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Public Reception of Qur'an Calligraphy at the Iska Mayang Grand Mosque in Sukoharjo

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Abstract

The holy book of the Quran has an informative and performative function. The informative function refers to the purpose of conveying the message or information of the Qur'an text itself. While the performative function refers to how the Qur'an can create emotional, spiritual, and aesthetic impacts that go beyond simply reading texts. Qur'an calligraphy includes two functions at once, namely when people use calligraphy as a means of conveying revelation and expression of Islamic art, for example Qur'an calligraphy which decorates many mosques around the community. The Iska Grand Mosque in Sukoharjo is known as one of the mosques decorated with Qur'an calligraphy, beautifying every corner of the building. This situation provides an opportunity for the community around the mosque to explore the meaning implied in the art of Qur'an calligraphy. This study centers on how the community responds to and accepts the existence of Qur'an calligraphy in the mosque. The purpose of this investigation is to find out the responses or views of readers and calligraphy connoisseurs at the Iska Mayang Sukoharjo Grand Mosque. This study adopts a qualitative method through a descriptive approach to reveal data in depth (Living Qur'an) which is supported by various literature sources. The findings of this study reveal that calligraphy contributes to linking the interpretation of the content of Qur'anic verses with aesthetic elements, as well as providing an overview of how people judge and enjoy the art of calligraphy at the Iska Grand Mosque. The calligraphy written is a type of khat tsulus in the form of verse writing from Surah Al-Baqarah verse 255, verses 43-44, and Al-Mu'minun verses 1-4.

Keywords: Reception; Al-Qur'an; Calligraphy; Islamic expressions.

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Introduction

The Qur'an plays a significant role in various aspects of Muslim life. In his book *The Qur'an: A Short Introduction*, according to Farid Esack, the Qur'an carries out various functions that are relevant to the lives of Muslims. Religion has an important role in society. Religion is a place for humans to find their purpose in life, so that all their actions and behaviors are always centered on their religious beliefs [1].

As the main guideline for Muslims, the function of the Qur'an is not only as a source of information. But more than that, the Quran is able to provide a very important function and is practically used in human life directly. The informative function means conveying information in a variety of ways, such as doctrine and history. Meanwhile, the performative function means doing something, for example when the scriptures are used to make religious agreements or give blessings to the people [2].

In addition to being a holy book and guide for Muslims, the Qur'an has another purpose that is firmly rooted in the values of the Muslim community in various aspects of life. Every aspect of human civilization, from politics and art to social and cultural aspects, is greatly influenced by the Qur'an [3]. Islamic calligraphy is one of the fields of art and knowledge that is heavily influenced by the Qur'an. Therefore, the visual art of calligraphy became one of the most important forms in Islamic civilization as a result of the influence of the Qur'an on the development of Islamic culture [4].

The response of Muslims to the Qur'an is realized in various forms and expressions. From the era of the Prophet Muhammad (saw) to the next generation, the actions of the people reflect the direct application of the teachings of the Qur'an. These responses provide an overview of the historical development of the acceptance of the Qur'an by Muslims until the modern era.

In general, Muslims accept the Qur'an in three different categories: hermeneutical, socio-cultural, and aesthetic. Hermeneutical reception focuses on understanding the content of the Qur'an through the translation and interpretation of verses, with the aim of making it a guide to life [1]. On the other hand, socio-cultural and aesthetic reception focuses on the use of the Qur'an in the social and cultural realm, often for certain purposes that are not always directly related to the meaning of the text [5].

Since the first revelation was revealed, the Qur'an has continued to play a role in various dimensions of human life, especially for Muslims. This relationship has resulted in various reactions from the public to the Qur'an, including the dimensions of interpretation, socio-culture, to aesthetic expression

to highlight the beauty contained in it. Beyond its aesthetic qualities, there is a natural desire to adapt the Qur'an to the circumstances and context of space and time to make it easier to understand. In the efforts of Muslims to explore and interact with the Qur'an, an interesting phenomenon has emerged in the form of appreciation for its aesthetic beauty [6].

