

Translating the Qur'an in Palembang Vernacular: An Aesthetic Reception Theory Perspective on Surat An-Naziat

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Abstract

This article presents an analysis of the translation of the Qur'an into Palembang Language, with a focus on Surat An-Naziat. This research uses the perspective of Aesthetic Reception Theory to understand how Palembang language readers translate and receive this sacred text aesthetically. Through a qualitative approach, the author explores readers' aesthetic responses to this translation, covering elements such as the beauty of the language, appropriateness of the cultural context, and compatibility of the meaning with the original. The results of this analysis reveal how the Palembang language translation of Surat An-Naziat created a unique aesthetic experience for its readers, combining the richness of Palembang's language and local wisdom with the religious message of the Qur'an. This research makes an important contribution to understanding the process of translating the Qur'an into vernacular and explores the aesthetic aspects that play a role in fostering a deeper understanding of sacred texts in Palembang society.

Keywords: *Translation of the Qur'an, Aesthetic Reception Theory, Surat An-Naziat, Local Wisdom.*

Introduction

The Qur'an holds a very important position for Muslims, being considered the holy book that contains the instructions, guidelines and teachings of the Islamic religion.¹ This sacred text is prized not only for its content of God's laws and moral values but also for the extraordinary beauty of the language it contains.² As a work of written art that combines spiritual power with linguistic beauty, the Qur'an has attracted the interest and admiration of many people worldwide, including those who do not speak Arabic. In an effort to spread the Qur'an's universal message and enable wider access to understanding, translation of the Qur'an into different languages became a

¹ Asma Barlas, "The Qur'an and Hermeneutics: Reading the Qur'an's Opposition to Patriarchy1," *Journal of Qur'anic Studies* 3, no. 2 (October 1, 2001): 15–38, <https://doi.org/10.3366/jqs.2001.3.2.15>.

² Kristina Nelson, *The Art of Reciting the Qur'an, The Art of Reciting the Qur'an* (University of Texas Press, 2014), <https://doi.org/10.7560/703674>.

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Article History

Received: 05 April 2023 | Revised: 20 Juny 2023 | Accepted: 20 July 2023 | Available online: 31 July 2023

How to Cite this Article

Effendi, A., Ni'am, S., Naim, N., & Al Faruq, A. T. (2023). Translating the Qur'an in Palembang Vernacular: An Aesthetic Reception Theory Perspective on Surat An-Naziat. *Tribakti: Jurnal Pemikiran Keislaman*, 34(2), 181-194. <https://doi.org/10.33367/tribakti.v34i2.3682>



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necessity.³ With the spread of Islam and the migration of Muslims, translations of the Qur'ān have become increasingly important as a means of understanding divine messages without being constrained by the original language of the holy book.⁴ In recent decades, many attempts have been made to translate the Qur'ān into various world languages, from major to vernacular spoken in small communities.

The translation of the Qur'ān into vernacular has become an important research topic in the field of Qur'ānic studies and translation.⁵ However, much of the previous research has focused on linguistic aspects and textual accuracy, while aesthetic aspects and readers' receptions to the translations have often been neglected. Such as: Sasak (West Nusa Tenggara), Batak Angkola (North Sumatra), Minang (West Sumatra), Banyumas (Central Java), Makassar (South Sulawesi), Toraja (Central Sulawesi), and Bolaang Mongondow (North Sulawesi) is Kaili (Southeast Sulawesi). The Qur'an translation will continue in Palembang (South Sumatra) in 2019 and 2020.⁶

The study of how meaning is ascribed to a response and how it relates to the final aesthetic process of Qur'ānic reception is referred to as reception aesthetics. By using Reception Theory, where can we see and understand how the Qur'ān was adapted by the Companions and later descendants bringing issues of great interest to the Islamic endeavor of drawing closer to the Qur'ān? Sense is not taken from a hypothetical narrowing, for example, as the idea or hypothesis of beautiful, wonderful, sublime, exquisite, as interpreted in the Qur'ān alone, but is examined more broadly with regard to explanations of speculation or knowledge during the time spent acquiring it directly using the eyes. Knowledge of art, language, and the five senses as well as a sense of beauty in both objects and manifestations.⁷

Aestheticians not only see and hear beauty, they also see and create beauty. Aesthetics began to investigate beauty beyond its aesthetics.⁸ Aesthetics is a subfield of philosophy that examines the philosophical significance of a work's nature in terms of ontology. Epistemology is the study of the basis and beginning of knowledge. On the other hand, axiology is concerned with the growth of aesthetic value attached to an object.⁹ Reception aesthetics theory encompasses seeing, hearing, experiencing, knowing, and positioning the Qur'ān in receiving and accepting it. It offers a perspective on how the Qur'ān has been received, which can be a starting point for developing the Qur'ān into an inspiration or theory related to aesthetics. In contrast, the widespread dogma opposes the idea that all religions have aesthetic value. This suggests a strong connection between scriptures and the ancestors of the recipients as well as between religion and art, revelation, aesthetic knowledge, and religious knowledge.¹⁰ The phenomenon that occurred when Al-Tufail, a

³ Thomas E. Burman, "Tafsīr and Translation: Traditional Arabic Qur'ān Exegesis and the Latin Qur'āns of Robert of Ketton and Mark of Toledo," *Speculum* 73, no. 3 (1998): 703–32.

⁴ Fahmi Gunawan, "The Ideology of Translators in Quranic Translation: Lessons Learned from Indonesia," *Cogent Arts & Humanities* 9, no. 1 (December 31, 2022): 2088438, <https://doi.org/10.1080/23311983.2022.2088438>.

