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## An Educational Approach to the Concept of the *Ruh* in the Qur'an through the Character of Meri in the Jumbo Animated Movie

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### Abstract

This research aims to examine the educational approach in conveying the concept of the *ruh* according to the Qur'an through the character Meri in the animated Jumbo Film. The concept of the *ruh*, which is abstract and metaphysical in nature, is often difficult for children to understand, thus requiring a communicative and contextual medium. Animated films were chosen as the medium due to their strong visual and narrative appeal in conveying spiritual values. This study uses a descriptive qualitative method with a content analysis approach based on thematic interpretation and simple semiotics. The analysis instruments include thematic coding, categories of symbolic meaning, and interpretation of dialogues and visual scenes relevant to the concept of the *ruh* in Islam. The analysis focuses on three educational approaches in the film: (1) pedagogical values, reflected in Meri's role in guiding and instilling courage and meaning of life in Jumbo; (2) visual strategies, such as the use of light, shadow, and facial expressions to depict a spiritual atmosphere and (3) educational dialogue, which conveys moral and existential messages in a manner appropriate to the child's psychological development. The research results show that the character Meri represents the value of the spirit as an element of self identity reminder and spiritual mover. One concrete example is the scene where Meri says, "My name is Meri, I am a child like you, please help me, there are those who want to destroy my parents' graves," reflecting the Qur'anic message about the *ruh* potential of humans (Q.S. As-Sajdah [32]:9) "...then He breathed into him of His Spirit and made for you hearing, sight, and hearts..."). Additionally, visual symbolism such as the soft light illuminating Meri while she speaks with Jumbo reinforces the impression of the *ruh* as a source of divine guidance. Thus, the Jumbo film presents an effective educational approach in introducing the concept of the *ruh* to children implicitly yet profoundly. This research contributes to the development of creative and contextual religious learning media in the field of Islamic education at the elementary school.

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## Introduction

Religious education is an important aspect in the formation of children's character and morals from an early age. In the modern era, the delivery of religious education is not only limited to traditional methods but also through more engaging and easily understandable media for children, such as animated movies. Animated movies are considered capable of presenting religious values in a communicative and creative manner, thus having great potential in supporting the process of religious education both at school and at home. One of the popular children's animated movies in Indonesia is Jumbo, which features the character Meri as a representation of the concept of spirit or *ruh* in Islamic teachings.

The concept of the *ruh* in Islam is part of the teachings of faith that are important for children to understand from an early age. The Qur'an states that the *ruh* is a creation of Allah that cannot be fully understood by humans (Lubis, 2020). Allah says, "And they ask you about the *ruh*. Say, the *ruh* is the affair of my Lord, and you have not been given knowledge but a little." (QS. Al-Isra 17:85), this verse shows that the *ruh* is part of divine affairs that cannot be fully understood by humans.

However, the Qur'an also teaches that the *ruh* has life after death, and every deed will be accounted for before Allah. "Allah takes the *ruh* at the time of their death and those that do not die during their sleep; so He keeps those for which He has decreed death and releases the others for a specified term." (QS. Al-Zumar 39:42), this verse illustrates that the *ruh* remains after death and will return to Allah to be accounted for.

Although the Jumbo movie is aimed at children, it has not specifically explained the characteristics of children's cognitive development that greatly determine how they understand abstract concepts such as the *ruh*. According to Jean Piaget (1952), preschool to early elementary school-aged children are in the preoperational and concrete operational stages, where their logical thinking abilities are still developing and they tend to require concrete experiences to understand abstract concepts. Meanwhile, Lev Vygotsky (1978) emphasized the importance of social support and the use of aids (such as visual media) within the child's zone of proximal development so that they can achieve a higher understanding. Therefore, educational approaches that use visual media such as animated movies become very relevant and important to help children understand complex *ruh* concepts.

Various studies have shown the role of visual media in enhancing children's understanding of religious and moral values. Latifah et al. (2022) found that animated films can help children understand Islamic teachings in a more engaging way. Baharul Islam et al. (2014) research shows that visual-based learning approaches, such as videos, effectively enhance children's learning abilities in various fields. Hassan (2024) highlights that Islamic animated films are capable of preserving moral values that align with Islamic cultural identity. Meanwhile, Dhiya Ayu and Siti (2022) state that video media can enhance students' learning outcomes in the context of religious education.

Nevertheless, most of the research has focused on the effectiveness of media in cognitive and affective aspects, such as instilling moral values and introducing religious rituals. Not many studies have specifically examined how higher spiritual concepts, such as the *ruh* in the context of Islam, are represented through children's animation media. This creates a

research gap that needs to be filled, especially considering the importance of introducing the concept of the *ruh* as part of holistic spiritual education.