Allah through His word strongly encourages His people to read and write, as contained in the first surah that was revealed, namely Al-'Alaq. Calligraphy, as an artistic expression of these verses, shows that Islam values both art and science, both of which lead to a deeper understanding of Divine revelation [7]. The beauty of the Qur'an language encourages Muslims to express it in various ways, such as chanting its recitation beautifully, decorating mushaf, and creating calligraphy art from its verses[2]. This expression is also seen in the Musabqah Tilawatil Qur'an (MTQ) event as a form of aesthetic appreciation for the Qur'an. This aesthetic reception is an interesting phenomenon among Muslims, but this aspect is still rarely the focus of study in the study of the Qur'an and tafsir.

It is a challenge for every Muslim to delve into the broad values of the Qur'an and utilize their abilities and knowledge to contribute to Islamic civilization. For example, in the 7th century AD, aesthetic beauty was evident in the decoration of the Stone Dome (Qubah Ash-Shakharah) in Jerusalem since Islam was present in the Arabian Peninsula. This monument was completed by the Umayyad Caliph, Abdul Malik, in 71 H/691 AD.

Islamic art is based on spiritual values that are often referred to as wisdom or wisdom by traditional Islamic art figures. The tradition of gnostic spirituality in Islam gives birth to a close relationship between intellect and spirituality, both of which form a whole whole[3]. This unity reflects the essence of wisdom, which is the foundation of Islamic art as a form of wisdom that comes from Islamic spirituality [8]. The art of calligraphy, which in the Islamic tradition is known as khat, is a form of artistic expression that is distinctive in Islamic culture.

Calligraphy is not just an expression of the beauty of writing, but also a spiritual expression inspired by the Qur'an. Calligraphy is a spiritual symbol that is able to touch the soul. Each letter has a unique character, depicts the form of God and His nature, and reflects the movement of the heart in a sense of servitude [9].

Calligraphy has undergone changes and developments throughout history, both in terms of writing form and ornamentation. This development is greatly influenced by regional conditions as well as the thinking and creativity of calligraphers in various countries, making calligraphy a flexible art[4]. More than just the beauty of material forms, calligraphy also contains a dimension of deep

meaning. Every calligraphy work that quotes the Qur'an and Hadith not only conveys the content of revelation, but also reflects the spiritual response of Muslims to the Divine message[5]. In other words, calligraphy is a visual medium to represent the crystallization of spiritual and intellectual reality in Islam [10].

The Great Mosque of Iska is a mosque decorated with ornamental calligraphy that fills every corner, with various verses of the Qur'an written on the walls. Each verse on display carries a special message for the people and worshippers of the mosque. Based on this, the researcher is interested in investigating the calligraphy of the Qur'an in the Great Mosque of Iska, as well as how the community responds to the calligraphy that contains these divine messages. This research focuses on how the public responds and understands the calligraphy of the Qur'an at the Iska Mayang Sukoharjo Grand Mosque.

Method

This study uses a qualitative approach to deeply understand the experiences of research subjects, including their behaviors, perceptions, motivations, and actions. With a holistic approach, phenomena are explained through words in a natural context, using methods that are in harmony with real situations [11].

This research includes field research (Living Qur'an) which refers to various literature. The Living Qur'an examines how people respond to and integrate the Qur'an in their daily activities [12]. This study also collects data directly in the field, where researchers interact and observe research objects personally through interactions that take place over a certain period of time.

The researcher tried to methodologically describe how the community understood and interpreted the Qur'anic calligraphy in the Iska Mayang Sukoharjo Grand Mosque. With a phenomenological approach, this research will reveal the form of aesthetic response or appreciation to the Qur'an which is reflected in the art of Qur'an calligraphy in the mosque. This study uses primary and secondary data. Primary data is taken from verses of the Qur'an written in calligraphy at the Iska Grand Mosque. While secondary data was obtained through interviews with mosque takmir, mosque administrators, and worshippers, in addition, data was also obtained from relevant literature, such as journals, books, and other records that support this research.

This study adopts interview and documentation techniques in data collection. An interview is defined as a conversation between two parties, where one acts as an interviewer, and the other party provides answers to questions with a specific purpose [13]. The interview approach used includes in-depth

interviews with pre-prepared guidelines. These interviews include two types: structured and unstructured, both of which aim to gather information on how people receive Qur'anic verses embodied in the art of calligraphy at the Iska Mayang Grand Mosque in Sukoharjo. In addition, documentation methods are also used to complete the research data[6]. The documents to be studied are literature on the interpretation of the Qur'an, the history and development of Islamic calligraphy, aesthetics and art from an Islamic perspective, calligraphy photos at the Iska Mayang Sukoharjo Grand Mosque.