⁵ Ulya Fikriyati, Ah Fawaid, and Subkhani Kusuma Dewi, "Vernacular Tafsir in Madura: Negotiating Idea of Human Equality in the Social Hierarchical Tradition," *Australian Journal of Islamic Studies* 6, no. 4 (December 7, 2021): 47–67, <https://doi.org/10.55831/ajis.v6i4.403>.

⁶ Ronit Ricci, *Islam Translated: Literature, Conversion, and the Arabic Cosmopolis of South and Southeast Asia* (University of Chicago Press, 2011).

⁷ George Santayana, *The Sense of Beauty* (New York: Routledge, 2019), <https://doi.org/10.4324/9781351302807>.

⁸ Anne D. R. Sheppard, *Aesthetics: An Introduction to the Philosophy of Art* (Oxford University Press, 1987).

⁹ Raza Mir, Hugh Willmott, and Michelle Greenwood, *The Routledge Companion to Philosophy in Organization Studies* (Routledge, 2015).

¹⁰ M. Nur Kholis Setiawan and Dzulmanni, *Al-Qur'an Kitab Sastra Terbesar* (EL-SAQ Press, 2005).

famous Arab writer, visited Mecca and heard the rumors of a shaman named Muhammad is used to illustrate this picture.¹¹

In the context of Palembang society, the Palembang vernacular occupies a central position as the main language used in various aspects of daily life. As a language rich in local history and culture, it is the main medium for communication, interaction, and conveying traditional values from one generation to another.¹² In a society that tends to uphold the values of local wisdom, the translation of the Qur'an into Palembang vernacular has infinite importance. The translation of the Qur'an into the Palembang vernacular provided access to a deeper spiritual understanding of the local community.¹³ By conveying divine messages in a language that is more familiar and close to their hearts, these translations are able to create a stronger emotional and spiritual bond with the sacred text.¹⁴ In addition, the translation into the vernacular allows readers to understand the meaning and teachings of the Qur'an without the language barrier that may arise when reading in the original language, especially for those with less experience in Arabic.¹⁵

Although the translation of the Qur'an into the Palembang vernacular has great potential to bring the local community closer to the sacred text, it should be noted that adequate research on the aesthetic reception of Palembang vernacular readers of the translation is still limited. The limitations of this study open up opportunities to conduct more in-depth and focused research on how Palembang vernacular readers receive and absorb religious messages in the aesthetic aspects of the translation.¹⁶ By adopting the perspective of Aesthetic Reception Theory, this in-depth research can uncover a variety of aesthetic responses that emerge from Palembang vernacular readers in the Qur'anic translation.¹⁷ The analysis includes assessments of the beauty of the language, appropriateness of the local cultural context, and harmony of meaning with the original text, all of which are determining factors in the reader's aesthetic response.¹⁸ The results of this study are expected to provide valuable insights into how Qur'anic translations of the Palembang vernacular create aesthetic experiences that are unique and relevant to the local community.

By filling this research gap, it is hoped that the results of this study will contribute significantly to the development and improvement of Qur'anic translations into other local languages. In addition, a deeper understanding of the reader's aesthetic response can also enrich the study of culture and religion in Palembang society as well as open the potential to strengthen

¹¹ Abdel Salam Atwa Al-Fendi and Anas Salah Al-Din Sabri, "Highlight On Hadith School In Egypt In First Three Centuries," *Journal of Namibian Studies: History Politics Culture* 34 (June 17, 2023): 669–89, <https://doi.org/10.59670/jns.v34i.2226>.

¹² Ahmad Subhan, "Percetakan Al-Qur'an Palembang 1848 Dalam Lintasan Budaya Cetak Abad Ke-19," *SUHUF* 14, no. 1 (June 30, 2021): 201–21, <https://doi.org/10.22548/shf.v14i1.621>.

¹³ Kusnadi Kusnadi, "Terjemah Al-Qur'an Bebaso Palembang Dan Penggunaannya Di Dalam Memahami Ayat," *Proceeding International Conference on Tradition and Religious Studies* 1, no. 1 (December 28, 2022): 421–30.

¹⁴ "Rekam Jejak Dan Dinamika Penerjemahan Al-Quran Ke Dalam Bahasa Palembang 2017-2019," FUSHPI, October 17, 2019, <http://ushpi.radenfatah.ac.id/2019/10/17/rekam-jejak-dan-dinamika-penerjemahan-alquran-ke-dalam-bahasa-palembang-2017-2019/>.

¹⁵ Sunaga Emiko, "Learn in Urdu, Write in the Vernaculars: Translating Process of Commentary of Holy Quran in South Asia," *Tehseel*, no. 01 (December 1, 2017): 10–10.

¹⁶ Kusnadi, "Terjemah Al-Qur'an Bebaso Palembang Dan Penggunaannya Di Dalam Memahami Ayat."

¹⁷ Robert C. Holub, *Reception Theory* (Routledge, 2013).

