AL-MANAR
Jurnal Kajian Alquran dan Hadis

E-ISSN 2580-2577 | P-ISSN 2477-6017
Fakultas Ushuluddin, Adab, dan Humaniora (FUAH)
UIN Kiai Haji Achmad Siddiq Jember, Jawa Timur, Indonesia
https://almanar.uinkhas.ac.id/

Strengthening Aswaja Ideology through Qur'anic Calligraphy: A Living Qur'an Study

Abdulloh Dardum*
Universitas Islam Negeri Kiai Haji Achmad Siddiq Jember, Indonesia
dardum87@gmail.com

Umi Wasilatul Firdausiyah
Universitas Islam Negeri Sunan Kalijaga Yogyakarta, Indonesia
umiwasilah95@gmail.com

H. Abdullah
Universitas Islam Negeri Kiai Haji Achmad Siddiq Jember, Indonesia
abdullahsa1976@gmail.com

Andri Warseto
Suez Canal University, Islami'iliyah, Egypt
andri.afro@suez.edu.eg

Abstract

This study examines the role of Qur'anic calligraphy in articulating the *Ahlussunnah wal Jamaah* (Aswaja) ideology at the Baitun Nur Mosque, located within the Nurul Islam Islamic Boarding School (Pesantren Nuris), Jember, East Java, Indonesia. Drawing on the *Living Qur'an* perspective, the study explores how Qur'anic inscriptions are encountered and understood within the religious and educational environment of the pesantren. It employs a qualitative approach with a phenomenological orientation, using observation, in-depth interviews, and documentation to collect data. The analysis is guided by Ahmad Rafiq's three categories of Qur'anic reception: exegetical, aesthetic, and functional reception. These categories are used to examine informants' understandings of the displayed verses, their perceptions of the inscriptions' visual and religious significance, and the functions they associate with calligraphy in pesantren life. The study approaches Qur'anic calligraphy not merely as architectural decoration but as a visual expression of engagement with the Qur'an, whose meanings are shaped by the community's religious and educational setting. By connecting the material presence of calligraphic inscriptions with informants' accounts, this study contributes to understanding how Qur'anic reception may inter-sect with the articulation of Aswaja ideology in an Islamic boarding school.

Keywords:

Aswaja Ideology; Qur'anic calligraphy; living Qur'an; aesthetic reception; Islamic boarding school.

Received: 2025-03-22
Revised: 2025-05-12
Accepted: 2026-06-28

***Corresponding Author:**
Abdulloh Dardum*
Universitas Islam Negeri Kiai Haji Achmad Siddiq Jember, Indonesia.
dardum87@gmail.com

© Copyright, 2026 The Author(s).

This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License

How to Cite: Dardum, Abdulloh, Umi Wasilatul Firdausiyah, H. Abdullah, and Andri Warseto. "Strengthening Aswaja Ideology through Qur'anic Calligraphy: A Living Qur'an Study." *Al-Manar: Jurnal Kajian Alquran dan Hadis* 12, no. 1 (2026): 107–126. https://doi.org/10.35719/amn.v12i1.132

Introduction

The Qur'an is not only a sacred text to be recited and interpreted but also a living presence in the social, cultural, and religious practices of Muslim communities. Its presence takes various forms, including Qur'anic recitation, religious rituals, calligraphy, and mosque decoration. These practices are central to Living Qur'an studies, an interdisciplinary field concerned with how Muslims receive, interpret, experience, and incorporate the Qur'an into their everyday lives. From this perspective, engagement with the Qur'an extends beyond textual interpretation (*tafsīr*) to encompass how its text and meanings are expressed through religious practices, cultural expressions, and social relationships.[1] Therefore, the Qur'an is studied not only as a sacred text to be read and interpreted but also as a text whose presence acquires meaning through the practices and experiences of its readers and communities.

One visible expression of the Living Qur'an is the display of Qur'anic calligraphy on mosque walls. Calligraphy is appreciated for its aesthetic qualities and contributions to mosque architecture, but its significance may extend beyond visual decoration. Qur'anic inscriptions can also communicate religious teachings and express the values and collective identity of the communities that display them.[2] Examining these inscriptions provides an opportunity to understand how the Qur'an is encountered not only as a written text but also as part of the religious environment in which Muslims worship and learn.

Previous research has examined Qur'anic calligraphy from several complementary perspectives. Firdausiyah and Wafi's study of Raudhatul Mukhlisin Mosque in Jember explores the spiritual messages conveyed by calligraphic inscriptions and the worshippers' responses. Their findings indicate that the inscriptions can evoke admiration, peace, and a sense of calm during worship, although they may also distract some worshippers' attention.[3] Their study highlights the significance of calligraphy in the religious experience of mosque congregations. At a broader architectural level, Dariyadi et al. examine calligraphy in Indonesian mosques, emphasizing its aesthetic and spiritual functions, and its relationship to cultural

[1] Ahmad Rafiq, "The Living Qur'an: Its Text and Practice in the Function of the Scripture," *Jurnal Studi Ilmu-ilmu Al-Qur'an dan Hadis* 22, no. 2 (2021): 469–84, https://doi.org/10.14421/qh.2021.2202-10; Ario Putra, "Interpretasi HAM dalam Ideologi Pancasila dan Implikasinya terhadap Persatuan dan Kesatuan di Indonesia," HAM 13, no. 1 (2022): 1–14. https://doi.org/10.30641/ham.2022.13.1-14; Ahmad Ubaydi Hasbillah, *Ilmu Living Quran-Hadis, Ontologi, Epistemologi dan Aksiologi* (Tangerang: Maktabah Darussunnah, 2019); Sahiron Syamsuddin, *Ranah-ranah Penelitian dalam Studi al-Qur'an dan Hadis* (Yogyakarta: Teras, 2007), xiv.

[2] Abdul Mustaqim, *Metode Penelitian Al-Qur'an dan Tafsir (*Yogyakarta: Idea Press, 2019), 109.

[3] Umi Wasilatul Firdausiyah and Hasan Abdul Wafi, "Spiritual Message of Al-Qur'an Calligraphy in Raudhatul Mukhlisin Mosque Jember," *Jurnal Studi Ilmu-ilmu Al-Qur'an dan Hadis* 23, no. 1 (2022): 195–218, https://doi.org/10.14421/qh.2022.2301-10.

continuity and communal religious identity.[4] Together, these studies demonstrate that calligraphy in mosque settings can be approached as more than a decorative feature, although their principal concerns lie in worshippers' experiences and the architectural and cultural significance of inscriptions.

