



Recoms: Jurnal Penelitian dan Pengabdian

Vol. 1 No. 1, Juni 2024

E-ISSN: [3048-202X](https://doi.org/10.59548)

DOI: <https://doi.org/10.59548>

Science Learning Concepts Calligraphy in Modern Pesantren (Qur'anic Art and Calligraphy at Central Java and Darul Arafah Raya in North Sumatra)

Citra Sukma Ayu, Abdurrahman

Universitas Islam Negeri Sumatera Utara, Indonesia

Corresponding E-mail: citrasukmaayu01@gmail.com

ABSTRACT

The concept of calligraphy learning in two different sites, Pesantren Seni dan Kaligrafi Al-Quran and Pesantren Darul Arafah Raya, each of these pesantren has its own way to develop the art of calligraphy. The purpose of this research is to find a comprehensive understanding of the disparity of learning that exists in Pesantren Seni dan Kaligrafi Al-Qur'an and Pesantren Darul Arafah Raya. This research is a descriptive qualitative approach method. Data collection and analysis were carried out using observation and interview techniques. The results of the study can be understood that: in terms of calligraphy learning at the Al-Quran Art and Calligraphy Boarding School, it is more focused where the learning concept combines pure art and calligraphy, as well as the training program at the Al-Quran Art and Calligraphy Boarding School is divided into three, namely: regular, course, and market, finally for the complementary curriculum itself, namely: entrepreneurship, book studies, recitation and GRC, As for Pesantren Darul Arafah Raya: for calligraphy learning at Pesantren Darul Arafah Raya is divided into two forms, namely: subjects and extracurriculars, even with a relatively limited learning allocation, as well as for calligraphy material, it is not the main subject of learning at this pesantren.

Keywords: Learning Concept, Quran Art and Calligraphy Pesantren, Darul Arafah Raya



This work is licensed under Creative Commons Attribution License 4.0 CC-BY International license
E-ISSN: [3048-202X](https://doi.org/10.59548) DOI: [10.59548/rc.v1i1.137](https://doi.org/10.59548/rc.v1i1.137)

Introduction

Islamic art is an interesting form to talk about. Calligraphy is also known as Islamic art, which conveys that it has a noble purpose and plays a key role in the unity of time and space for Islamic culture (Jamaluddin Shiddiq, 2022). Thereafter, it has continued to evolve and be applied as a skill to improve the economy and self-potential. Although scholars offer a variety of understandings, the underlying purpose of the expression ultimately leads to the meaning of such beautiful writing. It is also emphasized that writing has an aesthetic value that originates from an idea or thought and is produced specifically by using a writing instrument. Therefore, calligraphy is the practice of creating beautiful writing using a set method or rule that can be mastered (D. Sirojuddin, 2007).

Two terms describe calligraphy. Some claim it is Islamic calligraphy, while others claim it is Arabic calligraphy. Both statements are accurate because when viewed in its historical context, the idea of "drawing" or painting carved or scratched on leaves, bark, stone, and soil gave rise to the art of calligraphy. The Jewish or Turnesian Kan'an is where the Arabic script originated. And *Hierographic* writing. The art of calligraphic painting is a symbol of the progress of Islamic civilization, passing through several Islamic dynasties, crossing many continents and geographical areas and attracting many people. Along with time and civilization, there are some famous Arabic calligraphy styles that have survived and even flourished until today. There are seven types of Arabic calligraphy known as Khututh Asiyah, namely Khat Naskhi, Khat Diwani Adi, Diwani Jali, Kufi, Riq'ah and Farisi (Syaiful, Syaukani, Nurhafizah and Rahmadi, 2021).

Arabic calligraphy has a second position under the Roman script which has been widely used in various kinds of writing until now. When equated with other nations namely Egypt, China, Babylon who have succeeded in developing a writing system and have calligraphy that is so complex, Arabic calligraphy is also called a fairly late comer (Rispuh, 2012). Many pesantren now combine religious studies with entrepreneurship programs to help students discover their abilities and interests. Pesantren Modern Kudus Fine Arts and Calligraphy Al-Quran (PSKQ) and Pesantren Darul Arafah Raya are two of them.

