

TAFSIR FOR KIDS:
A New Genre in the 21st Century



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MOTTO

We are greater than we think. The keys to show it are
push ourselves, be consistent, and bear with God
Remember! Long Life Education

-your Americano Girl-



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DEDICATION

I dedicate this research to three groups of people:

those who have the heart to love the Quran, those who use their minds to learn the Quran, and those who have the Quran reflected in their hearts and minds for the rest of their lives.



ABSTRACT

The emergence of *Tafsir for Kids* in the 21st century presents innovations that are absent in classical tafsir. These innovations include narrative structure, modes of presentation, language, and, most notably, the target audience. Such novelty inevitably raises the question of whether these works still fall within the formal boundaries of the tafsir genre. The issue of genre is crucial, as tafsir is defined by formal characteristics that distinguish it from other types of writing. This study aims to examine the position of *Tafsir for Kids* within the framework of genre theory. To achieve it, the research is guided by three main questions. First, how can *Tafsir for Kids* be interpreted within the conventions of the tafsir genre? Second, if *Tafsir for Kids* considered as a new genre, what conventions are shaping it? Third, how is the genre of *Tafsir for Kids* shaped by the social conditions of the 21st century? These questions are addressed through a genre-based approach that integrates literary and sociological analysis. The research is qualitative in nature and utilizes six samples of *Tafsir for Kids* as primary sources, collected through document analysis. To support a more comprehensive analysis, the research also draws on secondary sources such as podcast episodes, websites, online book catalogs, and direct interviews with authors. The findings suggest that *Tafsir for Kids* occupies a contested space within the broader tafsir genre. This study proposes a new genre classification called *metacanon* to accommodate the distinctive features of *Tafsir for Kids*. As a genre has emerged in the 21st century, *Tafsir for Kids* showed functions as a response to contemporary social issues, a critique of rote Qur'anic memorization practices, and a reflection of a society increasingly oriented toward entertainment and humor.

Keywords: *Tafsir for Kids*, Genre, 21st Century, Modern Tafsir

ABSTRAK

Kemunculan *Tafsir for Kids* di abad ke-21 membawa kebaruan yang tidak pernah ditemukan dalam tafsir klasik. Kebaruan yang ini berupa struktur narasi, pola penyajian, bahasa, dan yang jelas audiens sasaran. Tentu saja kebaruan ini menyisakan pertanyaan apakah karya tersebut masih dalam batas karakteristik formal genre tafsir. Persoalan genre menjadi penting karena tafsir memiliki batas-batas formal yang membedakannya dengan karya lain. Penelitian ini bertujuan untuk melihat posisi *Tafsir for Kids* dalam ruang genre. Untuk mencapai tujuan tersebut, penelitian difokuskan pada tiga pertanyaan utama. *Pertama*, bagaimana *Tafsir for Kids* dibaca dalam konvensi genre tafsir?. *Kedua*, sebagai genre baru apa saja konvensi yang menyusun *Tafsir for Kids*?. *Ketiga*, bagaimana genre *Tafsir for Kids* dibentuk oleh kondisi sosial abad ke-21?. Tiga pertanyaan ini dijawab dengan menggunakan pendekatan genre yang mencakup analisis sastra dan sosiologi. Penelitian didesain dalam bentuk kualitatif dengan enam sampel *Tafsir for Kids* yang menjadi sumber primernya yang dikumpulkan dengan teknik dokumentasi. Untuk mendukung analisis lebih mendalam, penelitian ini juga menggunakan sumber sekunder berupa tayangan *podcast*, *website*, katalog buku *online*, dan hasil wawancara langsung kepada penulis. Hasil dari penelitian ini menunjukkan bahwa *Tafsir for Kids* diperdebatkan untuk masuk dalam genre besar tafsir. Penelitian ini menawarkan rumusan genre baru yang dapat mengakomodir elemen-elemen *Tafsir for Kids* dengan sebutan metacanon. Sebagai genre tumbuh di abad ke-21, *Tafsir for Kids* juga berperan respon atas isu sosial, kritik terhadap fenomena hafalan al-Quran, serta cerminan masyarakat lekat dengan hiburan dan humor.

Kata Kunci: *Tafsir for Kids*, Genre, Abad ke-21, *Tafsir Modern*

TRANSLITERATION GUIDENCE

A. General Guidance

Transliteration is the transfer of Arabic script into Indonesian (Latin) or English writing, not Arabic translation into Indonesian or English. Included in this category are Arabic names from Arab nations, while Arabic names from non-Arabic nations are written as the spelling of the national language or as written in the reference book. Authors of book titles in footnotes and bibliography continue to use this transliteration provision..

There are many options and transliteration provisions that can be used in writing scientific papers, both with international and national standards and special provisions for certain publishers. The transliteration used by the Sharia Faculty of the State Islamic University of Maulana Malik Ibrahim Malang uses EYD plus, which is a transliteration based on a joint decree (SKB) of the Minister of Religion and the Minister of Education and Culture of the Republic of Indonesia, dated January 22, 1998, No. 158/1987 and 0543b/U/1987, as stated in the Guide Arabic Transliteration, INIS Fellow 1992.

B. Consonant

A list of Arabic letters and their transliteration into Latin letters can be seen on the following page:

Arabic Font	Name	Latin letters	Name
ا	Alif	Unsymbolized	Unsymbolized
ب	Ba	B	Be
ت	Ta	T	Te
ث	Ṡa	Ṡ	Es (The dot above)
ج	Jim	J	Je
ح	Ḥa	Ḥ	Ha (The dot above)
خ	Kha	Kh	Ka and Ha
د	Dal	D	De
ذ	Ẓ	Ẓ	Zet (The dot above)
ر	Ra	R	Er
ز	Zai	Z	Zet
س	Sin	S	Es
ش	Syin	Sy	Es and Ye
ص	Ṣad	Ṣ	Es (The dot bellow)
ض	Ḍad	Ḍ	De (The dot bellow)
ط	Ṭa	Ṭ	Te (The dot bellow)
ظ	Ẓa	Ẓ	Zet (The dot bellow)
ع	‘Ain	‘.....	Inverse Apostrof
غ	Gain	G	Ge
ف	Fa	F	Ef
ق	Qof	Q	Qi

ك	Kaf	K	Ka
ل	Lam	L	El
م	Mim	M	Em
ن	Nun	N	En
و	Wau	W	We
ه	Ha	H	Ha
أ/ء	Hamzah'	Apostrof
ي	Ya	Y	Ye

Hamzah (أ), which is located at the beginning of the word, follows the vowel without being marked. If it is in the middle or at the end, it is written with a sign (').

