

AESTHETICS AND RECEPTION OF THE QUR'AN IN THE CALLIGRAPHY OF MOSQUES IN PROBOLINGGO INDONESIA

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Abstract: The art of calligraphy, the greatness of Islamic art, was naturally born amid the world of architecture. This can be proven in the various calligraphic decorations that fill mosques and other buildings, combined with the noble Qur'anic verses, hadiths, or the wise words of wise scholars. The Qur'an is written in various models of calligraphy with dazzling and varied decorations. This study analyzes the Aesthetics and Calligraphy Reception of the Probolinggo Regency Mosque from the perspective of the Living Qur'an. With the living Qur'an method, God's verbal revelation is expressed in a tangible form in writing, which has been a long debate and has influenced civilization. The Qur'an became the main factor in the development of the art of Islamic calligraphy, so calligraphy was expressed to devote the power of the revelation of the Qur'an. Meanwhile, ornamentation is the development of a sense of beauty that is free from natural myths and is done by developing abstract patterns taken from the processing of floral, leaf, and polygon motifs. This study concludes that the aesthetics and reception of calligraphy at the Probolinggo mosque can be considered uniform, both at the Badridduja, Ar Raudhah, and Raudhatul Jannah

mosques, even though the texts chosen are not the same. The color choices converge on green and gold, indicating they are identical to Islam, where the symbolic meanings are plants, trees, leaves, and forests. Meanwhile, the psychological meaning of green is growth, renewal, balance, harmony, and the environment. Green color mixed with Gold color, the eyes that will look at it make you feel happy with all the artful writing.

Keywords: Calligraphy; Mosque; Probolinggo

Introduction

Calligraphy, or *kebat*, is an Islamic art that has received attention from historical and cultural writers. Calligraphy has a noble meaning, and its position in the unity of space and time for Islamic culture is unquestionable. For more than 14 centuries, calligraphy played a dominant role that filled the bustle of the journey of Islamic art. Arab society before Islam was known as nomadic, which did not allow life to grow and develop along with the development of reading and writing activities. Generally, they knew writing and reading only a few moments before the arrival of Islam. The development of calligraphy cannot be separated from the influence of the Qur'an; since the Qur'an was revealed, calligraphy has developed into hundreds of styles (Ni'mah, 2019, p. 267). Learning calligraphy requires guidance and training (training) of an instructor or ustad at Islamic boarding schools, schools, madrasas, and studios, which is carried out consciously and planned in order to develop the potential of students to be able to write Arabic script correctly and beautifully, through intensive training with using calligraphy tools and specific materials. To acquire the ability and quality of excellent and beautiful writing, it takes a long time, persistence, and consistency for students (Widarto Noto Widodo & Pardjono, 2012).

Art is an activity that expresses life experience and artistic awareness (Hidayah et al., n.d.) In Indonesian, one meaning of art is subtle, while in another meaning, it is small or beautiful. The

word art is formed from this word art, meaning beautiful skills. If examined further, the definition of art and artistry relates to beauty and enjoyment. Art, expressed by any term, is intended to feed the human need for a sense of beauty. However, in a particular socio-cultural context, art tends to be a need that is more towards sensation to get things that are strange and unusual and even tend to be vulgar. Therefore, sometimes art is seen as something that smells free and vulgar. Especially for a large portion of the Indonesian population think this art has strayed far from their religious teachings or education, so they do not really get support and are even considered inappropriate for learning media (Basid, 2020; Miskiyah, 2022).

Calligraphy is a science that introduces the form of single letters, their location, and how they combine to form structured text. Whatever is written online, how to write it, determine what not to write, change the spelling that needs to be changed and determine how to change it (Hidayah et al., n.d.). The fantastic thing about the art of calligraphy that he inherited in terms of reading and writing was an order from Allah when the prophet Muhammad received his first revelation in the cave of Hira. So the story is written in the surah Al-Alaq (96): 1-5.

The development of calligraphy in the archipelago, the fine art of writing Arabic letters known as *kebatih* or calligraphy, has long been known in the country and has even reached an ancient age, as old as the history of Islam in this country. Evidence suggests that the Malay language used two Indian scripts before introducing the Arabic script. These writings are Pallawa (Sanskrit) which was transformed into Javanese letters, and Nagari script, which the Pala people from Bengal around the 8th century AD introduced. The entry of Arabic letters (Hijaiyyah) into Negeri Melayu finally shifted the previous letters along with the spread of Islam in Southeast Asia, which began in the XIII century (13 AD) (Syafi'i & Masbukin, 2021).

Islam has answered this problem by emitting artifacts in the form of great calligraphy and decorative art. A place of worship to express and recite the greatness of Allah swt. both personally and in the congregation as an expression of the glorification of the Almighty (Setiawan, 2016).