¹⁸ Zahra Delavar Abrebekoooh, Kobra Roshanfekr, and Issa Motaghi Zadeh, "Reconstructing Orientalists' Expectations Horizon Based on Aesthetic Response to the Holy Quran," *Islamic Studies and Culture* 7, no. 1 (March 21, 2023), <https://doi.org/10.22034/isqs.2023.44745.2111>.

local wisdom values that can be integrated into other vernaculars. As the research conducted by Hanapi Nst,¹⁹ Yani Heryani,²⁰ and M. Mufid Syakhlani.²¹

Method

This study uses a qualitative approach in exploring data and analyzing readers' aesthetic responses to the translation of the Qur'an in Palembang vernacular, especially in Surat An-Naziat.²² The qualitative approach allows researchers to gain in-depth insights into readers' experiences, perceptions, and responses when dealing with this sacred text. With this approach, researchers can explore and better understand the complexity and uniqueness of the aesthetic responses that emerge from readers.²³

This research analyzes the translated text of Surat An-Naziat in the Palembang vernacular to understand how the beauty of the vernacular and its expression have been integrated in the translation. This text analysis focuses on the use of words, phrases, and language structures to create a distinctive aesthetic impression in the target language. The data obtained from the qualitative approach, text analysis, and library research were analyzed thematically.²⁴ The researcher will search and collect studies that have been published previously. These sources can be scientific journal articles, books, theses, dissertations, and other publications related to Qur'anic translations and vernacular and aesthetic aspects in religious contexts.²⁵

Once relevant sources were selected, the researcher conducted a literature analysis. In this stage, the researcher reads and synthesizes existing information from each source. This literature analysis will help researchers understand the viewpoints and findings of previous studies related to this research topic.²⁶ The researcher will identify patterns and findings that emerge from the data to formulate the main findings related to readers' aesthetic response to the translation of the Qur'an in Palembang vernacular. These findings will be linked to the concepts of Aesthetic Reception Theory to gain a richer understanding of aesthetic responses in the context of Qur'anic translation.

Result and Discussion

The Dynamics of Palembang's Vernacular Qur'anic Translations

The history of the translation of the Qur'an into the Palembang vernacular reflects the long journey and the importance of efforts to convey the divine message to local communities in the Palembang region. The translation of the Qur'an into Palembang's vernacular began with the

¹⁹ Hanapi Nst, "Metodologi Terjemahan Al-Qur'an Dalam Al-Qur'an Dan Terjemahnya Bahasa Batak Angkola," *Kontemplasi: Jurnal Ilmu-Ilmu Ushuluddin* 7, no. 1 (July 1, 2019): 1–18, <https://doi.org/10.21274/kontem.2019.7.1.1-18>.

²⁰ Yani Heryani, "Teknik Menerjemahan Al-Qur'an Ke Dalam Bahasa Sunda," *Al-Tsaqafa: Jurnal Ilmiah Peradaban Islam* 16, no. 2 (December 18, 2019): 167–75, <https://doi.org/10.15575/al-tsaqafa.v16i2.5018>.

²¹ M. Mufid Syakhlani, "Kajian Tafsir Nusantara: Tafsir Al-Quran Berbahasa Bugis (Ugi) Karangan AGH Daud Ismail," *MUHARRIK: Jurnal Dakwah Dan Sosial* 1, no. 02 (December 3, 2018): 169–81, <https://doi.org/10.5281/zenodo.3545561>.

²² Michael Flamm and Vincent Kaufmann, "Operationalising the Concept of Motility: A Qualitative Study," *Mobilities* 1, no. 2 (June 1, 2006): 167–89, <https://doi.org/10.1080/174501006000726563>.

²³ Anthony J. Onwuegbuzie, Nancy L. Leech, and Kathleen MT Collins, "Qualitative Analysis Techniques for the Review of the Literature," *Qualitative Report* 17 (2012): 56.

²⁴ Christiane Nord, *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis* (Rodopi, 2005).

²⁵ Miza Nina Adlini et al., "Metode Penelitian Kualitatif Studi Pustaka," *Edumaspul: Jurnal Pendidikan* 6, no. 1 (March 1, 2022): 974–80, <https://doi.org/10.33487/edumaspul.v6i1.3394>.

²⁶ Ahmad Rijali, "Analisis Data Kualitatif," *Alhadharah: Jurnal Ilmu Dakwah* 17, no. 33 (January 2, 2019): 81–95, <https://doi.org/10.18592/alhadharah.v17i33.2374>.

spread of Islam in the region. As a center of trade and culture in the past, the Palembang region became a destination for Muslim traders and intellectuals from various parts of the world who brought with them the Qur'an in its original language, Arabic.²⁷

With the development of proselytizing activities and the spread of Islamic teachings in Palembang, there was a need to convey the message of the Qur'an in a language that was more familiar and understandable to the local community. This was the beginning of efforts to translate the Qur'an into Palembang's vernacular. While the translation process may not have been as refined or comprehensive as modern translations today, it was a milestone in introducing sacred text to Palembang's mother tongue.²⁸

Along with the passage of time and the development of the Palembang vernacular itself, the Qur'ānic translation has undergone changes and adjustments. The use of the rich and expressive Palembang language has been integrated in the translation so that the messages of the Qur'an can be conveyed more closely and relevant to the local culture. Intellectual figures and scholars in regions, such as Drs. H. Kailani Mustofa, M.Pd., Prof. Dr. H. Aflatun Muchtar, MA, and RA. Azizchon Abdullah Hasyim also played a role in translating and disseminating this Qur'anic translation through various means such as books, lectures, and religious writings.²⁹

The importance of the translation of the Qur'ān in Palembang's vernacular language continues to persist into modern times. The use of local languages in conveying divine messages has opened the door to a deeper understanding of the teachings of Islam among the people of Palembang. It has also played a role in maintaining Palembang's cultural and linguistic identity, while spreading universal religious values within the local community. Thus, the history of the translation of the Qur'an into the Palembang language is part of the Palembang people's spiritual and intellectual journey to understand and apply the teachings of Islam in their daily lives. Through the translation and adaptation of the Qur'anic message in the vernacular, the people of Palembang have easier and deeper access to understanding the meaning and wisdom behind the sacred text.³⁰

The Qur'an and its translation into the Palembang local language is the result of the translation of the Qur'an into the local language. The 2019 tafsir copies were distributed along with several other tafsir books, such as the Sundanese tafsir of the Qur'an. The Palembang local language translation of the Qur'an is written sideways from left to right, following the standard format of the Indonesian Qur'an translation. One cover sheet, one ID cover sheet, six pages of notes, one table of contents, one front page, and the Tasihi script of the Indonesian Ministry of Religious Affairs were included in the translation book. According to Mushafi's guidance, the translation begins with Surat al-Fatihah and continues with An-Nas.³¹ The front and back covers of the Quran

²⁷ M. Bisma Zakawali and Hudaidah Hudaidah, "Sejarah Islam Di Palembang," *Danadyaksa Historica* 1, no. 1 (August 3, 2021): 86–96, <https://doi.org/10.32502/jdh.v1i1.3598>.