The data analysis in this study will be carried out sequentially, referring to the method proposed by Miles and Huberman. The analysis process includes data collection, data processing (condensation), data presentation, and conclusion drawing [14].

Results and Discussion

The Qur'an and the Art of Islamic Calligraphy

The art of calligraphy is not only an expression of the beauty of writing, but also a spiritual expression inspired by the Qur'an. The Qur'an has a profound influence in making calligraphy one of the main art forms in Islamic culture. The influence and honor of calligraphy can be found throughout the Islamic world, across the centuries of Islamic history, and in every work of art in existence. Among the various types of art in Islam, calligraphy is the most popular, most appreciated, and most respected by Muslims [15].

In the Islamic tradition, calligraphy is more than just an artistic expression; It is also a manifestation of mathematical geometry that is born from various points. Calligraphy is a spiritual symbol that is able to touch the soul. Each letter has a unique character and personality, describes the form of God and His nature, and reflects the movement of the heart in a sense of servitude. The character of these letters becomes a profound interpretation of spiritual consciousness [16].

Calligraphy, which in English is called "calligraphy," comes from the Latin words "kallos" meaning beautiful and "graph" meaning writing. Literally, calligraphy is the art of writing beautifully. In Arabic, calligraphy is known as "khath," which refers to beautiful lines or writing. The term "equator" itself comes from the Arabic "al-khath al-istiwa," which means a line that divides the earth into two parts aesthetically [17].

Shaykh Syamsuddin Al-Akfani gives a broader understanding of this in his book *Irsyad Al-Qashid*, especially in the chapter "Hasr Al-'Ulum," as follows:

"Khat is a science that studies the forms of letters, their positions, and how to connect them into structured writing, or anything written on a line. The writing process includes selecting elements that do not need to be included,

adjusting spelling that needs to be changed, and determining the right method to make these changes."

The Shaykh explained, "All knowledge can be understood if it contains proof (dalalah), either through gestures, speech, or writing (khat). Gestures require witnesses, speech requires the presence and readiness to hear from the person to whom they are speaking, while writing does not depend on these things." Therefore, khat is considered the most effective form of dala among the three [18].

Calligraphy is also a type of non-verbal folklore used to preach in the community. Islamic folklore is often understood only as a tool of da'wah. However, if examined more deeply, this folklore contains Islamic teachings sourced from the Qur'an and hadith, conveyed orally to the Indonesian people. More than just a media, Islamic folklore presents the content of the Qur'an in the form of stories, fairy tales, advice, or Islamic songs [19].

Interpretation of Qur'an Verses as Calligraphy Art at the Iska Grand Mosque

Based on the observation of researchers, there are three series of verses of the Qur'an that are used as calligraphy art at the Iska Grand Mosque. The author will explain the meaning of these verses based on various sources, including the results of interviews with competent sources in the field of Qur'an interpretation, as well as the explanations of scholars listed in the books of tafsir, as follows:

- Surah Al-Baqarah verse 255

اللَّهُ لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ لَا تَأْخُذُهُ سِنَّةٌ وَلَا نَوْمٌ لَهُ مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ مَنْ ذَا الَّذِي يَشْفَعُ عِنْدَهُ إِلَّا بِإِذْنِهِ يَعْلَمُ مَا بَيْنَ أَيْدِيهِمْ وَمَا خَلْفَهُمْ وَلَا يُحِيطُونَ بِشَيْءٍ مِّنْ عِلْمِهِ إِلَّا بِمَا شَاءَ وَسِعَ كُرْسِيُّهُ السَّمَوَاتِ وَالْأَرْضَ وَلَا يَئُودُهُ حِفْظُهُمَا وَهُوَ الْعَلِيُّ الْعَظِيمُ

Meaning: Allah, there is no god but Him, the Living One is constantly taking care of (His creatures). He is not struck by drowsiness and is not by sleep. Belongs to Him what is in the heavens and what is on the earth. No one can intercede on His side without His permission. He knows what is in front of them and what is behind them. They know nothing from His knowledge, except what He wills. His Seat (His knowledge and power) covers the heavens and the earth. He didn't feel the weight of nurturing both. He is the Most High and the Most Great.

