewali Mandar,<sup>1</sup> exemplify the beauty

1 A Riani, "5 Unique Al-Qurans in Indonesia, Made from Marble to Gold Ink," 2019, liputan6.com .

and uniqueness of the Qur'an. The Al-Muhtaram Kajen Mosque similarly displays a marble inscription of the Qur'an, with gold-coloured calligraphy on each letter engraved on a 60x90 cm marble block measuring 2 cm thick.<sup>2</sup> Qur'an inscription, or the act of writing and copying the Qur'an on stone, has a long history in Southeast Asia, with the first stone-engraved Qur'an in the region produced in Palembang by Haji Muhammad Azhari bin Kemas Haji Abdullah and printed by Ibrahim bin Husin from Singapore in Haji Muhammad Azhari's printing house. In the second half of the 19th century AD, Singaporean lithographic prints became widely popular in Indonesia during the advancement of printing technology.<sup>3</sup>

The dynamics of publishing the Qur'an align with the development of civilization and technology, including the digital Qur'an model. Despite the digital options, printed copies of the Qur'an are still in great demand, particularly those with beautiful khat, as part of modern Qur'anic inscription art that is aesthetically accepted by both creators and the public. This research fits into five categories of previous relevant studies: aesthetic reception in the perspective of methods and approaches (Kuswarini<sup>4</sup>, Luqman<sup>5</sup>, Muttaqin<sup>6</sup>); the reception of the Qur'an by the Islamic boarding school Muslim community (Nurfuadah<sup>7</sup>, Zaman<sup>8</sup>, Masrurin<sup>9</sup>); the reception of the Qur'an in the context of public understanding (Abshor<sup>10</sup>, Fathurrosyid<sup>11</sup>); the

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- 2 S Sukarno, "The Beauty of the Al Quran Made of Marble at the Al Muhtarom Pekalongan Mosque" (central java Inews, 2021).
  - 3 Ahmad Subhan, "Percetakan Al-Qur'an Palembang 1848 Dalam Lintasan Budaya Cetak Abad Ke-19", *Subuf* 14, no. 1 (2021): 203.
  - 4 P Kuswarini, "Penerjemahan, Intertekstualitas, Hermeneutika Dan Estetika Resepsi," *Jurnal Ilmu Budaya* 4, no. 1 (2016).
  - 5 F Lukman, "Epistemologi Intuitif Dalam Resepsi Estetis H.B. Jassin Terhadap Al-Qur'an," *Journal of Qur'an and Hadith Studies* 4, no. 1 (2015).
  - 6 A Muttaqin, "Resepsi Estetis H.B. Jasin Terhadap Ayat Metafora Dalam Bingkai Teori Kritik Sstra," *Subuf* 10, no. 2 (2017): 307-326.
  - 7 H Nurfuadah, "Living Quran: Resepsi Komunitas Muslim Pada Alquran (Studi Kasus Di PP. At-Tarbiyyatul Wathoniyyah Desa Mertapada Kulon, Kec," *Astatana Japura, Kab. Cirebon*). *Diya Al-Afkar* 5, no. 1 (2017).
  - 8 A R B Zaman, "Resepsi Al-Qur'an Di PP. Al-Hidayah Karangsuci Purwokerto," *Maghza* 4, no. 1 (2019).
  - 9 A Masrurin, "Resepsi Alquran Dalam Tradisi Pesantren Di Indonesia (Studi Kajian Naghham Alquran Di Pondok Pesantren Tarbitayul Quran Ngadiluwih Kediri)," *Al-Bayan: Jurnal Studi Al-Qur'an Dan Tafsir* 3, no. 2 (2018): 101-118.
  - 10 M U Abshor, "Resepsi Al-Qur'an Masyarakat Gemawang Mlati Yogyakarta," *Qof* 3, no. 1 (2019).
  - 11 Fathurrosyid, "Tipologi Ideologi Resepsi Al-Quran Di Masyarakat Sumenep Madura," *El Harakah* 17, no. 2 (2015).

reception of the Qur'an in historical-normative studies (Amin<sup>12</sup>, Riyadi<sup>13</sup>, Fadlillah<sup>14</sup>); and aesthetic reception of the Qur'an in various media (Purnama<sup>15</sup>, Jannah<sup>16</sup>, Khosim<sup>17</sup>), including calligraphy painting (Pahala<sup>18</sup>). This research fits into the fifth research category, discussing people's aesthetic reception of the Qur'an through various media. However, this study is unique in its focus on the aesthetic meaning of the reception of the Qur'an inscribed on marble as part of the development of modern Qur'anic inscription art.

