



# Calligraphy Learning: Analysis of Guidance at Al-Quran Calligraphy Studio

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## Abstract:

This research aims to provide a solution to the complex and challenging nature of learning calligraphy, preserve the art of calligraphy, and be able to provide achievements to students in the field of calligraphy art and play an essential role as a stimulator that stimulates the development of competent human resources in preserving Islamic cultural treasures in the form of calligraphy art. This research uses a qualitative approach with a case study type of research in Dar el-Khat Jember. Data collection was carried out through observation and interviews based on in-depth studies. The research results show that Dar el-Khat Jember has several unique lessons compared to other calligraphy art studios. This is revealed by the existence of three types of guidance, including (1) Guidance on the Introduction to the History of Al-Qur'an Calligraphy, (2) Guidance on Pure Calligraphy Learning, (3) Guidance on the development of applied calligraphy skills. Learning Al-Qur'an calligraphy at Dar el-Khat Jember makes it easier for students to learn Al-Qur'an calligraphy, increases mastery of various types of calligraphy, preserves the art of calligraphy, and stimulates the development of competent human resources in maintaining the art of calligraphy and Islamic culture.

**Key Words:** *Calligraphy Learning, Artistic Achievement, Cultural Heritage Preservation, Islamic Art*

## Abstrak:

Penelitian ini bertujuan untuk memberikan solusi terhadap sifat pembelajaran kaligrafi yang kompleks dan penuh tantangan, melestarikan seni kaligrafi, dan mampu memberikan prestasi kepada peserta didik dalam bidang seni kaligrafi serta berperan penting sebagai stimulator yang menstimulasi pengembangan sumber daya manusia yang kompeten dalam melestarikan khazanah budaya Islam berupa seni kaligrafi. Penelitian ini menggunakan pendekatan kualitatif dengan jenis penelitian studi kasus di Dar el-Khat Jember. Pengumpulan data dilakukan melalui observasi dan wawancara berdasarkan kajian mendalam. Hasil penelitian menunjukkan bahwa Dar el-Khat Jember mempunyai beberapa pelajaran unik dibandingkan sanggar seni kaligrafi lainnya. Hal tersebut terungkap dengan adanya tiga jenis bimbingan, antara lain (1) Bimbingan Pengenalan Sejarah Kaligrafi Al-Qur'an, (2) Bimbingan Pembelajaran Kaligrafi Murni, (3) Bimbingan pengembangan keterampilan kaligrafi terapan. Pembelajaran kaligrafi Al-Qur'an di Dar el-Khat Jember mempermudah siswa mempelajari kaligrafi Al-Qur'an, meningkatkan penguasaan berbagai jenis kaligrafi, melestarikan seni kaligrafi, dan merangsang perkembangan sumber daya manusia yang kompeten dalam mempertahankan seni kaligrafi dan budaya Islam.

**Kata Kunci:** *Pembelajaran Kaligrafi, Prestasi Seni, Pelestarian Warisan Budaya, Seni Islam*

## INTRODUCTION

Education primarily prepares the next generation (students) with the abilities and skills needed to have the ability and readiness to enter society (Musthafa & Meliani, 2021; Arifin et al., 2024). However, currently, most students only rely on diplomas and undergraduate titles, while their skills differ from those they obtained (Kiply, 2023). So, there is a need for special skills, in addition to the formal education stage, to support students' skills.

Learning Al-Qur'an calligraphy is a process of interaction between students and educators (Rois & Thohir, 2023). Calligraphy learning is a resource for learning how to write Arabic letters correctly according to the rules so that the resulting writing meets the specified standards and can be recognized as correct (Ni'ma, 2022). The aim of learning calligraphy (khat) was initially to glorify the holy verses of the Koran, but then calligraphy (khat) developed to be more concerned with beauty (Rahmi et al., 2021). This art of calligraphy (khat) is then also used as architectural decoration for mosques, ceramics, colored glass, etc. The main points of calligraphic depiction (khat) are the holy verses of the Koran and the hadiths of the Prophet Muhammad SAW (Sulaiman, 2021).