C. Vowels dan Diphtong

Every writing in the Arabic language in the form of the Latin vowel *fathah* is written with "a". *Kasroh* with "i", *dlommah* with "u", while each long reading is written in the following way:

Short Vowel		Long Vowel		Diphthong	
أ	A	Ā		Ay	
إ	I	Ī		Aw	
ؤ	U	Ū		Ba'	

Long Vowel (a) =	Ā	example	قال	Become	Qāla
Long Vowel (i) =	Ī	example	قيل	Become	Qīla
Long Vowel (u) =	Ū	example	دون	Become	Dūna

Specifically for reading *ya' nisbat*, then it cannot be replaced with "i" but is still written with "iy" in order to describe *ya' nisbat* at the end. Similarly, for the diphthong sound *wawu* and *ya'* after *fathah* is written with "aw" and "ay". Consider the following example:

Diphthong (aw) =	example	قول	Become	Qawlun
Diphthong (ay) =	example	خير	Become	Khayrun

D. Ta' marbuthah

Ta' marbuthah is transliterated with "t" if it is in the middle of a sentence, but if ta' marbuthah is at the end of the sentence, then it is transliterated using "h" for example الرسالة للمدرسة becomes al-risalat li al-mudarrisah, or if it is in the middle of the sentence. in the middle of a sentence consisting of the composition of *mudhaf* and *mudhaf ilayh*, then it is transliterated using t which is connected to the next sentence, for example في رحمة الله becomes *fī rahmatillah*.

E. Articles and Lafdh Al-Jalalah

The article in the form of "al" (ال) (written in lowercase, unless it is located at the beginning of the sentence, while "al" in the sentence *jalalah*, which is in the middle of the sentence that is leaning on (*idhafah*) is omitted. Consider the

following examples:

1. Al-Imam al-Bukhariy said.....
2. Al-Bukhariy in the preface of his book explains
3. Billah ‘azza wa jalla



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Yogyakarta, May 20, 2025

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CHAPTER I

INTRODUCTION

A. Research Background

The 21st century witnessed the birth of Quran-based works specifically aimed at children by assuming the genre as Quranic commentary (*tafsīr*). The first of these works, titled *Tafsir al-Quran untuk Anak-Anak*, was published in 2001.¹ Seven years later (2008), a similar work was published with the title *Tafsir Juz Amma for Kids* written by Muhammad Muslih.² Just two years later, Abdul Mustaqim wrote a work with the same title.³ In 2010, two other similar works were published in Egypt; *Tafsīr al-Qur'ān lil Atfāl* and *Tafsīr juz'i 'Amma: al-Qawā'id Az-Žahabiyyah li al-Hifẓi al-Qur'ān Al-Karīm lil Atfāl*.⁴ These works, which focused on the 30th section (juz) of the Quran, were followed by *Tafsīr Juz'i*, which included the last six sections of the Quran, and *The Clear Tafsir for Kids*, which was the first to cover the complete 30 sections, published in 2019.⁶ The label “for kids” or “lil Atfāl” continues to be attached to other works that claim to belong to the tafsir genre. So far, no works specifically for children and assuming to be in the tafsir genre have been discovered from before the 21st century.

¹ Shohibul Adib, “Metode Tafsir al-Qur'an untuk Anak Didik: Studi Buku Tafsir al-Qur'an Karya Afif Muhammad”, *Al-Riwayah : Jurnal Kependidikan*, vol. 10, no. 2 (2018), p. 129.

² Muhammad Muslih, *Tafsir for Juz 'Amma for Kids*, vol. 1, 1st edition, ed. by Afidah Salmah and Trisni Sulistyowati (Solo: Tiga Serangkai, 2008).

³ Abdul Mustaqim, *Tafsir Juz 'Amma for Kids*, vol. 1, 1st edition (Yogyakarta: Madania Kids, 2010).

⁴ See the complete volume on Al-Binyan and Al-Basam online bookstore.

⁶ Mustafa Khattab, *The Clear Quran For Kids*, vol. 4, 1st edition (Illinois: Furqaan Institute of Quranic Education, 2019).

There is a paradox in that Quranic commentary, which is traditionally associated with advanced, scholarly readers,⁷ is now aimed at children. *Tafsīr for Kids* differs significantly from traditional Quranic commentary in that it employs a variety of presentation styles, such as dialogic formats, visuals, and interactive features. *Tafsīr for Kids* also stands on the paradox of polyvalence and monovalence, deliberately avoiding the complexity of traditional arguments. Even if it is monovalent, Peter Coppens notes that the *madrasa* commentary still presents rich discussions.⁸ The paradox deepens when *Tafsīr for Kids* uses fictional stories, while traditional Quranic commentary relies on authoritative and rational arguments.⁹ This novelty raises the question of whether these works truly deserve to be called *tafsīr*. As Gunkel's statement, quoted by Samji, asserts, to understand a text correctly, it must first be classified within its proper genre.¹⁰ Furthermore, each genre has its own "rules of play"; if a work does not conform to these rules, it could be classified under a different genre.¹¹ Therefore, *Tafsīr for Kids* is likely to fall into another genre.

⁷ Shamsiddin Abduraimovic Yodgorov, "Importance of Addressing Tafseer (The Science of Quranic Exegesis) While Translating the Holy Qur'an", *International Journal of Multicultural and Multireligious Understanding (IJMMU)*, vol. 9, no. 8 (2020), p. 324.

⁸ Pieter Coppens, "Did Modernity End Polyvalence? Some Observations on Tolerance for Ambiguity in Sunni tafsīr", *Journal of Qur'anic Studies*, vol. 23, no. 1 (Edinburgh University Press, 2021), p. 57.

⁹ Ali Muhammad Bhat and Afroz Ahmad Bisati, "Rationality in the Qur'an: Integrating Reason and Revelation for Contemporary Islamic Education", *Dirasah International Journal of Islamic Studies*, vol. 3, no. 1 (2025), p. 13.

¹⁰ Karim Samji, "Genre Boundaries and Sura Structure in the Qur'an", in *Islam on the Margins: Studies in Memory of Michael Bonner* (Leiden: BRILL, 2023), p. 92.

¹¹ Kiyohiro Sen, "Genres as rules", *Inquiry* (Routledge), pp. 1–20.