²⁸ Nur Muhammad Fatih Al-Badri and Nurfitriyana Nurfitriyana, "Penerjemahan Al-Qur'an Ke Dalam Bahasa Palembang: Penguatan Bahasa Daerah Dan Kearifan Lokal," *Jurnal Ilmu Agama: Mengkaji Doktrin, Pemikiran, Dan Fenomena Agama* 23, no. 2 (December 19, 2022): 157–94, <https://doi.org/10.19109/jia.v23i2.15072>.

²⁹ "Rekam Jejak Dan Dinamika Penerjemahan Al-Quran Ke Dalam Bahasa Palembang 2017-2019."

³⁰ Anisatul Mardiah, "Akulturasi Budaya Melayu Dalam Terjemah Al Quran (Studi Signifikansi Bahasa al-Quran Terjemahan Terhadap Pemahaman Islam Di Sumatera Selatan)," *Jurnal Ilmu Agama: Mengkaji Doktrin, Pemikiran, Dan Fenomena Agama* 19, no. 2 (2018): 211–21, <https://doi.org/10.19109/jia.v19i2.2915>.

³¹ Qur'anic writing, based on the order of surahs and verses, is divided into two: Mushafi and Nuzuli. The mushafi style of writing is the writing of the Qur'ān which is written sequentially following the usmani style of writing. The Mushaf Usmani style of writing was adopted later by Indonesian Mushaf because the forms and punctuation marks that followed the Bombay printed Mushaf were already known in Indonesia, such as the Afif Cirebon printed Mushaf, the Bukittinggi Qur'an, and the Batavia printed Qur'an and its Translations, which were Mushaf circulated in the early 20th century. See Ali Akbar, "The Printing of Qur'anic Mushaf in Indonesia" in *Suhuf*, vol. 4, no. 2, 2011, 276. See

are maroons for three quarters and gray for the remaining quarter. A frame with elongated yellow lines forming the pattern of a mosque building is used to decorate the title of the book, accentuating the two primary colors in the songket ornament (palembang batik, which can take the form of flowers).³²

The process of translating the Qur'an into Palembang's vernacular involved several stages, culminating in the official launch on Thursday, October 17, 2019. This translation program has three meaningful goals for the Palembang people. First, the main goal is to provide religious services, especially to people who are not familiar with Indonesian. The translation of the Qur'an into Palembang's vernacular became a means for those who were not fluent in Indonesian to understand religious messages more easily and deeply.³³

Second, the purpose of translating the Qur'an into a Palembang vernacular was to assist in the preservation and maintenance of local culture. By translating the Qur'an into the vernacular, these sacred messages become more integrated with the local wisdom and cultural values of the Palembang people. This plays a role in strengthening cultural and religious identities.³⁴ Third, translation of the Qur'an into vernacular (local) languages, especially those prone to extinction, is one of the most effective methods of preserving these vernacular (local) languages.³⁵ In the era of globalization and the dominance of major languages, many local languages are threatened with extinction. Through the translation of the Qur'an into the Palembang vernacular, this language receives attention, and its use is maintained in a religious context, which is one way to maintain the continuity of vernacular languages and cultures.

With the Palembang vernacular translation of the Qur'an, the community has more comprehensive access to the translation and its use becomes more widespread in daily religious practice. Through this translation, the sacred text of the Qur'an becomes closer and more relevant to Palembang language readers, and religious messages can be conveyed better and more meaningfully in the context of local culture and language. The presence of the Palembang vernacular translation of the Qur'an is an important milestone in the effort to preserve the local language and cultural heritage, while performing religious and spiritual functions in Palembang society.

The Aesthetic Reception of Surah An-Nazi'at

1 – *Wan naazi 'aati gharqa* 2 – *Wan naa syi thaati nasythaa* 3 – *Wass saabi-baati sabhaa* 4 – *Fass saabi qaati sabqaa* 5 – *Fal mu dab-bi raati amraa* 6 – *Yawma tarjufur raajifah* 7 – *Tatba'u har raadifah* 8 – *Quluubuny-yau maaidzin-waaji-fah* 9 – *Abshaa rubaa khaasyi'ah* 10 – *Ya quu luuna a-inna lamar duu duuna fil haafirah* 11 – *Aidzaa kunna 'idzbaa man-nakbirah* 12 – *Qaalu tilka idzan karratun khaasirah* 13

Abdul Hakim, "The Printed Qur'an in Indonesia," in Suhuf, vol. 5, no. 2, 2012, 244-250. Nuzuli writing is a writing style based on the chronology of the revelation. The application of the nuzuli writing style is quite difficult to find in the mushaf in Indonesia as well as in the books of tafsir that appeared first. One of the books of interpretation that adopts this style of writing is the work of Muhammad Abid al-Jabiri, Fahm Al-Qur'an al-Hakim al Tafsir al-Wadhih hasba Tartib al-Nuzul. Lihat Muhammad Abid al-Jabiri, Fahm Al-Qur'an al-Hakim al Tafsir al-Wadhih hasba Tartib al-Nuzul (Maroko: Al-Nasyar al-Magribiyyah, 2008).

