

Analysis of the mastery of calligraphy in the classroom of students in the hostel Nurul Iman Alkhairaat Morowali

Siti Zuchrufa^{1*}, Gasim Yamani² & Muhammad Syarief Hidayatullah³

¹ Islamic Religious Education Study Program State Islamic University Datokarama Palu, Indonesia

² State Islamic University Datokarama Palu, Indonesia

³ State Islamic University Datokarama Palu, Indonesia

*Corresponding Author: Siti Zuchrufa E-mail: zuchrufaamiruddin02@gmail.com

ARTICLE INFO	ABSTRACT
Volume: 2	This study aims to analyze the mastery of calligraphy of students who are in the reception house. This research uses qualitative methods, using data collection techniques through observations, interviews and documentation. Data analysis techniques used are data reduction, data presentation and data verification. This research involves the Chief of the Training Houses, calligraphy teachers and calligraphic sanggar builders as the Main Respondents. The result of this research is that the first beginner is a newly learned and newly mastered one type of writing, then the second intermediate is a master of four types of writing and the last is a skilled one who can master all seven kinds of writing. Then the conclusion was obtained that the mastery of calligraphy in the cottage of the rector Nurul Iman Alkhairaat Morowali includes three levels, namely, the beginner, the newly learned and the less active, the middle majority are at this level and the skilled are those who are diligent and have a high interest in calligraphy.
KEYWORD	
Mastery of calligraphy, Students, gymnastics cottage, Alkhairaat.	

1. Introduction

Calligraphy is one of the Islamic arts that is in the field of writing. Calligraphy has a strong historical aspect in accompanying the Holy Scriptures of the Qur'an. It is a visual of the signs of God in a small scope, while the Universe and the contents of the Qur'an are the realities. The teaching of writing is focused on three things: the ability to write with the right writing (tahsin al-khat), the capacity to correct the khat and express thoughts clearly and in detail. In this learning, khat has an important role in determining whether a student or student is able to write Arabic texts. Which is one of the important things in the process of searching for religious science especially in the learning of Arabic language. One of the most common obstacles is that Arabic teachers and Islamic religious teachers in Indonesia still believe that calligraphy is merely the art of writing and writing, and has nothing to do with learning Arabic or any other Islamic religion. So when a student can not write in good writing form is not considered to be an impediment in learning Arabic, including a student at the Pondok Pesantren Nurul Iman Alkhairaat Morowali. But it doesn't correspond to what's happening. Almost all teachers want clear and good Arabic writing, even if this affects the results of the training, assignment or exam correction. Another rather disturbing

¹ Siti Zuchrufa is a Student Candidate of Islamic Religious Education Study Program at Postgraduate School, State Islamic University Datokarama Palu, Indonesia. This paper was presented at the 2nd International Conference on Islamic and Interdisciplinary Studies (ICIIS) 2023, as a presenter, held by the Postgraduate School State Islamic University Datokarama Palu, Indonesia.

concern is that there are still many students who are not good enough in writing Arabic texts. Their handwriting is still a lot of connectivity errors and font forms and is still far from a good category.

2. Literature Review

Domination is the act of dominating or dominating. As for the meaning of mastery that relates to language means to be able to use. And in the Indonesian dictionary, mastery is the process, the way, the act of mastery, then the understanding and the ability to use knowledge, wisdom.

Khat or calligraphy comes from Greek which means beautiful writing, Kalios: beautiful graphia: writing. In the Arabic language, it is described as a khatt (writing or line) shown in a beautiful writing (al-kiri-bah al-jamilah or alkhatt al-Jamilah). Calligraphy has a noble meaning, and its position in the unity of space and time for Islamic culture is undoubted. For 14 centuries more calligraphy played a dominant role that filled the excitement of the journey of Islamic art thoroughly. The pre-Islamic Arab society was known as a society that did not allow for life and grew up along with the activity of reading and writing, and generally they knew about reading only a few moments before Islam came. The term calligraphy is actually not only for Arabic writing, but also in Letter-Latin writing, Kanji writing, Mandarin writing, Java writing, Indian writing, and many writings in this world that refer to the beauty and consistency of letters.