Its history of calligraphy was first discovered in Egypt. Then calligraphy spread to Asia and Europe and changed. The roots of Arabic calligraphy (Islamic calligraphy) are Egyptian hieroglyphics (Canaan, Semitic) and then split into Feniqi (Phoenician) khat which split again into Arami (Aramaic) and Musnad. In the Editorial Board of the Islamic Encyclopedia (1993: 1). In Indonesia, it is known that calligraphy has existed since the 11th century. The oldest news reports that a Muslim community has been formed in Gresik, East Java. This is based on an analysis of the findings from the tomb of Fatimah bint Maimun. Fatimah's gravestone is written in Arabic script in the year 1082 AD. Based on the analysis of archaeologists, this gravestone is a sign of the beginning of calligraphy writing in the archipelago (Husna et al., 2022; Siswanto, 2017).

Regarding the beauty of art in Indonesia, calligraphy is powerful. Because calligraphy is an art form of Islamic culture, which was discovered for the first time, this is evidenced by the results of research on the archeology of Islamic calligraphy in Indonesia conducted by Hasan Muarif Ambary. According to him, after studying ethically graphically, calligraphy has developed in the Kufi style (IX-XV centuries AD), Sulus and Nasta'lik styles (XII-XIX AD centuries), and other contemporary styles (from the XIX century to several centuries later). The data were found on tombstones, tombs of Acehnese Islamic kings, tomb complexes in Troloyo, Mojokerto, the Palace, Cirebon, Mataram, Ternate, Java, Madura, and other areas in Indonesia (Umam et al., 2015).

Indonesia did not give birth to a distinctive pattern, style, or school of calligraphy, as was the case in its development in the Islamic world. The only growth that exists is the "growth in the

use of calligraphy,” which exists for functional needs such as copying the Qur'an or religious texts, which are developing into various paintings in various media. The Qur'an can be interpreted as acceptance or how individuals and society accept and react to the Qur'an by accepting, responding to, utilizing, or using it either as text, mushaf, or just certain words from the Qur'an (Amin & Nurhayat, 2020). According to the testimony of orientalist and historians, Arabic letters are the most beautiful in the world. Writing skills in Arabic can be broadly divided into three inseparable categories, namely *imlā'* (*al-implā'*), calligraphy (*al-kaligrafī*), and composing (*al-insbā'*). (Widarto Noto Widodo & Pardjono, 2012, p. 151).

Over time, calligraphy continues to grow and is in great demand by many people. Islamic houses and places of worship are not spared from calligraphy decoration. Mosques with calligraphy decorations give their visitors an impression and a sense of beauty. Almost all mosques in the world are beautified with calligraphy decorations, including the mosques in Probolinggo, East Java.

The mosques in the Probolinggo district are decorated with calligraphy. Conditions like this give the perception that people in the mosque environment can know the aesthetics and reception contained in the verses of the Qur'an. Art in its various forms is a human effort to describe and express something that is felt in his heart about various forms of expression that are beautiful, illustrative, and have a strong influence, one of which is by manipulating or processing letterforms or better known as the art of calligraphy. Examples include Arabic, Chinese, Indian, and Javanese calligraphy, and so on.

This research does not photograph all the mosques in Probolinggo as a whole. However, as a scientific step, this research limits its discussion to a few mosques that can be sampled, consisting of mosques in East, Central, and West Probolinggo. The eastern part took samples from the Badridduja Kraksaan

Wetan mosque, Kraksaan District, Probolinggo Regency; the middle part takes samples from the Ar-Raudlhah mosque which is located in Patokan Village, Kraksaan District, Probolinggo Regency; and in the western part using the Raudlatul Jannah mosque sample which is addressed in Mayangan District, Probolinggo City.

This article uses a qualitative descriptive method with the study of the living Qur'an, namely research that examines social events related to aesthetics and the reception of the Qur'an in the calligraphy of mosques in the Probolinggo district. The research setting is in the Probolinggo mosques, which were selected based on specific points, namely East, Central, and West, with a research focus on how aesthetics and reception of calligraphy in mosques in Probolinggo Regency.

Research on aesthetics and calligraphy receptions in mosques or the like is not new to research in Indonesia. Several researchers have conducted similar research, such as Sandi Rahman Koto with the title of his research, which was later published in the journal Visual Heritage: Jurnal Kreasi Seni dan Budaya with the title "Kajian Estetika Pada Kaligrafi Dan Ornamen Di Masjid Al Ikhlas Lubuk Pakam Deli Serdang". This research focuses on the aesthetic value of calligraphy and ornaments at the Al Ikhlas Lubuk Pakam Deli Serdang mosque, which in the end, concludes that; (1) calligraphy at the Al Ikhlas mosque is an excellent and fantastic calligraphic work, writing in perfect letters as well as in the preparation of the verses is by the theory of Ibn Muqlah who applies 4 pillars to get a good layout, namely *Tarsif*, *Ta'lij*, *Tastir*, and *Tansil*, (2) The colors applied to the calligraphy work in the mosque have shades of green and yellow and orange. The colors in this work are green, yellow, and orange, but these colors are varied with the lightness or darkness of the color (value), as green has 4 color levels, yellow has 2 color levels, and orange has 3 color levels.

