

Contemporary Qur'anic Lithography in Indonesia: Aesthetic of Reception of the Marble Al-Qur'an Manuscript

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Abstract: This study discusses the marble manuscripts of the Al-Qur'an and the meaning of its aesthetic reception manuscripts. The type of research is field research with the research locus at Masjid Al-Muhtaram, Kajen, Pekalongan Regency as a place to store the marble stone manuscripts. This study used Wolfgang Iser's reception theory. Therefore, the results of this study are (1) the marble stone Manuscript of the Qur'an made by Nur Hidayat Siba that started in 2011 until 2021. It has reached 13 juz of Qur'an derived from marble measuring 60 x 90 cm with a marble thickness of 2 cm. It is also written with beautiful khat and gold colour wrapping on every khat. (2) Those manuscript provides three meanings of aesthetic reception. First, the objective meaning of the Qur'an as a holy book must be preserved through beautiful media as a form of appreciation for the greatness of the Qur'an. Second, the expressive meaning is used as a medium of Islamic da'wah, and spirituality increases faith and religious aspects for those who see and read it. Third, the meaning of documentary as a form of habitus to always interact with the Qur'an in everyday life.

Keywords: Aesthetic Reception, Marble Al-Qur'an Manuscript, Qur'anic Lithography

A. Introduction

The Muslim community agrees that the Al-Qur'an is the main reference in determining the various rules of life. This agreement triggers the dialectical relationship between society and the Al-Qur'an in various aspects, including the understanding of the Qur'an, the various tafsirs of the Qur'anic text that contains values, ethics, norms, laws, and worship, and different social lives. It depicted that reading Al-Qur'an is considered a part of worship. The motivation of worship can encourage the Islamic society to interact with the Al-Qur'an continuously,¹ such as reading, expressing, and understanding the contents of the Al-Qur'an.

¹MA Al-Zarqani, *Manâhil al-'Irfân fi 'Ulûm al-Qur'ân*, (Beirut: Dâr al-Kitâb al-'Araby, 1996).

The dialectical relationship of Muslims with the Al-Qur'an produces various meanings and symbols. Some interpret it as a healing method (*as-syifa*). It is done by reading certain letters to treat sick people.² Some read it as an intermediary in asking and getting closer to the Almighty.³ It means the Al-Qur'an is dialectical with the Muslim community according to their respective receptions and understandings.

Moreover, considering those statements above, it needed to divide the two models of various types of reading the Al-Qur'an. First, formal-substantive, namely those who read the Al-Qur'an oriented to worship God. Second, those who read the Qur'an are functionally oriented. The reading is done for a current benefit (worldly orientation).⁴ For the second reading orientation, the Al-Qur'an is usually read with various motivations and certain expectations based on the reader's background. Based on Fadlilah's findings, this phenomenon is happened since the era of the Companions of the Prophet and continuously transforms until this day.⁵

Badawi state that the intersection of the Muslim community with the Al-Qur'an in various forms triggers a public reception in understanding the Al-Qur'an.⁶ The reception of the Qur'an can be understood based on the conditions of space and time. It is also in line with the understanding of Surah al-Waqi'ah, which is believed can keep away the reader from poverty.⁷ This understanding later became a hereditary tradition⁸ to become a routine tradition in the Muslim community.

In the other context, the reception of the Al-Qur'an can be its beauty. Since entering the 7th century AD, when Islam came to the Arabian Peninsula, the beauty

²I. Perho, *Medicine and the Koran. in the Qur'an Science and Social Sciences*, (Yogyakarta: Elsaq Press, 2010).

³Muhammad, *Revealing Muslim Experiences Interacting with the Quran in S. Syamsudin (Ed.), Living Qur'an Research Methodology*, (Yogyakarta: TH Press, 2007).

⁴Ahmad Rafiq, *Faḍāil al-Qur'ān in A. Mustaqim (Ed.), Revisiting the Study of the Qur'an: Recent Ideas and Trends* (Yogyakarta: Idea Press, 2015).

⁵Nur Fadlillah, "Reception of the Koran in the History of Hadith". *Nun*, 3 No. 2, 2017: 103.

⁶Ahmad Baidowi, "Aesthetic Reception of the Qur'an", *Esensia*, 8 No. 1, 2007: 20.

