

**AL-TURATH: JOURNAL OF AL-QURAN AND AL-SUNNAH**

VOLUME 10 ISSUE 1 2025

E-ISSN 0128-0899



INDEXED BY MYJURNAL

HOME PAGE: <https://www.ukm.my/turath/>

**Copyright Information:**

This article is open access and is distributed under the terms of Creative Commons Attribution 4.0 International License.

**Publisher Information:**

Research Centre for al-Quran and al-Sunnah  
Faculty of Islamic Studies  
The National University of Malaysia  
43600 UKM Bangi, Selangor Darul Ehsan, Malaysia  
Tel: +60 3 8921 4405 | Fax: +60 3 8921 3017  
Email: [alturathjournal@gmail.com](mailto:alturathjournal@gmail.com)

Journal QR Code :



# THE SPIRITUAL ANALYSIS OF *BASMALAH* IN ISLAMIC CALLIGRAPHY PERSPECTIVE

Ahmad Fahmi Zainazlan\*<sup>1</sup> & Nor Azlin Hamidon<sup>2</sup>

<sup>1</sup> School of Architecture and Building Design, Faculty of Innovation and Technology, Taylors University, 47500, Subang Jaya, Selangor, Malaysia

<sup>2</sup> Faculty of Art and Design, Universiti Teknologi MARA, 40450, Shah Alam, Selangor, Malaysia

\*Corresponding author; email: [fahmi.zainazlan@taylors.edu.my](mailto:fahmi.zainazlan@taylors.edu.my)

DOI: <https://doi.org/10.17576/turath-2025-1001-06>

---

## Article history

Received: 23/05/2025

Received in: 01/06/2025

Accepted: 17/06/2025

Published: 30/06/2025

## Abstract

The Basmalah, the invocation “*Bismillab al-Rahman al-Rahim*,” occupies a profound position within Islamic calligraphy, serving as both a spiritual expression and an ornamental motif in architectural contexts. This study examines the artistic and theological dimensions of the *Basmalab*'s calligraphic renderings, highlighting its role as an invocation of divine mercy and a symbolic threshold in sacred spaces. The *Basmalab*'s varied script styles and compositional forms demonstrate a rich tradition of visual interpretation that balances legibility, ornamentation, and reverence. By analysing historical manuscripts, architectural inscriptions, and contemporary adaptations, the research explores how calligraphers negotiate aesthetic innovation while preserving the invocation's sanctity. The *Basmalab*'s integration within larger ornamental schemes reveals its dual function as a textual and decorative element, harmonizing with geometric and vegetal motifs to enrich architectural narratives. This study underscores the *Basmalab*'s enduring significance in Islamic calligraphy as a spiritual anchor and artistic inspiration that continues to shape religious and cultural identities.

**Keywords:** *Basmalah*, Khat, Calligraphy, Quran, Typography



## INTRODUCTION

Islam is the most fastest growing religion in the world (Ana Fardila et al., 2020). In the six core pillars of *Iman* (Faith) in Islam are to believe in God, The Angels, The Prophets, The Scriptures, The Judgment Day, and The Divine Decree. This study touches the two cores of beliefs in Islamic teaching, which is God and The Scriptures. Muslims believes that The Quran, is the final revelation from God given to Prophet Muhammad (peace be upon Him) and it is protected of any doubts and changes until the final day. Within the core ingredient of the religious scripture, The Quran, is *Basmalah*, a sentence that initiate everything, attachment to the Rabb, creator, provider, protector, The One who have controls of absolutely everything. And His attributes, *Ar-Rahman* (The Most Gracious) and *Ar-Rahim* (The Most Merciful). Islamic calligraphy on the other hand is positioned as the top typology of art in the values, maybe up to the level of sacramental height because of the character that typographically carries the name of 'Allah', God (Alashari et al., 2020).



Figure 1: Basmalah from letter 627CE

Source: Ahlulbayt digital library website: <https://al-islam.org/gallery/photos/bismilah.htm>

The phrase "Bismillah" in this letter originates from a historical letter sent on behalf of the Prophet Muhammad (peace be upon him) to the ruling Archbishop of Egypt. This correspondence dates back to the fifth year following the Hijrah, which corresponds to 627 CE. The letter is currently preserved in the Topkapi Museum located in Istanbul, Turkey. While the identity of the original scribe remains unknown, it is well documented that the Prophet often entrusted various companions to write letters on his behalf. Among those who served in this role was a young companion by the name of Zaid bin Thabit (Ahlul Bayt Digital Islamic Library Project., n.d.).



Figure 2: Hegira 3rd–4th centuries / AD 9th–10th centuries, Abbasid

Source: Website of Topkapi Museum, Turkey

This Qur'anic manuscript is rendered in gilt Kufic script, delicately outlined with brown, sepia ink on gazelle skin parchment. The selected folio features verses from Surah al-Ikhlās (112:3) to Surah al-Falaq (113:1), framed within an elaborately illuminated border that is also gilded and accentuated with brown ink. The text is presented without diacritical marks, while vowel indications appear as either red or black dots. The beginning of each surah is marked solely

by the presence of the Basmala, the invocation "In the Name of God, the Compassionate, the Merciful." The conclusion of each verse is signified by three diagonal strokes.

