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A COMPARATIVE STUDY OF CALLIGRAPHY LEARNING IN MODERN AND TRADITIONAL BOARDING SCHOOLS

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ABSTRACT

Calligraphy is a work of art that is currently being studied, especially in Islamic boarding schools, both at modern Islamic boarding schools and traditional Islamic boarding schools. This research is to find out the comparison of learning Calligraphy at Modern and Traditional Islamic Boarding Schools. The difference between learning Calligraphy Science this time The researcher took one of the huts as a comparison, namely the Modern Darussalam Gontor Islamic Boarding School and the Sabilul Mukminin Traditional Islamic Boarding School. This time the research method used for researchers is a descriptive approach through a qualitative approach and researchers also use literature reviews or collect data from various sources. This study also uses an interview approach, where researchers can collect various data from respondents. The results obtained from this study are that modern Islamic boarding schools prioritize learning calligraphy compared to traditional Islamic boarding schools.

Keywords: Calligraphy, Darussalam Gontor Modern Islamic Boarding School, Sabilul Mukminin Traditional Islamic Boarding School.



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INTRODUCTION

Calligraphy is the art of beautiful writing called Calligraphy, and Calligraphy also comes from several foreign languages termed English Calligraphy (art of beautiful writing) which means the art of beautiful writing (Ii, 1994). Arabic in Calligraphy called (Khat) which means lines or scribbles, namely forming handwriting with Arabic terms (fann al-Khath) which means the art of refining writing, and also the Arabs give the term lines or scribbles because Arabic letters are vertical, horizontal, and circular, triangular.

Calligraphy is the most important written work in Islamic art. Islamic calligraphy emerged in the Arab world with the development of the art of beautiful writing in Arabic letters called Khat. (Guanabara et al., n.d.). And defines in the etymological sense Calligraphy from the Greek word called Kaligraphip (beautiful writing). In the difference with Calligraphy in Modern Pesantren with Traditional Pesantren, there are many kinds of beautiful writing, namely khat Naskhi, Rika, and others. (Guanabara et al., n.d.). Calligraphy in Modern Islamic Boarding Schools develops various types of Khat that are cursive (oblique) formed in art writing called Nashki, Sulus, Raiham, Rika and Diwani.

Calligraphy as one of the arts of writing has a strong historical aspect in accompanying the writing of the holy book of the Quran. The Holy Quran is a visualization of the verses of Allah Subhânahu wata'âla in micro media, while nature and its contents are the macro reality of the verses of the Quran. The medium of expression of words in the form of words develops by conveying, then the art of calligraphy in the form of writing develops with the beauty of strokes, and the beauty of form, the teaching of writing in general and the work of calligraphy itself in particular (Nurdiansyah Wahyu, 2021).

The definition of the word calligraphy or in Arabic (Khat) is often associated with the skill of writing beautiful letters or in their visual form (Khath Hasan Jamil), not content or material. The equivalent is the word calligraphy from English calligraphy, which comes from Latin kalios,

which means beautiful. Calligraphy is also called the word *graphein*, which means writing, so the word calligraphy can be interpreted as beautiful writing or beautiful writing skills (Nurdiansyah Wahyu, 2021). Art is a product of activities carried out consciously, aims to obtain or achieve aesthetics, and at the same time serves as a way or way to translate symbols. The quality of these symbols and aesthetics is influenced by the sublimation between harmony, contrast, frequency, rhythm and intensity in the process of art birth. Therefore, art often connotes aesthetics or beauty (Nurdiansyah Wahyu, 2021).

According to historians, there are letters with a very long or old history of writing. The Egyptians are the oldest in writing letters known as Hieroglyph, Indians are famous for Devanagari writing. The Japanese with Kaminomoji script, the Assyrians with Phonograms or Cuneiform Writing, the Indonesians have a script that became the history of the power of the Indonesian kingdoms in the past with Javanese script, and there are many more nations whose history has not been revealed with the writings they produced. While the Arabs themselves are a nomadic nation, so they are not too concerned with writing. They more often use oral to convey something (Adnan, 2014).