³² Ornaments were adopted from architectural art such as mosque shapes. songket fabric originated from the cross-trade between China and India. The Chinese provided silk threads, while the Indians "contributed" gold and silver threads, and the songket was born. Songket cloth was woven into a Malay frame loom.

³³ Egi Sukma Baihaki, "Penerjemahan Al-Qur'an: Proses Penerjemahan al-Qur'an di Indonesia," *Jurnal Ushuluddin* 25, no. 1 (June 21, 2017): 44–55, <https://doi.org/10.24014/jush.v25i1.2339>.

³⁴ Al-Badri and Nurfitriyana, "Penerjemahan Al-Qur'an Ke Dalam Bahasa Palembang."

³⁵ Islah Gusman, "Tafsir Al-Quran Bahasa Jawa: Peneguhan Identitas, Ideologi, dan Politik Perlawanan," *SUHUF* 9, no. 1 (November 15, 2016): 141–68, <https://doi.org/10.22548/shf.v9i1.116>.

– Fa inna maa biya zājratuw-waahidah 14 – Faidzāa hum biss saahirah 15 – Hal ataaka hadiitsu Musaa 16 – Idz nadaahu rabbuhu bil waadil-muqadasi thuwa 17 – Idzhab ilaa fir'auna innahu taghāa 18 – Faqul hal laka ilaa-an tazakkaa 19 – Wa abdi yaka ilaa rabbika fatakh syaa 20 – Fa araahul-aayatal kubraa 21 – Fa kadzdzaba wa 'ashaa 22 – Tsumma adbara yas'aa 23 – Fa basyara fanaadaa 24 – Faqaala ana rabbu kumula'laa 25 – Fa-akha dzahullaahu nakalal aakhirati wal-uulaa 26 – Inna fii dzaalika la'ibratal limaiyy-yaksyaa 27 – A-antum a syaddu khalqan amis samaaa-u banaabaa 28 – Rafa sam kaba fasaw waabaa 29 – Wa aghtasya lailahaa wa akhbraja dhubaahaa 30 – Wal ardha b'ada dzaalika dabaabaa 31 – Akhbraja minbaa maaa-abaa wa mar 'aabaa 32 – Wal jibaala arsaabaa 33 – Mataa'al lakum wali an 'aamikum 34 – Fa-idzāa jaa'atith thaaam matul kubraa 35 – Yauma Yata dzakkarul insaanu maa sa'aa 36 – Wa burriẓatil-jahiimu limany-yaraa 37 – Fa ammaa man taghāa 38 – Wa aatsaral hayaatad dunyaa 39 – Fa innal jahiima hiyal ma'waa 40 – Wa ammaa man khaafa maqaama Rabbihii wa nahan nafsa 'anil hawaa 41 – Fa innal jannata hiyal ma'waa 42 – Yas aluunaka 'anis saa'ati ayyaana mursaabaa 43 – Fiima anta min dzikraabaa 44 – Ilaa Rabbika muntabaa haa 45 – Innamaaa anta mundziru maiyy yaksyabaa 46 – Ka annahum Yawma yarawnabaa lam yalbatsuun illaa 'asyiyyatan aw dhubaahaa.

It means in the vernacular of Palembang: 1) Demi (malaekat) yen nyenta ke (nyawo) dengan ngejut, 2) Demi (malaekat-malaekat) yen nyebut (nyawo) dengan lemalembut, 3) Demi (malaekat-malaekat) yen turun dari langit dengan cepet, 4) Serto (malaekat-malaekat) yen nului dengan ngebut, 5) Serto (malaekat-malaekat) yen ngatur urusan (dunio).⁷ 6) (Selesernyo kamo' bakal dibangketke) pado dianten sewaktu gempito (tiupan bungaran)ngegerke alam, 7) Tiupan bungaran niku ditumuti dengan tiupan kedua. 8) Ati wong-wong pado waktu niku keliwat takut 9) Peninggalannyo takut/nunduk. 10) (wong-wong kafir) becerios: "Napi Leser kito bakal dimatu'ke kepada keuripan yen semulo? 11) Napi Leser (ayun dibangketke jugo) kalu kame' sampun dades tulang-tulang yen pero?"⁸ 12) Wong-wong niku becerios: "Kalul ma'niku, nikula balenan yen ngerugike". 13) Dades, niku Cuma sekali tiupan saos, 14) Dades, sato-sato wong-wong niku idup lagi di bumi yen lian/anyar. 15) Napi sampun rawu kepada niko (ya Muhammad) keado (nabi) Musa 16) Sewaktu Tuhannyo ngundangnyo di lembah suci nikula lemba Thuwa; 17) "Kesala niko kepada Fir'aun, selesernyo dio sampun tepelihat 18) Dades kelepk (kepada Fir'aun): "Napi niko kepngen mersike diri (dari kesesatan)". 19) Serto kulo tunju'ke niko jalan Tuhan supayo takut kepada Nyo?" 20) Dades Musa nunju'ke kepadanyo mu'jizat yen ageng. 21) Tapi Fir'aun mbobongkenyo serto durbako. 22) Sampun niku dio (Fir'aun) bepaling sambil berusaha nantang (Musa). 23) Dedes dio ngumpulke (pembesa'-pembesa'-Nyo) sampun niko becerios 24) (Sambil) becerios: "kulo Tuhan Niko yen paling tinggi", 25) Dades Allah ngazabnyo dengan azab akhirat serto sikso di dunio. 26) Leser nian, niku dades pelajaran peranti wong yen takut (kepada Tuhan-Nyo) 27) Napi nyiptoke niko langkung saro atawa penciptaan langit? Yen sampun digawe' Allah, 28) Dio sampun ninggike bangunannyo lalu dio nyempurnakenyo, 29) Serto Dio petangke malamnyo, serto dio dadeske waktu dhuha siangnyo terang benderang. 30) Serto bumi, sampun niku dihamparke-Nyo 31) Dipancarke-Nyo (dari bumi) toyo, serto ditumbukke-Nyo padang rumput. 32) Serto gunung-gunung dipancangke-Nyo dengen tegu, 33) (Sedanten Niku) Peranti kesenangan kamo' serto peranti bintang-bintang piaroan kamo'. 34) Dades kalo sampun rawu malapetako yen sangat ageng (dinten kiamat). 35) Dinten (sewaktu) wong-wong imut napido yen sampun didamelkenyo, 36) Serto ditinggalke baginyo (nerako) jahim dengan pesat kepada wong yen ninggali 37) Dades sinten wong yen tepelihat wates, 38) Serto ladas urip di dunio, 39) Dades selesernyo (nerako) jahim enggonnyo 40) Serto sinten saos yen takut kepada keagengan Tuhannyo serto nahan diri kepengenan hawo nafsunyo 41) Dades selesernyo surgolah enggon (nyo). 42) (Wong-wong kafir) beteken kepada niko (Muhammad) tentang dinten kebangkitan, kapan nian rawunyo? 43) Peranti napi niko perlu ngelapke (waktunyo)? 44) Kepada Tuhan niko dimatu'ke akhirnyo (ketentuan waktunyo) 45) Niko (Muhammad) cuman ngesung perengatan buat sinten yen takut kepada Nyo (dinten kebangkitan) 46) Pado dinten wong-wong niku ningali dinten kebangkitan niku (ma'niku dasyatnyo), wong-wong niku ngersoso peca' nano bediem (di dunio) melianke (sengat saos) diwaktu sore atawa pagi ari.