A similar study was also conducted by Saskia Soraya, published in Student e-Journals with the title “Nilai dan Makna Kaligrafi Arab pada Masjid Al-Atiq (Analisis Estetik)”. The object of this research is the Al-Atiq mosque in Jakarta, which in turn concludes that in calligraphy at the Al-Atiq mosque, there are visual elements that contain aesthetic values, including material elements, shapes, colors, and writing. The calligraphy also reveals various meanings from various perspectives, including visual meaning (consisting of materials, colors, and shapes), textual meaning, philosophical meaning, symbolic meaning, and contextual meaning (consisting of art, culture, and religion). In addition, the calligraphy of the mosque also contains values (aesthetic, artistic, religious, and cultural values), so calligraphy is helpful as a medium of da’wah for the people, a place for creativity, especially Muslims, and contains values that enrich the nation’s culture.

In the Probolinggo area itself, there have only been two studies on the art of calligraphy, namely those conducted by Sylviana Qurrata A’yun and Nanik Rachmaniyah, which were published in the *Jurnal Sains & Seni ITS* with the research title “Aplikasi Konsep Islami Nuansa Turki Utsmaniyah pada Interior Madrasah Mambaul Hasan Al-Misbah Paiton, Probolinggo” and research conducted by A Rafiq Zainul Mun’im published in the *Madania: Jurnal Kajian Keislaman* with the research title “Tafsir Realis terhadap Makna dan Simbol Alquran bagi Masyarakat Kabupaten Probolinggo”. The first research was conducted at the Mambaul Hasan Al-Misbah Madrasah, which focused on the Ottoman Turkish nuances in the interior of the madrasa at the institution. While the second research resulted in a research description that (1) the symbolization of the verses of the Qur’an has four functions, namely a source of religious teachings; essential elements in ritual and ceremonial activities; calligraphic ornaments; Dans mystical (media) means, (2) the symbolization of these

verses indicates the attitude of the Probolinggo people in using the Qur'an, (3) the position of meaning and symbolization of the verses of the Qur'an in Probolinggo society is in the definition realist interpretation as part of the living Qur'an, which does imply not only a theoretical study of the verses of the Qur'an but also a practical function for society in real life.

From the studies above conducted in Probolinggo and outside Probolinggo, no one has touched and focused on the aesthetics of mosque calligraphy. For this reason, this research is relatively new and has a unique value that previous researchers have never done.

History of Mosque Calligraphy in Indonesia

The fine art of writing Arabic letters, known as *kbath* or calligraphy, has long been known in Indonesia and reached an ancient age, as old as the history of Islam in this country. Evidence suggests that the Malay language used two Indian scripts before introducing the Arabic script. These writings are Pallawa (Sanskrit) which was transformed into Javanese letters, and Nagari script, which the Pala people from Bengal around the 8th century AD introduced (Syafi'i & Masbukin, 2021).

Merchants from Gujarat brought Islam. They are devout people in religion and believe that spreading Islam is an obligation. However, a new opinion states that Islam entered the 7th century AD. This opinion was concluded from a seminar on the history of the entry of Islam into Indonesia, which was held on 17-20 March 1963 in Medan (Syafi'i & Masbukin, 2021).

The details are as follows: First, according to sources, we know that Islam entered Indonesia in the 7th century AD; Second, the first area visited by Islam was the northern coast of Sumatra, and after the formation of the Islamic community, the first King of Islam was in Aceh; Third, in the process of subsequent conversion, Muslims are actively involved in it; Fourth, Islamic broadcasters are also merchants; Fifth, the broadcasting and

development of Islam is peaceful; Sixth, the arrival of Islam to Indonesia brought intelligence and civilization in shaping the personality of the Indonesian nation.

In Aceh, calligraphy graves were found in figural writing and “cryptic” writing. These forms show a local reflection of the genius of Aceh that appears in the form of Islamic calligraphy. The Acehnese succeeded in creating figurative Islamic calligraphy that combined traditional Acehnese decorative patterns with emerging figural calligraphy forms. Many traditional decorative patterns animate this figurative form of calligraphy, including the *bungong awan setangke* and *bungong aneu abie* (Husna & Sholehah, 2021; Romziana et al., 2022).

Another writing that shows the presence of local Acehnese genius elements is in the “vague” writing. At first glance, this type of writing looks like a typical ornamental pattern. However, if you look further, it turns out to be calligraphy resulting from “mingling” between Acehnese ornaments and Islamic calligraphy, giving rise to very faint writing. The sentence written is in the form of remembrance B (Allah-Allah) (Syafi'i & Masbukin, 2021).

