



The Art of Arabic Calligraphy in the Academic Environment: A Graemphemical and Sociolinguistic Study in the Laboratory of UIN Sunan Kalijaga Yogyakarta

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Abstrak

Tujuan dari penelitian ini untuk mengetahui jenis dan pesan moral serta fungsi sosiolinguistik dari kaligrafi Arab yang ada pada Laboratorium Agama Masjid UIN Sunan Kalijaga Yogyakarta, Metode yang digunakan yaitu penyediaan data, metode analisis data, dan metode penyajian hasil yang dilakukan dengan tiga tahap, ketiga tahapan tersebut yaitu tahap persiapan, tahap pelaporan, hasil penelitian, jenis dan fungsi sosiolinguistik kaligrafi Arab di masjid UIN Sunan Kalijaga Yogyakarta, dan pesan moral apa yang ingin disampaikan kaligrafi Arab tersebut, berdasarkan analisis kaligrafi pada Laboratorium Agama Masjid UIN Sunan Kalijaga, terdapat 4 jenis khat kaligrafi yang digunakan yaitu khat *Tsuluts*, *Riq'ah*, *Farisi*, dan *Koufi*. Adapun fungsi khat kaligrafi pada masjid secara sosiolinguistik adalah sebagai alat untuk control realitas social. Menurut Crytal, bahasa berfungsi sebagai alat untuk mengelola masalah atau realitas yang mereka refleksikan. Intinya fungsi kaligrafi secara sosiolinguistik ialah sebagai interaksi sosial, kontrol realitas, pencatatan fakta, instrumen dari sebuah pemikiran, refleksi diri, dan pembelajaran adapun pesan moral pada setiap kaligrafi arab di Laboratorium Agama Masjid UIN Suna Kalijaga Yogyakarta adalah pentingnya membaca (ilmu pengetahuan), ketakwaan, berbuat baik, dan memaknai dan menyadari kekuasaan dan kebesaran Allah SWT atas apa yang diciptakan-Nya di dunia ini.

Kata Kunci: Kaligrafi Arab, Masjid UIN Sunan Kalijaga Yogyakarta, Sosiolinguistik

Abstract

The purpose of this study is to find out the types and moral messages and sociolinguistic functions of Arabic calligraphy in the Religious Laboratory of the UIN Sunan Kalijaga Yogyakarta Mosque, The methods used are the provision of data, the method of data analysis, and the method of presenting the results which are carried out in three stages, the three stages are the preparation stage, the reporting stage, the results of the research, the types and functions of the Arabic calligraphy sociolinguistics at the UIN Sunan Kalijaga Yogyakarta mosque, and what moral message the Arabic calligraphy wants to convey, based on the analysis of calligraphy at the Religious Laboratory of the UIN Sunan Kalijaga Mosque, there are 4 types of calligraphy khat used, namely the Khat *Tsuluts*, *Riq'ah*, *Farisi*, and *Koufi*. The function of calligraphy khat in mosques sociolinguistically is as a tool to control social reality. According to Crytal, language serves as a tool to manage the problems or realities they reflect. The essence of the function of sociolinguistic calligraphy is as social interaction, reality control, fact recording, instrument of thought, self-reflection, and learning as for the moral message in every Arabic calligraphy at the Religious Laboratory of the UIN Suna Kalijaga Mosque Yogyakarta is the importance of reading (science), piety, doing good, and

interpreting and realizing the power and greatness of Allah SWT over what He has created in this world.

Keywords: *Arabic Calligraphy, UIN Sunan Kalijaga Mosque Yogyakarta, Sociolinguistics*

Introduction

Arabic has an important role in the art of writing beauty, especially in the writing of the letters of the Qur'an, as well as the Qur'an has an important role in the development of Arabic writing or calligraphy (Pramesti and Khairunnisa 2023). If you look at the historical aspect, the Qur'an was first written by the memorizers of the Qur'an chaired by Zaid bin Tsabit while the tools used at that time were still very simple. The companions wrote the Qur'an on date fronds (*usub*), white fine stone (*likhaf*), skin (*riqa'*), camel bones (*act*), and wooden pads that are usually installed on the camel's back (*aqtab*) (Pramesti and Khairunnisa 2023).

At that time, the Qur'an was written in the form of calligraphy of Mecca and Medina, which was a style of calligraphy *Jazm, United States* then written in the kufa style (Nur 2024). Furthermore, written in a variety of Arabic calligraphy styles that developed in Muslim areas, the art of calligraphy is one of the fine arts that comes from the influence of the Qur'an, such as on the pages of books, shelves or bookcases, mosque pulpits, walls, household furniture lamps, and weapons of war (Pramesti and Khairunnisa 2023).

The art of calligraphy has experienced a very rapid development when compared to other works of Islamic art, calligraphy has gained the first level and also holds the expression of the Islamic spirit "the art of Islamic art." This title is indeed very appropriate for this work of art because its meaning and essence are none other than the Qur'an itself (Mulia, Nazili, and Jayanti 2024).