2.1 Levels of Mastery of Caligraphy

There are three levels of mastery that the author uses:

- Beginners are learners who come first to learn by practicing making alif letters that correspond to their abilities that are formed from five points. That is to say, a newly learned writing, namely naskhy writing, has not mastered the principle of calligraphy writing, still using simple tools like HVS paper, handam, pencil and ink.
- Medium in calligraphy is the second level after basic mastery or called beginner. Here is the indicator of the middle level of the mastery of calligraphy, knowing the four types of writing, beginning to master the principle of the calligraphic writing, namely the Imla'iyah, has begun to use complex tools such as cardboard paper, handam, ink and paint, began to follow the race of calligraphy of the branch of the mushaf.
- This level is the highest level of mastery of calligraphy. Students who enter the skilled category have mastered calligraphy techniques at a higher level. Here is an indicator of the mastery of calligraphy at the skilled level, which is to master seven types of calligraphy writing, to master the two calligraphic writing principles, namely the imla'iyah and the khattiyah, using more complex tools such as cardboard paper, tripleks, brush, handam, ink and paint, have their own calligraphy techniques, have followed the competition of mushaf branch, manuscript, contemporary and decoration.

2.2 Types of Caligraphic Writing

According to the prevailing provisions of pure Arabic writing (khat) can be categorized in several types. In the book of *ushul al-tadris al-'Arabiyah*, Abdul fattah mentions that khat consists of eight categories. Namely: kufy, naskhy, tsulus, diwany, diwane jaly, farisy, riq'ah and rahyany. While in Indonesia there are only 7 types or styles of writing that are popular and known by lovers of the art of calligraphy that are practiced at certain moments..

2.3 Calligraphy Writing Principle

The Qur'an is an Arabic script to keep the writing in its correct position according to the meaning of the meaning in it. Like the writing of the "Yes" huuruf that has to have a point two below if there is an excess or a lack of points then the reading and meaning will change. It could even be a fatal mistake.

The Khattiyah Kaidah is a fine writing system according to a formula according to the discipline of the flow. In this theory emphasized on the perfection of the anatomy of letters, the structure of lines and spaces, the layout, the ethics of writing and the processing of alphabets. These formulas are specific to the writing that was created by Ibn Muqlah, there are three elements of standard unity in the making of letters namely: the point of the square, the alif letter and the circle. The dotted point is the length and shortness of the letter, the alif standard is the standard of all vertical letters and the circle standard has the same radius or distance as the aliph letter height to determine the size and width of the horizontal letter. All the letters.

3. Methodology

The type of research used is qualitative approach research, because it requires clarification of the mastery of calligraphy. The location of the research is in the Pondok Pesantren Nurul Iman Alkhairaat Morowali, Wosu village, West Bungku district, Morowali district. The research was conducted officially and obtained a research permission from the institute (UIN Datokarama Palu) addressed to the Chief of the Training Houses and the Manager of the Sanggar Art of Calligraphy, so that the research was known to the informants at the research site. It is intended to enable the author to work with informants who are closely related to what the author is researching, so that the barriers known during the research can be overcome. Through the research activities the author is present as a full participant without being represented by anyone else. In this study the author obtained data from the field during the research process, which is information about the mastery of calligraphy among students in the Pondok Pesantren Nurul Iman Alkhairaat Morowali. The data obtained came from teachers of calligraphy, pupils and builders of sanggar calligraphy, books of the teachings of writing calligraphy, the books, the history of the foundation of the Pondok Pesantren Nurul Iman Alkhairaat Morowali, the state of the teacher of calligraphy, facilities and prasana as well as other literature related to this research. As for the technique of collecting data by means of observations, interviews and documentation. Then the data analysis technique used is data reduction, i.e. the author summarizes some data obtained from the field, then takes some data that represents to be entered in this discussion. Data presentation is the process of showing the data that has been collected mastered by the researchers as a basis for making the right conclusions. Once the amount of data is collected by taking some data from the total amount of available data. The next is to present data into the core of the discussion and results of field research obtained from the Nurul Iman Alkhairaat Morowali Training House. Data verification The amount of data and descriptions that are included in this study will be selected for validity and truthfulness so that the data entered in this discussion is data that is undoubtedly accurate. In this case, the author researches the Analysis of the mastery of calligraphy in the class of pupils. The authenticity of the data is also intended to ensure that there are no doubts about the data obtained either from the author himself or the readers so that later on no one is harmed especially the author who takes his time and devotes all his energy to compile this scientific work. Verification of the validity of data is applied in this study so that the data acquired is guaranteed its validity and credibility, in this case the author undertakes a review, whether the fact as the analysis of all the data received is indeed actually happening at a location in which it is assigned to the research, namely in the Pondok Pesantren Nurul Iman Alkhairaat Morowali.