The art of calligraphy in Indonesia that is unique to Indonesia has yet to exist because, until now, the types of Arabic writing that have developed in Indonesia still follow the style of each calligraphy painter. There has yet to be uniformity in creating an Arabic writing style with Indonesian characteristics. D. Sirojuddin AR stated that in mentioning the art of Indonesian calligraphy, it is more likely to mention calligraphy in Indonesia. However, calligraphy is in a strong position among all the manifestations of Islamic art and culture in Indonesia. Regarding calligraphy in Indonesia, there is no word yet on specific styles from Indonesia (Syafi'i & Masbukin, 2021).



Figure 1: A page from the book *Hikayat Abdullah* by Abdullah bin Abdulkadir Al-Munsiy written in Arabic-Malay script. This book was first published in 1849. Page after page of this book presents you with a beautiful display of the art of calligraphy. (Figure source: National Library of Singapore)

The history of the dynamics of calligraphy art in Indonesia consists of several periods. The first period is the pioneer generation. In this period, there was an Arabization of local arts and culture. This is reasonable, considering that almost all references to Islamic teachings are in Arabic. Moreover, the spreaders who conveyed Islam to the people of the Archipelago, especially in the early days of the development of Islam, were dominated by scholars of Arab or non-Arab descent who had studied Arabic for a long time. This factor then forces every convert to come into contact with the Arabic language and writing. From this point, it is clear that the presence of Islam marked a new chapter in the splendor of the use of Arabic calligraphy.

The next stage is the tendency of the calligraphy writing tradition to experience a shift at the pattern level. Starting from the 17th century, Muslim artists were addicted to incorporating Arabic letters into paintings of animals or human figures, as was customary for Persian artists. This typology is very close and easy to find in palace environments such as Cirebon, Yogyakarta, Surakarta, and Palembang. While in the 18-20th century, the tradition of calligraphy writing did not only appear and originated from tombstones. However, writing has shifted and taken various media such as paper, wood, metal, glass, etc. Old Qur'anic mushafs are generally written on Deluang paper, which some experts consider this type of paper to be the mark of the Archipelago (Zayyadi & Amatillah, 2021).

After the pioneering period, the next periodization is the generation of pesantren people. The introduction of the letters of the Arabic alphabet by the kyai to the new students is at the stage of meeting the writing-reading needs, yet it emphasizes its aesthetic values. However, the courage and pride in using Arabic script, especially for cubist khat styles, has been seen in the inscriptions on the tombs of clerics and religious figures. This shows that at that time, calligraphy was not only used for learning needs, but it also fulfilled more decorative needs. There are various styles of khat, such as *naskh*, *tsulus*, and *faris*, and they are used to write religious texts in fiqh, monotheism, tasawuf, and Qur'an manuscripts.

The tradition of writing Qur'an mushafs started by scholars in classical pesantren in the 16th century. The scarcity of manuscripts drove this because the technology for duplicating them had yet to be found. Meanwhile, supplies from the Middle East are also felt to be lacking. On this basis, the enthusiasm of the pesantren emerged to write the Qur'an manually with specific writing qualifications, including writing calligraphy in the mosques in the pesantren and its surroundings. Pioneers and figures of

Islamic boarding schools include: Muhammad Was'i Abdul Razzaq, Yahya and Rahmat Arifin, Abdul Razzaq Muhilli, and others (Fawaid, 2021).

Furthermore, about calligraphy in mosques in Indonesia, when observing the tradition of writing calligraphy in the interior of mosques, one will find evidence that the media for expressing calligraphy in worship centers is classified as modern. This is because, from historical data on the development of ancient mosques in Indonesia, there are rare or nonexistent works of Islamic calligraphy in ancient mosques up to the 16th century that was initially made during their time. Even if there are, they usually use Javanese letters, such as in the Mantingan Jepara mosque and Sendang Pacitan, East Java. The presence of calligraphers at this pesantren is enough to enrich the decorative elements of the newly built modern mosques.

Calligraphy in Islamic Aesthetics

The art of calligraphy, the greatness of Islamic art, was naturally born amid the world of architecture. This can be proven in the various calligraphic decorations that fill mosques and other buildings, combined with the noble verses of the Qur'an, hadiths, or the wise words of wise scholars. Likewise, many Qur'an mushafs are written with various calligraphic models that are swept with dazzling and varied decorative patterns.

God's verbal revelation, then poured into written form, has been a long debate and influenced civilization. The Qur'an is the main factor in the development of Islamic calligraphy (Suriani, 2018). Islamic calligraphy is an aesthetic reception for Muslims in expressing the beauty of the Qur'an. According to Ahmad Baidowi, the spirituality and aesthetics of calligraphy as the embodiment of the values of God's revelation by Muslims is an exciting field of research to study (Suriani, 2018; Syafi'i & Masbukin, 2021). Apart from calligraphy, the writings of the

Qur'an, which are used as amulets and tattoos, are also attractive to study.