Muhammad Assiry originally founded the Quranic Art and Calligraphy Boarding School in 2007 with the aim of making it the best Islamic art and calligraphy education center in the world. As a result, the boarding school will concentrate on calligraphy teaching and fine arts teaching in the future to create additional features that can be provided outside of the main focus. The facility is distinctive in that it even features community economic empowerment initiatives (Rispuh, 2012).

But along with its development, they not only teach religious sciences, but also other sciences, namely economic, social and exact sciences, so that graduates can continue their studies in state universities. Along with its development, it already has proper calligraphy learning, many graduates are good at calligraphy and many achievements of this pesantren's graduates. Based on this explanation, it is interesting for the author to reveal the concept of calligraphy learning in one of the modern Islamic boarding schools in Java and Sumatra.

Research Method

Researchers conducted this research by utilizing descriptive methods through a qualitative approach because this research does not contain elements of numbers but rather a description, description, or painting systematically, factually and accurately about the facts, properties and relationships between the phenomena being investigated.

The data in this study are: secondary data is a reference in the form of journals and scientific research that is relevant to this research. The data collection technique in qualitative research is by conducting interviews, where the researcher interviews two informants consisting of Santri Pesantren Darul Arafah Raya and Santriwati alumni of Pesantren Darul Arafah Raya.

Result and Discussion

A. Brief History of Al-Quran Art and Calligraphy Boarding School

Pesantren Seni dan Kaligrafi Al-Qur'an (PSKQ) Modern is located in Gang 3 Undaan Lor, Undaan District, Kudus, this pesantren is very well known as a calligraphy pesantren in Indonesia. This pesantren was founded by Muhammad Assiry, this pesantren only focuses on the field of calligraphy. The goal is as a spiritual path. Muhammad Assiry said that he was interested in art then because he was so interested it was channeled through a pesantren that only focused on studying calligraphy. He said "I love art and calligraphy is part of the spiritual path". Assiry also said that calligraphy is also a way to practice the Qur'an therefore it can provide many benefits to others (Donny Setyawan, 2022).

B. Calligraphy Learning in Al-Quran Art and Calligraphy Boarding School

The pesantren is called Pesantren Seni Rupa dan Kaligrafi Modern (PSKQ) which organizes teaching with an emphasis on the advancement of Islamic calligraphy. The pesantrens developed, and their curriculum was complemented by teaching fine arts. For this reason, especially the Calligraphy Education Institute (Lemka) Sukabumi was separated from other

Islamic boarding schools (Suyanti, 2018). In addition, there is the Jombang Calligraphy School (Sakal) (Hasanah, 2018).

Established in January 2007, this boarding school (Estianawati, 2018) provides learning materials including: ornamental calligraphy, calligraphy mosque, sculpture, painting, calligraphy batik, handicrafts, carving, yellow book studies, tilawatil Quran, entrepreneurship, Arabic and English. The calligraphy learning innovation carried out at the Modern Islamic Art Boarding School of Kudus and Al-Quran Calligraphy (PSKQ) is a proposal for three learning programs. The first 2-year training package instructs students to explore the material of khat rules as much as possible, so that in the first semester the material is khat nash and tsulut, while in the second semester the material is khat diwani, riq'ah, kuf, farisi, MTQ training and fine arts. In the third and fourth semesters the students focus on deepening the Tash to get a khat certificate and sanad as a master. Calligraphy in Turkey. The pure material program is reliefs, paintings, portraits, contemporary calligraphy, Bai (Estianawati, 2018).

For regular packages, the learning methods provided include classroom and field learning, where classroom learning is: *First*, a detailed description of the character or style of Middle Eastern calligraphy such as Syauqi Affandi, Hashim Muhammad Al-Baghdadi, and the use of different styles of khat while each alphabet, composition, arrangement, proportion, volume, light area and line elements; *Second*, management exams when twice a week to master calligraphy materials and study materials; *Third*, game mediation as well as demonstration of rules and processing training in a myriad of media such as wood, metal, brass, glass, etc.; *Fourth*, providing training in the art of naghmah or recitation and so on; *Fifth*, praying together and mujahadah; *Sixth*, empowering to produce their own products such as texture works, canvas, brass, wood carvings, and the restaurant business of the Arjuna Qur'anic art and calligraphy boarding school, Assiry Art and Assiry Gallery (Zakia Fitriana, 2021).