Islamic calligraphy is the art of writing which is called the visual of the crystallization of spiritual realities (*al haqa'iq*) contained in the Quranic writings. Calligraphy came to occupy such a special position in Islam that it can be called the ancestor of traditional Islamic visual arts and has a very special footprint in Islamic civilization (Nasr, 1993: 28-29). The emergence of *al khat al Arabi* with a good and beautiful form was very important during the Islamic period, because Calligraphy is an original art and in it there is writing in the Quran (Jaudi, 1998: 170).

The specialty of calligraphy in Islamic art is seen primarily because it is a form of “embodiment” of the holy word of God. As such, calligraphy is the only Islamic art produced purely by Muslims themselves, unlike other types of Islamic art (such as architecture, painting, and decorative arts) which have been heavily influenced by non-Muslim art and artists. It is not

surprising that throughout history, Muslims' appreciation of calligraphy is much higher than other types of art (Rafles, 2017).

Therefore, in this study, this researcher will summarize or discuss in detail how the differences between Modern Calligraphy and Traditional Calligraphy in Islamic education. Readers and researchers in discussing the differences between Modern and Traditional calligraphy in the art of calligraphy in the world of Islamic education, and can also preserve the cultures of Islamic calligraphy art. This research is only to describe the concept or context that is learned in the two Islamic boarding schools in learning Calligraphy sciences.

RESEARCH METHODS

Researchers conducted this research by utilizing descriptive methods through a qualitative approach, because the process that occurs in conducting this research does not use the calculation of numbers. The purpose of researchers using this descriptive qualitative approach is to find out and describe the concepts of calligraphy learning implemented from the two Islamic boarding schools (Rafles, 2017).

Researchers used two data models when conducting the research process, namely primary data and secondary data. Primary data is the main data that becomes the reference for researchers to conduct this research, such as data that researchers obtain from the results of respondent interviews, and several books that become the main data for researchers conducting this research. Secondary data is supporting data that makes the main data stronger. By using literature study as supporting data, researchers can find several references that have a theme related to this research.

This research uses an interview approach method to collect data from respondents who are related to the two boarding schools. Interview is a process of question and answer activities to respondents to find out more about the concepts used in Modern Pesantren Darussalam Gontor and Traditional Pesantren Sabilul Mukminin. The resource person who became a respondent in this study was one of the alumni of both modern and traditional Islamic boarding schools, which had been determined by the researcher. Researchers also use the literature review method or literature

study to collect data from various sources. Researchers made books, journals, articles and other publications that have relevance to the themes being discussed in this study as supporting references.

RESULT AND DISCUSSION

A. Learning Calligraphy in Modern Islamic Boarding Schools

Calligraphy is one of the arts in Arabic writing that has received great attention among Muslims. Basically Calligraphy is the art of beautiful writing, and Calligraphy continues to develop and appear several Khat names called, Khat Khufi, Diwani, and Nashki. The art of Calligraphy has a major role in the development of Islamic civilization in the world (Pondok et al., 2022).

Modern Islamic Boarding School is an Islamic Sharia-based educational institution where the curriculum applied is the Kepondokan Curriculum, which is then balanced with worldly teachings, which is the application of the National Curriculum (Mathematics, 2016). Modern pesantren have undergone a very significant transformation both in their educational system and institutional elements. This pesantren has been managed with a very neat management and administration and the teaching system is carried out with an equal portion of religious education and general education, and mastery of English and Arabic. Since 1970, the pesantren has developed and has formal education which is part of the pesantren, starting from primary education, secondary education and even higher education, and the pesantren has applied the principles of management (Abdul Tolib, 2015).

Islamic boarding schools, which may not be included in the Modern Pesantren category, although in the current context, it is not easy to classify the types of salafiyah and khalafiyah (modern) pesantren. This is because, nowadays, many pesantrens that claim to be salafiyah pesantrens, in fact, teach a scientific methodology that is considered more complete than modern pesantrens. Modern pesantren attempt to combine the traditionality and modernity of education. The formal classical teaching system (classroom teaching) and integrated curriculum are adopted with

certain adjustments. The dichotomy of religious and general sciences is also eliminated. Both fields of knowledge are taught, but with the proportion of religious education dominating. The education system used in modern huts is called the Mu'allimin system (Abdul Tolib, 2015).

The Kepondokan Curriculum and the National Curriculum are the 2 curricula taught and tested in the education system, which is then added to the vocational program which is an option according to the standards to the students. Based on the provisions of the Ministry of Religious Affairs, there is a type of Islamic Boarding School which is a type of Islamic Boarding School that runs a madrasah school system as well as a residential area. This type of boarding school becomes a reference in this boarding school project (Kusdiana, 2012).