Calligraphy expresses an abstract understanding of divinity (in a sense, God, who cannot be described) by emphasizing God's self-revelation through revelation. So calligraphy is expressed to pour out the power of the revelation of the Qur'an. Meanwhile, ornamentation is the development of a sense of beauty that is free from natural myths and is done by developing abstract patterns taken from the processing of floral, leaf, and polygon motifs. Both calligraphy and ornamentation are expressed in a flat plane (two dimensions) with the possibility of developing the relief to avoid the natural expression of living things (Mutoharun Jinan, 2010, p. 145).

Islamic calligraphy, which originates from the Qur'an, voices Islamic revelation and, at the same time, describes the response of the Muslim soul to the divine message. The dots written by the Divine Pen create the celestial archetype of the calligraphy of the Qur'an and the lines and content of natural laws that shape not only space but also Islamic architecture (Nuralia, 2012, p. 61).

Through the symbolism of its forms, Islamic calligraphy reflects the relationship between stability and change that characterizes the creation itself. The world consists of something continuously flowing or becoming, whereas what has not yet become is only the reflection of form and eternal archetypes in God's words (Nuralia, 2012). Because of this, a calligrapher can realize that in drawing a line from right to left, which is the direction of writing Arabic calligraphy, the human is moving from the sidelines to the heart, which is also located on the left side of the body and that by concentrating on writing the word of the word in a Beautiful form, man also brings the scattered elements of his soul back to their center. The hearts and souls of all Muslims are refreshed by the majesty, harmony, rhythm, and

calligraphic patterns surrounding Muslims living in an Islamic society (Nuralia, 2012).

The essence of art is beauty. Beauty is very inward and very outward. The beauty of art is related to something that is very outward and bodily, and at the same time, it is also related to the infinite quality of the Most Beautiful. This conception of art in the spiritual flow of Islam applies to all types of art that lead to beauty. The art of calligraphy has vibrant and endless decorative possibilities (Mutohharun Jinan, 2010).

As part of an artistic expression directly related to religion, calligraphy, in addition to containing conventional functions, also has a particular spiritual function. According to Seyyed Hossein Nasr, Islamic sacred art contains at least four spiritual messages or functions. First, he channeled blessings due to his inner connection with the spiritual dimension of Islam. Second, it becomes a criterion for determining whether a social, cultural, and even political movement is truly authentically Islamic or only uses Islamic symbols as slogans to achieve specific goals. Third, as a criterion for determining the level of intellectual and religious relations in Muslim society. Fourth, reminding the presence of God wherever humans are. For someone who always remembers God. Even Islamic art, which is based on Divine revelation, is a guide for humans to enter the inner space of Divine revelation (Mutohharun Jinan, 2010).

Mosque Calligraphy in Probolinggo

By the map and the focal points of the mosque described in the introduction, the researcher describes the esthetics and calligraphy reception of mosques in Probolinggo, which are represented by the Badridduja mosque, Ar Raudhah mosque, and Raudhatul Jannah mosque.

First, the Badridujja mosque (eastern part). This mosque consists of 2 verses of the Qur'an with different writings; Tsulus and Kufi script. The beauty inside the Badridujja mosque is due to

the beautiful writing; the western wall uses the letter Al-Fātiḥah with Tsulus script, and the top center uses the letter Al-Taubah (9): 18 with Kufi script.



Figure 2: Calligraphy of surah Al-Fātiḥah and Al-Taubah Badridduja mosque.
(Figure source: Personal Document/Baqir)

The green color dominates the calligraphy above on the background and the gold color on the letters. Color is a non-verbal communication that has meaning. The meanings of colors can be grouped into two, namely, symbolic and psychological (Razali, 2019, p. 19). The green color, synonymous with Islam, has symbolic meanings: plants, trees, leaves, and forests. Meanwhile, the psychological meaning of green is growth, renewal, balance, harmony, and the environment. Green color mixed with Gold color, the eyes that will look at it make you feel happy with all the artful writing. This was explained by the calligrapher Ali Sabiq.

While the reception of Al-Fātiḥah and al-Taubah verse 18, the first writing, Al-Fātiḥah, apart from being an opening surah, also has several other names, including al-Sab'u al-Mathāni (seven verses that are repeated in every cycle of prayer), *Fātiḥat al-Kitāb* (Opener of the Book), *Umm al-Kitāb* or *Umm al-Qur'an* (Mother of the Qur'an) 16 Followed by the duality of surah Al-Fātiḥah which was revealed twice as surah Makiyyah and also surah Madaniyyah (Jannah, 2017).

The content of surah Al-Fātiḥah covers all aspects that are the main issues in the teachings of Islam. According to Muhammad Abduh, the Qur'an was revealed to outline problems;

1) Monotheism, 2) Promises and threats, 3) Worship that revives monotheism, 4) an Explanation of the path of happiness in the world and in the hereafter and how to achieve it, and 5) Preaching or stories of previous generations. These five main issues are reflected in the seven verses in surah Al-Fātiḥah. Monotheism in the second and fifth verses; promises and threats in the first, third, and seventh verses; worship also in the fifth and seventh verses; while the last verse hints at the history (Jannah, 2017).