Then the way of learning outside the classroom includes: *First*, meeting calligraphy figures, painting artists, visiting art galleries and historical areas around Kudus, Jepara, Pati and Semarang; *Second*, increasing the creativity of students by participating in various calligraphy competitions at the regional, national and international levels and seeing art exhibitions in various regions; *Third*, providing training for entrepreneurs and providing works to enthusiasts through the Arjuna Resto Al-Qur'an art and calligraphy boarding school and Asri Gallery; *Fourth*, implementing the PPL program by directly making mosque calligraphy which is widely spread throughout Indonesia under the CV. Seni Asri flag (Zakia Fitriana, 2021).

The market package activity itself has two terms: day learning and night learning. At night learning, after the evening prayer until dawn, they carry

out activities to learn the rules of Arabic calligraphy, starting from naskhi then tsulus, they make models with the example of Muhammad Syauqi Affandi, to Diwani and Riq'ah using the example of Muhammad Izzat. While in the afternoon, from seven in the morning until four in the afternoon, they carry out enrichment activities, namely applying the rules of writing to various media, studying MKQ (Musabaqah Khattil Quran), then making GRC (Glass Reinforced Concrete), introducing materials, Irona, and psychology (Zulkifli Nurdin, 2021).

In the market package, the rules lesson includes three levels: *First*, tracing the rules of khat both separate letters, connected and the application of writing in Burdah rhymes and the book Kurrosah Amsaq Khaththath Muhammad Syauqi; *Second*, examples of katua with various materials ranging from verses of the Koran, Hadith, or maqolah; *Third*, *change* and improve the writing of individual verses. Then make the tools used for the three stages or levels include handam (a term for calligraphy made from fern plants then processed then sharpened and smoothed then ready to be used to write letters), qalam bamboo, kingstrik paper for tracing, art paper for imitating and modifying, and Chinese ink. It is carried out on a scheduled basis every Friday night in the form of a deposit of calligraphy work on this script is an evaluation of learning, what is meant by script calligraphy is one of the branches of the MKQ competition which has five to seven types of calligraphy and is provided with zukhruf, tehzib or other ornaments (Zulkifli Nurdin, interview, November 4, 2021).

In the afternoon, the material presented includes a lot of material, namely making GRC, an ornamental panel element that is always used in minarets and mosques. Get to know GRC by briefing and practicing making GRC, course participants will be taught to recognize the stages of making GRC, where making GRC has seven stages, namely the design stage process, making mall references, mastering *prototypes*, *molding*, production, final finishing then *curing* (Jamaluddin Shiddiq, 2022).

After the introduction of GRC, for other activities carried out during the afternoon, there is a market program, namely exploring MKQ (Musabaqah Khattil Quran). Exploring this is by briefly introducing the calligraphy branches that will be contested in MKQ, namely script, mushaf decoration, and contemporary. Knowing what is meant is how to form a mall, how to compose a poem, how to write, how to choose colors, compose hue compositions and coloring techniques (Jamaluddin Shiddiq, 2022).

From the storage encountered, it is understood that the Qur'anic art and calligraphy boarding school is an art boarding school that combines fine arts and calligraphy. Calligraphy as a learning style in the curriculum. So that when learning takes place, students receive material more systematically, effectively and efficiently. This is evidenced by the number of graduates who have won provincial or national or even ASEAN and international calligraphy championships and become entrepreneurs in the calligraphy field Donny Setyawan, 2022).



The calligraphy work of the founder of the Pesantren of Modern Al-Qur'an Art and calligraphy Muhammad Assiry which measures 2 meters

C. Art's Link to Serenity

Art is defined as a form of conscious human activity to generate feelings through outward signs. These signs can be auditory, motion, or visual. It is evident that art in Islam instills a sense of piety to God as well as providing comfort to the human soul as a creature of God who compliments using the nature that likes art. Therefore, art in Islam does not have the principle of art for art's sake, but also as art because God exists for humans. Mental health, art creations to express feelings (beauty) are used in psychology for art therapy (Art Therapy) (Lukman Nurhakim, 2020).