Unfortunately, research on *Tafsir for Kids* as a genre is limited. Existing research is mapped in three trends. *First*, research that focused on content analysis, which views the visualization of tafsir as a form of interpretation.¹² *Second*, research on methodological aspects of Quranic commentary.¹³ *Third*, research that discusses reception.¹⁴ Outside these three typologies, some studies expand the scope of Juz Amma publications for children by questioning authority, interpretive reasoning, and visual presentation; in contrast to the previous three typologies, which are narrow to one work only.¹⁵ Although the scope is broad, other research does not focus on the publication of *Tafsir for Kids*, because the material used is a corpus of Juz Amma for children in a general sense (not commentary). However, this research assumes the visuals as an implicit form of interpretation.¹⁶ This

¹² Aisyah Auliyaunnisa, “Konsep Akhlak Terpuji Dalam Tafsirjuz ‘Amma For Kids (Kajian Psikolinguistik Terhadap QS. Al-‘Ashr Dan QS. Al-Insyirah)” (skripsi, IAIN, 2020); Umar, “Tafsir Juz Amma For Kids Karya Muhammad Muslih (Analisis Semiotika Charles S. Peirce Pada Gaya Ilustrasi Visual)”; Desy Amelia Putri, “Tafsir Ramah Anak: Kajian Tafsir Juz ‘Amma For Kids Karya Abdul Mustaqim” (skripsi, UIN Sunan Kalijaga Yogyakarta, 2023); Johanna Pink, *Muslim Qur’ānic Interpretation Today; Media, Genealogies and Interpretive Communities*; Johanna Pink, 1st ed. (London: Equinox Publishing Ltd, 2017)

¹³ Abdul Chalim, “Pola Komunikasi Kitab Tafsir Juz ‘Amma For Kids Karya Abdul Mustaqim”, *Qaf: Jurnal Ilmu Al-Qur’an dan Tafsir*, vol. 5, no. 1 (2023), pp. 62–77; Mukhamad Saifunnuha and Hamka Hasan, “Ragam Tafsir di Indonesia: (Analisis Metodologis Tafsir Juz ‘Amma for Kids karya Muhammad Muslih dan Tafsir Da’awi karya Atabik Luthfi)”, *SUHUF*, vol. 15, no. 1 (2022), pp. 83–105.

¹⁴ Nafiatuz Zahro’, “TAFSIR VISUAL Kajian Resepsi Atas Tafsir Dan Ilustrasi Dalam Tafsir Juz ‘Amma for Kids,” *Jurnal Studi Ilmu-Ilmu Al-Qur’an Dan Hadis* 16, no. 1 (March 16, 2015): 123–41; Ayu Firmani, “Ensiklopedia Juz ‘Amma Karya Aminah Mustari (Kajian Resepsi Atas Tafsir Dan Visualisasi Al-Qur’an)” (skripsi, UIN Surakarta, 2022).

¹⁵ Ika Hilmatus Salamah and Miski Miski, “Juz ‘Amma Publications for Kids in Indonesia: A Study of Authorship, Presentation, and Interpretation Approaches,” *Mashdar: Jurnal Studi Al-Qur’an Dan Hadis* 6, no. 1 (July 1, 2024): 43–60.

¹⁶ Ika Hilmatus Salamah and Miski Miski, “Juz ‘Amma Publications for Kids in Indonesia: A Study of Authorship, Presentation, and Interpretation Approaches,” *Mashdar: Jurnal Studi Al-Qur’an dan Hadis*, vol. 6, no. 1 (2024), p. 43.

research position presents an analytical process that looks at *Tafsir for Kids* at the genre structure level, not the meaning level.

This research begins with the author's assumption that *Tafsir for Kids*, which produced sporadically, has the same characteristics as its peers but differs from the Quranic commentary as it has been known. This assumption is reinforced by the fact that much of *Tafsir for Kids' content emphasises aesthetics, as* aesthetic boundaries also determine the difference between one genre and another. Then *Tafsir for Kids* has a specific target audience, allowing the author to produce meaning within certain limits. According to Elias's, the adjustment of content to meet the needs of this audience denies Quranic commentary as a pure scientific work; Quranic commentary is instead produced as a genre.¹⁷ The publication of *Tafsir for Kids* in the 21st century, along with the acceleration of social change, also opens the door for new perspectives that were not possible in earlier genres. This assumption aligns with Ümit Toru's view that the interaction between the text and its external context is not fixed but is shaped by the social framework and capabilities of the author.¹⁸

¹⁷ Jamal J. Elias, "Şūfî tafsîr Reconsidered: Exploring the Development of a Genre", *Journal of Qur'anic Studies*, vol. 12, nos. 1–2 (Edinburgh University Press, 2010), p. 237.

¹⁸ Ümit Toru, "Mezhep Mensubiyetinin Tefsire Etkisi: Rec'at İnancıyla İlişkilendirilen Ayetlere İmâmî ve Sünnî Alimlerin Yaptığı Tefsirler Bağlamında Bir İnceleme", *Hitit İlahiyat Dergisi*, vol. 23, no. 1 (Hitit Üniversitesi, 2024), p. 493.

B. Research Questions

Although it has been explained that *Tafsir for Kids* has substantial differences from tafsir in general, this research will not analyze the changes or developments in meaning within it. Similarly, it will not examine whether the meaning produced by the author of *Tafsir for Kids* reflects a particular ideology. Additionally, a hermeneutical discussion is avoided because the genre, in this context, does not operate at the level of meaning. Based on the two basic assumptions of this research—related to the text's structure and the work's function—the focus of analysis is limited to elements that emphasize these two aspects. Thus, through the exploration of the form, pattern, structure, and purpose of this new work, this research will answer three main questions:

1. How does the work of *Tafsir for Kids* read by Quranic commentary genre?
2. As a newly developed genre, what conventions are shaping *Tafsir for Kids*?
3. Why *Tafsir for Kids* indicates that is a new genre in the 21st century?

C. Purpose and Significance of Research

The increasing number of *Tafsir for Kids* productions, which is not proportional to the related research, prompted the conduction of this study. The research aims to theoretically map the genre of *Tafsir for Kids* in a more relevant

manner. Through this aim, the theoretical approach to Quranic commentary analysis will be further developed. The research results can also serve as a conceptual basis for future studies, such as those related to rhetoric, literature, or genre research. Another goal of this study is to reveal the relationship between *Tafsir for Kids* works and social culture. By understanding this relationship, readers can gain insight into how the narratives are constructed.

This research has not only theoretical objectives but also practical ones. It contributes a critical response to the emergence of the *Tafsir for Kids* genre, which has evolved due to technological and social developments in the 21st century. The writer's efforts in developing tafsir for children should be appreciated; however, viewing *Tafsir for Kids* from an academic perspective can help evaluate and guide future publications. Additionally, the results of analyzing the genre and its conventions can be taken into account when producing future works.

D. Overview of Prior Research

Research that uses the keys "Tafsir for Kids" and "genre" within the scope of tafsir is limited. This is likely to happen due to *Tafsir for Kids*, as an independent category, is relatively new compared to other interpretations segmented for advanced readers. Additionally, the lack of genre validation for existing works is a contributing factor, as *Tafsir for Kids* is not included in any tafsir

historiography.¹⁹ Research related to the genre of tafsir is similarly underdeveloped; the dominance of other analytical approaches often limits progress in this area. Samsudin illustrates this dominance by examining how Western scholars approach tafsir texts. Those who use a literary approach are more inclined to decode language symbols that reflect an individual's thoughts.²⁰ Although limited, the author has found some relevant research that clearly differs from the path and purpose of this study.