Aesthetic receptive reading in text analysis refers to more than just looking at the text from an aesthetic perspective. Hermeneutic studies also support receptive aesthetic reading, which is reading a text as perceived by the reader from the aesthetic aspect of language.³⁶ As a result, the

³⁶ Fadhlil Lukman, *The Official Indonesian Qur'an Translation: The History and Politics of Al-Qur'an Dan Terjemahnya* (Open Book Publishers, 2022), <https://doi.org/10.11647/OBP.0289>.

text is admired not only for its insight into text-related analysis, but also for its aesthetic appeal to linguistic structure and other beauties. Most people interpret Surah An-Nazi'at as the name of the surah meaning "angel." The word An-Nazi'at that appears in one of the verses is the source of the expression.³⁷

As a result, readers and translators themselves interpret An-Nazi'at as a person who moves for a specific purpose. Aesthetic reception, on the other hand, tries to find out what the surah called "An-Nazi'at" means by reading it through Palembang's translated Qur'ān. The translation narrative divides the Qur'ānic translation into several groups, if read through this aesthetic reception. With a jolt, the sentence "*demi (angle) yen nyeta'ke (nyawo)*" It seems as if it takes away the characteristics of An-Nazi'at because the reader has to determine who the subject and object of the news verse is. In addition, the word An-Nazi'at which literally translates to "*yen nynta'ke*" (*nyawo*), juxtaposed with *Demi (angle)*. The word "An-Nazi'at" is usually interpreted in the Palembang translation as referring to angels who are specifically responsible for killing people.

"*Garqan*", which means "violence," is used together with the term "An-Nazi'at." This also raises the possibility that angels can kill humans with cruelty and fertility. An-Nazi'at also means "many angels" in the plural, which suggests that this is possible. In the original translation of this verse, the term "demi" (angels) seems to imply that it is Allah who is the subject of Surah An-Nazi'at, not the angels. However, the reader is confronted with horrific events resulting from the role and responsibility of angels for the power to kill. The narrative of the translation of the first verse seems to be followed by the translation of Verses 2 to 5. The first five choruses form the main body of the verses and seem to be a progression of verses that share a common vision and can form a rhyming creation. These five verses all started with the same spelling and talk about how angels were created. However, in the end, they use a different spelling of fa'ilat (doer) and end with an adverb. As a result, the first group of translations of the story of Surah An-Naziat consists of translations of verses 1 to 5.

Meanwhile, some words become accent points of accent, such as "*nyenta'ke*" (*nyawo*) and "*ngejut*" on the translation of verse 1, "*nyabut*" and "*lema-lembut*" on the translation of verse 2, "*turun dari langit dengan cepat*" on the translation of verse 3, "*nului ngebut*," and "*mengatur urusan*" on the translation of verse 4. When the translator uses the vowels I, U, E, and O in the affixes *nyenta' ke* (*nyawo*), *nului*, *ngatur*, *dll*, This accent emphasis was sufficient to create a consistent rhythm. Although this accent can form a straightforward grammatical structure, it is not necessary. The rhythm seems dead because of the downward translation, but the word *matan debesu* also masks this.