This study employs an aesthetic reception perspective on the Qur'an. It describes how the reception of the Qur'an is manifested through receiving, responding to, utilizing, or using it as a text with a syntactic arrangement, written manuscript with meaning, or a collection of words with specific meanings.<sup>19</sup> The reception of the Qur'an is a dynamic process that involves the reader, listener, and the text, and is classified into two functions: informative and performative.<sup>20</sup> Additionally, the article presents three typologies of society in their responses to the Qur'an: exegesis, aesthetic, and functional reception.<sup>21</sup> The reception of the Qur'an on marble falls under the aesthetic reception model, where the Qur'an is appreciated and responded to aesthetically. Therefore, the reception of the marble Qur'an reflects an appreciation of the Qur'an's beauty through calligraphy, recitation, and other means.<sup>22</sup>

A work always elicits various responses from both individual and mass perspectives. Within the context of aesthetic reception theory, readers can be regarded as representatives of their reading outcomes. This study categorizes readers into two groups based on Iser's perspectives on the conveyed meaning: explicit readers

12 M Amin, "Resepsi Masyarakat Terhadap Al-Quran (Pengantar Menuju Metode Living Quran)," *Jurnal Ilmu Agama* 21, no. 2 (2020).

13 F Riyadi, "Resepsi Umat Atas Alquran: Membaca Pmikiran Navid Kermani Teori Resepsi Alquran," *Hu-nafa* 11, no. 1 (2014): 43–60.

14 N Fadlillah, "Resepsi Terhadap Alquran Dalam Riwayat Hadis," *Nun* 3, no. 2 (2017): 103.

15 Rizal Fatur Rahman Purnama, "The Aesthetic Reception Of The Quran In Instagram: Variations, Factors, and Religious Commodification," *Journal Ulul Albab* 21, no. 2 Tahun (2020): 240.

16 M Jannah, "Musabaqah Tilawah Al-Qur'an Di Indonesia (Festivalisasi Al-Qur'an Sebagai Bentuk Resepsi Estetis)," *Jurnal Ilmu Ushuluddin* 15, no. 2 (2016).

17 M Khosim, "Resepsi Estetis Qur'ani Dalam Musik Rock Sholawat Rofa Band Di Bantul Yogyakarta," *Jurnal Studi Ilmu-Ilmu Al-Qur'an Dan Hadis* 20, no. 2 (2019): 187–202.

18 A A Pahala, "Resepsi Estetik Pada Lukisan Kaligrafi Sakban Yadi," *Tarbiyatuna* 9, no. 1 (2018): 3.

19 Ahmad Rafiq, "History of the Qur'an: From Revelation to Reception (An Early Methodological Search)," *Journal Islamic Traditions and Civilizations* (2012).

20 M.Nur Kholis Setiawan, *The Greatest Book of Literature Koran* (Yogyakarta: eLSAQ Press, 2006).

21 Ahmad Rafiq, "Atomistic Reading of the Qur'an; Between Deviations and Functions," *Journal of the Study of the Qur'an and Hadith* 4, no. 1 (2004): 3–5.

22 Anna M Gade, *The Qur'an: An Introduction* (Oxford: Oneworld Publications, 2010).

who read a work empirically and historically, and implicit readers who engage in communication between a work and its reading.<sup>23</sup> In 2011, with the massive digitalization of the Qur'an, Nur Hidayat Siba created the Marble Stone Qur'an, enabling people around the mosque to enjoy reading the Qur'an and providing durability for future generations. The beauty of the Qur'an is now housed in the appropriate foyer of the Muhtaram Mosque in Kajen, Pekalongan Regency. It is essential to conduct an in-depth exploration of the marble stone Qur'an in terms of the development of the modern Qur'anic inscription tradition and the community's aesthetic reception towards it.