Based on the elements possessed by calligraphy itself which has artistic value, the beauty of the Qur'anic letters, it is not surprising that many mosques are found decorative decorations from Arabic calligraphy, there is a slight doubt whether this calligraphy only functions as a decoration to beautify places of worship or also has other functions, namely instilling moral meaning for those who write it and them, especially those readers and connoisseurs of the art of beauty (Nur 2024).

The reason why the researcher chose the location at the UIN Sunan Kalijaga Yogyakarta mosque is because the researcher is interested in the architectural design of this mosque which has its own meaning from each of its main characteristics, namely *Islamicity, Locality, and Modernity* which includes calligraphy decorative design which has its moral meaning, usually the message conveyed is in the form of a message of good values that can be used by readers as inspiration or guidance. Based on this explanation, this study examines Arabic Calligraphy at the UIN Sunan Kalijaga Mosque Yogyakarta: A Study of Graphes, Moral Messages, and the Function of Arabic Calligraphy in a Sociolinguistic Manner.

Some of the previous studies that examined Arabic calligraphy and moral lessons, and the function of Arabic calligraphy sociolinguistically include research conducted by Iye (2020), which examined "The Moral of the Main Character in the Novel *God Allow Me to Be a Whore.*" The work of M. Dahlan, the conclusion of this study is that knowledge about civilized

human ethics is found in the field of moral studies. Morality also refers to good and bad behaviors, activities and teachings. There are two categories of moral studies:

- (1) The study of pure morals, or conscience, which are moral principles that are inherent in all human beings and represent divine light.
- (2) Applied Morality, which is morality derived from, religious doctrines, intellectual beliefs, and human practices that encourage doing good to others (Iye et al. 2021).

Furthermore, a study conducted by Abdul Jawat Nur (2024) which examined "Arabic Calligraphy in Mosques in the Prambanan Klaten District Area: A Study of Graphes, Moral Messages and Sociolinguistics." The conclusion of this study raises where we should interpret every moral message contained in Arabic calligraphy in every mosque, one of which is the mosques in Prambanan sub-district which are written in various calligraphy styles (Nur 2024).

Seen from the point of view of grafemic Arabic calligraphy in mosques in Prambanan sub-district mosques is a type of calligraphy with a sermon (a). Kufi, (b) Naskhi, (c) Diwani, and (d) Sulu. Then the sociolinguistic functions of Arabic calligraphy in mosques are (a) Social interaction, (b) Reality control, (c) Fact recording, (d) Thought instruments, and (e) Identity expression. In addition, the moral message in Arabic calligraphy in mosques in Prambanan district is faith, piety, patience, and determination.

Abdul in his study researched "The Moral Message of Arabic Inscriptions on Keris: A Sociolinguistic Review." Based on the analysis of various kinds of Arabic

inscriptions on the keris found are moral messages, (a) to always remember Allah, be patient, and not to disobey Allah, (b) faith, (c), piety, and (d) constancy and social ethics. The function of Arabic inscription in the keris sociolinguistically is the function of social interaction, reality control, and identity expression (Nur 2023).

Based on the literature review, it can be explained that the research on Arabic Calligraphy at the Religious Laboratory of the UIN Sunan Kalijaga Yogyakarta mosque: A Study of Graphes, Moral Messages, and Sociolinguistic Arabic Calligraphy Functions has not been carried out by previous researchers, this research is also feasible to be carried out as an education to the public, especially students of UIN Sunan Kalijaga Yogyakarta related to the types of Arabic calligraphy, sociolinguistic functions, and its moral messages contained in each of these calligraphy.

The problems that will be studied in this study are, "what are the types and functions of the sociolinguistic functions of Arabic calligraphy in the UIN Sunan Kalijaga mosque Yogyakarta, and what moral message does the Arabic calligraphy want to convey."

Research Methods

The methods used in this study are the method of providing data, the method of data analysis, and the method of presenting the results which are carried out in three stages, the three stages are the preparation stage, the reporting stage, and the results of the research (Nurjanah, Triana, and Nirmala 2020). The first stage, preparation is carried out by determining the research topic, collecting and searching the literature, and preparing the research framework (Sari and Asmendri 2020). The collection of library

materials is carried out by determining material objects and looking for materials related to the research to be researched.

The second stage, the implementation of the research is carried out by data collection and data analysis. The data in this study was collected by photographing each Arabic calligraphy in the mosque in question. The existing data are classified based on the type of calligraphy, moral message, and the background of the calligraphy, the data analysis in this study utilizes Arabic graphemic theory, moral message, and socializing function.

The third stage, the reporting of results in this study is carried out by an informal method, namely reporting the results of the research using informal words so that it can be understood by readers.