God is the One God, the only one worthy of worship. Although some people worship other gods for the wrong reasons, the fact is that only God is the true God. He is an eternal, self-sustaining, and constantly governed all of His creation without ever letting his guard down.



Figure 1 The upper dome of the calligraphy inscribed QS Al Baqarah verse 255. Source: Iska Mayang Grand Mosque

The Figure 1 is The calligraphy of QS Al-Baqarah verse 255 (Ayat al-Kursi) displayed on the dome of Iska Mayang Grand Mosque holds deep aesthetic, spiritual, and cultural significance. As a central element of Islamic art, the intricate design enhances the grandeur and sacredness of the mosque, inviting worshippers to reflect on the verse's profound meaning. Ayat al-Kursi, often regarded as one of the most important verses in the Qur'an, emphasizes the oneness and sovereignty of Allah, making its placement on the dome symbolic of divine presence overseeing the congregation. Furthermore, in the Indonesian context, such calligraphy often blends traditional Islamic motifs with local cultural elements, showcasing a rich fusion of heritage and spirituality. This feature not only beautifies the mosque but also serves as an educational tool, reminding worshippers of the verse's timeless message and encouraging contemplation during prayer.

Allah does not have drowsiness, because drowsiness causes a loss of consciousness that interferes with the performance of duties. On the contrary,

Allah always guards and regulates all of His creatures perfectly without ever letting his guard down.

Since Allah does not feel sleepiness, He does not sleep either, considering that sleepiness is the beginning of the process of sleep. Sleep causes a greater loss of consciousness than drowsiness, but God is free from that trait. This verse confirms that God has absolute power over all the heavens and the earth. With unlimited power, He has the ability to do everything according to His will. Everything is within His dominion, and no being, including prophets or angels, can give help without His permission, nor can the idols worshipped by the Gentiles.

In this verse, "intercession" refers to the help given by angels, prophets, or righteous people to mankind on the Day of Resurrection. The help aims to relieve or even free them from Allah's *adzab*, with His permission. This intercession is a form of intervention that can only occur with Allah's permission, and is a manifestation of His mercy to the servants he desires. This intercession can only be given with Allah's permission.

This verse also describes the nature of Allah who knows everything, both what appears before Him and what is hidden from His creatures. On the other hand, creatures only know the knowledge of Allah to the extent that He wills. God's power encompasses the entire universe, both heaven and earth, and maintains all of His creation without the slightest difficulty for Him. God is the Most High, the Most Great, all things are in His grasp of power, and nothing is able to stand in the way of His will. His majesty is infinite, and everything in this world goes according to His predestination.

Man can only understand the knowledge of God to the extent that He allows. Thus, man's knowledge is limited to what God has given them, and its amount is very small compared to the infinite breadth of His knowledge. According to Ustadz Khoirun as the *takmir* of the Iska Mosque, this verse is one of the most magnificent and powerful verses, the most important verse of all verses of the Qur'an. There are so many benefits and they are tried to be recited every time after prayer, in the morning and evening. As for the *fadhilah*, Allah will change for the better the person who reads it and eliminate bad habits, Allah will always provide protection, as an exorcist of demons and jinn, it will be facilitated to enter paradise for those who read it, and there are many other *fadhilah*.

According to Taufiq Qomar, one of the worshippers of the Iska Mosque, this verse provides education and as a sign of the greatness of the content and *fadhilah* in the chair verse. Some of them are protecting against the temptations and whispers of the devil. Then no less important is also the main *wirid* after

prayer as in the hadith which states that after prayer always recite the verse of the chair, then there is nothing to prevent it from heaven other than death.

Ustadz Supriyono, as the calligrapher, explained that the chair verse is a symbol of spiritual strength, faith and devotion as well as a reminder of the power and greatness of Allah SWT and a source of spiritual strength for a person to fight the devil.