Research on Islamic visual culture further indicates that religious art can carry meanings shaped by social and ideological processes. Arik's study of Islamic and traditional visual arts in Istanbul, including Arabic calligraphy, situates artistic practices within changing cultural politics and the formation of religious and cultural identities.[5] Although her research concerns an artistic scene rather than Qur'anic inscriptions in a pesantren mosque, it illustrates the value of examining Islamic visual forms in relation to their social and ideological settings. Similarly, George's analysis of Qur'anic art in Indonesia examines the ethical and ideological disputes surrounding the use of Qur'anic script in contemporary art. His discussion shows that the production and reception of Qur'anic art can involve competing understandings of religious propriety, authority, and the relationship between religion and visual culture.[6] These studies broaden the analytical scope beyond aesthetics, suggesting that Qur'anic visual forms may also be involved in the expression and negotiation of religious meanings and identities.

These studies provide important foundations for understanding the aesthetic, spiritual, cultural, and ideological dimensions of Islamic visual expression. However, their different emphases leave a more specific question to be examined: how Qur'anic calligraphy displayed in a pesantren mosque is interpreted in relation to the theological commitments of its community, particularly *Ahl al-Sunnah wa al-Jamā'ah* (Aswaja). The study by Firdausiyah and Wafi comes closest in terms of its focus on mosque calligraphy and religious experience, while the studies by Dariyadi et al., Arik, and George offer broader perspectives on architecture, identity, and ideology. The present study brings these concerns together by focusing on the meanings attributed to Qur'anic inscriptions in a pesantren setting and their perceived relationship to the communication of Aswaja teachings. Its focus is therefore not simply whether calligraphy has aesthetic or spiritual significance, but how specific inscriptions are understood within a particular religious and educational environment.

[4] Moch Wahib Dariyadi, Nurul Murtadho, Ibnu Samsul Huda, and Abd Rauf Tan Sri Hassan, "Arabic Calligraphy as Mosque Decoration: Architectural Significance in Indonesia," *City, Territory and Architecture* 12 (2025): article 23, https://doi.org/10.1186/s40410-025-00271-x; Sahiron Syamsuddin, *Ranah-ranah Penelitian dalam Studi al-Qur'an dan Hadis* (Yogyakarta: Teras, 2007), xiv.

[5] Hulya Arik, "Creative Geographies of Islam: The Case of Islamic and Traditional Visual Arts Scene in Istanbul," *Cultural Geographies* 30, no. 3 (2023): 339–53, https://doi.org/10.1177/14744740211053611.

[6] Kenneth M. George, "Ethics, Iconoclasm, and Qur'anic Art in Indonesia," *Cultural Anthropology* 24, no. 4 (2009): 589–621, https://doi.org/10.1111/j.1548-1360.2009.01041.x.

The research focuses on the Baitun Nur Mosque at Nurul Islam Islamic Boarding School (*Pesantren Nuris*) in Jember, East Java. The inscriptions displayed in the mosque are associated with Aswaja's theological commitments, which form part of the pesantren's religious identity. The selection and placement of Qur'anic verses, together with the interpretations given to them, provide a basis for investigating how calligraphy is understood within the pesantren environment. This study addresses two research questions: (1) How does the Qur'anic calligraphy displayed at the Baitun Nur Mosque represent Aswaja values? and (2) What role is attributed to this calligraphy in communicating and reinforcing Aswaja teachings among members of the pesantren community and the surrounding society? To address these questions, the study adopts a qualitative approach, with a phenomenological orientation within the *Living Qur'an* framework. It draws on observation, in-depth interviews, and documentation, with the analysis focusing on the meanings attributed to the inscriptions and their place in the communities' religious life.

The study contributes to *Living Qur'an* scholarship by connecting the reception of Qur'anic inscriptions with the transmission of theological values in a pesantren setting. Conceptually, it brings the aesthetic and spiritual dimensions of Qur'anic calligraphy into dialogue with religious identity and ideological communication. Empirically, it offers a case-based account of how inscriptions in the Baitun Nur Mosque are interpreted in relation to Aswaja teachings. Practically, the findings may help pesantren educators and mosque communities reflect on the selection, interpretation, and educational use of Qur'anic calligraphy. These contributions are framed around the meanings and roles identified in this particular setting rather than assuming that the presence of calligraphy automatically produces ideological change among its viewers.

Method

This study employed a qualitative approach with a phenomenological orientation, drawing on the phenomenology of religion. This approach examines how individuals and communities perceive, experience, and interpret religious beliefs, symbols, and practices. It is appropriate for examining Qur'anic calligraphy not merely as a form of visual art but also as a religious symbol encountered in everyday life. Within the framework of Living Qur'an studies, the analysis therefore focused on how the inscriptions displayed at the Baitun Nur Mosque were understood in relation to the religious teachings and theological commitments of *Ahl al-Sunnah wa al-Jamāʿah* (Aswaja).[7] The concept of the Living Qur'an highlights the diversity of Muslim engagement with the Qur'anic text. Such engagement may take the form of

[7] Dalinur M. Nur, "Kegunaan Pendekatan Fenomenologi dalam Kajian Agama," *Wardah* 16, no. 2 (2015): 125–26, https://doi.org/10.19109/wardah.v16i2.366; Ahmad Rafiq, "The Living Qur'an: Its Text and Practice in the Function of the Scripture," *Jurnal Studi Ilmu-ilmu Al-Qur'an dan Hadis* 22, no. 2 (2021): 469–84, https://doi.org/10.14421/qh.2021.2202-10.

recitation, ritual practice, the use of the verses in everyday religious life, or artistic expressions inspired by the Qur'an. These practices vary across communities because they are shaped by different intellectual traditions, social conditions, and cultural environments. The meanings attributed to the Qur'an consequently emerge through interactions between the text and the circumstances in which it is encountered.[8] Reception theory provides a complementary framework for understanding these interactions. Originating in literary studies, reception theory emphasizes the role of readers in interpreting texts and constructing their significance. Applied to Living Qur'an studies, this perspective focuses on how Muslim communities receive, interpret, experience, and respond to the Qur'an. The meaning of a Qur'anic text in social life is thus examined not solely through its textual content but also through the ways people encounter and engage with it.[9]

The research was conducted at the Baitun Nur Mosque, located within the Nurul Islam Islamic Boarding School (Pesantren Nuris) in Jember, East Java, Indonesia. The primary object of analysis was the Qur'anic calligraphy displayed inside the mosque and the meanings attributed to it by members of the pesantren community. Informants were purposively selected in 2022 based on their roles, experiences, and familiarity with the Qur'anic inscriptions and the religious environment of the Pesantren Nuris. They included individuals involved in mosque administration, religious instruction, and pesantren life whose accounts were relevant to the study's research questions. This selection strategy was intended to obtain relevant perspectives on the inscriptions' meanings and their perceived relationship to the communication of Aswaja teachings.