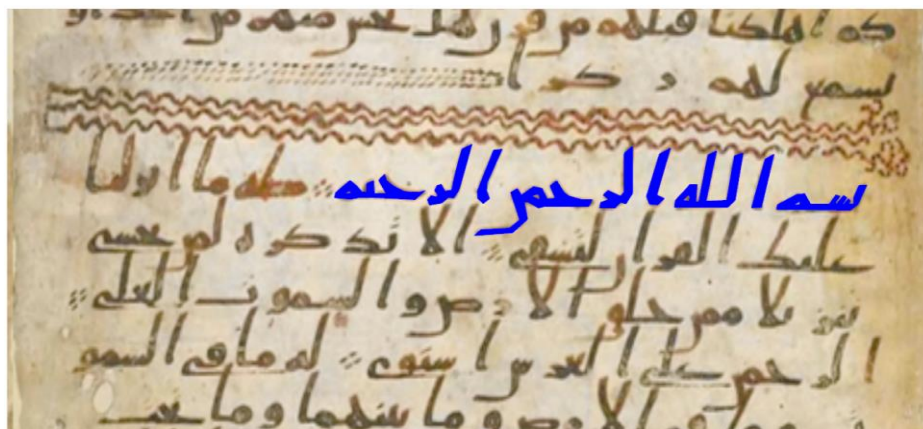


Figure 3: Basmalah in the Birmingham Manuscript

Source: Islamic Arabic 1572A, folio 2 recto, Mingana Collection of Middle Eastern Manuscripts, Cadbury Research Library, University of Birmingham.

In the early scripture, there are no dots and lines in writings as that was added later to assist in phonetics and reading assistance. Although the alphabetical connotation was added later, the way to read is still the same as the following analysis, breaking down the segment of the Basmalah. Towards later when non-arab native speakers and readers tried to pronounce Arabic phonetics things becomes complicated (Jahiruddin et al., 2023).

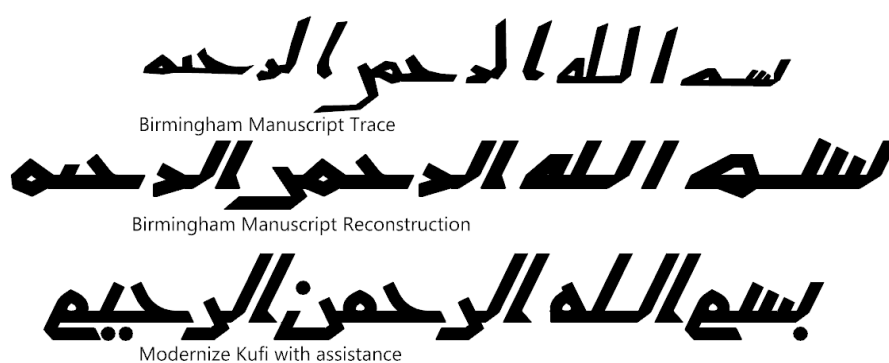


Figure 4: Evolving calligraphy (source: Author's Collection)

## METHODOLOGY

This study will cover the two main perspective of narrating *Basmalah*, literature and calligraphy. The literature involves a phonetic study and breakdown of each segment of the *Basmalah* while calligraphy talks about the form of inscriptions that made the verse. As the study only will cover these two segments, deeper understanding of general Arabic literature and artistic calligraphic expression will not be covered.

This study was conducted through two main methods; understanding the history of Basmalah and its narrative throughout time, and the study of various style of calligraphy developed over time, specifically on the verse of in the name of God. To further value the verse, Basmalah will be seen not just a literature point of view but also the theological perspective.

## Deep meaning of Basmalah

According to the narration of Abdullah ibn Abbas, may Allah be pleased with him and his father, whenever the angel Jibreel, peace be upon him, descended upon the Prophet Muhammad, peace and blessings be upon him, and began with the words "Bismillah," the Prophet understood that Jibreel was bringing the revelation of a new chapter of the Qur'an. This invocation served as a sign marking the arrival of another surah from the divine message (Omar Suleiman, 2023).

## Theological Significance

In Arabic, the concept of divinity is expressed through two distinct terms. The first is Allah, which functions as the proper name of the one true God and is used exclusively in the singular form. The second term is *'ilah*, a more general designation that can refer to any deity, whether true or false. This term is linguistically flexible, appearing in various forms including the feminine *'ilaha*, dual expressions such as *'ilahan* (masculine) and *'ilabatan* (feminine), as well as the plural form *'aliba*, applicable to both genders. However, when the definite article *al-* is prefixed, forming *al-'ilah*, it gradually took on the role of a proper name for the true God in early usage. Many classical philologists suggest that the name Allah itself is derived from a contracted or fused form of *al-'ilah*, signifying the singular divine essence (Ibrahim, 2024).

## Historical *Basmalah*

In the four mainstream *mazhab* or school of thoughts in Islam, there are significant difference in how they view the *Basmalah*. With regard to the wordings, scholars are united in the view that it is a verse found in Surah al-Naml. However, differences emerge concerning its recitation at the start of Qur'anic reading during prayer. This variation in practice has led to differing interpretations among Muslims, particularly about whether or not the *Basmalah* should be recited in *solah*. Of greater concern is the assertion held by some that a person who regularly recites the *Basmalah* and then joins a prayer led by an imam who omits it some practitioners would have their prayer deemed invalid. Such views risk causing unnecessary division within the Muslim community and highlight the need for a more inclusive understanding of legitimate scholarly diversity (Umam et al., n.d.).