- Surah Al-Baqarah verses 43 - 44

وَأَقِيمُوا الصَّلَاةَ وَآتُوا الزَّكَاةَ وَارْكَعُوا مَعَ الرَّاكِعِينَ ۖ أَتَأْمُرُونَ النَّاسَ بِالْبِرِّ وَتَنْسَوْنَ أَنْفُسَكُمْ وَأَنْتُمْ
تَتْلُونَ الْكِتَابَ أَفَلَا تَعْقِلُونَ

Meaning: *Establish prayer, pay zakat, and rukuk with those who are rukuk. Why do you tell others to do virtue, when you forget yourself, when you read the scriptures? Don't you understand?*

In this verse, there are three commandments of Allah addressed to the Children of Israel, namely:

1. They are instructed to carry out prayers on time as best as possible, fulfill all conditions and harmony, and maintain the set times. Prayer is carried out wholeheartedly, sincerely, and solemnly, in accordance with the sharia taught by the Prophet Moses (a.s.).
2. They are commanded to pay zakat as a way to express their deep gratitude to Allah for all the gifts and blessings that He has bestowed, both visible and hidden. This zakat is not only an obligation, but also a means to clean up property and help others, reflecting concern for the welfare of the ummah and recognition of the power of Allah Almighty. Zakat strengthens social relationships, purifies the heart, and is a form of property sacrifice to help the poor. Through zakat, cooperation is created in the community, the poor need help from the rich, while the rich need support from the underprivileged. The Prophet PBUH said, "A believer against another believer is like a building, strengthening each other." (HR. Bukhari and Muslim).
3. They are commanded to bow together with those who are rukuk, that is, to join Islam and carry out congregational prayers as done by Muslims, as a form of togetherness in worship and obedience to Allah. Regarding the virtue of congregational prayer, the Prophet (peace and blessings of Allaah be upon him) said, "Congregational prayer has a virtue twenty-seven degrees higher than praying alone." (HR. Bukhari and Muslim).

In Islam, prayer includes various physical movements such as rukuk, prostration, and iktidal. However, in the last verse, the prayer is only referred to by the term "rukuk". This mention aims to emphasize the importance of praying in accordance with the guidance of Islamic sharia taught by the Prophet (peace and blessings of Allaah be upon him), not in the way they did before, namely praying without bowing [21]. According to Taufiq Qomar, this verse emphasizes the mandatory command of prayer and zakat which are both the main points of worship that give the meaning of *hablum minallah* and *hablu minannaas*. It also gives a message that Islam is not only a religion that deals with personal matters, but also relationships with others and the wider world. The command of *amar ma'ruf nahi munkar* as well as a warning to improve oneself before correcting others.

Ustadz Khoirun explained that this verse will always be the key to life that prayer can change everything, both *dhohir* and inward. If you want to succeed in the hereafter, improve your prayers, then Allah will improve our lives. Make this verse a strength in us in facing the end times which is full of trials and slander.

According to Ustadz Supriyono, the verse is an order to carry out worship correctly such as prayer and zakat and invite others to do it and also an order not only to order others but also to do it yourself.

- Reception of Surah Al-Mu'minun verses 1 – 4

قَدْ أَفْلَحَ الْمُؤْمِنُونَ الَّذِينَ هُمْ فِي صَلَاتِهِمْ خَاشِعُونَ وَالَّذِينَ هُمْ عَنِ اللَّغْوِ مُعْرِضُونَ وَالَّذِينَ هُمْ لِلزَّكَاةِ فَاعِلُونَ

Meaning: *Truly, the believers are lucky. Those who are solemn in their prayers, those who abandon useless deeds and words, those who pay zakat,*

The first part of Surah Al-Mu'minun contains seven noble qualities:

1. Faith in Allah and the six pillars of faith are the main foundations in the teachings of Islam. In this verse, Allah affirms that those who believe belong to the happy and fortunate class. On the contrary, the disbelievers and those who reject the faith will face enormous losses. Even though they are seen doing a lot of good, their deeds will not be valuable in the hereafter because they are not based on faith in Allah.
2. *Khusyuk* in prayer is the second characteristic mentioned in this verse as a characteristic of a lucky believer. Those who are solemn always present their thoughts to Allah, concentrate their attention, and use all the five

senses to pray wholeheartedly to Him. He understands that prayer is a direct encounter with his Lord, so that his whole soul and body are immersed in solemnity, sincerity, solemnity accompanied by deep fear and hope in Him. To achieve solemnity in prayer, there are three things that need to be considered: a) Understand what is read, so that every utterance that comes out of the tongue can be understood properly, according to the verse: "So do they not live the Qur'an or are their hearts locked?" (Muhammad/47:24). b) Remember Allah, according to His words: "And perform the prayer in remembrance of Me." (Taha/20:14). c) Prayer as a form of prayer to Allah, where thoughts and feelings must always be focused on Him without negligence. Scholars have the view that prayer without solemnity is like a body without a soul. However, the lack of solemnity does not invalidate the prayer and does not require it to be repeated.