The use of almost the same structuring technique as the source language by the translator immediately catches the reader's attention, making the translation appear calm and straightforward. From the structure of the translation of the first five verses, it can be concluded that the translator consistently uses the same rhythm with a smooth Palembang accent, and even imitates the Qur'anic sentence structure. In verse 2, the translation *yen nyabut* (*nyawo*) written in fine words by the translator. Unlike the first verse, the use of the phrase "*lema-lembut*" implies that angels can also gently take a person's life. In addition, verse 3 now refers to the superior nature of angels being able to descend from heaven quickly, rather than the angels' duties. Similar to verse 4, this also explains the unique nature of angels, who can move quickly (precede quickly). The pattern appears in verses 1, 2, 3, and 4, but verse 5 reveals a more general angelic trait: they rule over everything.

³⁷ Fahmi Gunawan, "The Effect of Translation Technique to Its Quality at The Holy Book of Indonesian Moslem Society," *Lisan: Jurnal Bahasa Dan Linguistik* 8, no. 2 (June 25, 2019): 101–9, <https://doi.org/10.33506/jbl.v8i2.377>.

The translator realized that the first five verses of Surah An-Nazi'at are one of the descriptions of God. In Islamic teachings, God is described as one of his counterparts. A new translation of the story and a new set of verses, which no longer refers to the angelic form, are featured in the translation of verse 6. After eight verses, the narrative continued. In addition, unlike verses 1 to 5, the translation no longer followed a consistent rhyme scheme. In fact, the verses in this second group lack a strong correlation, both in terms of the syntactic relationship between the translation and meaning of the words, when viewed from the literal meaning of the verses. Verses that no longer refer to An-Nazi'at (Angel of Death) but focus on the Event of Resurrection can also be examples of hope in this context.

Diangkat (lifted), ditiup bungaran (first blast), ngegerke alam (natural shaking), terlalu takut (frightened), peningalannyo takut/nunduk (looking down), dimatu'ke (turn away), tulang (bones), yen pero (totally destroyed), balenan yen ngerugike (return loss), satu pukulan (one hit), dan wong-wong niku hidup kembali (they came to life again) are some of the translations that seem to have never again applied a graceful interpretation to this series of stanzas. This is evident in translations, where the meaning is usually literal and the recurring rhyme and rhythm patterns of the poem are ignored. The translation of this verse depicts more of a picture of the resurrection event rather than continuing the story of the angelic figure. The angelic figures and the resurrection are only associated with a period in the translation. The translation then continues with the word *selesernyo*, drawing the reader's attention to the translated sentence in verse 6, which ends with the phrase *pado dinten ketika gempito, atau tiupan bunga mengaduk-aduk alam*. It is remarkable that after reading the story of the angel in the first five verses, the reader seems surprised by the resurrection message. The translation then describes the human condition at a time when people completely lose their eyes owing to fear and tell the story of the first and second explosions. In addition, the two verses (8-9) add suspense and surprise to the reader with the translation.

The translation of the next verse, which narrates the event of a *balenan* (return) through dialog, is then presented to the reader. These translations seem to show human arrogance through the redactions provided by the translators in their own dialogues, which are responded to in the narration of the translation of the verses. *niku becerios, Wong-Wong: Jika ma'niku, nikula balenan yen ngerugike. Returns seem like a futile endeavor to them*. However, the next verse repeats this statement, stating that a return event is merely a surprise when mankind is resurrected. The power of God's image, which can restore mankind with the sound of a trumpet, dispels man's arrogance in the last two verses. The novel narrative of the verses is also presented in the translations of verses 15 to 26, which differs from the previous two translations. The translation of the verse begins with a question, "*napi sampun rawu kepada niko (ya Muhammad) keso (nabi) Musa?*" (Has the story of Moses reached you (Muhammad)?).

Later, Moses and Pharaoh were mentioned in the Bible's translation. Once again, the translator uses erratic poetic rhythm. It can be seen from the first, middle, and last sections that no idyllic language is used, and the sentence design and interpretation are stable from a phonetic or syntactic perspective. In other words, the translator seems to place the literal meaning of the verse above the rhetorical language borrowed from the Qur'an. The disharmony of the rhythm of the interpreter's words disrupts the majority of the logical interpretations used in the previous set of chorus.

Nonetheless, this discord dissolves when an interpretation emerges that follows a series of implications as opposed to a reliable melodic mood. Meanwhile, instead of referring to An-Nazi'at as the translation of the first verse, this verse now tells the story of Moses and Pharaoh. The story

of Moses and Pharaoh is more like a fairy tale than a scripture, and readers should use it as a reference. In addition, the translated narrative shows a strong connection between the meaning of this stanza and the previous series of stanzas. The translator's emphatic tone is seen in the interrogative sentence taken from the original, which forces the reader to fully immerse themselves in the stories of Moses and Pharaoh.

Even notes on important parts of the story were provided at the end of the translation panel. The Bible translators tell the story of Moses' journey to the Tuva Valley to get instructions on how to warn the Pharaoh of his oppressive ways. In short, Pharaoh challenged Moses by summoning a sorcerer after Moses performed the miracle of a terrible snake. Pharaoh also called his people to him and declared that he was the supreme god. As a result, the Pharaoh was punished not only in this world, but also in the afterlife. Readers can gain a sense of Pharaoh's arrogance and Moses' obedience by reading the translation. However, verses 25-26 of the translated message show that the image of God has greater power than the Pharaoh.

Similar to the opening translation of the previous group of sentences, the translation group that included sentences 27 to 33 began with a question sentence. The story of the creation follows this narrative. This collection of poems is arranged rhythmically and harmoniously by the translator. The verse opens with a question that can be outlined as a component of the actual chorus. Verses 28-30 and 33 contain statements about the purpose of creation. Creation is depicted in every Bible translation of this group. It consists of night and day, buildings, the sky, earth, water, plants, and mountains. In addition, the stages of creation and timelines are described in the entity-creation story.