⁷S. Al-Qurtubi, *Al-Jami' lii Ahkaam al-Qur'an (XVII)*, (Riyadh: Dar Alam al-Kutb, 2002).

⁸Fathurrosyid, "Typology of Al-Quran Reception Ideology in Sumenep Madura Society", *El Harakah*, 17, No. 2, 2015: 220.

of the fragments of the Al-Qur'an can be seen on the stone dome (*Qubah Ash-Shakharah*) in Jerusalem. Since that, the Al-Qur'an is often used as a reminder for his people. It inspires the beauty of the Al-Qur'an, designed in various mediums, including cloth, furniture, and walls. This case shows that the influence of the Al-Qur'an is not only discursive but also aesthetic. At the aesthetic level, the Al-Qur'an also triggers an artistic dimension that encourages the spiritual realm⁹, such as the art of calligraphy. The Al-Qur'an is often interpreted as the voice of revelation that contains a divine message.¹⁰ It is also in line with Navid Kermani's opinion that the Qur'an is received by His follower in various forms of beauty, including its reading style.¹¹ Reading Al-Qur'an musically will trigger a psychological experience for the listener of the recitation that can connect to an unexpected spiritual journey.

The beauty and uniqueness of the Qur'anic manuscripts include various unique Qur'ans in Indonesia, such as the Al-Quran al-Akbar in Palembang, the Istanbul Manuscript in Jakarta, the Oldest Al-Quran in Alor, and the Al-Qur'an ink Gold in Polewali Mandar.¹² The same phenomenon appears in the Al-Muhtaram Kajen Mosque, where there is a manuscript of the Al-Qur'an made of marble. In a marble block measuring 60 x 90 with a thickness of 2 cm, the Qur'anic manuscripts are written in beautiful *khat* with gold colour on each *khat*.¹³

The writing and copying of the Qur'anic manuscripts printed on stone are called Qur'anic lithography. The first stone-engraved manuscript in Southeast Asia came from Palembang, written by Haji Muhammad Azhari bin Kemas Haji Abdullah and printed by Ibrahim bin Husin from Singapore in Haji Muhammad Azhari's printing house. In the second half of the 19th century AD, when printing

⁹Seyyed Hossein Nasr, *Islamic Art and Spirituality*, (Lahore: Sauhail Academy, 1997).

¹⁰Pahala, AA (2018). *Aesthetic Reception on Sakban Yadi's Calligraphy Painting*. *Tarbiyatuna*, 9(1), 3.

¹¹Navid Kermani, *Gott ist schön Das Aesthetische Erleben des Koran*. (CH Beck), 19

¹²A. Riani, *5 Unique Al-Qurans in Indonesia, Made from Marble to Gold Ink*, (Liputan 6.Com, 2019).

¹³S. Sukarno, *The Beauty of the Al Quran Made of Marble at the Al Muhtarom Pekalongan Mosque*, (Central Java Inews, 2021).

technology was advancing, Singaporean lithographic printed manuscripts were widely spread in Indonesia.

The dynamics of publishing the Qur'anic manuscripts align with the development of civilization and technology in the digital Qur'anic manuscript model. Then, in line with the massive development of the digitalization of the Qur'an, the Marble Stone Al-Qur'an Manuscript appeared, made by Nur Hidayat Siba in 2011. The people around the mosque can enjoy reading the Qur'an. It also has the durability to be passed on to the next generation. The beauty of the Qur'an is neatly stored in the proper foyer of the Al-Muhtaram Mosque, Kajen, Pekalongan Regency. It is exciting and important to deeply explore the marble stone manuscript of the Qur'an in terms of the development of the Qur'an lithographic tradition and the meaning of the aesthetic reception of the community towards the Marble Al-Qur'an.

B. Literatur Review

1. Quranic Reception

The Qur'an reception describes how a person accepts and reacts to the Qur'an. It is depicted by receiving, responding, utilizing, or using it as a text containing a syntactic arrangement, a written manuscript with its meaning, or a loose collection of words with particular meanings.¹⁴ The reception action of the Qur'an is an interaction between the listener and the reader toward the Qur'an. The reception of the text of the Qur'an is not a monological meaning reproduction but a very dynamic process of reproducing meaning between the reader, listener, and the text.¹⁵ The reception process is the embodiment of the reader's intellectual awareness.