### **Modern Qur'anic Inscription on Marble Stone Qur'an**

The practice of inscribing religious texts has been carried out using various media such as stone, wood, metal, stucco, and more, which can be classified into two categories: monumental inscriptions on buildings and portable inscriptions on objects like ceramics, tex-tiles, precious stones, and metal containers. Modern Qur'anic inscriptions produced using contemporary tools and techniques may contain both Qur'anic and non-Qur'anic content, such as poems praising Allah and the Prophet, names of Muhammad, caliphs, imams, and Hadith regarding mosques, prayers, and pillars of Islam. Typically, these inscriptions priori-tize religiously significant texts, including the Quran and prayers, over those of historical value and are often created in larger formats.

The inscriptions dating back to the Islamic period in Indonesia were mostly written in Arabic and Arabic script. Additionally, inscriptions in Arabic were also written in Malay (Jawi script) found in Kalimantan and Bima, West Nusa Tenggara. In Java, there are inscriptions in Arabic that are written in Javanese (Pegon), while in South Sulawesi, there are inscriptions in Arabic written in Makassar and Bugis or Makassar language papyrus. Research conducted on tombs in Java reveals that inscriptions in Arabic appeared earlier than those written in Arabic script in Javanese (Pegon) or Javanese language. However, not all inscriptions written in Arabic and Arabic script are older than inscriptions in Arabic in Javanese (Pegon). The practice of decorating buildings with inscriptions has been a part of Islamic culture since classical times.

In Islamic civilization, the development of religious and historical inscriptions evolved to become more complex in terms of content and style, with the Romans using inscriptions to emphasize the authority and prestige of their monuments,

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23 Wolfgang Iser, *The Act of Reading: A Theory of Esthetic Response* (The John Hopkins University Press, 1978).

serving as a visual propaganda tool.<sup>24</sup> In 2011, an expert calligrapher named H. Nur Hidayat Siba created a modern Marble Stone Qur'an Inscription, using high-quality marble measuring 60x90 cm and 2 cm in thickness, inscribing the Qur'an on marble imported from Italy and various regions in Indonesia such as Tulungagung and Makassar, featuring beautiful khat with gold wrapping on each khat.



The Marble Stone Manuscript of the Qur'an in Muhtaram Mosque, Pekalongan City

The Marble Stone Qur'an was initially written in February 2011 AD, corresponding to Robiul Awal 1432 H. As of 2021 AD, the manuscript has been transcribed up to 12 Juz, with the aim of completing all 30 Juz soon. This endeavor requires a total of 620 pieces of marble measuring 60x90 cm and weighing 14 tons. The Marble Stone Qur'an was created as a durable substitute for paper Qur'ans that may be lost or neglected in the digital age, while also serving as a splendid embodiment of the majesty of Kalamullah. The Marble Stone Qur'an adorns the Al-Muhtaram Mosque in Kajen, Pekalongan Regency, and can be considered a modern Qur'an lithography. Nur Hidayat Siba, the calligrapher, writes the Marble Stone Qur'an in a state of purity and has been working on it since 2011, with completion of all 30 Juz still pending.

The Marble Stone Qur'an created by Nur Hidayat Siba serves as a means of preserving the art of inscribing the Qur'an and connecting younger generations with traditional Islamic art. In an increasingly digital world, physical art forms such as

<sup>24</sup> Blair, *Islamic Inscriptions, Washington Square*. 10.

calligraphy and inscriptions risk being forgotten. However, by producing a beautiful and intricate Marble Stone Qur'an, Siba has not only preserved the art form but also provided a new opportunity for younger generations to appreciate and engage with it. Additionally, the aesthetic value of this artwork is not limited to explicit or implicit readers but can also be appreciated by those who simply admire the beauty of Islamic art.