The majority of scholars agree that the prayer of a Muslim who does not read surah Al-Fātiḥah is invalid; this is as stated in a hadith: “The prayer of someone who does not read surah Al-Fātiḥah is invalid” (Narrated by Abu Bakr bin Abi Syaibah and Amru an-Naqid from Ubaddah bin Al-Shamit). Al-Fātiḥah contains all the objectives of knowledge, namely to know God the Most Honorable and the creatures where he is despicable. Besides that, Al-Fātiḥah contains the core of knowledge, which consists of the science of ushul, the science of *furu'*, and cleaning the soul. It is very appropriate if Al-Fātiḥah is said to contain the essence of the main contents of the Qur'an because all the contents and functions of the Qur'an are contained in surah Al-Fātiḥah. Apart from being the first surah in the composition of the mushafī tartib, surah Al-Fātiḥah has other virtues, including 1) Being the most glorious surah in the Qur'an, 2) Greater than the previous holy book, 3) Surah that is obligatory recited during prayer, 4) The opening of the sky's door when surah Al-Fātiḥah was sent down and functioning as a light to illuminate faith, and 5) As a medicine (antidote). The content of surah Al-Fātiḥah is divided by Allah into two, half for Him and a half for His servants. From the Basmalah to the verses *māliki yaum al-dīn* is the first group devoted to Allah. As for the fifth verse stated by Allah as a shared verse, some are for Allah, and some are for His servants. What is intended for Allah is the pronunciation of *īyyāka na'budu*, and the

pronunciation of *waiyyāka nasta'in* until the end of the sura is intended for His servants. As in a hadith:

حَدَّثَنَا إِسْحَاقُ بْنُ إِبْرَاهِيمَ الْحَنْظَلِيُّ أَخْبَرَنَا سُفْيَانُ بْنُ عُيَيْنَةَ
عَنْ الْعَلَاءِ عَنْ أَبِيهِ عَنْ أَبِي هُرَيْرَةَ عَنِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ
وَسَلَّمَ قَالَ مَنْ صَلَّى صَلَاةً لَمْ يَقْرَأْ فِيهَا بِأَمِّ الْقُرْآنِ فَهِيَ خِدَاجٌ
ثَلَاثًا غَيْرُ تَمَامٍ فَقِيلَ لِأَبِي هُرَيْرَةَ إِنَّا نَكُونُ وَرَاءَ الْإِمَامِ فَقَالَ اقْرَأْ
بِهَا فِي نَفْسِكَ فَإِنِّي سَمِعْتُ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ
يَقُولُ قَالَ اللَّهُ تَعَالَى فَسَمْتُ الصَّلَاةَ بَيْنِي وَبَيْنَ عَبْدِي نِصْفَيْنِ
وَلِعَبْدِي مَا سَأَلَ

“Moreover, had told us (Ishāq bin Ibrāhim al-Hanzālī) had informed us (Sufyān bin Uyainah) from (al-Alā) from (his father) from (Abū Hurairah) from the Prophet Muhammad saw., he said, “Whoever performs the prayer without reading the *Um al-Qur'an* in it, then the prayer still has a debt, it is not perfect” three times. Asked Abū Hurairah, “We are behind the imam?” So he replied, “Read *Um al-Qur'an* within yourself, for I heard the Messenger of Allah say, Allah said, I divided the prayer between My servant and Me, and my servant got what he asked for”.

The second inscription of the Badridujja mosque's calligraphy is surah Al-Taubah (9): 18. The mosque is a means for understanding and deepening various aspects of Islam. Today Muslims are constantly trying to build mosques. The emergence of new mosques in various places, in addition to the renovation of the old mosques. A mosque is also a place of worship for Muslims. The primary function of the mosque is to be a place of prostration to Allah swt, a place to pray, and a place to worship

Him. In addition, a mosque is where Muslims perform P'tikaf, cleanse themselves and gain religious experience. A mosque is also a place of deliberation for Muslims to solve problems that arise in society. The mosque is a vehicle for increasing the intelligence and knowledge of Muslims and fostering and developing cadres of community leaders (Hilmiyah et al., 2018, p. 63). This is explained in the meaning of surah Al-Taubah (9): 18:

إِنَّمَا يَعْمُرُ مَسْجِدَ اللَّهِ مَنْ آمَنَ بِاللَّهِ وَالْيَوْمِ الْآخِرِ وَأَقَامَ الصَّلَاةَ
وَاتَى الزَّكَاةَ وَلَمْ يَخْشَ إِلَّا اللَّهَ فَعَسَىٰ أُولَٰئِكَ أَنْ يَكُونُوا مِنَ
الْمُهْتَدِينَ

“Only someone who believes in Allah (God) and the Last Day, keeps up prayer, pays the welfare tax and dreads only Allah (God) [Alone], shall frequent Allah (God)’s mosques. those are the ones who submit to guidance”.