The reception of the Qur'an is categorized as the function of the Qur'an. It consists of informative and performative functions. The informative function is the realm of scripture study as something that is read, understood, and practiced. Meanwhile, the performative function is the realm of scripture study as

¹⁴ Ahmad Rafiq, "History of the Qur'an: From Revelation to Reception (An Early Methodological Search)" in *Islamic Traditions and Civilizations*. (Yogyakarta: Suka Press, 2012).

¹⁵ M. Nur Kholis Setiawan, *The Greatest Book of Literature Koran*, (Yogyakarta: eLSAQ Press, 2006).

something that is 'treated,' such as *wirid* for *nderes* or *suwuk* texts. From these two functions, according to A. Rafiq, there are three typologies of society in responding to the presence of the Qur'an: exegesis, aesthetic, and functional reception.¹⁶

First, reception of exegesis means the positioning of the Qur'an by the public as a text in Arabic and has meaning as a language. Exegesis's reception manifests in the tafsir of the Qur'an, both *bi al-lisān* and written *bi al-qalam*. *Bi al-lisān* means that the Qur'an is interpreted through the study of the tafsirs of the Qur'an, such as the book of tafsir Jalalain, the book of tafsir Ibn Kathir, and other books of tafsir. Meanwhile, *bi al-qalam* means that the Qur'an is interpreted as tafsir works.

Second, Aesthetic Reception. In this reception, the Qur'an is positioned as a text with aesthetic value (beautiful). It is also received and responded to aesthetically. According to Rafiq, in this reception, the Qur'an reader tries to show the inherent beauty of the Qur'an through poetic or melodic studies contained in the language of the Qur'an. The Qur'an is received aesthetically, meaning it can be written, read, voiced, or displayed aesthetically.

Third, Functional Reception. This reception positioned the Qur'an as a book for humans to be used for specific purposes. It concludes that the al-Qur'an is human because it responds to an event or directs humans (humanistic hermeneutics) to do something. People often use al-Qur'an for specific purposes, both normative and practical purposes. Then to achieve that goal, it triggers a certain attitude or behavior. Functional reception of the Qur'an can be manifested in social socio-cultural phenomena by reading, voiced, heard, written, used, or even placed. Its expression and appearance can form a communal or individual practice, routine or incidental, manifesting in social, customary, legal, or political systems. Traditions like *Yasinan* are concrete examples of regular-communal receptions. Likewise, the tradition of *Khataman Al-Qur'an* in Islamic boarding schools with various variations and creations is also one example of communal-incidentual Qur'an reception practices in society.

By those three typologies, the marble reception of the Al-Qur'an manuscripts is included in the aesthetic reception model of the Qur'an, which can be found by

¹⁶Ahmad Rafiq, "Atomistic Reading of the Qur'an; Between Deviations and Functions", *Journal of the Study of the Qur'an and Hadith*, 4 No. 1, 2004: 3-5.

reading the Qur'an and written texts. However, it can also be through reading the Qur'an in everyday life. In line with this phenomenon, Anna M. Gade also explained that reading the Qur'an can be obtained from an aesthetic impression, such as sounding the Qur'an in a beautiful voice, making calligraphy from the verses of the Qur'an, and others.¹⁷ Thus, the aesthetic reception of the marble Qur'an is an acceptance (reception) of the Qur'an through the beauty aspect enjoyed by its writings.

2. Marble Stone Qur'an Manuscript

In the history of the Qur'an, the process of printing the Qur'an began with the collection of writings belonging to companions by Caliph Abu Bakr RA, then continued with the making of standard Qur'anic manuscripts during the caliphate of Uthman ibn Affan. At first, the writing process in the printing of the Qur'an was carried out through the *imla'i* method or handwriting, then continuously developed to become the printing method.

The first and oldest model of al-Qur'an printing in Southeast Asia was carried out through stone media which could be found in the 18th century AD. The lithographic manuscript of the Qur'an, the oldest printing from Palembang, was carried out by Haji Muhammad Azharibin Kemas Haji Abdullah. The manuscript was launched on 21 Ramadan 1264 H or August 21, 1848, M.

The known remains heritage is in the collection of Abd Azim Amin, Palembang. Another Azhari manuscript, with a younger year. It was completed on Monday, 14 Zulqad'ah 1270 H (August 7, 1854) in Kampung Pedatu'an, Palembang.