Back in the era of Sultan Muhammad Al-Fateh, a lot of scriptures archived included some typographic elements. One of famous ones are the wavy shaped calligraphy from the notebook that later on become a trendy styles of *Basmalah* interpretation of art.

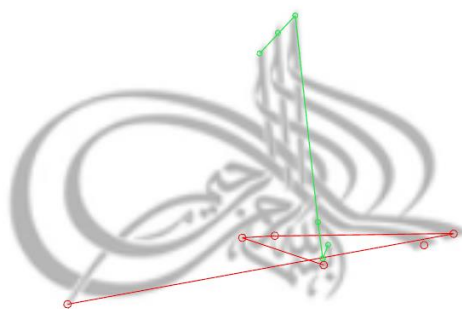


Figure 5: Basmalah style of Sultan Al-Fateh (Author's Collection)

## Architectural Inscriptions

In architectural perspectives, ornamental inscriptions usually comes in mosque, driven by constructivism and manufacturability. Recent years, with the development of computer aided

manufacturing, fabricating calligraphy ornaments and artwork in general are enabled with more precision and quality.



Figure 6: Basmalah in Traditional Kufi (Author's Collection)

Even so, in manufacturing calligraphy artwork such as Kufic Style, characterized by its rigid body and segmented component, enables the artisan to produce more quality product with focusing effort on the artwork and meanings.



Figure 7: Various style of Basmalah  
Source: Author's Collection

## Contextual Interpretation

In international perspective, the *Basmalah* verse are attached to the *rasm* (type of writing) acknowledge by the local community. In Malaysia, the *Rasm Uthmani* is the type of writing that is acknowledged, and any other writings need to be evaluated first as there is risk of misinterpretation. This method of interpretation is to safeguard the reader, so they are not reading important verse in any way that is wrong and misguided.

## LITERATURE

### Quranic verse Basmalah

Statistically, Quran as a religious scripture, have every chapter in the Book, except for one chapter 9, al-Taubah related to war time and escalations, which starts straight to the first verse. In total Quran have 114 chapters, in which *Basmalah* is put before the first verse, making 113 times it is written in the beginning. Another *Basmalah* occurs in Surah al-Naml, telling a story about Prophet Suleiman (p.u.h) writing a letter:

إِنَّهُ مِنْ سُلَيْمَانَ وَإِنَّهُ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Indeed, it is from Suleiman, and it is in the Name of Allah, The Most Gracious, The Most Merciful)

The most crucial component in the sentence in the name Allah. The sacred names of Allah Almighty are not merely designations but profound reflections of His divine attributes. Each name represents dimensions of His beauty, expressed through grace, mercy, affection, and where necessary, firmness with wisdom. These names, upon deeper reflection, do not convey fear or threat in a harmful or negative sense as might be associated with the idea of trinity or punitive force. Rather, they embody a consistent presence of compassion and forgiveness. Even those names that allude to justice, retribution, or severity do so within a framework of benevolence, aiming for the moral and spiritual betterment of the human being. At their core, all sacred names carry elements of love, mercy, and tenderness, harmonised with divine wisdom that nurtures and elevates the soul toward a state of nearness to the Creator (Ahmad Gondal et al., n.d.).

### Authentic Hadith on *Basmalah*

On the website of collection of authentic hadith, sunnah.com, there are 204 results pertaining the word بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ, Inclusive of ethical ways of eating, protecting houses and families, reading books and chapters regarding funerals. By attaching activities to the One who makes us do the activities, it creates a positive vibe in every action we take.

### Basmalah and its Application

The two main component of *Basmalah* are the *Bismillah* and *Ar-Rahman Ar-Rahim*, which have a different value on itself. *Bismillah* is a 3 word by itself, containing *Ba'*, *Ism*, and Allah. Whilst the later are as the wording itself, 2 words containing the attributes of Allah (SWT).



Figure 8: The subcomponent of Basmalah (Source: Author's Collection)

The *Basmalah* starts with the alphabet *Ba'*, which in Arabic language is a word by itself. The meaning of that alphabet in the stylistic organization of *Basmalah* is indeed very important (Miftahur Rahman, 2016). The particle *Ba'* at the beginning of *Bismillah* is far more than a mere letter in the Arabic alphabet; it carries a profound and complete meaning within itself. In Arabic, certain letters transcend their role as alphabetic characters and convey independent meanings. *Ba'*, the second letter of the Arabic script, exemplifies this dual function. It embodies notions of association and seeking assistance, commonly translated as “by” or “with.” However, these translations alone fail to fully capture the essence of *Ba'* (Tahir, 2024). A more accurate rendering is “by invoking,” which encapsulates both meanings, conveying the act of associating oneself with God Almighty while seeking His divine aid. Thus, the meaning of *Bismillah* becomes an invocation: “Having associated myself with God Almighty and seeking His help, I begin to recite the following words.” Grammatically, *Ba'* is classified as a preposition (*harf jar*), which modifies the noun it precedes by placing a *kasrah* (a diacritical mark) on its final letter. In classical Arabic, prepositions often imply a hidden or unspoken word that is understood contextually. In the case of *Bismillah*, scholars have suggested that verbs like *iqra'* (recite) or *isbra'* (begin) are implied before the phrase, providing context to its invocation. This nuanced grammatical feature reflects the richness of the Arabic language, where even a single letter like *Ba'* carries layered meanings that connect the speaker to divine assistance and presence, marking the commencement of every virtuous act (Tahir, 2024).