3. Staying away from all unhelpful deeds and words is the third characteristic described in this verse. A happy believer is those who keep their time and age from being wasted. Just as he is solemn in prayer, focusing only on Allah the Creator, so he avoids words or actions that do not benefit himself or others.
4. Paying the obligatory zakat and giving alms is one of the lucky qualities of believers. Allah explains in this verse that those who like to give zakat and give alms do so to purify their wealth and soul from miserliness, greed, and selfishness. This action also aims to ease the burden of those in need, as God says: "Blessed is the one who purifies the soul [22]."

According to Taufiq Qomar, this verse conveys a lesson to people who claim to believe that the greatest success for them is obedience to their Rab to be the greatest orientation in their lives. In this case, prayer is the embodiment of this obedience. And success in prayer is measured by the solemnity and enjoyment felt. And the impact of good prayer keeps the practitioner away from becoming a calm, shady person and leaving things that are useless and neglectful.



Figure 2 at the bottom of the dome on the Right and Left Sides is inscribed surah al Mukminun verses 1-4 and QS Al Baqarah verses 43-44. Source: Iska Mayang Grand Mosque

According with Figure 2 above, As for Ustadz Khoirun as the takmir of the mosque, this verse is full of meaning that the essence of a lucky person can actually be a spirit and strength by believing and upholding prayer, staying away from anything that is useless with the size and standards of Allah, that is a real advantage.

Ustadz Supriyono explained that surah Al-Mu'minun verses 1-4 are part of the Qur'an which describes the characteristics of successful believers. The explanation of these verses includes the first verse explaining that believers have achieved real success. This success is not only seen from the success of the world, but also the success of the hereafter. The second verse explains that believers have a distinctive characteristic, namely those who have a sense of khudu' (humility) in worship. They realize the greatness of Allah SWT and humble themselves before Him. The third verse explains that believers avoid vain deeds both in word and deed. They focus on the positive and useful. The fourth verse explains that

believers carry out the obligation of zakat, clean their property, help others in need. This is a form of social concern and solidarity.

Purpose and Value of Calligraphy Installation at the Iska Mayang Grand Mosque Sukoharjo

According to Ustadz Khoirun as the Takmir of the Iska Grand Mosque, the calligraphy that inscribes the verses of the Qur'an in the Iska Grand Mosque not only plays a role as a decoration for the walls of the mosque but also has the value and purpose of each verse written. The purpose of installing calligraphy in the form of Qur'anic verses at the Iska Grand Mosque: First, increasing spirituality with the meaning of calligraphy as a reminder of the presence and greatness of Allah, which can strengthen devotion and gratitude to Him, motivate worshippers to be more solemn in worship and deepen their relationship with Allah.

Second, as education and learning. Providing learning because the verses installed contain moral messages that can be taken by the worshippers as well as can help memorization because visual repetition can help memorize these verses. Third, as a form of beauty and aesthetics. Qur'an calligraphy has high artistic value and can beautify the mosque space and provide a calm and peaceful atmosphere. Qur'an calligraphy can also attract worshippers to come to the mosque to enjoy the beauty and spiritual tranquility in it.

The value of the installation of Qur'an calligraphy in the Great Mosque of Iska: First, spiritual value. Increasing faith and as a form of respect for the Qur'an as a miracle from Allah that must be upheld. Second, educational value. As continuous learning by contemplating the verses of the Qur'an which are used as calligraphy and as religious knowledge. Third, aesthetic and cultural values. As a form of preservation of Islamic art and providing visual beauty that can be used as a spiritual reflection. Fourth, it has social value. The beauty and message contained in calligraphy can strengthen the social bonds of fellow worshippers, building a sense of brotherhood and togetherness among the Muslim community.



Figure 3 at the bottom of the dome on the Right and Left Sides is inscribed surah al Mukminun verses 1-4 and QS Al Baqarah verses 43-44. Source: Iska Mayang Grand Mosque

According with figure 3 above, the purpose of the installation of calligraphy at the Iska Mayang Sukoharjo Grand Mosque, as explained by Ustadz Supriyono, is to become a means of da'wah through the art of calligraphy. This calligraphy not only functions as an aesthetic element that beautifies the mosque, but also aims to create a comfortable and calming atmosphere for worshippers in carrying out worship. With the beauty of calligraphy, it is hoped that the spiritual messages contained can be more easily conveyed and build an inner closeness between the congregation and the Creator.