Von de Wall, a 19th-century manuscript collector, once made a complete note of this manuscript at the request of the Dutch Resident in Palembang, published in TBG 1857. Based on the records, the 1854 manuscript is placed in the National Library of Indonesia, Jakarta collection. The printing of the manuscript in 1854 shows that Azhari's printing house was at least productive for seven years (1848-1854). However, the extent of circulation of Azhari's printed manuscripts is uncertain due to the lack of evidence. Meanwhile, based on the evidence that the

¹⁷Anna M Gade, *The Qur'an: An Introduction*, (Oxford: Oneworld Publications, 2010).

19th-century manuscripts that were widely circulated were the Singaporean and Bombay prints (also called Mumbai, India).

Furthermore, evidence of the widespread circulation of printed manuscripts in Singapore is found in Palembang, Jakarta, Surakarta, Bali, Palu, Maluku, and Johor. Meanwhile, the Bombay manuscripts were circulated in Palembang, Demak, Madura, Lombok, Bima, and the Southern Philippines. Bombay is a city on the west coast of India. Since the end of the 19th century has indeed been a printing center for religious books widely circulated in Southeast Asia. Thus, printing the Qur'an using stone media is undoubtedly related to the community's need to read, understand and apply the Qur'an in everyday life.

C. Finding and Discussion

1. Contemporary Al-Qur'an Lithography

In 2011 the Al-Quran Manuscript was written by a person with expertise in the field of calligraphy named H. Nur Hidayat Siba with marble material measuring 60 x 90 cm and thickness of 2 cm. This marble manuscript of the Al-Qur'an is written on good quality marble imported from Italy and various regions in Indonesia, such as Tulungagung and Makassar, with beautiful *khat* with the gold color wrapping on each *khat*.



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

The marble stone manuscript of the Qur'an was first written in 2011, to be precise, Robiul Awal 1432 H or February 2011 AD. In 2021 AD, the marble Al-Qur'an manuscript was written up to 12 Juz, and it is expected that it will be finished soon so that it can be written in a complete surah of 30 Juz. After completion of writing, it is estimated that this marble stone manuscript of the Qur'an will reach 620 pieces of marble with a size per sheet of 60x90 cm, so the total weight for 30 Juz is 14 tons. The Marble Stone Al-Qur'an is a manuscript lined up to decorate the Al-Muhtaram Mosque, Kajen, Pekalongan Regency.

The purpose of producing this manuscript is because the paper Qur'an may be lost. After all, people have relied on the digital Qur'an to be carried everywhere, so it is a desire to make a high-quality manuscript. The Marble Qur'an can also be pleased by its beauty as a manifestation of the majesty of *Kalamullah*. Thus, this marble stone manuscript of the Qur'an is a form of lithography of the Qur'an in the contemporary era.

Writing the Marble Stone Manuscript al-Qur'an is always done when the maker, Nur Hidayat Siba, is in a state of purity (ablution). Likewise, it has taken quite a long time to make it. This manuscript has started to carve since 2011-2021, is still in juz 12, and is expected to be completed in juz 30.

The technique of producing Marble Al-Qur'an Manuscript is done in the following way:

First, choose the manuscripts of interest in calligraphy, which are by the stability of the heart.

Second, after finding the illumination and calligraphy that matched the steadfastness of the heart. Then it was enlarged because the marble used as a medium for writing the verses of the Qur'an was large, 60x90 cm. So, the scale was adjusted according to the size of the marble.

Third, calligraphy and illuminated scripts that have been enlarged in size according to the marble stone are photocopied, then slit, and shaped according to the photocopied manuscripts. Now, *jegongi* (forming process) uses a cutting sticker via a computer because it is processed easier and faster than before.

Fourth, the marble is engraved and installed in a high position. It is used to keep the sacred value of the Qur'an maintained. However, sometimes there are

several error levels, such as errors in forming the vowel and fewer or more points. If the error level cannot be corrected, the new marble must replace.