One example is Pesantren Modern Darussalam Gontor, or commonly abbreviated as Pesantren Modern Gontor or sometimes also simply called Pesantren Modern Gontor. This pesantren was founded on Monday, 12 Rabi'ul Awal 1325 September 1926 by three brothers, namely: K.H. Ahmad Sahal (1901-1977), K.H. Zainuddin Fanani (1905-1967), and K.H. Imam Zarkasyi (1985). Pondok Gontor is a continuation of Pesantren Tegalsari. Tegalsari is the name of a remote village, located 10 km south of the center of the Wengker Kingdom in Ponorogo. This Tegalsari pesantren has produced kyais, scholars, leaders, and community leaders who have taken part in building the nation and state. Some kyai and pesantren caregivers in East Java in particular, said that they were descendants of the Pondok Tegalsari family (Hutagalung, 1967).

Tegalsari Islamic Boarding School was founded in the 18th century by Kyai Ageng Muhammad Besari (Bashori). Around the middle of the 18th century (around 1742) there lived a famous kyai named "Kanjeng Kyai Hasan Bashari" or "Besari" in a remote village approximately 10 km south of the Ponorogo regency. The village, which is flanked by two rivers, is called "Tegalsari" where there is an Islamic boarding school which at that time was known as "Pondok Tegalsari" (Hutagalung, 1967). This Tegalsari boarding school in its time had thousands of students, coming from all over

Java and its surroundings, so that at that time the entire village became a boarding school and even overflowed into surrounding villages, such as Jabung (Nglawu) village, Josari village and other villages around it.

One day on June 30, 1742, the Kartasura kingdom suffered a great disaster, a Chinese rebellion led by RM Garenda Susuhunan Kuning occurred everywhere, so that the palace was in danger. Because of the great attack and the unsafe situation, Paku Buana II or Sunan Kumbul left the palace secretly to the east of Mount Lawu. After a long journey day and night with his companions, he found an Islamic college or boarding school that had become famous under the name Tegalsari. In a state of concern and anxiety he came to surrender to Kanjeng Kyai Hasan Bashari and stayed there to meditate, and pray to God under the guidance of the Kyai. And thanks to his tenacity and earnestness in prayer and the sincerity of the Kyai's guidance and prayer, God answered his prayers (Hutagalung, 1967).

Pondok Pesantren Modern Darussalam Gontor introduces the learning of calligraphy, learning calligraphy at this Islamic Boarding School starts from the junior high school level to the first grade of high school, the material studied is also different according to each level, and the guidebook is also different every grade level and learning calligraphy is a subject that must be followed by all santri and santriwinya. The learning method used in Calligraphy science is by using a guidebook which is also accompanied by an explanation from the teacher in charge of calligraphy subjects and after that the students and santri follow the directions exemplified by the teacher.

There is no special evaluation in the learning of Calligraphy at this Islamic Boarding School, but the Islamic Boarding School provides extracurricular activities with the aim of developing the study of Calligraphy, usually there are events where students can display their work on the making of the Islamic Boarding School and there are also Calligraphy competitions as well. Both santri and santriwati in the modern pesantren Gontor Darussalam are all equally studying the science of

Calligraphy and there is no difference in any method or media in learning this Calligraphy.

B. Learning Calligraphy in Traditional Islamic Boarding Schools

Basically, pesantren is an Islamic educational institution that is carried out with a dormitory system (pondok) with kyai as the central figure and mosque as the center of the institution. Since the beginning of its growth, pesantren have various forms so that there is no standardization that applies to all pesantren. However, in the process of growth and development of pesantren, there appears to be a general pattern, which is taken from the meaning of the pesantren terminology itself which shows a certain pattern (Nia Indah Purnamasari, 2016).

Traditional pesantren can be considered as an institution that is uniquely Indonesian and deeply rooted in the Indonesian soil. The historical roots of the existence of pesantren in Indonesia can be traced far back to the early days of the arrival of Islam in the archipelago. At that time, pesantren not only played a role as a center for Islamic education and teaching but also played its role as a center for the spread of Islam. Usually, a pesantren, which is also the center of the movement and practices of tariqah, has an extensive network with other pesantren through the network of teachings and movements of the tariqah it practices (Nia Indah Purnamasari, 2016).