In terms of angelic figures, this story does not seem to be directly related to the narrative translated in the first set of verses. However, there was a connection between this article and the previous set of articles. The entire translation of the verse concerns the timeline of creation, which reveals the strength of God's character. In the first group of translations, people are described as arrogants, and the story of Pharaoh continues as one of the arrogant people. The interpretation of the verse seems to reply to several verses that contain the meaning of creation, especially as now *yen sampun digawe'* (have constructed), *ninggike* (elevating), *nyempurnokenyo* (peaking), *dipetangke* (make it dull) dan *cemerlang* (splendid), *terlapis* (overlay), *habis* (transmitted), *dikembangkan menjadi* (grow), *serto tetap dengan tegu* (fixed immobile).

Although they do not share the same phonetic or syntactic words, each phrase in a sentence conveys awe and praise. Resurrection is omitted from the narrative of Moses and Pharaoh and from the chronology of creation in the previous two series of verses (15-26 and 27-33). The narrative then continues the story of the Day of Judgment in the next series of translations (34-41). The translator repeatedly used the sentence rhythm structure. The sentence start pattern of the translation is *Dades kalu....*, *Diten (while)....*, *Serto ditingalke....*, *Dades sinten wong....*, *Serto ladas....*, *Dades selesernyo....*, *Serto sinten....*, *Serto nahan diri....*, *serta Dades seleser-Nyo...* Based on the initially convergent verse translation pattern, the verse translation of this group is divided into three sections: first section 34-36; second section 37-39; and third section 40-41. Although the original pattern of poetic translation in the first section appears asymmetrical and chaotic, the similarity of the translated opening sentence converges with the regularity of the next two sections.

If the story makes sense in the circumstances and logical outcomes, recension 34 could be placed after stanza 36, as is standard in areas two and three. However, the consequences of shifting positions have already been discussed. The translation of verse 34, which describes a larger event-

the end of the world shocks—frightens the reader. However, the verse contains only a few criticisms and two general descriptions of the timing of events: *wong-wong cute napidio yen sampun didamelkenyo*, meaning "man remembers what he has done", and *serto diliatke Baginyo*, meaning "shown" like hell." The story then moves on to his neighborhood, where those who cross the line and rule the world will end up in hell. In addition, those who control their lusts and fear the majesty of their Lord will be admitted to heaven in the next verse.

The last set of stanzas, verses to 42-46, return to the resurrection narrative. The narrative in this series of verses is presented as direct dialog, but the face of the verse is obscured, whether it is God or another figure. The timing of the resurrection remains a mystery, but the Bible also says a lot about the circumstances of the event. In this case, people will feel like they only have a short time in the world, such as in the evening and morning.

Aesthetic receptions can be found in QS translation. An-Nazi'at is expressed as follows:

- a. At the end of almost every stanza, the translator uses the same ending sound and lyrical consistency as the rhyme form.
- b. The translation seems to construct different narrative plots in several groups of sentences: first, the narration of the angels as their minions; second, the timeline of the trumpet blowing and resurrection events.
- c. Verses tend to narrate creation, resurrection, and apocalyptic events simultaneously. Thus, the Qur'ān seems to verbalize the message of Allah's character in Surah An-Nazi'at, which not only informs the Muslim community about the events of the apocalypse and life.
- d. The aesthetic reception when looking at the meaning of the Qur'an is the presence of God's emotions that tend to show His majesty and majesty through surah an-Nazi'at.

Meanwhile, looking at the translation of Surah An-Nazi'at, it can be seen that the translator adopts an aesthetic form that tends to apply the form of wa al-fa'ilat to every verse that contains a promise. In other words, the wa al-fa'ilat form is a fa'il form used as a case form (condition) to explain the promise used consistently at the beginning of the first five verses, namely *yen nyabut* (soul) *dengen ngejut*, *Yen*. The translator does not fully adopt the rhetorical beauty of the Qur'an but uses the rhetorical beauty of the Palembang language in his translation. The translator also adopts almost the entire tradition of Qur'ānic interpretation as commonly understood in Palembang folk culture. Therefore, the Palembang-translated Qur'ān tends to approach the literal meaning of the Qur'ān rather than creating or adopting new meanings.

Conclusion

In conclusion, the analysis of the Palembang vernacular translation of Surat An-Naziat demonstrates how the marriage of Palembang's vernacular, local wisdom, and aesthetic elements with the religious message of the Qur'an creates a unique and meaningful experience for the readers. This research not only adds to the body of knowledge regarding Qur'anic translations but also offers insights into the role of aesthetics in deepening the understanding and appreciation of sacred texts within the Palembang society. The analysis indicates that the translation of Surat An-Naziat in the Palembang vernacular offers a distinctive aesthetic experience for its readers. This suggests that the translation is not merely a straightforward rendering of the original Qur'anic text but incorporates elements of Palembang's cultural richness, linguistic nuances, and artistic expressions. As a result, readers of this translation encounter the Qur'anic message in a way that

resonates with their cultural identity and artistic sensibilities, creating a meaningful and unique experience.

The translation process demonstrates the integration of Palembang's language and local wisdom with the religious message of the Qur'an. This implies that the translators carefully selected language and expressions that align with the cultural context of the Palembang community. By doing so, the translation becomes more relatable and relevant to the local readers, enhancing their connection with the Qur'anic text. The research also delves into the aesthetic aspects of the translation, emphasizing that aesthetics play a crucial role in fostering a deeper understanding of sacred texts in Palembang society. By employing artistic elements, such as poetic language, metaphors, and cultural references, the translation captures the hearts and minds of the readers, making the spiritual message of the Qur'an more accessible and impactful.

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