In the early *Mushaf* in the era of Khalifah Umar Abdul Aziz, it was narrated that *Ba'* and *Ism* is drawn longer in form. This was to emphasize on the glory and magnifying the letter that

begins every surahs in the Quran, every *du'a'*, and every action of a Muslim. The early generation of companions really appreciate and was mesmerized by the first letter. The Ba' also exist in the initial *Ta'awwuz* or '*AuuzuBillahi min As-Syaitaan Ar-Rajeem*, but it was preset with an action, '*auwuz*, which means "I seek refuge/protection". It was called *Ba' Al-Insaaq* or *Ba' Al-Aala*, by al-Basri. It means that whatever we do will be attached to the name of Allah, just by reciting the letter Ba' in the beginning of our action. By attaching the name of Allah, it is narrated that just because we attached the Name of Allah, there are extra value and *barakah* in the action (Tavsan, 2017).



Figure 9: Basmalah in Farisi Style Calligraphy  
Source: Author's Collection

The following part of the *Basmalah* is *Ism*, or literal meaning 'Name' combined with the letter Ba' becomes, 'In the Name of'. These 2 segments of the *Basmalah* create the engagement of association to the Creator, Allah. It was argued that the word *Ism* was based of the word *Sumu*, meaning elevated position.

Then comes the most important part of all, the name of Allah, the *Rabb*, creator, sustainer, provider, protector nourisher, and the one who has control over absolutely everything. 'Allah' is the supreme and singular name of the Lord, the Exalted, and the Absolute Truth, unmatched and unparalleled in all existence. It is often regarded as the Greatest Name (*Ism al-A'zam*) of Allah, as it encompasses the essence of all His attributes and is invoked when describing His divine qualities. As narrated in the two *Sahih*, Abu Hurayrah (may Allah be pleased with him) reported that the Messenger of Allah (peace and blessings be upon him) said, "Allah has ninety-nine Names, one hundred minus one; whoever enumerates and preserves them will enter Paradise." This hadith highlights the profound significance of Allah's names, each reflecting a facet of His majesty, mercy, and perfection, and emphasizes their role in spiritual devotion and the path to ultimate salvation.



Figure 10: Two parts of Basmalah  
Source: Author's Collection

The second part of the *Basmalah*, is the attributes and characteristics of Allah, *Ar-Rahmaan* and *Ar-Rabeem*. The *Basmalah* concludes with two adjectives that describe Allah: *Ar-Rahman* (The Most Gracious) and *Ar-Rahim* (The Most Merciful). These adjectives form a descriptive phrase in Arabic grammar, where the second noun (*sifat* or *na'î*) describes the first (*mawsuf* or *manu'î*). Both the noun and its adjective must agree in grammatical properties, such as definiteness and case. In this context, *Ar-Rahman* and *Ar-Rahim* are definite nouns because they describe the definite noun "Allah." Additionally, since the noun "Allah" is in the genitive case, these adjectives also take the genitive form, with a kasra at their endings, transforming them from *Ar-Rahmanu* and *Ar-Rahimu* to *Ar-Rahmani* and *Ar-Rahimi*. Both *Ar-Rahman* and *Ar-Rahim* are derived from the root word *rahmah*, meaning mercy. However, as highlighted by Islamic scholars such as Ibn Kathir and al-Qurtubi, these names carry nuanced differences. *Ar-Rahman* encompasses the vastness of Allah's mercy, extending to all creation in both this world and the hereafter.

In other perspective, *Ar-Rahim* signifies a specific and intimate mercy directed toward the believers, as evident in Quranic verses such as: “And He is ever *Rahim* (merciful) to the believers.” (Quran 33:43). This distinction emphasizes Allah's universal compassion as *Ar-Rahman* and His personal care for the faithful as *Ar-Rahim*. The profound connection between Allah’s mercy and His creation is further illuminated in the sayings of the Prophet Muhammad (peace and blessings be upon him). According to a hadith recorded by al-Tirmidhi, Allah declared: “I am *Ar-Rahman*. I created the *Raham* (womb, symbolizing family ties) and derived a name for it from My Name. Whoever maintains it, I will maintain ties with him, and whoever severs it, I will sever ties with him.”

This statement underscores the intrinsic link between Allah’s mercy and human relationships, drawing attention to the sacred nature of compassion and familial bonds. Islamic scholars have provided deeper insights into the meanings of these names. Abu ‘Ali Al-Farisi observed that *Ar-Rahman* is unique to Allah, encompassing all-encompassing mercy that touches every aspect of creation. *Ar-Rahim*, on the other hand, denotes mercy that is more specific to the believers. Ibn Abbas described these names as “soft names,” suggesting they embody tenderness and the promise of divine care, with *Ar-Rahim* carrying an additional layer of intimacy.

