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


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

The translation of the Qur’an into vernacular has become an important research topic in the field of Qur’anic studies and translation. 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.

The study of how meaning is ascribed to a response and how it relates to the final aesthetic process of Qur’anic reception is referred to as reception aesthetics. By using Reception Theory, where can we see and understand how the Qur’an was adapted by the Companions and later descendants bringing issues of great interest to the Islamic endeavor of drawing closer to the Qur’an? 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’an 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.

Aestheticians not only see and hear beauty, they also see and create beauty. Aesthetics began to investigate beauty beyond its aesthetics. 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. Reception aesthetics theory encompasses seeing, hearing, experiencing, knowing, and positioning the Qur’an in receiving and accepting it. It offers a perspective on how the Qur’an has been received, which can be a starting point for developing the Qur’an 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.

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

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.\footnote{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.} 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.\footnote{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.} 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.\footnote{“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/} 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.\footnote{Sunaga Emiko, “Learn in Urdu, Write in the Vernaculars: Translating Process of Commentary of Holy Quran in South Asia,” Telore, no. 01 (December 1, 2017): 10–10.}

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.\footnote{Kusnadi, “Terjemah Al-Qur’an Bebaso Palembang Dan Penggunaannya Di Dalam Memahami Ayat.”} 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.\footnote{Robert C. Holub, Recept Theory (Routledge, 2013).} 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.\footnote{Zahra Delavar Abrebekooh, 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/issc.2023.44745.2111.} 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 research 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
local wisdom values that can be integrated into other vernaculars. As the research conducted by Hanapi Nst, Yani Heryani, and M. Mufid Syakhlani.

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. 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.

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. 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.

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. 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

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

Along with the passage of time and the development of the Palembang vernacular itself, the Qur'anic 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.

The importance of the translation of the Qur'an 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 forms 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.

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 Tasihih script of the Indonesian Ministry of Religious Affairs were included in the translation book. According to Mushaf's guidance, the translation begins with Surat al-Fatihah and continues with An-Nas.

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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'an 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 Affi 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.
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).  

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.  

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. 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. 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**


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.


Al-Badri and Nurfitriyana, “Penerjemahan Al-Qur’an Ke Dalam Bahasa Palembang.”

It means in the vernacular of Palembang: 1) Demi (malaekat) yen nyenta ke (nyawo) dengan nyegit,
2) Demi (malaekat-malaekat) yen nyebet (nyawo) dengan lemaklambu, 3) Demi (malaekat-malaekat) yen tuurn dari langit dengan aspet, 4) Serto (malaekat-malaekat) yen minlu dengan nyegit, 5) Serto (malaekat-malaekat) yen ngatur urusan (dunia).7

6) (Selesernyo kamo’ bakal dibangketke) pado dianted sewaktu gempito (tiupan bungaran)
7) Tiupan bungaran niku ditumuti dengan tiupan keduo.
8) Ati wong-wong pado waktu
9) Nipu (dari bumi) toyo, niku ditumbukke
10) Serto gunung dipanca

...
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-Naziat 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. 

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'an. The translation narrative divides the Qur'anic 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 nyeta'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 "nyabut" on the translation of verse 1, "nyabut" and "lema-lembut" on the translation of verse 2, "turan dari langit dengan cepat" on the translation of verse 3, “nlui 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), nlui, 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.

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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), nggerke alam (natural shaking), terlalu takut (frightened), peningalannya takut/nunduk (looking down), dimati’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 selsernya, drawing the reader’s attention to the translated sentence in verse 6, which ends with the phrase pada 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 balnan (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 bercerios, 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 kepado 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‘ān. 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 selerenyo..., Serto sinten..., Serto nahan diri..., serta Dades seler-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-
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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 cutie napidio yen sampun didamelenkenyo*, 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'an 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-failat 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'anic interpretation as commonly understood in Palembang folk culture. Therefore, the Palembang-translated Qur'an tends to approach the literal meaning of the Qur'an rather than creating or adopting new meanings.

**Conclusion**

In conclusion, the analysis of the Palembang vernacular translation of Surat An-Nazi'at 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-Nazi'at 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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