With that background, this research aims to analyze the educational approach in conveying the concept of the *ruh* in the Qur'an through the character Meri in the animated Jumbo movie. Additionally, this research also aims to evaluate the effectiveness of the movie as a communicative and contextual learning medium for children in Islamic education.

## Methods

This study uses a descriptive qualitative approach with a content analysis methods focused on thematic interpretation. Qualitative research aims to gain a deep understanding of social phenomena through descriptive data in the form of written or spoken words and observable behavior (Bogdan, 1975). This approach was chosen because it focuses on understanding and describing social phenomena without manipulating variables or testing hypotheses. The purpose of this approach is to deeply understand how the representation of the concept of the *ruh* in the Qur'an is depicted through the character Meri in the animated Jumbo movie, as well as how the educational approach in the film can help children understand spiritual values contextually.

The main data in this research consists of two types: first, visual and narrative data from the Jumbo movie, which includes scenes, dialogues, character expressions, symbolism, and the storyline related to the theme of the *ruh* or life after death; second, textual data in the form of Quranic verses that discuss the concept of the *ruh*, including Q.S. Al-Isra (17:85) and Q.S. Az-Zumar (39:42), which serve as theological foundations in understanding the meaning of the *ruh* in Islamic teachings.

The main data collection techniques in this study were observation (Cresswell, 2015). This study were carried out through structured observation of the movie by watching it intensively to identify key moments that contain spiritual messages. Each scene deemed relevant is transcribed in detail and then coded based on main themes, such as self-awareness, loss, connection with God, and the meaning of life after death. In this process, thematic coding instruments developed based on Islamic spiritual values and indicators of children's cognitive development are used.

The analysis procedure is conducted using a thematic interpretation approach as developed by Braun & Clarke (2006), which includes six stages: understanding the data, initial coding, searching for themes, reviewing themes, defining themes, and compiling the final report. Interpretation of visual symbols and dialogue in the movie is conducted by considering the contextual meaning and its relevance to the Qur'anic message.

To strengthen the psychological and pedagogical foundation, the cognitive development theory framework by Jean Piaget is used, which states that children aged 7-11 years are in the concrete operational stage, a stage when children begin to think logically but still need real or visual representations to understand abstract concepts (Piaget, 1952). Meanwhile, Lev Vygotsky emphasized the importance of the role of aids (such as visual media) in helping children achieve understanding within the zone of proximal development (Vygotsky, 1978). Based on this theory, media such as animated movies are considered capable of bridging the gap between a child's concrete experiences and abstract concepts like the *ruh*.

This approach is also supported by previous research findings. Latifah et al. (2022) showed that animation media helps children understand Islamic values in a fun and effective way. Islam et al. (2014) proved that video-based media can enhance children's conceptual understanding in elementary school. Hassan's (2024) research reveals that Islamic animations can maintain moral values and strengthen Islamic identity, while Dhiya Ayu & Siti (2022) show that visual media supports the improvement of learning outcomes in Islamic Religious Education.

By using content analysis and thematic interpretation methods, this research aims to provide a comprehensive picture of how the representation of the *ruh* in the Jumbo movie not only becomes part of the narrative but also has the potential to be an effective spiritual education instrument for children in the context of Islamic religious learning in the digital era.

## Results

The study results were obtained through the process of observation and content analysis of the Jumbo movie, specifically on the representation of the character Meri. Based on a thematic interpretation approach, several main themes were found that represent the concept of the *ruh* in Islam, namely:

### 1. *The Existence of the Ruh After Death*

In the first scene of Meri's appearance, it is shown that only Don can see and interact with her. Meri does not have a complete physical form, often appearing and disappearing suddenly, and avoiding light. Meri said, "I am no longer here, please help me save my parents' graves." This expression indicates that he is in a state between not being alive, yet not having "left" either. It reflects the concept of the *ruh* still being in a state of *barzakh*, as mentioned in QS. Az-Zumar [39]:42.

### 2. *Self Awareness and Spiritual Identity*

In the middle of the story, there is a scene where Meri asks Don for help to save the graves of her parents from being vandalized by irresponsible individuals. She said, "Help me Don, I don't have much time." And in the final scene, Meri explains that she has a best friend, and it turns out that friend is Don's grandmother. This scene marks a turning point in Meri's awareness of her identity, as well as her understanding that she must complete something important. This shows the process of self-awareness and the search for the meaning of the *ruh*'s existence.