This duality illustrates the layered expressions of Allah’s mercy, ensuring that no being is excluded from His compassion while emphasizing the special relationship He shares with the believers. The Quran further reinforces the comprehensive and specific aspects of Allah’s mercy. In verses such as “Then He rose over the Throne, *Ar-Rahman*” (Quran 25:59) and “*Ar-Rahman* (Allah) rose over the Throne” (Surah Taha 20:5), the name *Ar-Rahman* is associated with Allah’s sovereignty and his encompassing mercy over all creation. Meanwhile, *Ar-Rahim* is often tied to believers, as in “And He is ever *Rahim* (merciful) to the believers.” (Surah al-Ahzab 33:43). Together, these names reflect Allah’s mercy as both universal and personal, encompassing every creation while offering a unique favor to the faithful.

## FINDINGS AND ANALYSIS

The following findings delves into the two major component in calligraphical interpretation of verses from the Quran. By learning the component of the verse, we can differentiate the value of certain part and reason why it was interpreted as such in a calligraphy product. Each sub-component of *Basmalah* is another page of learning curve. In example, the first segment of verse, Ba’. This alphabet not just represent an attachment to a divinity, but also the attributes of The Most Gracious and Merciful. So, in a sense, the Ba’ in *Basmalah* carries so much honour and valued higher than other function on Ba’. In calligraphy, *Basmalah* carries not just upmost value of verse, but also heavier for those learning about it.

### Breakdown of The Verse



Figure 11: Breakdown of Basmalah  
Source: Author’s Collection

The phrase “*Bismillah*” is written in Arabic as “بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ” and it carries profound spiritual and theological significance. Its script is not only a linguistic expression but also an artistic element, frequently featured in Islamic calligraphy and architectural design. The elegance of its written form mirrors the depth of its meaning, making it an integral and revered element within Islamic heritage. Each component of the phrase holds distinct meaning. The term “*Bism*”

translates as “In the name of,” signifying the beginning of an action in conscious invocation. “Allah” is the proper name of the Divine, representing the singular, absolute God. “*Ar-Rahman*” describes the vast and universal grace of God, while “*Ar-Rabim*” emphasizes His enduring and personal mercy. Together, the words of the basmalah form a sacred invocation that reflects the core attributes of divine compassion and beneficence in Islamic belief (mawtproject, n.d.).

### Phonetics of Reading the *Basmalah*

This study presents a linguistic examination of the *Basmalah*, focusing on the structural and morphological characteristics of its key components. Firstly, the term ‘*Ism*’ (name) is analysed as a noun with bilateral or trilateral root forms. Secondly, the word ‘Allah’ is identified as a term with defective morphology, containing derivational features and potential loanword influences. Thirdly, ‘*Al-Rahman*’ (the Most Gracious) is studied both as an adjective and as a term with loanword origins. Lastly, ‘*Al-Raheem*’ (the Most Compassionate) is categorized as an intensified and *mushabbah* adjective, which implies a fixed and constant quality (Hamud, 2020).

[Bis-mil-lah Hir-Rah-maan Nir-Ra-heem]

Table 1: Segmentation of *Basmalah*

Arabic Word	Transliteration	Phonetic Segments	Phonetic Explanation
بِسْمِ	Bism	[Bis] + [m]	<b>Ba</b> with <i>kasrah</i> becomes " <b>Bi</b> "; connected to <b>Ism</b> ("name"), the <i>i</i> sound flows into <b>s</b> , ending with <b>m</b> sound from "Ism".
اللَّهِ	Allah	[mil] + [lah]	" <b>Bism</b> " links into " <b>Allah</b> "; the <b>m</b> joins the emphatic <b>l</b> (with <i>shaddah</i> ), forming " <b>mil-lah</b> " with emphasis on the <b>l</b> .
الرَّحْمٰنِ	Ar-Rahman	[Hir] + [Rah] + [maan]	<b>Al-Rahman</b> becomes <b>Ar-Rahman</b> through sun letter assimilation. The " <b>r</b> " is stressed; " <b>maan</b> " includes an elongated <b>aa</b> sound.
الرَّحِیْمِ	Ar-Raheem	[Nir] + [Ra] + [heem]	<b>Al-Raheem</b> also undergoes assimilation. " <b>Ra</b> " is doubled, and <b>heem</b> has a prolonged <b>ee</b> sound due to the long vowel ( <i>ya</i> + <i>kasrah</i> ).

### Variation in Calligraphy Style

By maintaining the formation of the five main components of *Basmalah*, we can say that all the style can be identified as *Basmalah* and referring to the Birmingham manuscript, even in the age where Prophet Muhammad is still around, the identity of *Basmalah* can still be verified and recognized as the main sub-component of it still remains the same.

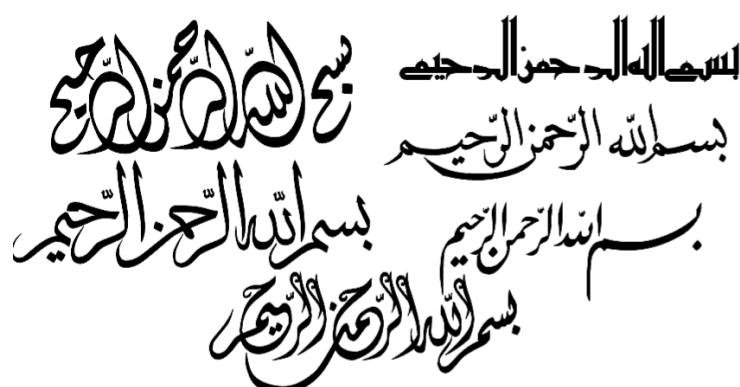


Figure 12: Different Style of Basmalah  
Source: Author’s Collection

Whist most of the calligraphy style have their own rules, the *Basmalah* usually becomes one of the frequent subjects in designing calligraphy. The segmentation in both composition and form are closely related to the phonetic breakdown although there are several artworks that

promotes overlapping of alphabets to chase aesthetical impact. This later causing confusion in reading because of the overlapping with the beauty intention.