### **Profiles and Motives behind the Creation of the Marble Stone of Qur'an Inscription**

The marble Qur'an manuscript, comprising 13 juz, was crafted by H. Nur Hidayat Siba, a renowned calligraphy sculptor from Jl. Teuku Umar, Sumurbandung, Gejlig, Kec. Kajen Kab. Pekalongan, fondly referred to as 'Pak Dayat'. Mr. Dayat's passion for preserving the art of calligraphy is evident in his meticulous carving of the marble Qur'an manuscript, which is durable and long-lasting due to the use of marble as a medium. In addition, his background in Tafsir Hadith and association with Al-Muayyad Solo Islamic Boarding School highlight the influence of Islamic education in the creation of this manuscript. The artwork serves as a reminder of the importance of preserving the Qur'an and reflects the dedication of artists like Mr. Dayat in keeping traditional Islamic art alive in the modern era.

The motivation behind H. Nur Hidayat Siba's creation of the Marble Stone Qur'an stemmed from his concern about the possibility of the Qur'an being lost as people rely more on digital versions that can easily be misplaced. To ensure the Qur'an's preservation, Mr. Dayat decided to create a marble Qur'an that is durable and not easily damaged or lost. As an alumnus of the Department of Tafsir Hadith at the Faculty of Sharia, IAIN Yogyakarta, Mr. Dayat strongly believes that the Qur'an is the guideline for Muslim life and should always be closely connected to our souls. He chose to work in the field of calligraphy based on the verses of the Qur'an because of his passion, and he did not want to work as an employee. Inspired by a businessman in Klaten who advised him and his friends, Mr. Dayat ventured into the world of calligraphy, ultimately leading to the creation of the Marble Stone Qur'an.

If you graduate later, you won't have to look for a job," said the entrepreneur from Klaten. When Pak Dayat and his friends asked what they should do instead, the entrepreneur replied, "Create jobs. Even if it's just cleaning glass, you can start a company like PT. The Cleaning Service that has a lot of employees whose primary job is simply wiping glass.

Mr. Dayat's decision to create job opportunities for others is a commendable

one, especially in a world where unemployment is a growing concern. By choosing to pursue his passion for calligraphy, he not only created job opportunities for himself but also for others who work with him in creating monumental works like the Marble Qur'an. Mr. Dayat's Marble Qur'an is not only a masterpiece of calligraphy, but it also serves as a symbol of his dedication to preserving the Quranic tradition through his craft. Additionally, by promoting religious tourism in his hometown, Mr. Dayat is not only contributing to the local economy but also providing an opportunity for people to appreciate and learn more about Islamic art and culture. His efforts are a testament to the positive impact that individuals can have on their communities by pursuing their passions and working towards creating something meaningful.

### The Technique of Produce Marble Inscription Qur'an

The production process of the Marble Inscription Qur'an is a meticulous and detailed one, involving various stages. First, Hidayat Nur Siba carefully selects his calligraphy inter-ests, ensuring that his heart is firmly grounded in the task. Second, he enlarges the calligra-phy and illuminations to match the size of the large marble slabs used, which are typically 60x90 cm with a thickness of 2 cm. Depending on the source of the marble, the cost of each sheet can range from IDR 1.7 to 2.1 million, with the total cost of creating 30 juz of the Marble Stone Mushaf of the Qur'an exceeding one billion rupiah. Third, after enlarging the calligraphy and illumination to match the marble size, they are photocopied and cut into shape, with jegongi used to form the process using a cutting sticker via a computer. Finally, the marble is engraved and installed in a high position, ensuring that the sacred value of the Qur'an is preserved, with any errors that cannot be corrected requiring the replacement of the marble.