Pesantren is known as a traditional Islamic educational institution in the sense that in organizing education and teaching it is still strongly bound to the understanding, ideas, ideas, and thoughts of medieval scholars. Pesantren is not just a local Javanese phenomenon (only found in Java), but a phenomenon that is also found throughout the archipelago. This type of pesantren educational institution in Aceh is called dayah and in Minangkabau it is called surau. After going through several periods of growth and development, pesantren have increased in number and spread in all corners of the country. The growth and development of this pesantren is supported by several conducive religious factors so that the existence of

this pesantren is increasingly rooted in the life and culture of Indonesian society. Factors that support the strengthening of the existence of this pesantren include the increasingly urgent needs of Muslims for Islamic educational facilities, as well as a means of fostering and developing the Syi'ar of Islam which is increasingly embraced by the Indonesian people. In addition, the respect and attention of the rulers to the position of kiai also played a role in the growth and development of pesantren (Nia Indah Purnamasari, 2016).

After independence, many socio-religious and cultural experts predicted that the existence of traditional pesantren would not last long. Their reasoning is that the life of pesantren is closely related to monotony and traditionalism. In fact, life is always moving forward towards stability. Among the harshest critics was Sutan Takdir Alisjahbana (1908-1994 AD), a writer and cultural figure. According to him, the pesantren education system must be abandoned or at least, transformed so that it can deliver Muslims to the gates of rationality and progress. If the pesantren is maintained, it means maintaining the backwardness and dullness of Muslims (Mukodi, 2013).

Calligraphy learning at Sabilul Mukminin Islamic Boarding School does not require all students to learn it, due to limited classes and learning time. Sabilul Mukminin Islamic Boarding School prioritizes the learning of the Yellow Book. Calligraphy is taught by the teacher once a week and is included in extracurricular activities, where only representatives from each class participate with limited learning time, so all grade levels can take part in this calligraphy class.

The learning method used does not use a guidebook, each student who participates brings his own tools such as his own drawing book and markers, in the process usually the students also use pencils that are scraped or carved pencils in the form of Calligraphy pencils to make calligraphy which is used as a basic pattern and then will be thickened with ordinary markers, and if the students want to write calligraphy with a regular size and for learning, they can use a medium size 2.0 snowan

marker and are usually also taught by their Ustadz-ustadz to carve a large marker themselves so that it can become a small writing, and do not forget and direction from the Calligraphy teacher and also do not have a special evaluation. The material taught is also no different in each class, all material is equalized in Salafiyah first grade or Aliyah first grade. The limited time and busy activities of the santri are also one of the reasons for the lack of interest in learning this calligraphy. Likewise with male students, there is no difference in learning both in methods and media.

CONCLUSION

Calligraphy in Pesantren is one of the supports in the world of Khat writing art. Pesantren is a place to learn various arts in writing Calligraphy, whether it is from Modern or Traditional Pesantren, can hone the ability in the beautiful art of Calligraphy writing. Meanwhile, in the lessons of the Islamic boarding school, male and female students get guidance from ustadz and ustadzah to get the rules of Calligraphy writing. Pondok Pesantren Modern Darussalam Gontor which makes this Calligraphy lesson as one of the compulsory and extra-curricular subjects for male and female students using the Calligraphy guidebook.

Calligraphy Traditional Islamic Boarding School Sabilul Mukminin makes this Calligraphy lesson as one of the non-compulsory subjects for male and female students. At the Sabilul Mukminin Traditional Islamic Boarding School, they do not focus on Calligraphy lessons but on the yellow books, Calligraphy lessons at the Sabilul Mukmin Traditional Islamic Boarding School for male and female students are only a hobby in exploring Calligraphy knowledge.

The difference between calligraphy in modern pesantren and traditional pesantren is only as a favorite learning, because between the two modern pesantren and traditional pesantren it is only to beautify Arabic writing, so that their writing is easy to understand and also these Arabic writings include art in Islam, between calligraphy in modern and traditional pesantren the difference is only about learning such as in

modern pesantren using calligraphy guidebooks from pesantren and also learning calligraphy there twice a week, while in traditional pesantren the learning does not use guidebooks in calligraphy writing and also learning only once a week.

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