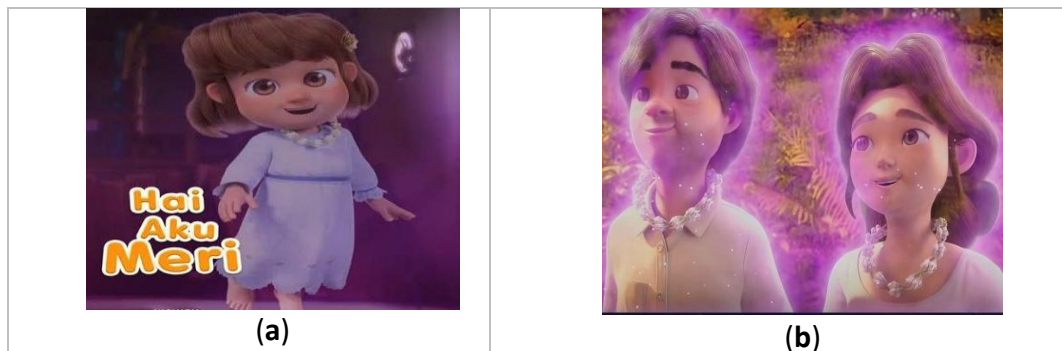
### 3. *Relationship with God*

In a scene approaching the end of the movie, Meri says to Don, "You don't have to be afraid, I will always be in your heart." Don's deceased parents also say, "Father and Mother are fine thanks to your prayers, Don." This statement is a spiritual affirmation that the *ruh* remains connected to God through the recitation of prayers, even after being separated from the body. This scene contains values of faith and spiritual reinforcement, especially in facing fear and loss.

### 4. *The Use of Visual Media and Symbolism*

Meri's character in the Jumbo movie is depicted as an entity that is not physically visible but has a central role in the storyline, especially in her interactions with Don. Meri's visualized as a transparent figure with a soft glow, dressed in white, and often

surrounded by blue or purple light. When she “returns” at the end of the movie, her scene is accompanied by bright light to the sky, soft music, and a peaceful expression. These visual elements are very effective in conveying a spiritual impression and creating a transcendental atmosphere.



**Figure 1.** (a) Figure Meri’s character in the animated Jumbo movie, (b) Figure Meri’s parents, who have also passed away. (Source: Visinema Pictures)

Meri is a spirit girl character who appears in the Jumbo movie. Both of Meri’s parents have also passed away. She is described as a gentle figure, helpful and always keeps her promises. Together they go through an exciting adventure full of obstacles.

## Discussion

The above findings indicate that the Jumbo movie utilizes narrative and visual approaches to convey the high spiritual concept in Islam, which is about the *ruh*. The representation of Meri as the restless spirit of a child not only introduces fictional elements but also embodies substantial Islamic values.

In a theological perspective, the concept of the *ruh* in Islam encompasses an element that cannot be fully grasped by human reason, as emphasized in QS. Al-Isra [17]:85 that the *ruh* is God’s affair. However, Islam also explains that the *ruh* remains alive after death and will return to Allah. This is depicted in the movie through Meri's narrative, who is not yet “finished” and must complete something before “leaving.”

In Arabic, the word is rooted in the word (*ra-wa-ha*), which has the meaning of blowing wind. It can also be interpreted as blood, because when something else losses blood it will loss his soul. According to al-Qusyairi, the *ruh* and body are humans component (Asfar, 2019). Among *Sunnis*, when a human has passed away, it is the *ruh* that is raised from a late dead body. As contained in QS. Al-Isra 17:85, the spirit is a certain thing, so we must believe in its existence.

In traditional Sufism, *ruh* not only is life biological but also the essential core human, the source of awareness the everlasting divine miss its origin namely Allah SWT. Ibn Arabi, a Sufi, describe *spirit* as “light from natural high” (*nur 'an al- alam al- a'la*) form non-physical standing Alone let go of the nature that is possessed, because *ruh* created directly by God. Having characteristic *Rabbaniyah* holiness that tends to tranquility (Napitupulu, 2019).

A study done for *ruh* analyze in the world of modern science, where a person is dying bound tool for detecting vibration electricity and infrared light for. Visible the light that is



not regular when a person is dying That exhale breath lastly (Hakamah, 2022). This proves that, in the world of modern science its existence proven.

The presence of Meri as a *ruh* who has not found his way home to his parents in this movie can be interpreted symbolically as a representation of a *ruh* that has not achieved peace (*nafs al-mutma'innah*) (Wildan, 2017). In the context of this, Meri's journey with Don becomes a kind of *suluk* (spiritual path) where both of them help each other going to healing and perfection of each other's *ruh*. Don, who lost direction and self trust, finds steadfastness and meaning in life through Meri's presence. On the contrary, Meri found spiritual relief and meaning in its existence through love and friendship.

This symbolism is in line with the message of the Quran about the journey of the human *ruh*, from the world (*dunya*) to the afterlife (*dar al-akhirah*), where the *ruh* will return to God in peace. "O *ruh* at peace! Return to your Lord with a heart contented and well-pleased with Him." (QS. Al-Fajr [89]: 27-28). The Jumbo movie, despite being wrapped in children's animation and fantasy stories, implicitly touches on a deep spiritual dimension that is in line with the concept of the *ruh* in Islam: a mysterious divine element whose existence serves as a bridge between the world and the afterlife, between the search for meaning and the return of the *ruh* to its origin.