In addition, it is explained in the hadith narrated by Ibn Majah and Ibn Hibban:

مَنْ بَنَىٰ مَسْجِدًا لِلَّهِ بَنَىٰ اللَّهُ لَهُ فِي الْجَنَّةِ مِثْلَهُ

“Whoever builds a mosque for the sake of Allah, Allah will build for him like that in heaven” (HR Ibn Majah dan Ibn Hibban).

Second, the Ar Raudhah Kraksaan mosque (Central Section). The calligraphy at this mosque is in the form of the ayat Kursi, located on the mosque’s mihrab. The khat type is the Tsulus khat type. Regarding this, the calligrapher, Ali Sabiq (53 years), explained, “All the calligraphy that I made on the mihrab of the Ar Raudhah Mosque in Kraksaan City is of the *khat* Tsulus type, and the writing is in the form of a Kursi verse with a golden color which has a psychological meaning, namely wealth, prosperity, brightness, joy, and splendor”.



Figure 3: Calligraphy Kursi verse on the mihrab of the Ar Raudhah Kraksaan Probolinggo mosque with Tsulus khat. (Figure source: Personal document/Baqir)

The people of Kraksaan, Probolinggo Regency, are a religious society. In carrying out their daily religious activities, they use the great mosque of Ar Raudlah as a place to carry out worship. The community uses the Great Mosque of Ar Raudlah to carry out 5 (five) congregational prayers, *tadarus al-Qur'an*, *I'tikaf*, and religious recitations.

The mosque is a very familiar building in the life of the people of Kraksaan city because apart from being used as a place of worship (a place for holding prayers), it is also the center of the life of the Muslim community in organizing various forms of religious activities, such as; studying the Qur'an (reciting the Qur'an), religious studies, discussions, celebrating Islamic holidays because the mosque does not only function as a religious symbol but also serves as a symbol of social harmony, and can also become an icon for the area where the mosque is built. The existence of a mosque is required to answer the needs of the people of Kraksaan City, who are increasingly complex, especially about ornaments as interior and exterior elements.

The public's reception of the Kursi verse, namely the Kursi verse, contains the most important names of Allah swt., namely *al-Hayyu* and *al-Qayyum*. Narrated by Abū Umāmah from the Prophet Muhammad saw., he said: "Surely the most glorious name of Allah is found in three surah in the Qur'an, (namely): In the letter al-Baqarah, Ali Imrān, and the surah Tāhā." Abū Umāmah said, "I

also looked for it, so I found it in the letter al-Baqarah, Kursi verse, in the letter Ali-Imran, Alif Lām Mīm. Allah who has no worship but Him, who is living and always takes care of (His creatures),” and in Ṭāhā’s letter, “And submit all faces (with humility) to (*Rabb*) the Ever-Living (eternal) and always take care of (creatures)” (Zulihafnani et al., 2020, p. 142).

Someone who reads the Kursi verse before going to bed will always get protection from Allah, and Satan will not approach him until morning. This is by the hadith narrated from Abu Hurairah, about Satan stealing zakat assets. The devil said: “I will teach you some sentences (by which) Allah will benefit you” Abū Hurairah said, “What is that?” He said, “When you go to bed, then read the Kursi verse, “Allah has no God (who has the right to be worshiped) but He, who lives eternally and continues to take care of (His creatures),” until the end of the verse. Then you will always receive protection from Allah, and satan will not approach you until morning.” (Zulihafnani et al., 2020)

Ali Ahmad Abdul Al-Taḥṭawi mentioned several virtues of the Kursī verse, including 1) as the most glorious verse in the Qur’an, 2) in the Kursī verse, there are the names of the Great Allah, 3) when the Kursī verse is read after Fardlu prayer will be under Allah's care until the prayer after, 4) If you recite al-Kursī verse after prayer, nothing will prevent him from entering heaven unless he dies, and 5) reading al-Kursī verse can expel demons (Rahman et al., 2018).

Another reception regarding the Kursi verse is also believed by Mrs. Munikah that every house in which there is an Kursi verse, the house will be protected from interference by jinns and evil spirits.

Third, the Raudlatul Jannah Mayangan Mosque, Probolinggo City (western part). In this mosque, there is calligraphy that beautifies the walls and *qubab* of the mosque. The aesthetics of the calligraphy makes the mosque look beautiful, and people who look at it are interested in reading it. The writing on the walls

and *qubah* of the Raudlatul Jannah Mosque is in the form of Tsulus script with the inscription of Al-Fātiḥah and the Kursī verse in the *qubah*, the Q.S. Al-Jumu'ah (62): 9 on the mihrab.