The Technique of Producing Marble Al-Qur'an Manuscript

At the beginning of Marble, Al-Quran's production was done manually, so it took nine days to write one sheet of the Al-Quran on the marble stone. However, with the help of cutting sticker tools, its ease and fastened the process from nine days to make one sheet of Al-Qur'an. It takes four to five days to make one page of the Qur'an. The production process of Qur'anic manuscripts in the community has received many responses as the Qur'an reception.¹⁸

2. The Implicit and Explicit Meaning of Reader's Aesthetic Reception

2.1. Implicit Reader Aesthetic Reception

Hidayat Nur Siba has his particular perspective on the many perspectives about the Qur'anic script. The process of creating marble manuscripts of the Qur'an reveals the results of the reading and understanding of M. Hidayat Nur Siba, expressed in two different ways, namely internal and external reading.

First, the internal reading process is the work creation that comes from the spiritual experiences experienced by Hidayat in his interaction with the Qur'an.

¹⁸M. Hidayat Nur Siba, (Interview, 2021).

The meaning of the text is built on the interaction process between those two. Then it is influenced by various factors, both from the reader's perspective and the text's structure.

According to Hidayat Nur Siba, the Qur'an has wonderful content. The content of the Qur'an is more beautiful than its form. So, how lucky are people who learn the essence of the Qur'an, because inside there is a very beautiful pearl that is rarely found. At first, when we learn about Qur'an, we may not understand how beautiful the Qur'an is. It is because sometimes, if you just read it, you will feel lazy and sometimes hard to find the meaning. However, we will find the Qur'an's beauty when we read it continuously. As Prof. Quraish Shihab, he has got the beauty of the contents of the Qur'an. He also said that the Qur'an is the source of all law.

Indeed, many people admire the marble Qur'an. They admire how it is created and how hard it is created. However, it is incomparable to how difficult the Prophets Muhammad receive each verse of the Qur'an. Even the mountain to erupt cannot afford to receive the Qur'an. Therefore, we also have to consider the essence of the Qur'an, not only its aesthetics. Then, the innovation of marble Al-Qur'an manuscripts produced more beautiful packaging. It is expected that this media can maintain the sacred value of the Qur'an. Moreover, the creation process of marble stone manuscripts also emphasizes spiritual experience with God through holy conditions such as avoiding his appetite and maintaining a calm soul to avoid mistakes.

First, the reason for choosing marble as the medium to write the Qur'an is because, according to Hidayat Nur Siba, marble is a wonderful material. Marble has a certain pattern, and it has various combined colors. It makes the marble looks beautiful and suitable as a material for decoration. In addition, the marble has undecomposed properties. It is not easily damaged or lost but also easy to sculpt. Then, it becomes a starting point for creating the Qur'an marble, which intends to glorify the Qur'an by displaying artistic beauty and conveying the Qur'an's transcendent message. Then, Hidayat Nur Siba wants to exhibit the artwork that manifests his complete personality as an Indonesian Muslim.¹⁹

¹⁹M. Hidayat Nur Siba, (Interview, 2021).

Second, the external creation is described by Hidayat as a social phenomenon happening outside of him. Meanwhile, the Qur'an text comes first by offering its meaning to the reader. Both perspectives strongly influence the meaning generated from the external reading process, and it has functional properties. Thus, the external creation process is more influenced by the conditions of the spiritual environment of Hidayat. It also includes his scientific background, education, religious experience, economics, and socio-culture around him that influence the structure of the text of the Qur'anic verse.

Hidayat Nur Siba has an intellectual background as a calligraphy artist, an inherent Javanese cultural background. His educational background is a scholar of Tafsir Hadith, Syari'ah Faculty of IAIN Sunan Kalijaga, and religious experiences, including when he was a student at Al-Muayyad Solo and influenced his interaction with the Qur'an. Wolfgang Isser categorizes that background as a structured act. Hidayat Nur Siba's perspective in reading texts depended on the textual structure of the Qur'an. Each text structure instructs a particular understanding that takes part in the reconstruction process of understanding by the reader.

The interaction between Hidayat Nur Siba and the structure of the Qur'anic text led Hidayat Nur Siba to build a new text structure (read: understanding). Those new text structures that Hidayat Nur Siba produced symbolic imaginations, which were then expressed into a marble stone manuscript of the Qur'an. In other words, the new text structure brings Hidayat Nur Siba to a meaning, then actualized in the form of the marble Qur'an.