Data were collected through structured observation, unstructured in-depth interviews, and documentation. These techniques were used to examine the inscriptions, document their physical and visual characteristics, and explore the meanings they held for members of the pesantren community.[10] Structured observation focused on the location, visual presentation, and content of the Qur'anic inscriptions, as well as their place within the mosque environment. The observation was indirect and non-participant: the researcher observed the setting without taking part in the religious activities being examined. In-depth interviews allowed informants to describe their knowledge, interpretations, and experiences in their own words. Documentation included photographs of the inscriptions, institutional records, and other materials relevant to the research questions. These sources were

[8] Abdul Mustaqim, *Metode Penelitian Al-Qur'an dan Tafsir* (Yogyakarta: Idea Press, 2015), 128.

[9] Ahmad Rafiq, "The Reception of the Qur'an in Indonesia: A Case Study of the Place of the Qur'an in a Non-Arabic Speaking Community" (PhD diss., Temple University, 2014), 144. http://doi.org/10.34944/dspace/3421

[10] Abdul Mustaqim, *Metode Penelitian Al-Qur'an dan Tafsir* (Yogyakarta: Idea Press, 2015), 128.

considered together to develop an account of how the calligraphy was presented and understood in the pesantren setting.

The data were analyzed using the interactive model developed by Matthew B. Miles and A. Michael Huberman, which comprises data reduction, data display, and conclusion drawing and verification.[11] Data reduction involved selecting and organizing material relevant to the research questions. Data display involved arranging the information to identify recurring themes and relationships among the inscriptions, the pesantren's religious instruction, and informants' accounts. The conclusion drawing and verification involved interpreting these patterns and checking the interpretations against the available interview, observational, and documentary data. The three stages were treated as interrelated activities that informed one another throughout the analysis.

The credibility of the findings was addressed through source triangulation and peer debriefing. Source triangulation involved comparing information from interviews with observations and documentary materials, while also considering similarities and differences among informants' accounts. Peer debriefing involved discussing the research process and emerging interpretations with academic colleagues familiar with Qur'anic studies or qualitative research. These procedures provided opportunities to examine the consistency of the interpretations and identify claims requiring further scrutiny. The analysis remained focused on the meanings and experiences documented in this case; it was not designed to measure the effects of calligraphy on the beliefs or behavior of the entire pesantren community.

The analysis employed three categories of Qur'anic reception to interpret the research data: exegetical, aesthetic, and functional reception. Exegetical reception was used to examine how informants understood the meanings of the Qur'anic verses displayed in calligraphic form. Aesthetic reception guided the analysis of the inscriptions' visual presentation and the ways informants perceived their artistic and religious significance. Functional reception was used to explore the roles or benefits that informants associated with the inscriptions in the religious and educational environment of the Pesantren Nuris. These categories informed the interpretation of interview accounts, observational notes, and documentation, allowing the analysis to connect the inscriptions' textual meanings, visual qualities, and perceived functions with the community's lived engagement with the Qur'an. The categories were used as complementary analytical lenses.

[11] Matthew B. Miles and A. Michael Huberman, *Qualitative Data Analysis: An Expanded Sourcebook*, 2nd ed. (Thousand Oaks, CA: Sage Publications, 1994).

Result and Discussion

A Brief Profile of Baitun Nur Mosque, Nurul Islam Islamic Boarding School, Jember

The Baitun Nur Mosque is the principal mosque of the Nurul Islam Islamic Boarding School (Pesantren Nuris) in Jember, East Java, Indonesia. The pesantren was founded in 1981 by KH. Muhyiddin Abdusshomad, who also served as *Rais Syuriah* of the Jember Branch of Nahdlatul Ulama (PCNU Jember). In its early years, the pesantren accommodated only a small number of students (*santri*), who received direct religious instruction from KH. Muhyiddin. Its establishment was motivated by his concern that many Muslim students from surrounding areas, including Silo and neighboring districts, were pursuing their education in Christian schools. In response, he initiated the development of a formal educational institution integrated with the pesantren system.[12]

Before establishing the institution, KH. Muhyiddin sought guidance from several prominent Indonesian Muslim scholars: KH. As'ad Syamsul Arifin of Sukorejo Islamic Boarding School in Situbondo, KH. Ahmad Shiddiq of Talangsari Islamic Boarding School in Jember, and KH. Hasyim Zaini of Nurul Jadid Islamic Boarding School in Probolinggo.[13] Following their endorsement, he consulted Ahmad Nur Salim, one of his students at the University of Jember, as well as several community leaders, including the principal of SDN Antirogo 4. These consultations led to the establishment of the first formal educational institution, NURIS Junior High School (SMP NURIS), in 1983. In subsequent years, the foundation expanded its educational provision by establishing the NURIS Senior High School (SMA NURIS), NURIS Vocational High School (SMK NURIS), NURIS Outstanding Islamic Junior High School (MTs Unggulan NURIS), NURIS Outstanding Islamic Senior High School (MA Unggulan NURIS), and, most recently, Ma'had Aly NURIS, an undergraduate level institution specializing in Ashʿari theology (*ʿAqīdah Ashʿariyyah*).

Students enrolled in the formal educational institutions under the NURIS Foundation—including SMP, MTs, SMA, SMK, MA, and Ma'had Aly—are required to reside within the pesantren. According to the institutional data, the foundation had more than 4,000 students, teachers (*asatidz*), and administrative staff at the time.[14] The pesantren is located on Jalan Pangandaran No. 48, Antirogo Village, Sumbersari District, Jember Regency, East Java. Residential and commercial areas border the

[12] Nurul Islam Islamic Boarding School, "Sejarah Nuris," https://pesantrennuris.net/sejarah-nuris/.

[13] Shoni Rahmatullah Amrozi, Maskuri Maskuri, and Peni Catur Renaningtyas, "Genealogi Pengajaran Islam dan Nasionalisme Agama KH. Zaini Mun'im dan KHR. As'ad Syamsul Arifin," *Islamika Inside: Jurnal Keislaman dan Humaniora* 6, no. 2 (2020): 140-62, https://doi.org/10.35719/islamikainside.v6i2.108

[14] NURIS Foundation, institutional data recorded in the 2021 NURIS calendar.

complex to the north, agricultural land and a pharmaceutical vocational school to the south, rice fields to the east, and a river to the west.[15]

Before the Baitun Nur Mosque was established, religious activities at the pesantren—including *istighāthah*, recitation of Sūrah Yāsīn, *tahlīl*, and congregational prayers—were conducted at Nurul Islam Mosque, located across the road to the west of the pesantren complex, adjacent to the residence of KH. Muhyiddin Abdusshomad. In 2015, however, the pesantren constructed a new mosque within its own complex. Named Baitun Nur Mosque", it was officially inaugurated in December 2015. The inauguration was attended by the mosque's principal benefactor, Drs. KH. M. Noor Tijhany, a philanthropist residing in Singapore. According to Ustadz Imam Sainusi, approximately 80 percent of the construction costs were covered by donations from KH. M. Noor Tijhany, while the remainder came from collective contributions by the pesantren foundation, its leadership, students' parents, alumni, and supporters.[16]



Figure 1. Front View of Baitun Nur Mosque
Source: Researcher's documentation.