4. Results and Discussion

The researchers conducted direct observations to the site of the research, namely the Nurul Iman Alkhairaat Morowali Residence, located in the village of Wosu district of Bungku West District of Morowali, the researchers obtained information about the Residence.

4.1 Brief History of Nurul Iman Alkhairaat Morowali

Alkhairaat education was first established on June 30, 1930 or 14 Muharram 1349 H founded by Al-Alimul Allamah Sayyid Idrus bin Salim Al-Jufri was a great scholar who came from the village of Taris Hadramaut Yemen who was a descendant of the Prophet saw of the line of descent of Husein who was the son of Ali bin Abi Thalib and Fathimah binti Muhammad. H.S. Idrus bin Salim Al-Djufri is known by society as the "Old Master". The Elder Teacher established an educational institution named Al-Khairaat, the name of this Qur'an appears in seven suras and nine verses namely: Q.S Al-Baqarah 2:148, Q. S Ali Imran 3:114, Q.s Al-Maidah 5:48, q.S At-Taubah 9:88, Q.S Al - Anbiya 21:73 and 90, Q. He is the only one who has the right to do good, and he is the one who will do good.

Nurul Iman Alkhairaat Morowali is one of the branches of the Alkheiraat. This private educational institution is located at Jl. Trans Sulawesi, Wosu village, West Bungku district, Morowali district with a land area of = 6.7 m² and its location is in a strategic place in front of Trans Swalesi road. This fitness cottage was first built in 1991 and was founded by Ustadz Syaib Bandera. There are also two formal schools: Madrasah Tsnawiyah (MTs), Alkhairaat Wosu and Madrasha Aliyah

Paper Title

(MA). This hostel has been in existence since 1990 and was founded by Al-alim Alamah KH ustadz Syuaib Bandera beliau built this hostel with the role as well as the community and religious figures in the Morowali district then helped by the local governor at the time. In the hope that the education sector will flourish in Morowali district specialized in religious education.

4.2 The mastery of calligraphy by students in the hostel of Nurul Iman Alkhairaat Morowali

Mastery, according to an educator, is a change in behavior acquired after learning, from being unable to write Arabic to being able to write even beautifully written Arabic. According to the centers they get a change after practicing calligraphy learning one of them is their Arabic writing they are very easy to read by teachers teaching Islamic subjects. After studying this calligraphy they were also trained in patience, perseverance, hygiene and gentleness. The mastery of calligraphy in this lodge has three levels:

4.2.1 Beginners

Santri who are classified as beginners are those who have just learned, those who are new to one type of writing namely naskhy writing and those who do not comply with calligraphy including those who still have not reached the goal set by the calligraphic teacher. The centers of this class were first taught how to write letter by letter according to Naskhy's principle of writing, starting with the alif, where the size is five points, then the kaf and the lam. Then the letters ba', ta' and tsu' and so on. Santri who is not interested or has no expertise in the field of calligraphy does not mean that they do not participate in this calligraphic learning, they still follow but not seriously in holding it and often repeat. But it doesn't mean that they can't write, they can still write, but they're still very far from being in accordance with the established law of calligraphy.

4.2.2 Medium

Then a middle-class centri is a centri who already knows three or four types of writing. Santri that is in this level contains the centri that has just reached the target and there are also those that do not walk the target. For the newly targeted centers in the middle class, they are the new centers who occupy this field of calligraphy. They had a strong desire and motivation to write calligraphy. In calligraphy learning who is the most stubborn and diligent then he will master writing faster. And for the centurions who have long lived in the cottage most of them have just learned calligraphy when they first felt the benefits. The number of centri who are at this middle level is the most because calligraphy lessons are done every week so that those who are diligent and stubborn have spread far and are at the level of skilled while those who attend every week but do not practice outside of calligraphic lessons will be at this level.

4.2.3 Proficient

The level of proficiency is the highest level where those in this level already know all seven types of writing and then master high-level calligraphy techniques. Santri mahir has been entrusted to participate in races such as MTQ level races in Maupun district, provincial level, sports and art races and other races related to calligraphy. In addition to the race, studying calligraphy has many benefits to learn calligraphy. The calligraphers in this hostel are able to write Al-Qur'an as well as hadith and makalah with its meaning so that indirectly add to their insight about Islam. Studying calligraphy also turns out to be a balancer of academic values if there are not enough of them. Then in studying calligraphy this teaches us to be able to socialize even more deeply between the centers and the teachers as well as the other centers. The one where when they're together they can correct each other so that the emotional connections are intertwined that they can exchange their minds and propose ideas to develop calligraphy. Almost everyone who's been in this skilled family has become a calligraphic teacher wherever they are. If you're still a centurion in this lodge, you'll be promoted as a teacher to help the deputy head of the lodge teach calligraphy. For the alumni who have continued their education elsewhere, they become calligraphy teachers in that place like one of the clergy who continues college in the country of Yemen and he is asked to teach calligraphy in the dormitory where they live.