Al-Qur'an Calligraphy learning activities are one of the world's various types of Islamic cultural learning arts (Anshory & Salis, 2024). Learning Arabic calligraphy is a learning activity in beautiful writing, usually taken from verses of the Koran, Hadith, poems, and others (Afkarina, 2022). Reading and writing are Allah SWT's first commands and revelations that were conveyed to the Prophet Muhammad SAW at the beginning of his prophethood, namely in Q.S Al-Alaq verses 1-5 (Widiarti & Fahmi, 2023). This verse explains that the kalam or pen is closely related to learning to write the art of calligraphy, including Al-Qur'an calligraphy. If kalam is mentioned as a tool to support knowledge, as in the revelation above, this object is God's intermediary in guiding humans. The scientific writing field has always been a topic of discussion among Muslim scholars, especially at the peak of Islam's glory when there were small things such as pens and ink (Supendi & Anisa, 2022).

Learning Al-Qur'an calligraphy is the art of writing beautifully using Arabic letters, which is quite complex and challenging (Supendi & Anisa, 2022). Calligraphy is a science that introduces the correct shapes and positions of single letters and how to apply them to well-structured writing (Nurhasanah & Setiawan, 2023). Al-Qur'an Calligraphy activities have their learning process, so they are not easy to do, and many people think that the art of calligraphy is difficult and complicated to do (Khazanah, 2021). Therefore, calligraphy learning activities require seriousness, and a patient and persistent attitude is needed to master the art of calligraphy well and correctly (Sugianto et al., 2022).

To optimize Al-Qur'an calligraphy learning activities, Dar el-Khat Jember has implemented an effective and efficient learning guidance process so students can write Al-Qur'an calligraphy more easily and quickly. In learning calligraphy, there needs to be continuous and consistent guidance between educators and

students. So that students can write well and correct Al-Qur'an calligraphy by writing rules.

Previous researchers who have conducted similar research on calligraphy learning, including Mahdi (2020), explained that applying training and practice methods in calligraphy learning increases students' creativity in Islamic arts and culture. In increasing students' creativity, calligraphy supervisors and administrators use training and practice methods. Then Ni'ma (2022) stated that the aim of learning calligraphy (khat) was initially to glorify the holy verses of the Koran. However, calligraphy (khat) developed more concerned with beauty. This art of calligraphy (khat) is then also used as architectural decoration for mosques, ceramics, colored glass, and so on. Continuing with Hanafi, Ariesta, and Maulana's (2020) opinion, someone who learns calligraphy will have sensitivity and subtlety of feeling.

The uniqueness of this research is that Dar El-Khat Jember implements three types of guidance, including (1) Guidance on Introduction to the History of Al-Qur'an Calligraphy, (2) Guidance for Pure Calligraphy Learning; (3) Guidance for the development of applied calligraphy skills to be a solution to problems that are obstacles to the complexity and difficulty to learning of Al-Qur'an calligraphy. Likewise, it is hoped that its presence will not only be a solution but also preserve the art of calligraphy, and be able to lead students to excel in the field of calligraphy art, and play an essential role as a stimulator that stimulates the development of human resources who are competent in preserving the treasures of Islamic culture in the form of calligraphy art. Have a sanad to Sheikh Belaid Al Habib Hamidi Al-Khottot, a student of Sheikh Yusuf Dzannun and Sheikh Hasan Halabi and Sheikh Ali Alib Arsalan (a Moroccan cleric who concentrated on writing Al-Qur'an manuscripts).

Based on the description presented by the researcher above, it can be understood how important it is to study khat or calligraphy as capital to preserve the authenticity of the writing of the Koran, which has become a guide for Muslims worldwide. Only so many institutions implement khat or calligraphy learning with three guidance at a time.