### Composition techniques

A typical composition of *Basmalah* usually consists of some considerations including the reverence of Gods Name, ‘Allah’ which will change the composition to a unique scheme. Others use the verticality of the alphabet ‘Alif’ and ‘Laam’ in the composition to enhance the repetitiveness of vertical elements in the composition.

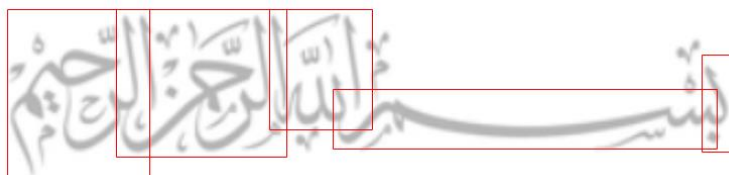


Figure 13: Thuluth Composition of *Basmalah* (Source: Author’s Collection)

### Artistic Typography of *Basmalah*

Freedom of artistic expression sometimes crosses the lines of logic, gravity, physics and some extend ethics. Overlaying of character and adding foreign symbols can be developed into a more extreme effect, sometimes related to the unseen realms. Things like *sibr*, or curse sometimes looks like it was taken from the verse but in reality, it is an act of Shirk, which is the biggest sin in Islam. Similarly, the *Basmalah* can be misrepresented outside of its beauty and the public must be aware of the impact of these misinterpreted verses.

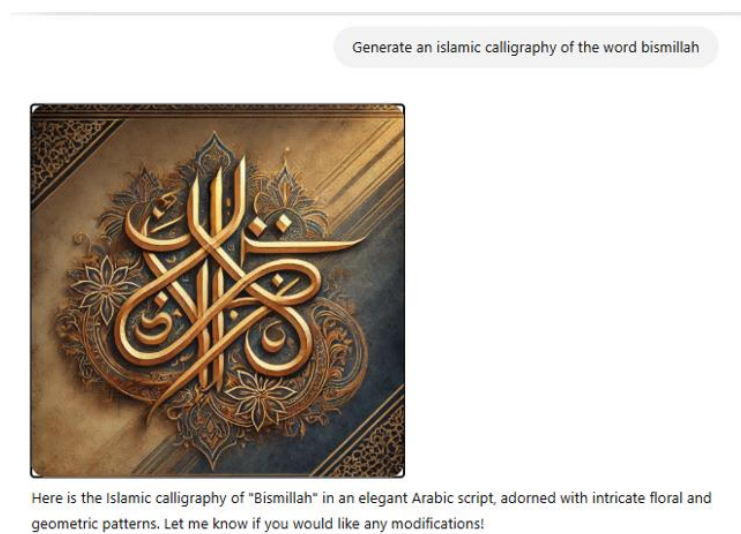


Figure 14: AI generated *Basmalah*  
Source: Author’s Collection

Artistic license in typographic art sometimes is hard to be read, these issues have a major impact in the digital world whereby AI generate confusing and unreadable calligraphy. Calligraphers need to be extra careful in educating the public on the product. Artificial Intelligence can be inspirational but at the same time it can be misdirecting the audience, moreover the public that does not even know the calligraphy.

## Trending Style in Architectural and Artistic Product

With the development of technology and creative environment, approach to calligraphy also evolves into a new way. Traditional Kufic Calligraphy, that initiates the pursue of creative typography in religious scriptures, later develop into a cubic frame while maintaining the characteristics of each phonetics and written characters. To read such a spiralling artwork, one must understand the basic characteristic of each alphabets and their attributes.

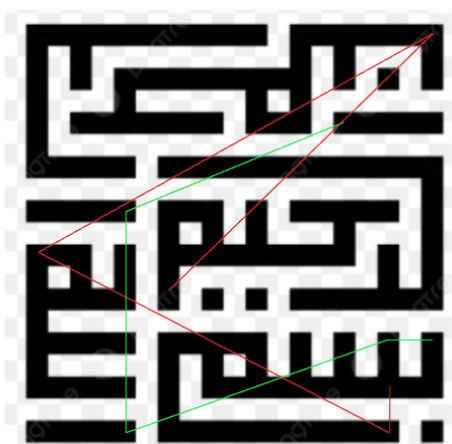


Figure 15: Kufi Murabba' Basmalah Analysis (Source: Author's Collection)

The above Cubic Kufi of *Basmalah* is not the best interpretation of *Basmalah* in Cubic Kufi style. There are several characteristic that loses it main attributes just to squeeze into the square box, moreover adding attributes to fill in the blanks. Cubic Kufi, or Kufi Murabba', was developed The minaret commissioned by Sultan Masoud III, located in Ghazni, Afghanistan, stands as one of the earliest surviving structures where the initial use of square Kufic script can be observed. Constructed in the early 12th century, it marks a significant point in the historical development of this geometric calligraphic style (Sakkal, n.d.).