The mosque was built at an estimated cost of IDR 3.5 billion and stands prominently within the main male dormitory complex. It has become one of the landmarks of the Pesantren Nuris. With a capacity of approximately 1,000 worshippers, the Baitun Nur Mosque serves not only as a venue for daily congregational

[15] Interview with Ustadz Imam Sainusi at Pesantren Nuris, May 20, 2022.

[16] Ustadz Imam Sainusi.

prayers but also as a central location for religious, educational, and institutional activities organized by the pesantren and its affiliated educational institutions.

The institutional setting is relevant to understanding the role of Qur'anic calligraphy at the Baitun Nur Mosque. The mosque operates within a pesantren that combines formal education, the study of classical Islamic texts, and the teaching of Aswaja theology. Its calligraphic inscriptions can therefore be examined not simply as features of mosque architecture but also as part of the religious environment in which students encounter and learn about the Qur'an. This institutional context does not, by itself, establish the effects of calligraphy on students' beliefs; rather, it provides the background against which the selection of verses, their display, and the community's responses can be interpreted.

Qur'anic Calligraphic Ornaments in Baitun Nur Mosque

One of the most distinctive architectural features of the Baitun Nur Mosque is the Qur'anic calligraphy displayed along the upper sections of its interior walls. According to Ustadz Imam Sainusi, the verses inscribed in the mosque were selected under the direct guidance of KH. Muhyiddin Abdusshomad, the founder and caretaker of the Nuris Islamic Boarding School. The selected verses were then designed and inscribed by Mufid, a senior alumnus of the pesantren recognized for his expertise in Islamic calligraphy. As Ustadz Imam Sainusi explained, "*Cak* Mufid is one of our alumni who possesses exceptional expertise in Islamic calligraphy. He has even served as a judge in national-level Qur'anic calligraphy competitions."[17]

This account identifies two distinct forms of agency in the production of the mosque's calligraphy. KH. Muhyiddin is described as responsible for selecting the verses, while Mufid translated the selected texts into visual compositions. The distinction matters because the inscriptions are not presented in the study as an entirely autonomous artistic project. Their textual content was determined through institutional and religious leadership, whereas their visual realization depended on the calligrapher's skills. The resulting calligraphic program can therefore be understood as an intersection between religious authority and artistic practice. The account, however, does not establish the precise criteria used to select every verse or whether the calligrapher participated in those decisions.

Ustadz Mufid explained that he began studying Islamic calligraphy in 1984, when he was a *santri* at the Pesantren Nuris. As one of the pesantren's first-generation students, he recalled that his interest in calligraphy began when KH. Muhyiddin Abdusshomad instructed him to develop the ability to produce beautiful, accurate Arabic handwriting. Recalling his early experience, Ustadz Mufid stated, "At that time, I learned calligraphy to write the classical Islamic texts (*kitab*) studied in

[17] Ustadz Imam Sainusi.

the pesantren. Over time, I expanded my work to canvas and eventually to various other artistic media."[18]

Mufid's account shows that his calligraphic practice developed within the pesantren's textual and educational environment before extending to other media. His experience connects the production of the mosque's inscriptions with a longer history of learning and artistic practice at Nuris. It also illustrates how a skill initially cultivated through writing classical Islamic texts could be applied to the visual presentation of Qur'anic passages in a religious space. This connection helps explain the institutional and artistic background of the inscriptions without assuming that the calligrapher's personal development alone determined their theological meaning.

Ustadz Mufid subsequently received formal training in Islamic calligraphy from Ustadz Faiz Abdul Rozak, a calligrapher from Bangil, Pasuruan, East Java, who is internationally recognized. Inspired by his mentor, Mufid later participated in numerous national Qur'anic calligraphy competitions. Among his achievements was a second place in the National *Musabaqah Tilawatil Qur'an* (MTQ), held in Bali in 2000.

Mufid's calligraphic works are not limited to the Baitun Nur Mosque at Pesantren Nuris. His Qur'anic inscriptions are also displayed in several other mosques in Jember Regency, including the mosque at Dr. Soebandi Regional Hospital, the Rambipuji Mosque, and the Nur Inka Mosque within the headquarters of Infantry Brigade 9 (Brigif 9) Jember. This wider body of work places the calligraphy at the Baitun Nur within the calligrapher's broader artistic practice. At the same time, the specific meaning of the inscriptions at the Baitun Nur Mosque cannot be inferred from the artist's reputation alone; it must also be considered in relation to the selected verses, the mosque's institutional setting, and the accounts of people who encounter the inscriptions.

Unlike the inscriptions commonly found in many mosques—which often feature verses concerning the establishment of prayer, the *Asmāʾ al-Ḥusnā* (the Most Beautiful Names of Allah), or familiar passages such as Āyat al-Kursī, Sūrah Yāsīn, and Sūrah al-Wāqiʿah—the calligraphy at the Baitun Nur Mosque features a distinctive selection of Qur'anic verses. According to the account presented in this study, these verses were deliberately selected to communicate the religious values and educational messages consistent with the pesantren's vision. The selection of verses is important to the study's central argument. Calligraphy provides a visual form for presenting Qur'anic text, but the choice of which passages to display also determines which teachings become especially visible within the mosque. At the Baitun Nur Mosque, the passages documented in the study address moral conduct,

[18] Interview with Ustadz Mufid in Antirogo, Jember, May 25, 2022.

filial piety, and the theological incomparability of Allah. These themes suggest that the calligraphic program encompasses more than a single subject.



Figure 2. Qur'anic Calligraphy of Qur'an 31 (Luqmān): 16–17
Source: Researcher's documentation.

Among the passages inscribed on the walls of Baitun Nur Mosque (**Figure 2**) are Qur'an 31 (Luqmān): 16–17. These verses convey guidance concerning prayer, the promotion of good, the prevention of wrongdoing, patience, humility, and appropriate conduct toward others. Their presence broadens the themes represented in the mosque's calligraphy beyond doctrinal statements about the nature of Allah to include ethical and interpersonal conduct.

يَا بُنَيَّ أَقِمِ الصَّلَاةَ وَأْمُرْ بِالْمَعْرُوفِ وَانْهَ عَنِ الْمُنْكَرِ وَاصْبِرْ عَلَى مَا أَصَابَكَ إِنَّ ذَلِكَ مِنْ عَزْمِ الْأُمُورِ. وَلَا تُصَعِّرْ خَدَّكَ لِلنَّاسِ وَلَا تَمْشِ فِي الْأَرْضِ مَرَحًا إِنَّ اللَّهَ لَا يُحِبُّ كُلَّ مُخْتَالٍ فَخُورٍ. وَاقْصِدْ فِي مَشْيِكَ وَاغْضُضْ مِنْ صَوْتِكَ إِنَّ أَنْكَرَ الْأَصْوَاتِ لَصَوْتُ الْحَمِيرِ.