He also explained that the installation of calligraphy at the Iska Mayang Sukoharjo Grand Mosque not only functions as an aesthetic element that beautifies the mosque, but also conveys important values. Islamic calligraphy is an effective means of da'wah, reminding worshippers of the greatness of Allah and increasing solemnity in worship. In addition, calligraphy functions as an Islamic educational medium, helping pilgrims in memorizing and understanding the content of the Qur'an. Its beauty creates a calm and

comfortable atmosphere, strengthens the identity of the mosque as the center of worship for Muslims, as well as providing inspiration and motivation to live a life according to religious teachings. Thus, the art of calligraphy not only beautifies the mosque, but also enriches the spiritual experience of worshippers.

Conclusion

This study examines how the public views the Qur'an Calligraphy at the Iska Mayang Sukoharjo Grand Mosque. This mosque is decorated with calligraphy of the khat tulu type, including the Ayat Kursi that adorns the inner dome, Surah Al-Baqarah verses 43–44, and Surah Al-Mu'minun verses 1–4 on the right and left walls of the mosque. This calligraphy is not only a decoration, but also has a profound role in the spiritual, educational, social, and aesthetic aspects for mosque worshippers. The calligraphy in this mosque reflects the deep values of Islamic art. The art of calligraphy not only presents visual beauty, but also becomes a spiritual medium that displays the Divine message with a touch of art. This calligraphy is able to create a calm and peaceful atmosphere, strengthen the spiritual dimension of the mosque, as well as invite worshippers to deepen their relationship with Allah through the visual beauty presented.

In addition to the aesthetic aspect, calligraphy at the Iska Grand Mosque has a significant educational function. Qur'anic verses installed in the form of calligraphy become a medium of reminder of the greatness of Allah, moral values, and religious teachings. The installation of calligraphy makes it easier for worshippers to understand the content of the Qur'an, as well as motivating them to be more solemn in worship. In addition, the visual repetition of these verses also helps pilgrims in memorizing the verses of the Qur'an.

Calligraphy in this mosque also serves as a means of strengthening social relations among worshippers. The beauty and profound message contained in the calligraphy create a sense of togetherness and strengthen the solidarity of Muslims gathered in the mosque. Calligraphy also provides strong spiritual value, reminding pilgrims of the greatness of Allah and the importance of increasing devotion and gratitude. The Chair Verse that adorns the inner dome has a deep meaning, reminding the congregation of the majesty of Allah and the benefits of reading this verse as a protection from evil and an obstacle from the torments of hell. QS Al-Baqarah verses 43–44 emphasize the importance of prayer, zakat, and amar ma'ruf nahi munkar as the foundation of a Muslim's life. Meanwhile, QS Al-Mu'minun verses 1–4 highlight the characteristics of believers, such as solemnity in prayer, avoiding things that are not useful, and the importance of zakat as a form of social affection.

The calligraphy of the Qur'an at the Iska Grand Mosque makes an important contribution in creating spiritual, educational, aesthetic, and social values. Spiritually, calligraphy raises awareness of God's presence. In terms of education, calligraphy serves as a reminder of Islamic values and religious learning. The aesthetics of calligraphy provide a beautiful and peaceful atmosphere, beautify the interior of the mosque, and become an attraction for worshippers. Its social value is reflected in the contribution of calligraphy in strengthening relationships between fellow worshippers through Divine messages conveyed visually. Al-Qur'an calligraphy at the Iska Mayang Sukoharjo Grand Mosque is not just a decorative art, but also a medium that bridges spirituality, religious learning, the beauty of art, and social harmony among worshippers. By presenting the Divine message through a beautiful visual art form, this calligraphy plays an important role in deepening the relationship between Muslims and the Qur'an while preserving the meaningful tradition of Islamic art.

Author Contributions

Muhammad Rasyid Ridlo & Ainur Rha'in: Conceptualization, Methodology, Writing – review & editing, Supervision, Project administration.
Muhammad Ilham: Methodology, Writing – review & editing, Investigation.
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Conflict of Interest

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