Figure 4: Calligraphy on the walls and mihrab of the Raudhatul Jannah Mayangan mosque. (Source: Personal Document/Baqir)

The calligraphy in figure 4 above is dominated by the green color on the background and the yellow color on the letters. Just as the color also gives an emotional impression, color also gives an impression of increasing the memory of the people of Probolinggo. The green color, in particular, is said to be a color that can give peace to the eye. In the Qur'an, the color green is widely used in certain verses, for example, Q.S. Al-An'ām (6): 99, Q.S. Al-Haj (22): 63, Q.S. Yāsin (36): 80, Q.S. Al-Kahf (18): 31. The yellow color provides a symbol in several depictions in the world In Q.S. Al-Hadīd (57): 20 and Al-Zumar (39): 21, the editorial of the verse showing the yellow color uses the lafadz مُصَفَّرًا in the science of *sharaf* the lafadz is in the form of *masdar*, namely the lafadz of the order which is located on the third in *tasrif fi'il*, or it can be said *masdar* is a lafadz that shows an event, but the event here is not an event in the sense of an event.

Furthermore, regarding the reception of surah Al-Fātiḥah, Kursi verse, and surah Al Jumu'ah (62): 9, the first writing, Al-Fātiḥah, is usually read by the general public. Therefore the Raudlatul Jannah mosque provides aesthetics and reception to the people of Probolinggo by writing the Surah Al-Fātiḥah. Al-Nawāwī, in receiving surah Al-Fātiḥah in his book, al-Adzkār is

also performative. This can be seen in the data in the table, namely, two narrations about the method of treatment (*ruqyah*) using surah Al-Fātiḥah.

The history in al-Adzkār tells of how one of his friends was asked by the people of a village to perform *ruqyah* on a resident who had been stung by an animal. From this alone, it is clear that surah Al-Fātiḥah is performative because it functions as a medium in medical practice (*ruqyah*). Although at the end of the history, there is other information, namely about the affirmation of the practice of *ruqyah* using verses of the Qur'an by the Prophet Muhammad, which seems informative, this information is not included in the discussion of this paper which analyzes the reception of surah Al-Fātiḥah, because this information is included in another discussion. This history is performative because sura Al-Fātiḥah is explained without mentioning its meaning. This is when viewed from the history itself (Hasri, 2021).

The second writing, Kursi verse, instills in the hearts of its readers the greatness and power of Allah swt. and His help and protection. This verse is called the Kursi verse because it contains the word “kursi”. This verse explains how Allah has the power to care for and protect every servant and creature He has created. With this verse, negative assumptions about Allah SWT can be rejected, and one can *ma'rifatullah* (know Him) with the best knowledge. The verse of al-Kursi also has *faḍilah* in the fourth point; that is, if you read the verse of al-Kursi after praying, nothing will prevent him from entering heaven unless he dies. This case is different from the cases above; this is more about the safety of the *ukbrāwī*, but even if *ukbrāwī*, this priority indicates practice in the daily life of Muslims. The information contained in this related hadith states that if the verse of al-Kursī is read after the *maktubah* prayer, then according to the information from the Prophet conveyed by Abu Umāmah, the reader will get heaven (Rahman et al., 2018).

In the third article, Q.S. Al-Jumu'ah (62): 9, the reception of the verse about the value of moral education with calligraphy aims to remind people to have good manners, and because of that, life will be calm in facing problems.

Strengthening the reception above, Q.S. Al Baqarah (2): 153 states that the struggle to uphold the truth must be accompanied by patience and increasing prayers so that all difficulties and trials become lighter because Allah is always with those who are patient. He will help, strengthen and win those who struggle to uphold the truth of their religion (Rustin et al., 220 C.E.).

Conclusion

The mosque's construction not only prioritizes its function as a place of worship for Muslims, but the mosque's decoration is a point of concern that cannot be ruled out. This mosque decoration will characterize the uniqueness of the mosque because each region has different decorative characteristics based on the culture that develops in the surrounding community. The mosques in the Probolinggo district are decorated with calligraphy. Conditions like this should let people in the mosque environment know the buildings, especially the calligraphy in the mosque.

The development of calligraphy in the archipelago, the fine art of writing Arabic letters known as khat or calligraphy, has long been known in Indonesia and has even reached an ancient age, as old as the history of Islam in this country. Evidence suggests that the Malay language used two Indian scripts before introducing the Arabic script. These writings are Pallawa (Sanskrit) which was transformed into Javanese letters, and Nagari script, which the Pala people from Bengal around the 8th century AD introduced. 35 Regarding the entry of Arabic letters (Hijaiyyah) into Negeri Melayu, which eventually shifted the previous letters, it is likely that it is closely related to the spread of Islam in Southeast Asia, which began in the XIII century (13 AD)

The aesthetics and reception of calligraphy at the Probolinggo mosque are uniform, both at the Badridduja, Ar Raudhah, and Raudhatul Jannah mosques, even though the text chosen is not the same. The color choices converge on green and gold, indicating they are identical to Islam, where the symbolic meanings are plants, trees, leaves, and forests. Meanwhile, the psychological meaning of green is growth, renewal, balance, harmony, and the environment. Green color mixed with Gold color, the eyes that will look at it make you feel happy with all the artful writing.

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