"O my son, establish prayer, enjoin what is right and forbid what is wrong, and be patient over whatever befalls you. Indeed, that is among the matters requiring steadfast determination. Do not turn your cheek away from people in arrogance, nor walk upon the earth with pride. Indeed, Allah does not love anyone who is self-deluded and boastful. Be moderate in your walk and lower your voice, for surely the harshest of all voices is the braying of a donkey." (Qur'an 31:17–19)

In the context of a pesantren, these teachings are relevant to religious education because they address practices and dispositions that can be discussed and cultivated through instruction. Therefore, their educational significance can be identified from the content of the verses, but their actual reception by the community should not be assumed to be identical to the researcher's interpretation.



Figure 3. Qur'anic Calligraphy of Qur'an 17 (Al-Isrā'): 23–25
Source: Researcher's documentation.

Another Qur'anic passage displayed as calligraphic ornamentation in the Baitun Nur Mosque (**Figure 3**) is the Qur'an 17 (Al-Isrā'): 23–25. These verses emphasize the fundamental principles of monotheism (*tawḥīd*) and filial piety, linking devotion to Allah with kindness and compassion toward one's parents. The passage reads:

قَضَى رَبُّكَ أَلَّا تَعْبُدُوا إِلَّا إِيَّاهُ وَبِالْوَالِدَيْنِ إِحْسَانًا إِمَّا يَبْلُغَنَّ عِنْدَكَ الْكِبَرَ أَحَدُهُمَا أَوْ كِلَاهُمَا فَلَا تَقُلْ لَهُمَا أُفٍّ وَلَا تَنْهَرْهُمَا وَقُلْ لَهُمَا قَوْلًا كَرِيمًا. وَاخْفِضْ لَهُمَا جَنَاحَ الذُّلِّ مِنَ الرَّحْمَةِ وَقُلْ رَبِّ ارْحَمْهُمَا كَمَا رَبَّيَانِي صَغِيرًا. رَبُّكُمْ أَعْلَمُ بِمَا فِي نُفُوسِكُمْ إِنْ تَكُونُوا صَالِحِينَ فَإِنَّهُ كَانَ لِلْأَوَّابِينَ غَفُورًا.

"Your Lord has decreed that you worship none but Him, and that you show kindness to your parents. If one or both reach old age while with you, do not say to them even 'uff,' nor rebuke them, but speak to them with gracious words. Lower to them the wing of humility out of mercy and say, 'My Lord, have mercy upon them as they raised me when I was young.' Your Lord knows best what is

in your heart. If you are righteous, then surely, He is Ever-Forgiving to those who constantly turn to Him in repentance." (Qur'an 17:23–25)

The passage brings together devotion to Allah and obligations toward parents. Its inclusion alongside the verses from Sūrah Luqmān presents a moral dimension of Qur'anic teaching within the mosque's visual environment. These passages address both religious commitment and conduct toward other people. This thematic relationship appears relevant to understanding the range of Qur'anic messages displayed at the Baitun Nur Mosque.

Table 1. Qur'anic Calligraphic Ornaments in the Baitun Nur Mosque

No.	Aspect	Research Findings
1	Verse selection	According to Ustadz Imam Sainusi, KH. Muhyiddin Abdusshomad selected the Qur'anic verses displayed in the mosque.
2	Calligrapher	Mufid, a senior alumnus of Pesantren Nuris, produced the calligraphic inscriptions. He began learning calligraphy in 1984.
3	Qur'anic passages	Qur'an 31:17–19 (Sūrah Luqmān), Qur'an 17:23–25 (Sūrah Al-Isrā'), and Qur'an 42:11 (Sūrah Al-Shūrā).
4	Main themes	Moral conduct, prayer, patience, humility, kindness toward parents, and Allah's incomparability with creation.
5	Visual character	The selected Qur'anic passages are displayed as calligraphic inscriptions along the upper sections of the mosque's interior walls.

Source: Researcher's observations and documentation, supplemented by interviews with Ustadz Imam Sainusi and Ustadz Mufid.

The documented inscriptions thus reveal two related but analytically distinct dimensions of Qur'anic calligraphy. The first is visual: Qur'anic passages are rendered as permanent features of the mosque's interior. The second concerns textual selection: the displayed passages foreground particular moral and theological teachings. From a *Living Qur'an* perspective, these dimensions enable examination of how the Qur'an is encountered through material and visual practices within a particular religious setting. Yet the presence of a text on a wall does not, on its own, demonstrate how every worshipper understands it or how far it changes religious behavior. For that reason, the inscriptions must be considered alongside the interviews and the pesantren's documented educational practices.

Reinforcing Aswaja Theology through Qur'anic Calligraphy

In addition to verses conveying moral and ethical teachings, the Baitun Nur Mosque features calligraphic inscriptions that serve as textual foundations for the theological teachings of *Ahl al-Sunnah wa al-Jamāʿah* (Aswaja). Pesantren Nuris is known in Jember Regency for its commitment to this theological tradition, reflected in its institutional identity as the "Fortress of Aswaja" (*Benteng Aswaja*). Founded

by KH. Muhyiddin Abdusshomad, the pesantren emphasizes students' proficiency in classical Islamic texts (*kitab kuning*) alongside their study of modern sciences. It also provides instruction in the theological foundations of Aswaja. Tis educational orientation is intended to prepare students to engage critically with radical and extremist religious ideologies in contemporary society.[19]

Aswaja instruction is incorporated into the pesantren's formal curriculum as a compulsory local-content subject, extending from the elementary *Ibtidā'iyyah* level to Ma'had Aly, an undergraduate-level institution specializing in Islamic studies. Beyond classroom instruction, the pesantren promotes Aswaja teachings through study circles and scholarly discussions coordinated by the Nuris Aswaja Center (NAC), an institutional unit dedicated to promoting Aswaja thought. The NAC also supports the development of students' intellectual, rhetorical, and dialogical skills by producing Aswaja-themed digital media, including monologue videos, podcasts, and short films. These activities are intended to help students communicate and defend Aswaja teachings in contemporary public and digital spaces.

The formal curriculum and the activities coordinated by the NAC provide an important institutional context for interpreting the calligraphic inscriptions. Aswaja is not represented in the study solely as an identity expressed through mosque decoration; it is also taught through structured educational activities and other forms of communication. The calligraphy can therefore be examined as part of a broader environment in which particular Qur'anic texts and theological interpretations are made visible. This suggests that these writings have the same impact on every student, or that such visual exposure is relevant to fostering a specific theological commitment.

Alongside these educational activities, the Qur'anic calligraphic ornaments displayed throughout Baitun Nur Mosque represent another means through which Aswaja teachings are communicated. The inscriptions are presented not merely as decorative elements but also as visual representations of the theological principles embraced by the pesantren. One significant example is Qur'an 42: 11 (Al-Shūrā), which states:

لَيْسَ كَمِثْلِهِ شَيْءٌ وَهُوَ السَّمِيعُ الْبَصِير.