Meri's character in the animated Jumbo movie can be considered as symbolic representation of *ruh* in Islam. Although No looks in a way physically, Meri has an important role in helping Don understand draft life after death and the importance prayer for those who have died. This is in line with Islamic teachings that state *ruh* is God's creation that is not visible to the senses of man, however its own existence and role are important in the lives of humans (Fadhli, 2017). In Surah Al-Isra' (17:85), Allah says. "And they ask to you about *ruh*. Say, the *ruh* is affairs my Lord, and it is not you given knowledge but a little". This verse shows that *ruh* is part of divine affairs that are not fully understood by humans. However, through Meri's character, this movie succeed convey draft the with an easy way understood by children.

This movie contains Islamic values that can become educational media for children. Through dialogue and narration, children invited to understand that *ruh* still life, although the body has no importance respecting people who have died values like love, respect towards parents, and the importance of prayer for people who have died are delivered in an implicit way through the story and characters in the movie.

From the perspective of children's education, Meri's representation in the movie can serve as an educational tool that aligns with the stages of children's cognitive development according to Piaget (1952), specifically the concrete operational stage. Children in this age range are not yet able to understand abstract concepts like death or the *ruh* logically, but they can absorb them through visual symbols, story characters, and emotional dialogue.

Furthermore, the storytelling approach or *al-qishshah* used in this movie is also in line with the principles of Islamic education. As explained by Muhaimin (2009), stories that touch children's emotions and imagination are more effective in conveying moral and spiritual values compared to sermons or abstract explanations.

If linked to previous research findings, such as Latifah et al. (2022) and Hassan (2024), which emphasize the effectiveness of animated movies in conveying moral and religious

values to children, then the Jumbo movie demonstrates an expansion of this function by highlighting a deeper spiritual value, namely the concept of the *ruh* as part of faith.

In the last episode, Don's deceased parents send a message that they are fine thanks to Don's prayers. This movie teaches to always pray for the good of the deceased, which reflects Islamic teachings about the importance of prayer for the deceased, because the thing that is not interrupted when a person dies is the prayer of a pious child (Sa'adah, 2022). Giving prayers for the deceased has actually been done often in our tradition, *yasinan* and grave pilgrimage. However, in the context of children, this movie is able to simplify this concept.

Visualizations used in this movie support understanding children about life after death, which describes another world as a place full of peace and happiness. This can help reduce children's fear to death and motivate them to always do well and pray for those who have died.

The findings of this study show that the animated Jumbo movie can be used as a learning media for Islamic religion in schools, especially in introducing the concept of *ruh* to children. The use of visual media such as animated movies can help children to more easily understand abstract concepts in Islamic religion (Widat and Dayyanib, 2022). The integration of Islamic values in this movie can strengthen children's characters and form a positive attitude towards religious teachings.

Thus, the representation of the *ruh* in the Jumbo movie is not only relevant from a theological and visual perspective but can also be used as an alternative educational approach in teaching Islam to children, particularly to introduce the concept of the *ruh* in a contextual manner appropriate to their developmental stage. With this, the use of animated movies as an educational medium can to be an alternative to deep Islamic religious learning about concept of *ruh* in the elementary schools.

## Conclusion

This research shows that the animated Jumbo movie can be a potential educational medium in conveying the concept of the *ruh* from an Islamic perspective to children. The character Meri, depicted as the restless *ruh* of a child, is represented visually and narratively through strong symbolism and emotional resonance. This finding shows that:

1. The concept of the *ruh* in Islam, which is theologically abstract and metaphysical, can be introduced to children through visual approaches and emotionally relevant fictional character stories.
2. The representation of Meri as a *ruh* searching for identity and peace illustrates spiritual values such as self-awareness, connection with God, and the importance of prayer for the deceased.
3. The visual and narrative approach in this movie aligns with the child's cognitive development stage (concrete operational according to Piaget), thus bridging the child's understanding of difficult concepts such as the *ruh* and life after death.
4. The thematic analysis of the movie's content shows that the use of visual symbols (light, color, body movement) and dialogue (existential and spiritual narration) is an effective pedagogical strategy in conveying profound Islamic messages.

Overall, the Jumbo movie not only has entertainment value but also holds great potential as a contextual and creative medium for learning about Islam, especially in the education of *ruh* values.

It is recommended that the Jumbo movie be used as an alternative learning medium in Islamic religious education, particularly to introduce the concept of the *ruh* to children in elementary schools. Teachers and educators can utilize it in reflective and dialogical learning activities. For moviemakers and media producers, this finding highlights the importance of presenting narratives that not only entertain but also touch on profound spiritual aspects. Additionally, further research is needed to test the direct impact of such visual media on children's understanding and spiritual development in both formal and non formal learning contexts.

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