5. Conclusion

The mastery of calligraphy in the classroom of students in the hostel of Nurul Iman Alkhairaat Morowali. Based on the results of the research, it is defined as follows:

A beginner is a newly learned and newly acknowledged writer of a kind consisting of a new writer and an old writer whose writing activity is less. A middle man is a centri who already knows three or four types of writing. Most of the clergy in

this Hostel are at this level of Mastery. A skilled man is one who knows all seven kinds of writing, consisting of a diligent man who has a great interest in calligraphy.

Funding: This research received no external funding.

Acknowledgments: I would like to express my thanks to both my parents, Nurul Faith Alkhairaat Morowali Pondok Pesantren Chief, Kaligrafi Sanggar Builder and the teachers who have given me information and allowed me to conduct research at the Nurul Iman Alkheiraat Alkharowali pondok. Then to a friend of my friend who helped me in this research.

Conflicts of Interest: The authors declare no conflict of interest.

References :

JOURNALS :

- Aliyya Siti L.Z.M.U. (2020) Khat Naskhi's writing and Artistic Techniques in Calligraphy Learning. Online Journal of Language and Literature.
- Huda Nurul & Rohmatun Luluk I. (2021). Calligraphy as an Arabic Learning Media, Al-Mahara Journal of Arabic Education, Vol 2, No.2.
- Huda, Nurul, Implementation of Khat Naskhi in Arabic Language Learning. Al Mahara Journal of Arabic Education.
- Ni'mah, Khoirotnun. (2019). Khat in advancing Arabic literature skills.
- Ummah, Ananda Rakhmatul. (2019). Values of Education in Writing Arabic Calligraphy Research at the Al-Qur'an Caligraphy Institute (LEMKA) UIN Syarif Hidayatullah, Jakarta.

BOOKS:

- Akbar Ali. 1994. The Scriptures and Master Works of Islamic Calligraphy.
- Ali Mohammad Arif Hi. (2013). Design a calligraphy course lesson.
- Department of National Education. (2001). Indonesian dictionary, library hall. Jakarta.
- Charity, Hendro Dkk. (2013). Complete Popular Scientific Dictionary, Yogyakarta: Brilliant Star Publisher
- Khat, Tholibul, Kaligrafi Riq'ah. Islamic kaligrafi. [t].d]
- Sirajuddin, Didin. (1994). Gores Kalam details thought around the development of the art of calligraphy in Indonesia. Fatty Studio.
- Situmorang, Oloan, Art of Islamic Appearance, Bandung: Space.
- Suparyogo, priest. (2001) Methodology of Social Research Religion. The Rosdakarya Teens, Bandung.
- Riyatno's orphan, Riyatno. (2007). Qualitative and Quantitative Education Research Methodology. Unesa University Press, Surabaya.

ONLINE SOURCES:

- <https://youtu.be/tBQEUO8oEAw/profilpondokpesantrennurulimanalkhairaatmorowali> (diakses 22 Agustus 2022)
- <https://kbbi.web.id/intermediate> on access 2 September 2022

INTERVIEW:

Paper Title

Affan Mansur, S.Pd.I. Deputy Chief of the House of Representatives Nurul Iman Al-Khairaat Morowali at the same time as Grand Master of Calligraphy, Interview by the writer at his residence. Wosu August 19, 2022.

Imelda Retno Astalia. Santri. Interview with the writer. Nurul Iman Al-Khairaat Morowali 20 August 2022.

Miftahul Jannah. Santri Pondok Pesantren Nurul Iman Al-Khairaat Morowali. Interview with the writer. Wosu 21 August 2022.

Muslim. Santri Hostel of Nurul Iman Al-Khairaat Morowali. Interview with the writer. Wosu 21 August 2022.

Noorhajjah, wife of the leader of the hostel Nurul Iman Al-Khairaat Morowali. Conclusion of the interview at his residence, August 18, 2022.

Nur Rahmi Amalia. Santri, interview with the author. Nurul Iman Al-Khairaat Morowali, Wosu 17 August 2022.

Riswan Abd Hamid. Master of calligraphy. Interview with the writer. Palu Jl Towua 15 August 2022