"There is nothing whatsoever comparable to Him, and He is the All-Hearing, the All-Seeing." (Qur'an 42:11)

Within the theological framework of *Ahl al-Sunnah wa al-Jamāʿah*, this verse is understood as a foundational textual affirmation of Allah's absolute transcendence

[19] "Pesantren Nuris, Benteng Aswaja di Jember," *NU Online*, https://nu.or.id/pesantren/pesantren-nuris-benteng-aswaja-di-jember.

(*tanzīh*). By declaring that nothing is comparable to Allah, the verse rejects anthropomorphic conceptions of the Divine while affirming His perfect attributes. Its prominent placement within the mosque's calligraphic program is interpreted in the study as reflecting the pesantren's effort to reinforce core Aswaja theological principles through visual engagement with the Qur'anic text.



Figure 4. Qur'anic Calligraphy of Qur'an 42: 11 (Al-Shūrā)
Source: Researcher's documentation.

The significance of Qur'an 42:11 in the study lies (**Figure 4**) in the connection between its theological interpretation and its display within a mosque belonging to an institution that explicitly teaches Aswaja. The verse's content provides the theological dimension of the analysis, while the account that KH. Muhyiddin selected the inscriptions connected to the content of the pesantren's religious leadership. Its placement on the mosque wall makes the text visible within a space used for worship and other religious activities. These elements support an interpretation of the inscription as a visual expression of the institution's theological orientation.

Classical Muslim scholars have regarded Qur'an 42:11 as a clear scriptural affirmation of Allah's incomparability. The verse establishes that Allah is unlike His creation and transcends all forms of resemblance or anthropomorphism. It refers to Imam al-Zarkashī, who classified this verse as one of the *muḥkamāt*—clear and definitive verses—concerning the Divine Essence. On this basis, when the wording of *mutashābihāt* (ambiguous verses) appears to suggest a resemblance between

Allah and His creation[20], it is interpreted in light of the definitive teaching of Qur'an 42:11, which affirms Allah's absolute transcendence.[21]

The belief that Allah bears no resemblance to His creation is one of the fundamental theological principles of *Ahl al-Sunnah wa al-Jamāʿah.* Within this framework, KH. Muhyiddin Abdusshomad deliberately selected Qur'an 42:11 as one of the passages inscribed on the walls of the Baitun Nur Mosque. Its inclusion is presented in the study as an intentional effort to reinforce Aswaja's doctrinal foundations by making the Qur'an visible within the mosque's sacred space.

The theological discussion clarifies why this particular verse is relevant to the pesantren's Aswaja orientation. The analysis does not rest on the inscription's visibility alone; it also depends on the relationship between the verse's meaning, the theological tradition taught at Nuris, and the accounts of members of the pesantren community. This combination is central to the Living Qur'an approach adopted here: the Qur'anic text is considered not only as written scripture but also in relation to how it is displayed, taught, encountered, and understood in a specific social and religious environment.

Ustadz Musyfiq Alamsyah, an Aswaja instructor at the Pesantren Nuris, explained that the belief in Allah's absolute incomparability with His creation is one of the core theological doctrines taught to students. He stated, "The doctrine that Allah is completely distinct from His creation is introduced to students from the elementary (*Ibtidāʾiyyah*) level. As explained in *ʿAqīdat al-ʿAwām*, one of Allah's necessary attributes is *mukhālafatuhu li al-ḥawādith*—that is, His absolute dissimilarity from all created beings."[22] Alamsyah's account establishes a direct connection between the meaning attributed to Qur'an 42:11 and the formal teaching of Aswaja at the pesantren. His reference to *ʿAqīdat al-ʿAwām* indicates that the doctrine is communicated through established religious instruction rather than being encountered only through the mosque's inscriptions. Therefore, the calligraphy and the curriculum can be understood as complementary elements in the religious environment: the classroom provides an explicit setting for explaining the doctrine, while the displayed verse keeps its Qur'anic basis visible within the mosque. The interview supports this interpretation of institutional reinforcement, although it does not isolate the effect of the inscription from the effects of classroom teaching or other religious activities.

[20] Annisa Mawaddah, Mhd Sukro, Ali Akbar, and Hidayatullah Ismail, "Analysis of Tafsir Rules in the Interpretation of Mutasyabihat Verses: Maudhu'i Tafsir Approach," *al-Afkar: Journal For Islamic Studies* 9, no. 3 (2026): 3720–3732, https://doi.org/10.31943/afkarjournal.v9i3.2364.

[21] Al-Zarkashī, *Al-Burhān fī ʿUlūm al-Qurʾān* (Cairo: Maktabah Dār al-Turāth), vol. 2, 71.

[22] Interview with Ustadz Musyfiq Alamsyah at Pesantren Nuris, May 22, 2022.

This explanation is consistent with the account given by Zahron Afifuddin, a student from Sidoarjo who was interviewed during the fieldwork. Zahron explained that he had memorized Qur'an 42:11 through both the formal Aswaja curriculum and *diniyyah* (religious) classes. Because the verse is prominently displayed on the western wall of the Baitun Nur Mosque, he encounters it whenever he enters. According to Zahron, this repeated visual exposure has reinforced his memorization and deepened his understanding of the verse.[23] Zahron's account illustrates how at least one member of the pesantren community receives and interprets the inscription. This connects three elements: formal instruction, memorization, and repeated visual encounters with the verse. The significance of the calligraphy, in this case, lies not simply in the fact that the text is displayed, but in how its presence intersects with a student's existing learning practices. Therefore, it supports interpreting the inscription as a pedagogical resource that can reinforce engagement with a verse already taught in the curriculum.

A similar perception was expressed by Zaki Fahmi, a student from Ledokombo, Jember, who remarked, "I believe this verse must be very important if it is displayed on the mosque wall. Our teachers have explained that every Qur'anic verse engraved throughout the mosque was personally selected by KH. Muhyiddin."[24] Fahmi's statement reveals another aspect of the inscription's reception: he interprets its display as a sign of the verse's importance and connects that importance to the authority of the pesantren's founder. His account suggests that the meaning of the calligraphy is mediated not only by the words of the Qur'an but also by the institutional authority associated with their selection. The inscription thus operates within a setting in which religious text, the founder's authority, and the pesantren's educational identity are linked in at least one student's understanding. Although Fahmi's account cannot represent the views of the entire community, it illustrates how the visual presentation of the Qur'an may acquire meaning through religious authority and relationships within the pesantren.