In the process of reading the text of the Qur'an verses, Hidayat restructured the existing text structure through symbolic imagination. This new text structure led Hidayat to the meaning, which prompted his behavior to actualize understanding in his marble stone manuscripts of the Qur'an. This work of art is Hidayat's external response to him by using the verses of the Qur'an as a reference. However, there is a typical pattern of understanding regarding Hidayat Nur Siba's way of thinking in reading the text of the Qur'anic verses. In interacting with the structure of the text of the Qur'anic verse, Hidayat Nur Siba restructured the Qur'anic verse back to the form of symbolic imagery and then expressed it in the form of a marble manuscript the Qur'an.

In essence, a work of art manifests the whole personality of the artist who created it. As an artist's transmission medium, the motif of an object of painting is not transferred to the stone immediately. There is a process of deep appreciation, contemplation, and exploration according to the aesthetic and artistic criteria. The motif must have intimacy with the artist. Even the artist finds himself in that intimacy relation.

Likewise, Hidayat Nur Siba, passionate about Arabic calligraphy (ornamental-Islamic), started creating the marble stone Al-Qur'an manuscripts, which then led to the calligraphy of the Qur'an. Writing the Qur'an on marble has become a cultural identity attached to M. Hidayat Nur Siba. Writing the Qur'an is based on his cultural awareness of representing personal memory and collective memory. Mastery of the aesthetic and artistic need a deep understanding of elementary aspects such as line, color, texture, plane, space, and other compositions by processing the Qur'an verses into a new look (calligraphy).

According to Hidayat Nur Siba, painting is not only concerned with aesthetic and artistic issues but also presents a transcendent dimension behind the beauty of the material of the Qur'an. The experience of Hidayat Nur Siba in the art of painting al-Qur'an calligraphy is the result of self-reflection on his religious appreciation and experience as a Muslim. In this art of calligraphy, Hidayat Nur Siba obtains total satisfaction in art, aesthetic satisfaction in the horizontal dimension, and spiritual satisfaction that can connect him to the vertical dimension. The character of his work represents the elements of cultural and personal identity and the marble work of the Al-Qur'an manuscripts.

The color choices used by Hidayat Nur Siba are full of meaning. Vold, classic, and natural colors, such as white, and golden brown, were chosen as symbols of religious statements that convey messages or ideas to appreciators or art connoisseurs. In this case, Hidayat Nur Siba explores colors to match the meaning of the verses of the Qur'an, which he expresses as *rahmatan lil 'alamin*. In the basic concept of his art, Hidayat Nur Siba places calligraphy verses of the Qur'an as a medium of aesthetic expression and the Qur'an as a source of inspiration.²⁰ Currently, the marble stone Al-Qur'an placed in the Al-Muhtaram Mosque has

²⁰M. Hidayat Nur Siba, (Interview, 2021).

become a meaningful religious tourism place to introduce the unique aesthetics of the Qur'an.

2.2. Explicit Reader Aesthetic Reception

The achievement of new artistic values through deforming the character of the *hijaiyah* letters becomes the starting point for creating works. Meanwhile, the revelation of the Qur'an as a source of inspiration is obtained through contemplation, understanding, appreciation both in plastic and idio-plastic physics, and contemplation of internal and external realities. The content of Al-Qur'an verses is expressed symbolically in the language of art and in the form of a marble-Qur'an manuscript.

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

The public can enjoy the existence of the marble stone Qur'anic manuscripts. Then it also produces three layers of meaning by borrowing terms in the sociology theory of knowledge by Karl Manheim, namely objective meaning, expressive meaning, and documentary meaning.

Furthermore, the objective meaning is interpreting the Qur'an as a holy book that must be guarded and preserved in various ways, such as through this marble Qur'an. In this case, Supriyanto stated that the existence of this marble stone Manuscript of the Qur'an is to maintain the value of the Qur'an, which must always be specially treated. Commonly the Qur'an is written on paper, but in this work, it is written in precious stones (marble). It means it can be categorized as glorifying the Qur'an."²¹

The marble stone Qur'an is a Muslim appreciation for the greatness of the verses of the Qur'an. According to Syafa's confession, this marble Al-Quran

²¹Supriyanto, (Interview, 2021).

manuscript's existence is part of the acknowledgment of Muslims to glorify the very noble verses of the Qur'an and a form of gratitude for a Muslim for the verses.²²