## ANALYSIS AND DISCUSSION

The *Basmalah* as a sacred divine declaration, attaching every action in the initiation of the intention. One can never do bad thing if attach to Gods name, which usually the case for extremism and to the extend terror. Basmalah is a declaration of faith in the Creator in the most beautiful form of wordings. In the name of the Creator, The Most Gracious for the Creation, and The Most Merciful to all human being.



Figure 16: Basmalah in Diwani  
Source: Author's Collection

## The Aesthetic Theology

The *Basmalah*, is a very beautiful verse, both from the creative aesthetics and theology point of view. The linguistic stratagem of *Basmalah* for every conduct spiritually build the conscious mind of action throughout the day. Not just on the phonetic ways of reading and speaks the verse, we can see directly into the creative environment. In Islamic Theological perspective, *Basmalah* wraps the core belief in the higher power that controls everything. It starts with the Name of the Creator, affirming the monotheistic profile of fundamental Islamic belief system, and directing every aspect of life to the divine submission. The attributes offer views into Gods relationship and mercy upon the creation, highlighting compassion and bless as a compassionate interaction. The *Basmalah* as a habitual reminder, can be in a way, a spiritual architecture of our daily conduct, bringing along the faith into the fabric of human behaviour added beyond design aesthetics and artistic formation.

## Tradition and Innovation

Although we are developing new technologies each day, traditional way of reciting the religious verses must be maintained. There are undiscovered benefits in the practicing the way it was practiced and some positive attachments to the verbal notation. Throughout the daily activities, a mundane act suddenly becomes more spiritual when you say Bismillah at the beginning of every action. You will start to be mindful of every moment of that activity. And of course, try to please The Creator, and be mindful of a deeper connection with their activities. It also infuses blessings when you attach something to your efforts, whether it's a business venture or small tasks at home. By attaching to Allah's name brings the unseen blessings and protection.

Function of Calligraphy in Architecture. This religion sometimes can be appreciated beyond the religious environment. Even the non-community, in the musical world, we can see the bismillah in several songs in which in the narrative, everyone calls for the name of God in desperate and critical time in their life.

In terms of building typologies related to the application of calligraphy is mosque. The mosque is fundamentally a place of prostration to the Creator of the universe, and as such, its design and presence should harmonize with the natural environment. Its construction serves to fulfil the spiritual and religious obligations of Muslims. Beyond its primary function as a place of worship, the mosque also plays an essential role in facilitating various aspects of social and communal life. It serves as a venue for educational activities, the administration of endowments, the reception of foreign delegations, and discussions on matters such as military strategy and defence. Additionally, it accommodates events like weddings, provides shelter for travellers, and supports artistic expression and performance. During the time of the Prophet Muhammad, peace be upon him, and in subsequent periods, the mosque functioned as the central hub of Muslim life, encompassing both spiritual and worldly dimensions (Imriyanti, 2013).

## CONCLUSION

In the eye of a calligrapher, *Basmalah* contains the highest respect in the form but yet easily mistyped as part of the verses. It carries more than just sentences of declarations that connects sacred religious text, artistic expressions and spiritual identity. Building of the most merciful and grace of the Creator, *Basmalah* is the core component in segmenting aesthetics and theological frameworks in the Islamic Applications. It is noted even before the time of Prophet Muhammad (p.b.u.h), *Basmalah* are the way to initiate and approach conversations, recitations, across the globe. The verse are connected universally with deep reverence, attaching positivity in ornamenting typographic artworks or even architecture.

This research discovers the importance of *Basmalah* functions that goes deeper than a simple textual product. It contains also the core segments of symbolism in architecture, designing manuscripts, and artistic impressions of a religious scriptures. Variation of styles in calligraphy, forms of wordings, complexity of design, and ornamental cultural tradition that evolves overtime can be traced through the sands of time. Bringing *Basmalah* into action, creates humbleness in action, respecting the sacredness of materials, promoting reflection, humility and *zikr*, the divine remembrance.

The study concludes as a confirmation that *Basmalah* is not just another decorative or figures or words in some kind of literature. It carries conviction, attachment to the higher power, connection to a metaphysical deeper conscious, rivers down to the current development of Islamic Architecture and Arts. The application in traditional and modern era builds the idea that *Basmalah* in continuously used as building characters, religions, cultures and artistic identities.

The study dives into one of the most important verses in the life of a Muslim. For *Basmalah*, calligraphy is just another scope that expanding throughout the literal development of religious connotation. Expanding the context to different scope such as Artificial Intelligence Generated product of religious scriptures, might just unravel the mystery of how calligraphy is an encrypted artwork that carries more than just godly writings.

#### **ACKNOWLEDGEMENTS**

The authors would like to acknowledge the support Ret. Associate Professor Hjh Masriah Awang and Ret. Associate Professor Hj. Dr. Zainazlan Md Zain for providing funding for this research. Would also like to acknowledge the role of School of Architecture and Built Environment and Liveable Urban Community Lab of Taylor's University and Faculty of Art, Universiti Teknologi MARA, Shah Alam, Selangor, Malaysia for providing the facilities and moral support on this research.