The accounts of Alamsyah, Afifuddin, and Fahmi illuminate different yet related dimensions of the reception of calligraphy. Alamsyah explains the doctrine taught through the Aswaja curriculum; Afifuddin describes how seeing the displayed verse intersects with memorization and classroom learning; and Fahmi interprets the inscription as a sign of the verse's importance, given the founder's role in selecting it. These accounts illuminate a different link between theological instruction, visual encounter, and institutional authority. Their convergence suggests that Qur'anic calligraphy at Baitun Nur Mosque participates in a broader process of religious learning and the communication of Aswaja identity.

[23] Interview with Zahron Afifuddin at Pesantren Nurul Islam, Jember, August 18, 2022.

[24] Interview with Zaki Fahmi at Pesantren Nurul Islam, Jember, August 18, 2022.

Table 2. Reinforcing Aswaja Theology through Qur'anic Calligraphy

No	Aspect	Research Findings
1	Theological focus	Qur'an 42:11 is interpreted as affirming Allah's absolute incomparability with creation, a principle associated with Aswaja theology.
2	Formal instruction	Ustadz Musyfiq Alamsyah explained that this doctrine is taught from the Ibtidā'iyyah level and is discussed through ʿAqīdat al-ʿAwām.
3	Student reception	Zahron Afifuddin reported that repeated encounters with the displayed verse reinforced his memorization and understanding.
4	Perceived significance	Zaki Fahmi associated the verse's display with its religious significance and with the authority of KH. Muhyiddin Abdusshomad, who selected the inscriptions.
5	Living Qur'an interpretation	The findings indicate that calligraphy can serve as a visual medium for encountering Qur'anic teachings and connecting them with religious instruction and Aswaja identity.

Source: Interviews with Ustadz Musyfiq Alamsyah, Zahron Afifuddin, and Zaki Fahmi.

From the perspective of *Living Qur'an* studies, these can be interpreted as the Qur'an is encountered beyond recitation or formal textual study. At the Baitun Nur Mosque, Qur'anic passages are incorporated into the physical environment, selected within an institutional setting, and encountered by members of a community already engaged in religious education. The inscriptions' aesthetic dimension is clearly visible in their calligraphic form; their pedagogical dimension emerges most clearly in the accounts connecting the displayed verse with instruction and memorization; and their ideological dimension is reflected in the relationship between the selection of Qur'anic texts, the pesantren's Aswaja orientation, and the authority attributed to the founder.[25]

The findings also suggest that the mosque's calligraphy is best understood as part of a wider religious and educational environment rather than as an independent mechanism for shaping belief. The institutional curriculum provides explicit theological instruction, while the inscriptions make selected Qur'anic passages visible in a space used for worship and other religious activities. It indicates how some members of the community connect these inscriptions with what they learn and with their understanding of the pesantren's religious orientation.[26] Therefore,

[25] Aminatuz Zahroh, "Transformasi Budaya Aswaja di Pesantren," *Tarbiyatuna: Jurnal Pendidikan Islam* 14, no. 1 (2021): 69–86, https://doi.org/10.36835/tarbiyatuna.v14i1.853.

[26] Rofiqi, Husniyatus Salamah Zainiyati, Khoirun Niam, and Kusaeri, "Living under the Gaze: An Ethnographic Study of Authority, Embodied Learning, and Social Reproduction in Indonesian Pesantren Educational Practices." *Ethnography and Education* (2026): 1–26. https://doi.org/10.1080/17457823.2026.2614516; Hamidinnor Hamidinnor, Nur Amimi Tahe, Munirah Munirah, Akhmad Supriadi, and M. Ali Sibram Malisi, "The Functional Reception of Qur'anic Calligraphy at the Grand Mosque of Nurul Islam, Palangka Raya," *Al-Qudwah: Jurnal Studi Al-Qur'an dan Hadis* 2, no. 1 (2024): 68–82. https://doi.org/10.24014/alqudwah.v2i1.29065; Sahibul Kahfi, Zulihi Zulihi, and Topan Hidayat, "Revitalising Al-Qur'an

the calligraphy can serve as a visual and pedagogical medium through which the Qur'anic teachings are presented and encountered. But it does not, on its own, suggest a uniform or measurable effect on the beliefs and behavior of the entire pesantren community.

Overall, the case of the Baitun Nur Mosque illustrates the value of examining Qur'anic calligraphy as a form of lived engagement with scripture. The inscriptions are material and visual objects, but their significance in this study emerges from their relationship with the pesantren's institutional identity, its teaching of Aswaja theology, and the experiences described by its members.[27] This interpretation extends the discussion beyond the aesthetic presence of Qur'anic writing to consider how sacred text becomes part of everyday religious space.

Conclusion

This study demonstrates that Qur'anic calligraphy at the Baitun Nur Mosque, Pesantren Nuris, Jember, functions as more than an architectural ornament. The selection and display of Qur'anic verses form part of the pesantren's religious and educational environment, in which the Qur'an is encountered not only through recitation and formal instruction but also through its visual presence in a sacred space. The inscriptions examined in this study address moral conduct, filial piety, and the theological incomparability of Allah. Their presence reflects the range of Qur'anic teachings made visible within the mosque, while the prominence of Qur'an 42:11 connects the calligraphic program with the pesantren's commitment to *Ahl al-Sunnah wa al-Jamāʿah* (Aswaja) theology.

The interviews further illustrate how Qur'anic calligraphy can intersect with religious learning and the transmission of theological identity. The account of Ustadz Musyfiq Alamsyah connects the meaning of Qur'an 42:11 with the formal teaching of Aswaja, while Zahron Afifuddin's testimony describes how repeatedly encountering the displayed verse reinforces his memorization and understanding. Zaki Fahmi's account, in turn, links the inscription's significance to KH Muhyiddin Abdusshomad's authority, who selected the verses. Taken together, these accounts suggest that the reception of Qur'anic calligraphy involves not only the text itself but also educational practices, repeated visual encounters, and institutional religious authority. These findings do not establish a uniform effect across all members of the pesantren community; rather, they demonstrate how the inscriptions acquire

Learning Through Calligraphy: An Integrative Study at TPQ Saleh Hambali Jayapura," *Ta'dibuna: Jurnal Pendidikan Agama Islam* 8, no. 2 (2025): 159–172, https://doi.org/10.30659/jpai.8.2.159-172.

[27] Mohamad Sobirin, "The Ritual Agency and Living Tradition of Aḍ-Ḍamm 'Alā Qalb Al-Qur'ān in Local Islamic Communities of Banyumas," *Jurnal Studi Ilmu-Ilmu Al-Qur'an dan Hadis* 26, no. 2 (2025): 469–97. https://doi.org/10.14421/qh.v26i2.6708.

pedagogical and theological significance within the informants' experiences reported.