1. Research on the Variable of "Tafsir for Kids"

Research related to *Tafsir for Kids* variables is often conducted by analyzing content both visual and narrative.²¹ In 2017, Johanna Pink's research became part of her extensive study on contemporary tafsir related to media. Pink's research concludes that the visuals depicted in the tafsir show the emphasize the message and the emotional building development in ways that text-based tafsir cannot.¹⁹ This conclusion she gets by looking at how the

¹⁹ This statement is based on the author's investigation of 21st-century publications that compile works of exegesis such as *Jam'u al-'Abir* by Afifuddin Dimiyati, *Qur'anic Exegesis: An entry from Encyclopaedia of the World* by Gholamali Haddad Adel. etc., and *Ensiklopedi Kitab-Kitab Tafsir* by Ahmad Husnul Hakim

²⁰ Sahiron Samsudin, "Pendekatan Dan Analisis Dalam Penelitian Teks Tafsir", *SUHUF*, vol. 12, no. 1 (2019), p. 139.

²¹ Aisyah Auliyaunnisa, "Konsep Akhlak Terpuji Dalam Tafsir juz 'Ammah For Kids (Kajian Psikolinguistik Terhadap QS. Al-'Ashr Dan QS. Al-Insyirah)" (skripsi, IAIN, 2020); Umar, "Tafsir Juz Amma For Kids Karya Muhammad Muslih (Analisis Semiotika Charles S. Peirce Pada Gaya Ilustrasi Visual)"; Desy Amelia Putri, "Tafsir Ramah Anak: Kajian Tafsir Juz 'Ammah For Kids Karya Abdul Mustaqim" (skripsi, UIN Sunan Kalijaga Yogyakarta, 2023); Johanna Pink, *Muslim Qur'anic Interpretation Today; Media, Genealogies and Interpretive Communities*; Johanna Pink, 1st ed. (London: Equinox Publishing Ltd, 2017)

¹⁹ Johanna Pink, *Muslim Qur'anic Interpretation Today; Media, Genealogies and Interpretive Communities*; Johanna Pink, 1st edition (London: Equinox Publishing Ltd, 2017), p. 11.

narrative and visuals explain the verse. The object chosen by Pink is Tafsir Juz Amma for Kids by Abdul Mustaqim, which is also one of the samples of this study. Aisyah Auliyaunnisa, Desy Amelia Putri, and Nur Muhammad Alwy Umar also conducted this kind of study by showing how visuals explain the meaning of verses as an interpretation.²⁰ Auliyaunnisa and Putri's research also used Tafsir Juz Amma for Kids by Abdul Mustaqim, while Alwy chose Tafsir Juz Amma for Kids by Muhammad Muslih as its object.

Other studies with *Tafsir for Kids* variables examine methodological aspects, such as those conducted by Abdul Chalim, Mukhamad Saifunnuha and Hamka Hasan.²¹ Chalim's research, which questions the communication method in Abdul Mustaqim's *Tafsir Juz Amma for Kids*, suggests that the work uses secondary and linear communication.²² He reached this conclusion by analyzing the visual elements as a medium of communication. Meanwhile, Saifunnuha and Hasan tried to compare the work of *Tafsir Juz Amma for Kids* by Muhammad Muslih with other interpretations that were both born in the modern era, namely *Tafsir Daawi* written by Atabik Luthfi. Their comparative approach concluded that both musalsal and textual approaches are used, with

²⁰ Desy Amelia Putri, "Tafsir Ramah Anak: Kajian Tafsir Juz 'Amma For Kids Karya Abdul Mustaqim", Skripsi (UIN Sunan Kalijaga Yogyakarta, 2023).; Aisyah Auliyaunnisa, "Konsep Akhlak Terpuji Dalam Tafsirjuz 'Amma For Kids (Kajian Psikolinguistik terhadap QS. Al-'Ashr dan QS. Al-Insyirah)", skripsi (IAIN, 2020).; Nur Muhammad Alwy Umar, "Tafsir Juz Amma For Kids Karya Muhammad Muslih (Analisis Semiotika Charles S. Peirce Pada Gaya Ilustrasi Visual)", other (IAIN SALATIGA, 2024).

²¹ Chalim, "Pola Komunikasi Kitab Tafsir Juz 'Amma For Kids Karya Abdul Mustaqim"; Saifunnuha and Hasan, "Ragam Tafsir di Indonesia".

²² Chalim, "Pola Komunikasi Kitab Tafsir Juz 'Amma For Kids Karya Abdul Mustaqim", p. 72.

different audience segmentations. *Tafsir Daawi* is intended for preachers, and the two works have different styles: the first has a tarbiyyah character, while the second has a psychological character.²³ On the other hand, Salamah and Miski's research used a more general variable, namely the Juz Amma On the other hand, Salamah and Miski's research used a more general variable, namely the Juz Amma corpus for children (not tafsir), with findings related to the contextual approach used, although some corpora rely on textual reasoning.²³

The last research map lies in the reception analysis. Two studies, , by Nafisatuz Zahro and Ayu Firmani, employed this approach.²² Zahro examined the hermeneutical reception carried out by Abdul Mustaqim, both from a writer and an illustrator. With these two targets in mind, Zahro focused on both the tafsir text and the visual tafsir. She concluded that the writer's reception is realized in the simple language, while the illustrator's reception is realized in the visuals. These two forms of reception ultimately form a functional relationship that enables visuals to generate meaning, which Zahro refers to as "visual interpretation."²⁴ Firmani conducted a similar analysis on

²³ Saifunnuha and Hasan, "Ragam Tafsir di Indonesia", p. 83.

²³ Salamah and Miski, "Juz 'Amma Publications for Kids in Indonesia".

²² Nafiatuz Zahro', "TAFSIR VISUAL Kajian Resepsi atas Tafsir dan Ilustrasi dalam Tafsir Juz 'Amma for Kids", *Jurnal Studi Ilmu-ilmu Al-Qur'an dan Hadis*, vol. 16, no. 1 (2015), pp. 123–41; Ayu Firmani, "Ensiklopedia Juz 'Amma Karya Aminah Mustari (Kajian Resepsi atas Tafsir dan Visualisasi Al-Qur'an)", skripsi (UIN Surakarta, 2022).

²⁴ Zahro', "TAFSIR VISUAL Kajian Resepsi atas Tafsir dan Ilustrasi dalam Tafsir Juz 'Amma for Kids", p. 123.