#### **AUTHORS CONTRIBUTIONS**

This article was the result of a significant scientific contribution in the research done by: Ahmad Fahmi Zainazlan generate Ideas; formulation or evolution of overarching research goals and aims. And Conducting a research and investigation process, specifically performing the experiments, or data/evidence collection. And Application of statistical, mathematical, computational, or other formal techniques to analyse or synthesize study data. Nor Azlin Hamidon Oversight and leadership responsibility for the research activity planning and execution, including mentorship external to the core team.

#### **CONFLICT OF INTEREST**

Authors declare a short statement included in journal articles to disclose any potential conflicts (financial, personal, or professional) that might influence the work.

#### **ETHICS STATEMENT**

This study did not involve human or animal subjects. All data used were obtained from publicly accessible sources and did not include any personally identifiable information. Ethical approval was therefore not required.

#### **ARTIFICIAL INTELLIGENCE (AI) GENERATED TEXT DECLARATION**

Artificial Intelligence (AI) tools were used to assist in language refinement and proofreading during the writing of this manuscript. Tools such as grammar checkers and paraphrasing assistants were used solely to enhance clarity and ensure academic quality. No AI tool was used to generate the original content, conduct analysis, or replace any part of the researchers' intellectual contributions.

#### **DATA AVAILABILITY STATEMENT**

The original contributions presented in the study are included in the article/supplementary material, further inquiries can be directed to the corresponding author/s.

## REFERENCES

- Ahlul Bayt Digital Islamic Library Project. (n.d.). <https://al-islam.org/gallery/photos/bismillah.htm>
- Alashari, D. M., Hamzah, A. R., & Marni, N. (2020). The journey of Islamic art through traditional and contemporary calligraphy painting. *UMRAN Journal of Islamic and Civilisational Studies*, 7(3), 1-11. DOI: [10.11113/umran2020.7n3.408](https://doi.org/10.11113/umran2020.7n3.408)
- Ana Fardila, U., Mahmudatul Imamah, F., & Sari Dewi, I. (2020). Why Islam is the world fastest growing religious group despite of terrorism issues? An initial research of terrorism issues and Islam awareness. *JARES Journal of Academic Research and Sciences*, 5(1), 1–13. <https://doi.org/10.35457/jares.v5i1.899>
- Gondal, Z.A., Awan, M.A., & Shahbaz, M. (n.d.). Sacred names of Allah Almighty: Inner aspects and God's compassion. *Al-Nasr*, 3(2), 63-76. DOI:[10.53762/alnasr.03.02.u07](https://doi.org/10.53762/alnasr.03.02.u07)
- Ibrahim, T. (2024). On the etymology of the name Allah. *Minbar. Islamic Studies*, 17(4), 795–819. <https://doi.org/10.31162/2618-9569-2024-17-4-795-819>
- Hamud, N. N. (2020). Qira'at sarfiyyat fi alfaz al-Basmalah. *Al-Andalus Journal for Humanities & Social Sciences*, 29, 272.
- Imriyanti. (2013). Mosque architecture as a sustainable building in urban (Case study: al-Markas al-Islamic Mosque Makassar). *Journal of Islamic Architecture*, 2(4), 161-170. doi:<https://doi.org/10.18860/jia.v2i4.2467>.
- Jahiruddin, M. K. A., Halim, Z., & Kamarudin, M. A. (2023). Readability level of the Arabic Language Textbook of Diploma Tahfiz Al-Quran, Al-Qiraat Darul Quran JAKIM. *International Journal of Advanced Research*, 11(07), 83–88. <https://doi.org/10.21474/IJAR01/17209>
- Al-Mughrabi, N.T. (2023). Tawzif al-khat al-arabi fi al-tasmim al-dakhili al-Islami [Employing Arabic calligraphy in Islamic interior design: A study based on selected examples of traditional and contemporary mosques]. *Majallah al-Mishkat li al-Ulum al-Insaniyyah wa al-Ijtima'iyah*, 10(3), 544-578.
- Mawtproject. (n.d.). *Bismillah Meaning*. <https://Matwproject.Org/Islamic-Charity/Bismillah-Meaning/>
- Omar Suleiman. (2023). *Bismillah* [Broadcast]. Yaqeen Institute.
- Rahman, M. (2016). *7 Kode Rahasia Al-Fatihah*. Elex Media Komputindo.
- Sakkal, M. (n.d.). *Origins of Square Kufic Calligraphy (in Arabic)*. <https://www.researchgate.net/publication/355830081>
- Tahir, M. & Nasir, M.I. (2024). Analysis of the phrase Bismillah (A thematic-comparative method between al-Tabari's interpretation and the Hadith perspective). *Tafasir Jurnal Ilmu Al-Quran dan Tafsir*, 2(1), 1-11. <https://doi.org/10.62376/tafasir.v2i1>
- Tavsan, C. (2017). The impact of the eras and varieties of Kufic art, on the placement of Kufic in architectural design. *New Trends and Issues Proceedings on Humanities and Social Sciences*, 4(11), 194–199. <https://doi.org/10.18844/prosoc.v4i11.2874>
- Umam, R. & Yazid A.Q.A. (2023). Bacaan basmalah dalam sholat perspektif ulama madzhab empat. *Al-Muqaranah: Jurnal Perbandingan Mazhab dan Hukum*, 1(2), 95–106. <https://doi.org/10.55210/jpmh.v1i2.318>