The contribution of this study to Living Qur'an scholarship lies in demonstrating how Qur'anic reception can be examined through the relationship between sacred text, visual culture, institutional context, and community experience. At Baitun Nur Mosque, calligraphy provides a material and visual form through which selected Qur'anic teachings become part of the everyday religious environment. Its aesthetic, pedagogical, and ideological dimensions are interconnected, although each is supported by different forms. The case illustrates how the visual presentation of the Qur'an can participate in the communication and reinforcement of a pesantren's theological identity, particularly when it intersects with established religious instruction. Further research involving a broader range of worshippers and students, as well as closer examination of the selection and placement of the inscriptions, would help clarify how these visual practices are interpreted across the community and how their significance varies among different audiences.

Author Contribution Statement

Author contributions to this article: Abdulloh Dardum contributed as initiator and drafter of the article; Umi Wasilatul Firdausiyah contributed as data analyzer and interpreter; H. Abdullah contributed to collecting data and critically revising the article; Andri Warseto contributed as validator of data and analysis results. All authors agree to be accountable for all aspects of this work.

Statement of Interest

All authors declare no conflicts of interest.

Funding

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

References

Amrozi, Shoni Rahmatullah, Maskuri Maskuri, and Peni Catur Renaningtyas. "Genealogi Pengajaran Islam dan Nasionalisme Agama KH. Zaini Mun'im dan KHR. As'ad Syamsul Arifin." *Islamika Inside: Jurnal Keislaman dan Humaniora* 6, no. 2 (2020): 140-62. https://doi.org/10.35719/islamikainside.v6i2.108

Arik, Hulya. "Creative Geographies of Islam: The Case of Islamic and Traditional Visual Arts Scene in Istanbul." *Cultural Geographies* 30, no. 3 (2023): 339–53. https://doi.org/10.1177/14744740211053611.

Dalinur, M. Nur. "Kegunaan Pendekatan Fenomenologi dalam Kajian Agama." *Wardah* 16, no. 2 (2015): 125–26. https://doi.org/10.19109/wardah.v16i2.366.

Dariyadi, Moch Wahib, Nurul Murtadho, Ibnu Samsul Huda, and Abd Rauf Tan Sri Hassan. "Arabic Calligraphy as Mosque Decoration: Architectural Significance in Indonesia." *City, Territory and Architecture* 12 (2025): article 23. https://doi.org/10.1186/s40410-025-00271-x.

Firdausiyah, Umi Wasilatul, and Hasan Abdul Wafi. "Spiritual Message of Al-Qur'an Calligraphy in Raudhatul Mukhlisin Mosque Jember." *Jurnal Studi Ilmu-ilmu Al-Qur'an dan Hadis* 23, no. 1 (2022): 195–218. https://doi.org/10.14421/qh.2022.2301-10.

George, Kenneth M. "Ethics, Iconoclasm, and Qur'anic Art in Indonesia." *Cultural Anthropology* 24, no. 4 (2009): 589–621. https://doi.org/10.1111/j.1548-1360.2009.01041.x.

Hamidinnor, Hamidinnor, Nur Amimi Tahe, Munirah Munirah, Akhmad Supriadi, and M. Ali Sibram Malisi. "The Functional Reception of Qur'anic Calligraphy at the Grand Mosque of Nurul Islam, Palangka Raya." *Al-Qudwah: Jurnal Studi Al-Qur'an dan Hadis* 2, no. 1 (2024): 68–82. https://doi.org/10.24014/alqudwah.v2i1.29065.

Hasbillah, Ahmad Ubaydi. *Ilmu Living Quran-Hadis, Ontologi, Epistemologi dan Aksiologi.* Tangerang: Maktabah Darussunnah, 2019.

Kahfi, Sahibul, Zulihi Zulihi, and Topan Hidayat. "Revitalising Al-Qur'an Learning Through Calligraphy: An Integrative Study at TPQ Saleh Hambali Jayapura." *Ta'dibuna: Jurnal Pendidikan Agama Islam* 8, no. 2 (2025): 159–172. https://doi.org/10.30659/jpai.8.2.159-172.

Mawaddah, Annisa, Mhd Sukro, Ali Akbar, and Hidayatullah Ismail. "Analysis of Tafsir Rules in the Interpretation of Mutasyabihat Verses: Maudhu'i Tafsir Approach." *al-Afkar: Journal For Islamic Studies* 9, no. 3 (2026): 3720–3732, https://doi.org/10.31943/afkarjournal.v9i3.2364.

Miles, Matthew B., and A. Michael Huberman. *Qualitative Data Analysis: An Expanded Sourcebook*. 2nd ed. Thousand Oaks, CA: Sage Publications, 1994.

Mustaqim, Abdul. *Metode Penelitian Al-Qur'an dan Tafsir*. Yogyakarta: Idea Press, 2015; 2019.

Nurul Islam Islamic Boarding School. "Sejarah Nuris." https://pesantrennuris.net/sejarah-nuris/.

NURIS Foundation. *Kalender NURIS 2021*. Institutional publication.

"Pesantren Nuris, Benteng Aswaja di Jember." *NU Online*. https://nu.or.id/pesantren/pesantren-nuris-benteng-aswaja-di-jember.

Putra, Ario. "Interpretasi HAM dalam Ideologi Pancasila dan Implikasinya terhadap Persatuan dan Kesatuan di Indonesia." *Jurnal HAM* 13, no. 1 (2022): 1–14. https://doi.org/10.30641/ham.2022.13.1-14.

Rafiq, Ahmad. "The Living Qur'an: Its Text and Practice in the Function of the Scripture." *Jurnal Studi Ilmu-ilmu Al-Qur'an dan Hadis* 22, no. 2 (2021): 469–84. https://doi.org/10.14421/qh.2021.2202-10.

Rafiq, Ahmad. "The Reception of the Qur'an in Indonesia: A Case Study of the Place of the Qur'an in a Non-Arabic Speaking Community." PhD diss. Temple University, 2014. http://dx.doi.org/10.34944/dspace/3421.

Rofiqi, Husniyatus Salamah Zainiyati, Khoirun Niam, and Kusaeri. "Living under the Gaze: An Ethnographic Study of Authority, Embodied Learning, and Social Reproduction in Indonesian Pesantren Educational Practices." *Ethnography and Education* (2026): 1–26. https://doi.org/10.1080/17457823.2026.2614516

Sobirin, Mohamad. "The Ritual Agency and Living Tradition of Aḍ-Ḍamm 'Alā Qalb Al-Qur'ān in Local Islamic Communities of Banyumas." *Jurnal Studi Ilmu-Ilmu Al-Qur'an dan Hadis* 26, no. 2 (2025): 469–97. https://doi.org/10.14421/qh.v26i2.6708.

Syamsuddin, Sahiron. *Ranah-ranah Penelitian dalam Studi al-Qur'an dan Hadis.* Yogyakarta: Teras, 2007.

Al-Zarkashī, Badr al-Dīn Muḥammad ibn ʿAbd Allāh. *Al-Burhān fī ʿUlūm al-Qurʾān*. Vol. 2. Cairo: Maktabah Dār al-Turāth, n.d.