Aminah Mustari's *Juz 'Amma Encyclopedia*, reaching a similar conclusion: Mustari's perception is expressed through simple language.²⁵

Overall, only a few *Tafsirs for Kids* have been studied, *Tafsir Juz Amma for Kids* by Abdul Mustaqim being the most frequently used object of research. Other works, such as *Tafsir Juz Amma for Kids* by Muhammad Muslih and *Encyclopedia Juz 'Amma* by Aminah Mustari, have been studied to a limited extent. Other studies have also focused on works in the form of a mushaf, which, despite containing visual elements, are not written as tafsir. This shows that the research conducted so far does not cover the full scope of *Tafsir for Kids*. In contrast, this research examines *Tafsir for Kids* as a whole, with the criteria outlined in the methodology section. The object of this research is not centered on a single work but aims to accommodate other works written to provide an understanding of the meaning of the Qur'an for children.

2. Research on the Variable of Genre

Given the limitations of genre research, the search for previous studies for this variable is not limited to the object of interpretation. The scope of the search is broader than studies related to the Quran, tafsir, and the sciences related to both. There are three key areas of focus in genre research within

²⁵ Firmani, "Ensiklopedia Juz 'Amma Karya Aminah Mustari (Kajian Resepsi atas Tafsir dan Visualisasi Al-Qur'an)", p. v.

these studies. The first area focuses on genre functions. Jamal J. Elias is part of this, with his attempt to distinguish tafsir as a genre and method. His efforts began by examining the structure of classical tafsir texts. He found that tafsir as a genre has formal conventions, such as verse-by-verse arrangement, the use of literal and historical approaches, and functions for teaching purposes and the transmission of authority. However, as tafsir evolved, the role of tafsir as a method became more dominant. Elias's conclusion is based on the development of many contemporary approaches. However, in its development, the role of tafsir as a method is more dominant. Elias's conclusion is based on the development of many approaches in the contemporary era.²⁶

Subsequent genre research shifted focus to genre variation.²⁷ Karim Samji argued that genre is inherent in the verses of the Quran. His research began with the complexity of the *mutasyābiāt* verses, which made it challenging to determine coherence within a single surah. He used *mutasyābiāt* verses as his object of study, which he then analyzed using genre

²⁶ Jamal J. Elias, *Chapter 8 Commentary as Method vs Genre* (Brill, 2021), accessed 26 Nov 2024.

²⁷ Jane Dammen McAuliffe, "The Genre Boundaries of Qur'ānic Commentary", in *With Reverence for the Word: Medieval Scriptural Exegesis in Judaism, Christianity, and Islam*, ed. by Jane Dammen McAuliffe, Barry D. Walfish, and Joseph W. Goering (Oxford University Press, 2003), p. 10, accessed 27 Nov 2024; Elias, "Sūfi tafsīr Reconsidered"; Johanna Pink, *Tradition and Ideology in Contemporary Sunnite Qur'ānic Exegesis: Qur'ānic Commentaries from the Arab World, Turkey and Indonesia and their Interpretation of Q 5:51* (Brill, 2010), accessed 27 Nov 2024; Naya Naseha, Wawan Gunawan, and Syihabuddin Syihabuddin, "Analisis Genre Pada Kisah Ratu Balqis dalam Al-Quran", *Jurnal Penelitian Pendidikan*, vol. 20, no. 3 (2020), pp. 438–44.

criticism as quoted from Hermann Gunkel when introducing biblical genres.²⁸

To determine whether a set of verses belongs to a particular genre, Gunkel identified three elements: formulation and form, context, and theme and tone.²⁹ These elements produce variations in the genres of the Quran in the form of liturgy, law, prayer, debate, narrative, and wisdom.³⁰ Johanna Pink's research differs from Samji's in that she chose contemporary tafsir as her object. Pink conducted case studies to identify genres of contemporary commentary based on authorship, origin, target audience, and style. This resulted in three main genres: scholars' commentaries, institutional commentaries, and popularising commentaries.³¹

Other studies focus on genre conventions, including their identification, criticism, and development.³² Calder has identified conventions in interpretive genres. Calder's formulation was based on analyzing similarities in structure, purpose, and themes in classical interpretations. The study mentions three classical genre conventions: the existence of canonical

²⁸ Samji, "Genre Boundaries and Sura Structure in the Qur'an".

²⁹ Hermann Gunkel, *Introduction to Psalms: The Genres of the Religious Lyric of Israel* (Wipf and Stock Publishers, 2020), pp. 454–71.

³⁰ Samji, "Genre Boundaries and Sura Structure in the Qur'an", pp. 115–9.

³¹ Pink, *Tradition and Ideology in Contemporary Sunni Qur'anic Exegesis*, p. 61.

³² Norman Calder, "Tafsīr from Ṭabarī to Ibn Kathīr: Problems in the description of a genre, illustrated with reference to the story of Abraham", in *Approaches to the Qur'an* (Routledge, 1993); McAuliffe, "The Genre Boundaries of Qur'anic Commentary"; A. Rippin, "The exegetical genre *asbāb al-nuzūl*: a bibliographical and terminological survey", *Bulletin of SOAS*, vol. 48, no. 1 (1985), pp. 1–15; Andreas Goerke, "Redefining the Borders of Tafsir: Oral Exegesis, Lay Exegesis and Regional Particularities", in *Tafsir and Islamic Intellectual History: Exploring the Boundaries of a Genre* (Oxford University Press, 2014), pp. 363–80, accessed 12 May 2025; Devin J. Stewart, "Speech Genres and Interpretation of the Qur'an", *Religions*, vol. 12, no. 7 (Multidisciplinary Digital Publishing Institute, 2021), p. 529.

texts, segmentation intended for interpretation, and discussion segments following the canonical text.³³ Research on genre development has been conducted by Andrew Rippin, who positions the works of *asbāb an-nuzūl* as an independent genre. Rippin's research was conducted by occasionally looking at the historical structure in various *asbāb an-nuzūl* literature. Rippin found that using the term *sabab/asbāb*, this genre was a recent technical innovation. The conventions that constitute this genre still need to be evaluated, given the overlap between historical accounts of the background of verses and documents containing the reasons for their revelation.³⁴

Of the three areas described, this study falls under all three. The focus of genre criticism is addressed in the second chapter, which evaluates the samples using a genre approach. The focus on conventions is examined in the second and third chapters, which critique, identify, and formulate new genres that are appropriate for the samples. Although the focus on genre function is not discussed in detail, this analysis is valuable in explaining the fourth chapter. At this point, it is clear that the fundamental difference between this research and existing ones lies in its integration of genre analysis. This research uses genre as the primary analytical framework, encompassing all aspects of genre.

³³ Calder, "Tafsīr from Ṭabarī to Ibn Kathīr", p. 101.

³⁴ Rippin, "The exegetical genre *asbāb al-nuzūl*: a bibliographical and terminological survey", p. 15.