It is concluded that Art with its beauty can fulfill psychological needs, because using forming works of art, a person can express a lot of his thoughts. So that a work is formed. Then after that there will be a sense of inner satisfaction for the person with various activities. After that, with the beauty of Islamic calligraphy art that arises from all the works of art.kinds of beauty and generate a sense of piety to Allah SWT will make the human soul calm (Lukman Nurhakim, 2020).

D. A Brief Summary of the Al-Qur'an Art and Calligraphy Boarding School

Most people know that a pesantren is more focused on the science of nahwu and shorof than a pesantren that focuses on memorizing the Qur'an and Hadith. But in fact, there is also a pesantren that focuses on the art of calligraphy, namely the Al-Quran Art and Calligraphy Pesantren located in Kudus. Having a unique pesantren name and rarely heard by people, the researcher will examine and discuss whether this pesantren that focuses on the art of calligraphy is a pesantren or just an institution / art house.

According to KH. Imam Zarkasyi's opinion in the book 'Introductory Week of Pondok Modern Gontor', a pesantren deserves to be called a pesantren if it meets certain conditions as follows: *First*, having a dormitory: the Qur'anic art and calligraphy pesantren itself also has a dormitory with various facilities in it. Dormitories for male and female students are separated as in general pesantren, Go Green is the concept of a modern PSKQ dormitory that continues to be cool and fresh with the nuances of beautiful and flowering plants; *Second*, having a mosque: the Al-Qur'an art and calligraphy pesantren has a mosque with the concept of a large mosque 17x15 meters with full teak wood material located in the pesantren; *Third*, kiai as a central figure who functions as a teacher, educator, and guide: In the Al-Qur'an art and calligraphy pesantren there are several kiai and ustadz who teach at the pesantren, there are many Kiai there from various sources that researchers have read, here are some of the names of the kiai: Ahmad Dahlan, Ma'ruf, Budi Harjono and others; *Fourth*, the material taught is not limited to the yellow book only, however, the yellow book is the main characteristic of the pesantren: as the researcher has discussed above that in fact the Al-Qur'an art and calligraphy pesantren also learns the yellow book and other sciences but still the main focus is on calligraphy art.

It can be concluded that the Qur'anic art and calligraphy boarding school has all the characteristics of a boarding school, starting from having a mosque, having kiai/ustadz as teachers, having dormitories, and studying the yellow classical books. In the opinion of the researcher, this Qur'anic art and calligraphy boarding school is a boarding school, not just an institution/art house.

E. History of Darul Arafah Raya Islamic Boarding School

On August 17, 1985, this boarding school was laid the first stone by Mr. Amrullah Naga Lubis and his extended family in Lau Bakeri Village, Kutaimabru Sub-District, Deli Serdang Regency, from the center of Medan approximately 25 km away. Registration for the first batch of boys was opened on May 8, 1986 at the Darul Arafah Raya Islamic Boarding School. For the initial purpose is to create scholars who are good in the field of Islamic Religious Sciences, it turns out that over time there are also several sciences

given, namely other sciences including social, economic and exact sciences. This pesantren has grown rapidly over time. So a special female pesantren was established which was claimed to be "Galih Agung" which absorbed from the antique Javanese language which means "great soul" as well as "Great Core" then the call for female students was called "Dyah" this call was actually a young woman's call for noble descendants (Humas, 2021).

F. Calligraphy Learning at Pesantren Darul Arafat Raya

In Pesantren Darul Arafah Raya, there are two programs for calligraphy learning, namely subject events and extracurricular events. First, make the calligraphy pedagogy subject program 2 hours or 90 minutes a week classically, the material includes: Khat Riq'ah, Khat Naskhi, and Khat Diwani. Second, for extracurricular programs scheduled in a week only one day but the time allocation is quite long, namely 3 hours or 180 minutes, but when there is a competition that they participate in, it is even more routine to practice in order to prepare for the competition to run well. Tools or media used either for subject matter or extracurricular materials in the form of: Khat/handam pens, books, ink, and sand paper (Ghazali, 2016).