## **RESEARCH METHODS**

This research uses a qualitative approach with a case study type of research, where the researcher aims to analyze Al-Qur'an Calligraphy Learning at Dar el-Khat Jember. The technique for determining the informants uses purposive sampling. The results of this technique were obtained by eight informants, namely 4 Ustadz/Tutors and 4 Santri. Data collection techniques are carried out through observation, interviews, and documentation. Data collection techniques are done through observation, interviews, and documentation (Thalib, 2022).

In this research, researchers analyzed data using data analysis with the airflow model proposed by Miles and Huberman. This airflow model data

analysis consists of three stages: reducing data, presenting data, and drawing conclusions/verification (Sinta, 2022).

## **RESULTS AND DISCUSSION**

Dar el-Khat Jember is a unique calligraphy art studio for students passionate about learning and pursuing calligraphy. It is located in Mangli Village, Kec. Kaliwates, Jember. It was founded by Ustadz Ahmad Yasir Amrulloh, a young calligrapher from Sumatra who had completed his studies at UIN KHAS Jember. Apart from that, he uses his holidays and free time to study calligraphy, so currently, he has several calligraphy diplomas, including khat rich, Diwani, Diwani jali, Naskhi, maghrib, kufi Nadeem, kufi mushafi, kufi murabba and kufi Fatima diplomas. It is not surprising that he often contributes to international calligraphy exhibitions, wins championships in international calligraphy competitions, and leads his students to become potential young calligraphers who are active in various regional, national, and international competitions and exhibitions, some of whom are currently teaching staff at Dar el-Khat Jember.

Dar el-Khat Jember contributes to calligraphy learning with three types of guidance to solve problems that are obstacles to the complexity and difficulty of learning Al-Qur'an calligraphy. Likewise, it is hoped that its presence will not only be a solution but also preserve the art of calligraphy, and be able to lead students to excel in the field of calligraphy art, and play an essential role as a stimulator that stimulates the development of human resources who are competent in preserving the treasures of Islamic culture in the form of calligraphy art.

Dar el-Khat Jember has several unique lessons compared to other calligraphy art studios. This is expressed by the existence of three types of guidance, including (1) Guidance on Introduction to the History of Al-Qur'an Calligraphy, (2) Guidance for Pure Calligraphy Learning, (3) Guidance for the development of applied calligraphy skills. For further clarity, below is a description of the results of observations and interviews in learning Al-Qur'an calligraphy at Dar el-Khat Jember.

### **Learning about the History of Al-Qur'an Calligraphy**

Calligraphy, or khath, is an exciting branch of Islamic art. One of the attractions that has received much attention from historical and cultural writers is the dynamics of its heroic growth beyond other schools of writing worldwide (Chozin et al., 2022). In the article "International Islamic Calligraphy Competition," it is stated that Islamic calligraphy is often called "the art of Islamic art," indicating that calligraphy has a noble meaning and its position in the unity of space and time for Islamic culture is beyond doubt (Zuchrufa, 2022). For more than 14 centuries, calligraphy has dominated the hustle and bustle of Islamic art

as a whole (Fauzi, 2020). On this basis, Dar el-Khat Jember held activities in the form of guidance (guiding) to introduce the history of Al-Qur'an Calligraphy.

Apart from learning to write calligraphy, each student also takes part in a study of the history of Al-Qur'an Calligraphy (Tarikhul Khat), which is conducted online via Zoom every Sunday evening or Monday evening and is completed by Ust. Ahmad Yasir Amrullah was the founder of Dar el-Khat Jember. This study aims to increase insight regarding Khat and its history, introduce the history of Khat figures, and examine their journey to become experts, commonly called "Maestros of Calligraphy."

All the students and teachers of Dar el-Khat Jember attended this guidance on the introduction to the history of Al-Qur'an Calligraphy. This activity is beneficial in raising enthusiasm and not stopping writing until you become an expert like the Calligraphy Maestros. It is very motivating to continue developing calligraphy knowledge, especially when there are characters whose life stories relate to personal stories, like Ust. Hamid Aitac is an orphan from an economically disadvantaged family. Apart from being a hobby, writing also makes a living. He lived with Khat and spent his life with Khat, never leaving his pen until one year before he died.