E. Theoretical Framework

The question, "What is the importance of reading works as a genre?" may arise among scholars working to develop the Quran and Tafsir in terms of meaning. This question was answered by Ferdinand Brunetiere, who said that a genre is historically determined and shaped by culture.³⁵ Tracing a genre is the same as tracing how social dynamics develop and evolve. On the other hand, genre can serve as a framework for understanding a work, becoming a *horizon of expectation* for readers and a guide for writers.³⁶ Jacques Derrida's deconstruction of genre gives rise to the premise that when a genre is named, boundaries are drawn.³⁷ Reflecting on these opinions, two things are important in tracing genre: the literary approach (covering intrinsic and extrinsic aspects) and the social approach.

In practice, genre form is determined based on the canonization of rules. At the same time, its history is linked to previous works that share similar intentions and purposes of writing.³⁸ Canonisation in genre is referred to as 'convention'.³⁹ Rosalie Colie notes that determining genre form depends on the perspective used in the analysis, "the challenge of matching the imaginative structure with reality."⁴⁰

³⁵ David Duff, *Modern Genre Theory* (New York: Routledge, 2014), p.4.

³⁶ Hans Robert Jauss and Elizabeth Benzinger, "Literary History as a Challenge to Literary Theory," *New Literary History* 2, no. 1 (1970): 14, <https://doi.org/10.2307/468585>.

³⁷ Jacques Derrida, *Acts of Literature* (New York: Routledge, 1992), p.221.

³⁸ Hans Robert Jauss, "Theory of Genres and Medieval Literature," in *Modern Genre Theory* (New York: Routledge, 2000), 128.

³⁹ David Duff, *Modern Genre Theory* (New York: Routledge, 2014), p. x, https://books.google.co.id/books?id=zXV_BAAAQBAJ&printsec=frontcover&hl=id&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.

⁴⁰ Rosalie L. Colie, "Genre-Systems and the Functions of Literature," in *The Resources of Kind*, ed. Barbara K. Lewalski (University of California Press, 2023), p.151.

For Claudio Guillén, imaginative structure is not only composed of *outer form*, but also *inner form*, and *traditional content*, all three of which cannot be ignored in formulating a genre.⁴¹ This is because genre stands as a system, not just a similarity within a group of texts, which can later be used as a framework for the production of subsequent texts.⁴²

The genre of Quranic commentary (*tafsīr*) has been viewed from various perspectives by scholars, each considering different structural elements. Although genres have not received serious attention in the field of commentary, there have been some attempts at classification that Orientalists have recognized as genres. The first classification of genres comes from the Muslim tradition, which divides commentary based on the intrinsic characteristics of *tafsīr*, which also imply methodological forms: *bi al-ma`šūr* and *bi al-ra'yī*. Walid Saleh considers this classification problematic because of its highly ideological nature, as evidenced by the prioritisation of *bi al-ma`šūr* to consolidate the Sunni approach with authentic and authoritative arguments.⁴³ The irrelevance of the classification of *bi al-ma`šūr* and *bi al-ra'yī* as genres became the starting point for Ignas Goldziher to develop five new classifications based on chronology and ideology, namely grammatical,

⁴¹ Claudio Guillén, *Literature as System: Essays Toward the Theory of Literary History* (Princeton University Press, 1971), p.118.

⁴² Guillén, *Literature as System*, 131.

⁴³ Walid A. Saleh, *The Formation of the Classical Tafsīr Tradition: The Qur'ān Commentary of Al-Tha'labī (d. 427/1035) by Walid A. Saleh* (BRILL, 2004), 16.

doctrinal, mystical (Sufi), sectarian, and modern.⁴⁴ The five classifications were not originally intended as genres, but Saleh stated they were too rigid to be considered genres.⁴⁵ Another classification came from John Wansbrough, which was also based on chronology and consisted of haggadic, halakhic, masoretic, rhetorical, and allegorical.⁴⁶ Karen Bauer considers Wansbrough's classification weak because elements from all categories can be found in all works.⁴⁷

In light of the failures of tafsir genre classification presented thus far, Saleh proposes distinguishing tafsir into two sub-genres: ‘*encyclopedic*’ and ‘*madrasa*’. Encyclopedic commentary tends to be lengthy (voluminous), polyvalent, inventorying many meanings, and used for reference. In contrast, madrasa commentary is concise, not always polyvalent, derived from encyclopedic commentary (summarizing, explaining, omitting, or highlighting), and used as reference material in formal institutions.⁴⁸ Saleh acknowledges that he based this classification broadly on how the interpretation is carried out and how it is compiled.⁴⁹ According to Bauer, Saleh's classification is based on function, style,

⁴⁴ Lihat pembagian ini dalam bab-bab yang disusun Ignas Goldziher dalam bukunya *Die Richtungen der Islamischen Koranauslegung* atau versi terjemah bahasa Indonesia dengan judul *Mazhab Tafsir dari Klasik hingga Modern*

⁴⁵ Saleh, *The Formation of the Classical Tafsīr Tradition*, 17.

⁴⁶ William A. Graham and John Wansbrough, “Quranic Studies: Sources and Methods of Scriptural Interpretation”, *Journal of the American Oriental Society* (1980), p. 119.

⁴⁷ Karen Bauer (ed.), *Aims, Methods and Contexts of Qur’anic Exegesis (2nd/8th-9th/15th Centuries)* (Oxford, New York: Oxford University Press, 2014), p. 6.

⁴⁸ Walid A. Saleh, *The Formation of the Classical Tafsīr Tradition: The Qur’ān Commentary of Al-Tha’labī (d. 427/1035) by Walid A. Saleh* (BRILL, 2004), pp. 17, 21–2.

⁴⁹ *Ibid.*, p. 16.

and overall method.⁵⁰ On the other hand, Qadafy points out that Saleh's considerations in this classification include the breadth of sources and data, as well as how each book maintains its evolving interpretation. In addition to these two considerations, Qadafy proposes other considerations for classifying a tafsir, such as how the data and arguments are packaged.⁵¹ Pembahasan A brief and general discussion of genre can be understood in three keywords: formula criticism, form, and motif.

F. Research Methodology

The selection of *Tafsir for Kids* as the object of this study stems from the fact that these works have continued to develop within contemporary Islamic discourse since 2001. The publication of several works assumed to have similarities in form, style, and delivery is considered sufficient to analyse them through the lens of genre. Genre, originally part of literary theory, does not have a standard and uniform methodological approach; each genre expert has their own way of formulating it.⁵² However, this does not mean that efforts to propose *Tafsir for Kids* as a new genre should cease. The fact that "every piece of literature belongs to a genre, and even if a piece of literature does not belong to a popular genre, it

⁵⁰ Bauer (ed.), *Aims, Methods and Contexts of Qur'anic Exegesis (2nd/8th-9th/15th Centuries)*, p. 9.

⁵¹ Mu'ammarr Zayn Qadafy, "Menghidupkan yang Mati Suri";, *SUHUF*, vol. 15, no. 2 (2022), p. 436.