In an expressive meaning (interpretative community), marble Al-Qur'an manuscripts are believed to be part of *Syi'ar* and Islamic *Da'wah*. Rihayana states this opinion. The marble Al-Qur'an can remind people to interact with the Qur'an, especially after praying continuously. They will be reminded to read the verses of the Qur'an. So the *da'wah* is not only limited by lectures, sermons, but also through this marble manuscript of the Qur'an".²³

In addition, the expressive meaning is related to the beauty aspect of the Qur'an verses and its calligraphy in marble media. Pertiwi states that the marble stone is then written on the verses of the Qur'an. It makes the Qur'an value even more beautiful. It is also supported with beautiful marble that is usually used as wall decoration in collaboration with good and big calligraphy, so it is easy for us to read the Qur'an without touching the manuscript because it can be read from a distance."²⁴

Meanwhile, according to the community, the marble Qur'an interprets as the meaning of spirituality that can increase faith and religious aspects for those who see and read it. According to Baihaqi, viewing the marble Al-Qur'an can add to his spiritual insight both from the aspect of the beauty of the Qur'an, viewing the Qur'an, and reading the Qur'an. This aspect includes easing the people to get religious rewards and increasing faith by looking at this marble. Therefore, looking at the manuscripts of the Qur'an, admiring its beauty, especially reading the Qur'an, is very noble worship."²⁵

Finally, the meaning of documentary (spreading the Qur'an as the foundation of a social movement) becomes a comprehensive meaning related to all existing aspects. In this case, the researchers found two kinds of meaning, namely as a form of *habitus* to collectively mobilize people who see the marble stone Al-Qur'an manuscript to read the Qur'an at least after praying. In terms of *habitus*,

²²Syafa', (Interview, 2021).

²³Rihayana, (Interview, 2021).

²⁴Hanum Pertiwi, (Interview, 2021).

²⁵Riyas al-Baihaqi, (Interview, 2021).

Noto said that the existence of a marble Al-Qur'an could foster a new pattern of habits after performing congregational prayers at the Al-Muhtarom Kajen Mosque. They can initiate the habit of reading the Qur'an after finishing praying, even without ablution. By the presence of the marble Al-Quran, you can still read the Qur'an from a distance, so you don't have to touch the marble stone of the Qur'an."²⁶

Medium to interact between Muslim communities with the Qur'an in everyday life through beautiful calligraphy in marble stone media packaged in religious tourism destinations as part of grounding the Qur'an through the art of Islamic calligraphy in the Qur'anic manuscripts marble stone. It is also used to form a civilized society or Qur'anic society. It is in line, as Supriyanto said, who recognizes the existence of a marble stone manuscript of the Qur'an, making it easier for people to look at the manuscript than other nasty things. For example, when you enter someone's house, there is calligraphy in that house, you will usually feel calm, which can also be a sign that the *shohibul bait* is a Muslim. It can be a tourist destination so that the Qur'an continues to be part of the community to form a better society²⁷

Thus, in the process of aesthetic reception of the Qur'an from an explicit reader's perspective, three meanings emerge objective, expressive, and documentary. These three meanings are interrelated to each other so that the reception of the marble Qur'an gives various meanings in society.

D. Conclusion

The marble manuscript of the Qur'an made by Nur Hidayat Siba in 2011 until 2021 has produced 13 juz. Those can entertain the public at the al-Muhtaram Kajen mosque. It has three meanings of an aesthetic reception for the community. First, the objective meaning of interpreting the Qur'an as a holy book must be preserved through the medium of beautiful marble and form the Muslim appreciation for the greatness of the verses of the Qur'an. Second is the expressive meaning (interpretative community), which contains meaning as a medium of *syi'ar* and Islamic *da'wah*. The beauty aspect of the verses of the Qur'an in marble

²⁶Agus Noto, (Interview, 2021).

²⁷Supriyanto, (Interview, 2021).

stone media and beautiful calligraphy, as well as the meaning of spirituality, can add faith and religious aspects for those who see and read it. Third, the meaning of documentary as a form of habitus is to collectively mobilize the people who see the marble manuscripts of the Qur'an and read them after finishing the prayer. Medium for the interaction of the Muslim community in everyday life through the art of beautiful calligraphy with marble stone media. It also used to spread the Qur'an through the art of Islamic calligraphy in the marble stone Al-Qur'an manuscripts to form Qur'anic society.[]

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