The benefit and urgency of studying history is discovering past events and happenings (Martha et al., 2023). By studying history, someone can learn more about what, who, when, and where the event or event was impacted (Prayogi, 2021). Studying history can give people the opportunity to understand various things. They are starting from technological developments and a society's identity to understanding today's problems (Mar'atussholeha et al., 2023).



**Figure 1. Historical Study of Calligraphy Figures (Shaykh Musthafa Halim)**

Figure 1 is documentation of KBM Dar el-Khat Jember in the form of a historical study of one of the calligraphy maestros, Syaikh Musthafa Halim. This activity certainly motivates the Dar el-Khat Jember students to continue studying Al-Qur'an calligraphy and developing their knowledge.

## Pure Calligraphy Learning

Guidance for Pure Calligraphy Learning at Dar el-Khat Jember is inspired by the expressions of Imam Ali R.A., which is often instilled in the hearts of every student, which says;

الْحَطُّ مَخْفِيٌّ فِي تَعْلِيمِ الْأُسْتَاذِ وَقَوَائِمُهُ فِي كَثْرَةِ الْمَشَقِّ وَدَوَامُهُ عَلَى دِينِ الْإِسْلَامِ

Meaning: "al-Khat is (the secret) hidden in the teachings of a teacher, its strength is found in the amount of practice and its eternity is found in the Islamic religion." (Rohim, 2023).

This meaning conveys that it is highly recommended to study calligraphy directly with an expert (teacher) because if a student wants explicit knowledge, he must check with a clear teacher, too. After all, contextualization of knowledge lies with the teacher, and khat knowledge only exists in teaching. Teacher because the teacher will direct, guide, and mentor. Meanwhile, tutorials, guidebooks, and other visual forms are only media and supporting tools. However, it also needs to be understood that solid writing can only be obtained with much practice.

Moreover, a student will not get such good writing if he rarely or never practices because written character can only be obtained from lots of practice. The logic is the same as a blunt sword that is continuously sharpened; the sharper the blade becomes. Likewise, with writing or other knowledge, the more you hone it, the sharper and more precise your writing will appear. Then, the immortality of Islamic art, including calligraphy, only lies in the immortality of the Islamic religion because the art of calligraphy is a legacy of Islamic history, which includes the reason for the creation of the written Al-Qur'an.

Apart from being instilled in the hearts of every student, the same applies to its implementation. Dar el-Khat Jember is a studio that concentrates on learning calligraphy with continuous assistance during the learning process. Systematic learning curriculum, starting from easy types of khat to difficult khat, starting from learning this ketubah, then that rich, Diwani, July diwani, nasta'liq, Naskhi, and sulus. Each type of khat has a unique guidebook that becomes a reference for learning. The number of books that must be completed for each type of khat also varies. Complete a book in one type of sermon by paying attention to examples from the teacher who imitates the lessons in the guidebook. Students who have written them then submit their learning results to the teacher, who gives examples. If their writing complies with the examples and rules for writing khat, then the students concerned can proceed to the next stage of learning until they complete the data in each guidebook.