⁵² David Duff, *Modern Genre Theory* (New York: Routledge, 2014), p. 5,

will belong to another genre" provides a strong basis for the validity of such research.⁵³

Genre analysis by observing recurring patterns requires more than one work as its object. This study attempts to accommodate all works of *Tafsir for Kids* since its initial publication (2001) until this study was written. The author identified 16 works using documentation techniques, including internet searches with the keyword "Tafsir for Kids" in various languages. The samples collected were limited to works using keywords related to interpretation, excluding illustrated mushafs for children, which some academics assume to be tafsir.⁵⁴ Of the 16 works found, the author used only six due to availability and limited funds. The earliest work, *Tafsir Al-Quran untuk Anak-Anak* by Muhammad Afif, could not be accessed because it is no longer in print. This work has become rare and is now available on Google Books with limited pages.⁵⁵ Additionally, the author was unable to access other works due to high international shipping costs. Although not all works are included, the list of works found demonstrates that *Tafsir for Kids*

⁵³ Tzvetan Todorov and Richard M. Berrong, "The Origin of Genres", *New Literary History*, vol. 8, no. 1 (Johns Hopkins University Press, 1976), p. 160.

⁵⁴ Salamah and Miski, "Juz 'Amma Publications for Kids in Indonesia", p. 50; Rahmat Nurdin, "TAFSIR AL-QUR'AN DI MEDIA SOSIAL (Karakteristik Penafsiran Pada Akun Media Sosial @Quranreview)", *Jurnal Ilmiah Ilmu Ushuluddin*, vol. 22, no. 2 (2023), p. 154; Putri Ghoida Habibillah and Miski, "'Stay at Home, Obey Sunnah': Construction of Women's Piety Through QS. Al-Ahzab Verse 33 in Tiktok Social Media Post", *Religia*, vol. 25, no. 2 (2022), p. 220.

⁵⁵ See the limited pages of Afif Muhammad, *Tafsir Al-Quran untuk Anak-Anak: Al-Infithar dan An-Naba'* (DAR! Mizan, 2001).

is indeed a global phenomenon, emerging throughout the 21st century. The author has marked the list below to indicate the works used in this study.

NO	Year of Publication	Tittle	Publisher	Author	Place
1	2001	Tafsir Al-Quran untuk Anak-Anak	Dar Mizan	Muhammad Afif	Indonesia
2	2008	Tafsir Juz Amma for Kids	Tiga Serangkai	Muhammad Mushlih	Indonesia
3	2010	Tafsīr al-Qur’ān lil Aṭfāl	Dār Ibn Jauzi	Ibn Sirin	Mesir
4	2010	Tafsir Juz Amma for Kids	Madania Kids	Abdul Mustaqim	Indonesia
5	2010	Tafsīr juz'i 'Amma: al-Qawā'id Aẓ-Ẓahabiyyah li al-Ḥifẓi al-Qur'ān Al-Karīm lil Aṭfāl	Maktabah Aṣ-Ṣafā	Mahmud al-Mishriy	Mesir

6	2014	Tafsīr juz'i Tabāraka lil Aṭfāl	Dār al- Fārūq	Tim Dār al- Fārūq	Mesir
		Tafsīr juz'i 'Amma lil Aṭfāl			
		Tafsīr juz'i Qad Sami'a lil Aṭfāl			
		Tafsīr juz'i Až- Žāriyāti lil Aṭfāl			
		Tafsīr juz'i Ilaihi Yuraddu lil Aṭfāl			
		Tafsīr juz'i al- Aḥqāfi lil Aṭfāl			
7	2016	Tafsir Mini	Telaga Biru	Ummu Amar Amir dan Abu Ammar Rimlie	Malaysia
8	2016	Le Coran Expliqué Aux Enfants Juzz Amma	Tawhid	Siham Andalouci	Prancis

9	2019	The Clear Quran for Kids	Noor Kids	Mustafa Khattab	Amerika Serikat
10	2020	De Koran, uitleg voor kinderen	De Vrije Uitgevers	Abdulwahi d van Bommel	Belanda
11	2021	Tadabbur al- Quran for Kids	Zain: Penyejuk Hati	Tim Redaksi Ummul Qura	Indonesia
12	2021	Tafsīr Kalām Rabbī lil Aṭfāl	Dār Lu'lu'	Muhab Muhammad	Mesir
13	2022	Ash-Shahib Juz 'Amma	Hilal Media	Arham bin Ahmad Yasin	Indonesia
14	2023	Komik Tadabbur Al-Quran	Gema Insani	Mira Humaira	Indonesia
15	2023	Tasir Al-Fatihah Balita	Malik Kids	Abu Ady dan Ummu Ady	Indonesia

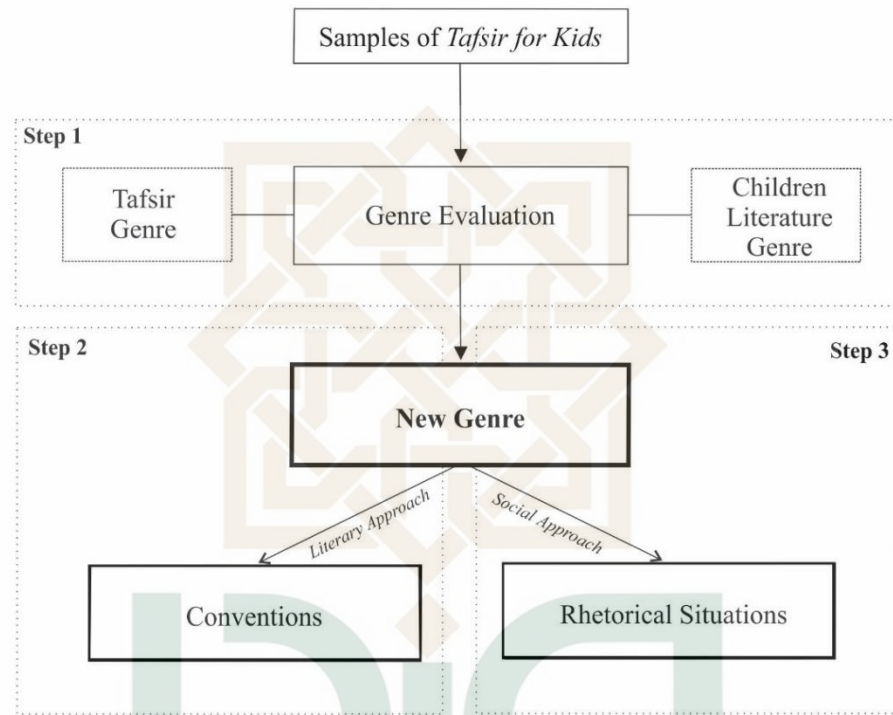
16	2024	Tasir Al-Fatihah Junior	Malik Kids	Abu Ady	Indonesia
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Table 1 List of the Identified Works

The samples obtained were then analyzed in three stages. *First*, The narratives in *Tafsir for Kids* were compared with the classical tafsir narratives mentioned in the bibliography. The comparison results were mapped based on codes, which were then analyzed to evaluate tafsir genre conventions and the closest possible genres. *Second*, the results of the convention evaluation used to be a basis for finding new genre structures. In this process, the samples were read closely, and patterns repeated in the *Tafsir for Kids* narratives were identified and recorded. Ultimately, this process produced new conventions that could be formulated into new genres. The new genres were then mapped into a genre system by looking at similarities with other genres. *Third* rhetorical situations were identified by examining the writer's intention in producing works for children in *Tafsir for Kids* and the relationship between the two. This process involved the primary source, *Tafsir for Kids*, and secondary sources such as publisher websites, podcasts, social media, and other pages providing information on the rhetorical situation. The information obtained is also analysed to find recurring patterns and then examined for the genre conventions in the second process. The relationship between the two will reveal conclusions regarding the social factors that led to the emergence of this genre in the 21st century.