The Technique of Producing Marble Al-Qur'an Manuscript



At the outset of Marble Al-Quran's production, the manual process of writing a single sheet of the Al-Quran on marble stone took nine days. However, the advent of cutting sticker tools has significantly enhanced the process, reducing the time required to create a single page of the Qur'an to just four to five days. This innovation has received a positive response from the community, eliciting both implicit and explicit feedback from the audience.<sup>25</sup>

### **The Aesthetic Reception of Qur'anic Marble Inscription**

Hidayat Nur Siba has a unique perspective on the various viewpoints about the Qur'anic script, and this is reflected in the process of creating the Marble Qur'an. The Marble Qur'an showcases the outcomes of M. Hidayat Nur Siba's reading and comprehension of the Qur'an, which he has expressed in two distinct ways - through internal and external reading. The internal reading process of the Marble Qur'an is a result of Hidayat Nur Siba's spiritual experiences while interacting with the Qur'an. The meaning of the text is built through this interaction, and it is influenced by various factors, such as the reader's perspective and the text's structure. According to Hidayat, the content of the Qur'an is more beautiful than its form, and those who learn its essence are lucky to discover the beautiful pearls within it. Although it may seem challenging to understand at first, reading the Qur'an continuously reveals its beauty, as Prof. Quraish Shihab has experienced. However, it is essential to recognize the essence of the Qur'an, not just its aesthetics, as it is a sacred text beyond its physical appearance. The use of marble as the medium for the Marble Qur'an was chosen because of its beauty and undecomposed properties. It also allows for easy sculpting and decoration, enabling the creation of an artwork that represents Hidayat Nur Siba's identity as an Indonesian Muslim while conveying the Qur'an's transcendent message.<sup>26</sup>

The second perspective in the process of creating the Marble Qur'an is the external creation, which is a social phenomenon occurring outside of Hidayat Nur Siba. In this perspective, the Qur'anic text takes precedence by offering its meaning to the reader. The external reading process strongly influences the meaning generated, and it possesses functional properties. This process is significantly impacted by the spiritual environment, scientific background, education, religious experience, economics, and socio-culture surrounding Hidayat, all of which contribute to the structure of the Qur'anic verse. Specifically,

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25 M.Hidayat Nur Siba, "Direct Interview" (Pekalongan, 2021).

26 Siba, "Direct Interview."

Hidayat Nur Siba's intellectual background as a calligraphy artist, his inherent Javanese cultural background, and his educational background as a scholar of Tafsir Hadith from Syari'ah Faculty of IAIN Sunan Kalijaga, along with his religious experiences during his time at Al-Muayyad Solo, have all shaped his perspective on reading texts. Wolfgang Isser has categorized this background as a structured act, and Hidayat Nur Siba's understanding of the Qur'an is heavily influenced by its textual structure. He believes that each text structure instructs a specific understanding that plays a crucial role in the reader's process of understanding and reconstruction.

The intricate relationship between Hidayat Nur Siba and the structure of the Qur'anic text has given rise to a new interpretation that is manifested through symbolic imaginations and embodied in the form of a marble stone manuscript of the Qur'an. By using symbolic imagination to restructure the existing text, Hidayat was able to arrive at a new text structure that facilitated his understanding and interpretation of the Qur'an, which is reflected in the marble Qur'an he created. His artwork is an external manifestation of his passion for Arabic calligraphy and appreciation for aesthetic and artistic criteria. The creation of art necessitates a close connection between the motif and the artist, and Hidayat Nur Siba's marble Qur'an represents his personal and collective memory as a cultural identity. Mastery of aesthetic and artistic criteria requires a deep comprehension of fundamental elements such as line, color, texture, plane, space, and other compositions, resulting in a fresh outlook through calligraphy.

Calligraphy according to Hidayat Nur Siba is not only concerned with aesthetic and artistic issues but also presents a transcendent dimension behind the beauty of the Qur'anic text. Through his art, he reflects on his religious appreciation and experience as a Muslim, obtaining total satisfaction in art, aesthetic satisfaction in the horizontal dimension, and spiritual satisfaction connecting him to the vertical dimension. His work represents the elements of cultural and personal identity, and the Marble Qur'an maintains the value of the Qur'an while showcasing Muslim gratitude for its verses. The Marble Qur'an has become a meaningful religious tourism destination, introducing the unique aesthetics of the Qur'an.