**Table 1. Activity and Guidance Schedule Dar el-Khat Jember**

Day	Time	Material	Teachers	Companion/ Substitute
Monday night	19.00-21.00 WIB	Study of the book Tarikhul Khat	Ustadz Ahmad Yasir Amrulloh, S.Ag., M.Pd.	Ustadz Asrori Mahmud
Tuesday night	19.00-21.00 WIB	Pure Calligraphy Learning	Ustadz Syarifuddin Hidayatullah, S.Pd.	Ustadz Ahmad Kamil Fadoli
Wednesday night	19.00-21.00 WIB	Dissection of the work & Pure Calligraphy Learning	Ustadz M. Romi Faslah, S.Pd.	Ustadz Ahmad Kamil Fadoli
Thursday night	19.00-21.00 WIB	Zukhrufah Learning & Pure Calligraphy Learning	Ustadz Ahmad Kamil Fadoli, S.Pd.	Ustadz Syarifuddin Hidayatullah
Friday night	After Maghrib prayer	Reading Yasin & Tahlil	-	-
Saturday night	19.00-21.00 WIB	Pure Calligraphy Learning	Ustadzah Mahmudatuz Zulfa, S.Pd.	-
Conditional (additional)	Conditional	Mushaf & Decorative Calligraphy Learning	Ustadz Jimli Ashari, S.Pd.	Ustadz Ahmad Kamil Fadoli
Conditional (additional)	/three months	Creation of Works	Ustadz Ahmad Kamil Fadoli, S.Pd.	Ustadz Syarifuddin Hidayatullah
Conditional (additional)	/six months	Making Muqohhar Paper	Ustadz M. Romi Faslah, S.Pd.	Ustadz Ahmad Kamil Fadoli

Table 1 shows the guidance (guidance) for pure calligraphy learning at Dar el-Khat Jember accompanied and trained by professional Asatidz who already have to teach legality in the form of a khat sanad diploma.

Dar el-Khat Jember has scientific legality with clear names from the previous calligrapher, namely Sheikh Belaid Hamidi, a Moroccan calligrapher. Sheikh Belaid Hamidi applies the Hamidi Method (Manhaj Hamidi). Namely, the development of the classical method (taqlid) has long been used in learning in Turkey and other countries. In the Manhaj Hamidi calligraphy learning method, each lesson ends with writing an official diploma, ratified through a Khot diploma awarding ceremony (Mujib, 2021). The diploma indicates that the calligrapher has a clear identity in terms of khot 'descendants', which continue from teacher to teacher and so on, or what is usually called sanad (Mukminin et al., 2022).



**Figure 2. Awarding a Sanad Diploma to Asatidz Dar el-Khat Jember from a Professor (Sheikh Belaid Hamidy) from Morocco**

### **Learning on the Aspects of Applied Calligraphy Skill Development**

Dar el-Khat Jember, in its development guidance process, provides applied calligraphy art learning in the form of design and coloring lessons, which include Zukhrufah, Contemporary Calligraphy, Mushaf, and Decorations as a complement to Pure Calligraphy. Dar el-Khat Jember implements an integrative system. Integrative means integrating Classical and Applied Arts teaching in one unit to integrate science and charity.

This guidance (guiding) for the development of applied calligraphy art skills is additional learning (Ziadah), which aims to provide provisions for students in the world of competition and is about developing feelings in coloring. So, its implementation is scheduled conditionally according to the nearest competition event the students will participate in. It is not uncommon for Dar el-Khat Jember students to succeed in winning championships in every competition event because of the guidance (guiding) in developing the art of applied calligraphy, which is balanced with guidance (teaching) in learning pure calligraphy, where students have been equipped with calligraphy knowledge by correct writing rules and guided by professional aside.



**Figure 3. Development of Dar el-Khat Jember Santri Santri Mushaf Calligraphy Skills**



Figure 3 above is a documentation of guidance activities for developing applied calligraphy art skills in the form of mushaf calligraphy. Activities carried out outside the dormitory are to refresh the students' brains after carrying out pure calligraphy guidance every day. This certainly makes the students happy and enthusiastic to continue their calligraphy lessons. Because by coloring, students become less bored and more relaxed in thinking. Apart from that, this activity also aims to provide provisions for students to participate in various competitions.