This research is generally classified as library research designed qualitatively, as the objects of study are text structures, and the formulation of new genres is interpretive. The approach used is literary, incorporating both intrinsic and extrinsic methods. The intrinsic approach involves elements within *Tafsir for Kids* and will be applied in the second stage and parts of the first stage. The extrinsic approach will be applied in the third stage of the first step. Specifically, the third step involves an extrinsic approach in the form of sociology of literature, which aims to examine the relationship between the narrative of *Tafsir for Kids* and the social reality of 21st-century society. The result of this relationship in genre theory is also known as the rhetorical situation. Throughout the presentation of data and analysis, this study uses the purposive sampling technique to demonstrate a deep

understanding. The data is ultimately concluded inductively.



G. Research Outline

This study is divided into five chapters. Chapter One discusses the study's background, problem statement, objectives and purpose, literature review, theoretical framework, methods, and a systematic overview. Chapter Two presents an overview of *Tafsir for Kids* and its features. Each work sampled in this study is described broadly, without providing specific interpretations. In addition, this chapter also addresses the first problem formulation by evaluating the genre. This section explains the position of the *Tafsir for Kids* narrative

within the tafsir genre and the genres into which these works can be classified. Chapter Three forms the central part of the study, analyzing *Tafsir for Kids* as a new genre. The terms, definitions, rules, and conventions of this new genre are discussed in this section. Another feature is a map that shows the position of this new genre within the existing genre system. Chapter Four discusses the genre of *Tafsir for Kids* through a social analysis, linking it to social conditions, particularly those related to the publication of tafsir in the 21st century. Chapter Five offers conclusions and suggestions for further studies that can be conducted at a later time.

CHAPTER V

CLOSING

A. General Conclusion

The idea about *Tafsir for Kids* as a part of big picture in Quranic commenary genre, is contested in this study. The conventions of the tafsir genre, as formulated in the modern era, fail to adequately encompass works like *Tafsir for Kids*. Similarly, various tafsir genre conventions proposed by scholars neglect to consider this specific category. A review of the different definitions of tafsir raises significant questions about whether such works for children in the 21st century can be classified within this genre. Only a definition, that of Quranic Commentary from an Arabic perspective, seems to accommodate *Tafsir for Kids*, but this is problematic due to its broad scope and unclear formal boundaries. The designation "for Kids," indicating that the intended audience is children, prompts an exploration into the children's literature genre, ultimately highlighting its own issues. In light of these genre-related challenges, the author proposes a new genre formulation to account for works that have emerged and continue to be produced in the 21st century.

The new genre formulated in this study is called metacanon. This genre requires canonical texts within it, aims to convey moral messages that imply reader action, and features diverse narrative forms. It is very different from interpretations

that use history, quotations from authorities, and tend to be polyvalent. The metacanon genre emphasizes children's imagination. Although intended for children, the discussion is not entirely about children. The formulation of this genre is evidence of the development of literature in the 21st century, which has never been seen before. The metacanon genre was formed not only as a cognitive matter but also as a result of 21st-century society. This century is greatly influenced by technological developments, with society using religious activities as a measure of prestige for children. In contrast, children, on the other hand, are very attached to entertainment.

Although the genre formulation has been presented this way, the author realises that this genre formulation is not perfect yet. Of the 16 works found, only six were used in this study. The lack of access to various *Tafsir for Kids* works worldwide was a significant limitation of this study. Regarding supporting data, several writers of *Tafsir for Kids* who were contacted via email for interviews did not respond. However, information from the writers of *Tafsir for Kids* would have been beneficial in the third analysis stage. It should be noted that this research, which was initially proposed as a master's thesis, was limited by time constraints, so some analyses may not have reached the desired depth. The lack of collaboration with literary experts is also a limitation of this research, which employs literary analysis. Therefore, further development is required to refine this research.

B. Future Research Recommendation

This area of research remains largely unexplored, with numerous opportunities for further exploration through more extensive data. Research on the *Tafsir for Kids* genre can still be expanded in terms of data scope. Future studies could include *Tafsir for Kids* works from various languages, countries, and forms, allowing for more generalized findings that transcend linguistic and regional boundaries. From a genre perspective, research involving similar sources also necessitates an analysis of architextuality. This analysis examines the relationship between the *Tafsir for Kids* narrative and aspects of intertextuality, paratextuality, and hypertextuality. While intertextuality was briefly explored in this study, further analysis in this area would require a dedicated investigation. Such research is crucial for classifying texts at a broader level, enabling space for rhetorical analysis and other critical approaches. As Angelika Newirth said in *The Qur'an and Late Antiquity*, "At present, historical Western research is only breathing with one lung, so to speak. The second lung, the Arabicity and poeticity of the Qur'an, has not yet been utilised." The Qur'an needs in-depth research on its other aspects, and tafsir studies also need it.

Beyond the context of genre, *Tafsir for Kids* also requires serious research related to the fiction within it. Several studies, such as those conducted by Torsten Janson in *Islamic Children's Literature: Informal Religious Education in Diaspora* and Steven Hrotic in *Religion in Science Fiction*, touch on how religion is

presented in fiction. It would be exciting if future research specifically examined how the Quran is presented through fiction in *Tafsir for Kids*. Of course, fiction in the Quran has sparked controversy as a result of the textual interpretation of Q. al-Isrā' verse 6: '*those who buy useless stories, without knowledge (or meaning), to mislead (people) from the path (of Allah).*' (QS. Al Israa' [17]: 06). Even Fawzia Gilani-Williams' research titled "The emergence of Western Islamic children's literature" does not use Quranic fiction as one of its topics. It accommodates fiction based on Islamic values and culture, not the Quran. At the end of this section, the author wishes to emphasise that *Tafsir for Kids* is not a trivial phenomenon; it transcends established disciplinary boundaries. There are many fascinating aspects worth exploring further.

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