The use of colors by Hidayat Nur Siba is meaningful and symbolic, as he chooses bold, classic, and natural colors such as white and golden brown to convey religious statements that communicate messages or ideas to art enthusiasts and connoisseurs. Hidayat Nur Siba explores colors to match the meaning of the verses of the Qur'an, which he uses as a medium of aesthetic expression and inspiration.

His art concept centers on the placement of calligraphic Qur'anic verses on marble stones. The marble stone *Al-Qur'an*, currently placed in the *Al-Muhtaram Mosque*, has become a religious tourism site of significant meaning, introducing the unique aesthetics of the Qur'an to visitors.

The process of creating new artistic values through the deformation of hijaiyah letters serves as the foundation for Hidayat Nur Siba's artistic process. This process is inspired by his contemplation, understanding, and appreciation of both the plastic and idio-plastic aspects, as well as the contemplation of internal and external realities, all rooted in the revelation of the Qur'an as a source of inspiration. Through his art, Hidayat symbolically conveys the content of Qur'anic verses and expresses them in the form of a marble manuscript of the Qur'an.

The empirical and historical recitation of the marbled *Al-Qur'an* at *Masjid Al-Muhtarom* in *Kajen, Pekalongan Regency* depicts a form of explicit reader reception. The readers respond explicitly to the marble stone Manuscript of the Qur'an by positioning it as a text with aesthetic value (beauty). This work is accepted and appreciated by people who enjoy it aesthetically, and their acceptance and response trigger a particular meaning of the marble stone Manuscript of the Qur'an in the community.

The marble stone Qur'an provides the public with an opportunity to enjoy its existence while also creating three layers of meaning by utilizing terms from Karl Manheim's theory of knowledge, which include objective meaning, expressive meaning, and documentary meaning. The objective meaning of the marble stone Manuscript of the Qur'an is to interpret it as a holy book that must be preserved and safeguarded, which is achieved through this marble Qur'an. As Supriyanto explains, the marble stone Qur'an is designed to maintain the value of the Qur'an, which must always be treated with utmost care, as opposed to being written on paper, this work is created using precious stones (marble), and as such can be considered a glorification of the Qur'an. The existence of the marble stone Qur'an is a way for Muslims to show appreciation for the greatness of the Qur'an's verses, and as Syafa affirms, it is a form of gratitude for Muslims toward these noble verses.

In terms of expressive meaning (interpretative community), the marble Qur'an is believed to be a part of *Da'wah*, as stated by Rihayana. The marble *Al-Qur'an* can remind people to interact with the Qur'an, especially after praying continuously, by encouraging them to read its verses. Thus, *Da'wah* is not only limited to lectures and sermons, but also through this marble manuscript of the Qur'an. Additionally, the expressive meaning is related to the beauty aspect of the Qur'an verses and its calligraphy in marble media. Pertiwi states that the marble

stone is then used to write the verses of the Qur'an, making its value even more beautiful. This is further supported by using beautiful marble that is usually used as wall decoration in collaboration with big and good calligraphy, making it easy for us to read the Qur'an from a distance without touching it. Meanwhile, according to the community, the marble Qur'an is interpreted as a symbol of spirituality that can enhance faith and religious aspects for those who see and read it. Baihaqi suggests that viewing the marble Al-Qur'an can contribute to spiritual insight in terms of appreciating the beauty of the Qur'an, viewing the Qur'an, and reading the Qur'an. This aspect includes facilitating people to receive religious rewards and increasing their faith by looking at this marble. Therefore, looking at the Qur'an, admiring its beauty, and especially reading the Qur'an, is a very noble act of worship.

The meaning of the documentary (spreading the Qur'an as the foundation of a social movement) becomes a comprehensive meaning related to all aspects. In this case, the re-researchers found two kinds of meaning: as a form of habitus to collectively mobilize people who see the marble stone Al-Qur'an manuscript to read the Qur'an at least after praying, and in terms of habitus, Noto stated that the existence of a marble Al-Qur'an could foster a new pattern of habits after performing congregational prayers at the Al-Muhtarom Kajen Mosque, where people can initiate the habit of reading the Qur'an after finishing praying, even without ablution, and by the presence of the marble Al-Quran, people can still read the Qur'an from a distance, without having to touch the marble stone of the Qur'an.