Several championships have been successfully won by representatives of the Dar el-Khat Jember studio, including the announcement of the championship results as follows;


جائزة مونديال الكوفي  
لفن الخط المغربي  
2022

**جوائز نتائج مسابقة الخط المغربي في دورتها الثالثة 2022**  
**صنف : A (الجوائز الرئيسية)**

المجموع	د جمال تسديد	د تورية رياحتي	د بلعيد حميدي	رقم الدرجة	الاسم	الاسم	الدولة
275	90	90	95	A001	نوفيتا ساري ديوي	NOFITA SARI DIWI	الاندونيسيا
275	85	95	95	A008	احمد ياسر امير الله	AHMAD YASSIR AMRULLAH	الاندونيسيا
260	85	90	85	A007	باسو فايزة مخلصة	BASSO FAYZA MOKHLISSAH	الاندونيسيا
260	85	85	90	A011	احمد جميل الشوري	AHMAD JIMLI ACH HARI	الاندونيسيا
250	80	85	85	A012	محمد نور	MOHAMMAD NOUR	الاندونيسيا
250	80	80	90	A015	رحمة شريف الدين هداية الله	RAHMAT CHAHIDOU DINE HICAYATOU LLAH	الاندونيسيا

**صنف : A (الجوائز التكميلية)**

المجموع	د جمال تسديد	د تورية رياحتي	د بلعيد حميدي	رقم الدرجة	الاسم	الاسم	الدولة
200	65	70	65	A005	اريك فاتح الانسان	ERIK FATHOU L INSANE	الاندونيسيا
200	65	65	70	A002	فري بونديانتارا	FERI EOUDIANTARA	الاندونيسيا
195	65	70	60	A006	ممدوحة الزاوي	MAMDOLHATOU ZOULFA	الاندونيسيا
195	60	65	70	A010	احمد جلال الدين	AHMAD JALALOU DINE	الاندونيسيا
190	65	60	65	A014	انجو تريونجو	ANGOU TRIYOUNOU	الاندونيسيا
190	70	60	60	A016	خديجة بنت الحارث	KHOUWAYLA EINTOU L HARITH	ملاوييا

**Figure 4. List of Championships for Dar el-Khat Jember delegates in the Moroccan Khat Competition Event in Canada**

Figure 4 above shows one of the achievements of several delegates from the Dar el-Khat Jember studio in participating in the Maghribi Khat competition event in Canada in 2022. The delegates who achieved achievements were Ahmad Yasir Amrullah, who won 1st place, and Ahmad Jimly Ashari, who won 2nd place. , Rahmat Syarifuddin won 3rd place and Mahmudatuz Zulfa won 2nd place. Apart from that, several delegates also achieved other things by participating in competitions in other places. Such as Mentari Indah Kirana won 1st place in women's calligraphy decoration, Rita Susanti won 3rd place in women's calligraphy script, and Ahmad Kalil Fadholi won 1st place in men's calligraphy decoration at the Musabaqoh Tilawatil Qur'an (MTQ) Jember event in 2022; Ahmad Yasir Amrullah won 4th runner up in the 2023 Nusantara Sabah Malaysia Calligraphy competition; Mahmudatul Khoiroh won 3rd place in the khat rich category, and Mahmudatuz Zulfa won first place in the khat diwani category in the International Calligraphy Competition at UNIDA Women; Ahmad Yasir Amrullah won first place in khat Diwani and 3rd place in khat kufi muwarraq in the 2024 Safir Iraq International khat competition.

## CONCLUSION

This research reveals that Dar el-Khat Jember's typical Al-Qur'an calligraphy learning has several unique lessons compared to other calligraphy art studios. This is expressed by the existence of three types of guidance, including (1) Guidance on Introduction to the History of Al-Qur'an Calligraphy, (2) Guidance for Pure Calligraphy Learning, (3) Guidance for the development of applied calligraphy skills. Dar el-Khat Jember contributes to calligraphy learning with three types of guidance to solve problems that are obstacles to the complexity and difficulty of learning Al-Qur'an calligraphy. Likewise, it is hoped that its presence will not only be a solution but also preserve the art of calligraphy, and be able to lead students to excel in the field of calligraphy art, and play an essential role as a stimulator that stimulates the development of human resources who are competent in preserving the treasures of Islamic culture in the form of calligraphy art.

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