Calligraphy is divided into two types, namely: Calligraphy Painting and Pure Calligraphy. For Pure Calligraphy is calligraphy that leads to the pattern of rules. Calligraphy is a type of calligraphy that still refers to the basic formula of standard calligraphy. Calligraphic Painting is a form of calligraphy formed from the results of painting or calligraphic paintings drawn in this way, but not binding to the existing standard formula (Syaiful, Syaukani, Nurhafizah and Rahmadi, 2021).



Painting Of Khatt Muhaqqah Students
(Syaiful, Syaukani, Nurhafizah and Rahmadi, 2021)

This santri painting is a coverage of original Islamic calligraphy. It is obligatory for the santri to preserve the khat according to the prevailing rules. It is said by a poet: Teaching the art of calligraphy is like trying to create a virtuous person, as well as paving the way to good financial

resources. Correct calligraphy: O man of reason, for calligraphy is the ornament of the virtuous. If you have money, calligraphy is decoration, but if you need money, calligraphy is a good source of business (Syaiful, Syaukani, Nurhafizah and Rahmadi, 2021).

Calligraphy is one of the only subjects that has a scientific discipline. The basic implementation of Islamic education comes from three sources, namely: Al-Quran, Ijtihad, and Sunnah of the Apostle. For this reason, when discussing the implementation of calligraphy education, the basic thing is to follow the same source, because it is Islamic education (Syaiful, Syaukani, Nurhafizah and Rahmadi, 2021).

Conclusion

Pesantren Seni Calligrafi dan Seni Islam Kudus Modern (PSKQ) is a pesantren that can provide education that leads and focuses on developing the art of Islamic calligraphy. The teaching materials obtained in this pesantren, which was established in January 2007, are calligraphy decoration art, sculpture, mosque art, calligraphy batik, calligraphy, painting, sculpture, crafts, yellow book studies, tilawatil Qur'an, entrepreneurship, English and Arabic. There are three training programs in this Qur'anic art and calligraphy boarding school: regular, market and course. Additional materials outside calligraphy are: entrepreneurship, recitation, book studies and GRC. The tools used in calligraphy practice are handam, bamboo pen, kingstrik paper, art paper, and Chinese ink. Learning is also divided into two: classroom learning and field learning.

Calligraphy learning at Pesantren Darul Arafah Raya is divided into two events, namely subject events and extracurricular programs. The types of calligraphy are divided into two, namely pure calligraphy and calligraphy painting. The media used for both lessons and extracurricular programs include: khat pen/handam, ink, books, and sand paper.

References

- Estianawati. (2018). Funding assistance for Islamic Art and Calligraphy Pesantren (PSKQ).
- Ghazali, M. (2016). Al-Muwazanah bayna muhammad Syauqy Afandy wa Hashim Muhammad AlBaghdadiy fi kitabah qawa'id al-khath al-Naskhiy [UIN Syarif Hidayatullah Jakarta].

[https://www.researchgate.net/publication/352288774 Living Alquran dan Hadis di Pesantren Darul Arafah Raya](https://www.researchgate.net/publication/352288774_Living_Alquran_dan_Hadis_di_Pesantren_Darul_Arafah_Raya)

Shiddiq, Jamaluddin. (2022). "Calligraphy Teaching Innovation in santren and Madrasah". Ponegoro: Tifani Journal

Nurhakim, Lukman. 2020. Peace Of Mind Through The Art Of Islamic Calligraphy (Bi Al-Qalam Study Of Da'wah In Contemporary Kedus Drawing And Calligraphy) Al Quran (Pskq). Dissertation. Walisongo State Islamic University. Semarang.

Khairiah, Um. 2020. Calligraphy Learning Model In Lemka

SUKABUMI Islamic Website. Dissertation. Syarif Hidayatullah National Islamic University. Jakarta.

Saiful, Syaukani, Nurhafizah, Rahmadi. 2021. Living Al-Quran and Hadith at Pesantren Darul Arafah Raya. Medan: Islamic Education Journal of Islamic Education