The use of marble stone media as a medium to interact with the Qur'an is a way to facilitate Muslim communities' daily engagement with the holy text through beautiful calligraphy. This approach is seen as a means to ground the Qur'an in everyday life and foster a Qur'anic or civilized society. By providing a medium that is visually appealing, the marble Qur'an helps individuals to look at the manuscript with ease and without discomfort. In addition, the calligraphy serves as a way to bring a sense of calm into homes and provides an indication that the homeowner is Muslim. As a result, this medium has the potential to become a tourist destination and help to further integrate the Qur'an into the community, leading to the formation of a better society. The aesthetic reception of the Qur'an gives rise to three meanings: objective, expressive, and documentary, and these meanings are interconnected, resulting in a variety of interpretations in society.

## Conclusion

Modern Qur'anic inscriptions are produced using modern tools and techniques. Nur Hidayat Siba produced 13 juz of the marble manuscript of the

Qur'an between 2011 and 2021, which can be enjoyed by the public at the Muhtaram Kajen mosque. The marble Qur'an has three meanings in the aesthetic reception of Qur'anic inscription for the community. Firstly, the objective meaning is to preserve the Qur'an as a holy book through the medium of beautiful marble and cultivate Muslim appreciation for the greatness of its verses. Secondly, the expressive meaning, which serves as a medium for da'wah, contains the beauty aspect of the Qur'an's verses in marble stone media and calligraphy, and enhances faith and religious aspects for those who see and read it. Finally, the documentary meaning forms a habitus that collectively mobilizes people to read the marble Qur'an after finishing prayer. It serves as a medium for the interaction of the Muslim community in everyday life through the art of beautiful calligraphy with marble stone media, while also spreading the Qur'an through Islamic calligraphy in the marble stone Qur'an to form a Qur'anic society.

While this article provides insights into the use of modern tools and techniques in producing modern Qur'anic inscriptions and the aesthetic reception of the marble Qur'an, further research can explore the impact of these modern inscriptions on the community's religious practices and beliefs. Specifically, research can focus on how the marble Qur'an affects the public's engagement with the Qur'an, particularly in terms of its perceived authenticity and relevance. Additionally, it may be useful to investigate how the marble Qur'an compares to other traditional and modern forms of Qur'anic inscriptions in terms of religious significance and aesthetic value. A study could also examine the potential of marble Qur'an as a tool for promoting interfaith dialogue and cultural exchange by exploring its reception among non-Muslim audiences. Ultimately, such research could contribute to a better understanding of the role of modern Qur'anic inscriptions in shaping religious practices and beliefs in contemporary society.

This article provides valuable insights into the production and aesthetic reception of modern Qur'anic inscriptions through the example of Hidayat Nur Siba's marble Qur'an. However, there are some limitations to this study that present opportunities for further research. One limitation is that the study focuses primarily on the aesthetic and artistic aspects of the marble Qur'an, rather than its impact on religious practices and beliefs. Future research could explore how the marble Qur'an influences the public's engagement with the Qur'an and their religious practices, as well as its perceived authenticity and relevance. Another area of research could compare the marble Qur'an to other traditional and modern forms of Qur'anic inscriptions in terms of religious significance and aesthetic value. Additionally, the potential of the marble Qur'an as a tool for promoting interfaith dialogue and cultural

exchange could also be investigated. By addressing these limitations, further re-search could contribute to a better understanding of the role of modern Qur'anic inscriptions in shaping religious practices and beliefs in contemporary society.

### **Supplementary Materials**

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

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### **Authors' contributions**

All listed authors contributed to this article. S.N wrote the original draft, reviewed and edited it, and wrote the formal analysis, compiled the resources, conceptualised the study, and managed the project administration. L.M 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.

### **Conflicts of Interest**

None of the authors of this study has a financial or personal relationship with other people that could inappropriately influence or bias the content of the study.

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