Results and Discussion

The Religious Laboratory of the UIN Sunan Kalijaga Yogyakarta Mosque was inaugurated on August 5, 2010 with the theme of the concept of integralsai-interconnection, the existence of the Religious Laboratory of the UIN Sunan Kalijaga Yogyakarta Mosque became integrated with various campus facilities, such as convention halls, mini observatories, and the landscape environment of UIN Sunan Kalijaga Yogyakarta. The architectural concept of the Religious Laboratory contains three essential Islamic values. 1. *Hablum minallah* (Religious Laboratory as a place of worship and study of Islamic teachings), 2. *Hablum minannas* (Religious Laboratory as a place to interact and socialize for campus residents and the community that provides benefits), 3. *Hablum minal'alam* (the Religious Laboratory area was developed as a green and disability-friendly open space). The Religious Laboratory is also designed to

accommodate a large number of worshippers, with cultural and technological devices that combine *elements of friendly, local content* (traditional), *modernity*, and *islimicity*.

Types and Moral Messages Contained in Calligraphy in the Laboratory of the UIN SUKA Mosque Yogyakarta

Khat tsuluts calligraphy

Khat calligraphy *tsuluts*. This khat is taken from the word *tsuluts* which means one-third, khat *tsuluts* is more flexible and plastic. It can be combined with different planes and spaces such as conical, rectangular, square, rhombic, round, or oval. In writing, the letters can be summarized on a narrower medium than the sound capacity of writing with stacking. On the mihrab of the Religious Laboratory of UIN SUKA Yogyakarta on the top of the mihrab is engraved Q.S al-Alaq verses 1-5 using a type of khat *tsuluts* with a combination of gold and black colors which makes this carving look beautiful on the mihrab of the mosque, written in a large size so that it looks clear for the worshippers who carry out prayers in this mosque.



Photo 1. Calligraphy at Mihrab Laboratory UIN SUKA Yogyakarta

The engraving of Surah al-Alaq verses 1-5 in the Khat *tsuluts* style reads:

اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ اقْرَأْ
وَرَبُّكَ الْأَكْرَمُ الَّذِي عَلَّمَ بِالْقَلَمِ عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ

Which means: "... Read by the name of your Creator Lord, He created man from a clot of

blood, Read it and it is the Most Glorious God, who teaches man with the pen..."

If we interpret the moral message of the content of Surah al-'Alaq is that it contains the command to read, it implies the message that reading is very important in human life. In terms of language, the language of the word Iqra' is a form of fi'il 'amr, meaning command and this implies that every person of Muslims has the obligation to read and read anything that can make him a knowledgeable person so that he knows his essence as a servant.

Khat Riq'ah Calligraphy

Khat Riq'ah *calligraphy* is a type of Arabic calligraphy that is written in a form that does not vary too much, in terms of function this type of khat is used to write letters or notes of characters that are easy to write, with a constant slope and not many curves. This khat appeared in the era of the Ottoman dynasty, especially the period of Al-Fatih's leadership in a simple form, until finally this khat continued to develop and be perfected by Mumtaz Bik, a figure who is recorded as the founder of the *rules of the Riq'ah style*.

This Riq'ah khat carving is used in Q.S Yaasin verses 38 and 40, this carving is on the second floor of the UIN SUKA Yogyakarta Religious Laboratory on the upper right side of the women's shaf, with a silver design plus a cream background adding a beautiful impression to the carving of this verse.



Photo 2. carving of the khat Riq'ah on Q.S Yaasiin verse 40 Photo 3. Engraving of the khat Riq'ah in Q.S Yaasiin verse 38

The engraving of the verse of the Qur'an surah Yaasiin 40 in the style of Khat *riq'ah* reads:

لَا الشَّمْسُ يَنْبَغِي لَهَا أَنْ تُدْرِكَ الْقَمَرَ وَلَا اللَّيْلُ سَابِقُ النَّهَارِ
وَكُلٌّ فِي فَلَكٍ يَسْبَحُونَ

which means: "... *It is impossible for the sun to get the moon and even the night cannot precede the day. And each of them circulates in its circulation line..*".

The moral message from Q.S Yaasiin verse 40 is that humans do not have any power compared to the power of Allah SWT, everything will run according to His rules and decrees. Each moves according to his or her circular that Allah has set for each human being.

The engraving of the verse of the Qur'an Surah Yaasiin verse 38 in the style of the writing khat *Riq'ah* reads:

وَالشَّمْسُ تَجْرِي لِمُسْتَقَرٍّ لَهَا ۚ ذَلِكَ تَقْدِيرُ الْعَزِيزِ الْعَلِيمِ

Means: "... *And the sun walks in circulation. Such is the decree of the mightiest and the all-knowing..*". (Web 2024)

The moral message contained in the Qur'an Surah Yaasiin verse 38 is that the sun circulates in its orbit, Allah Almighty has ordained it so that it does not exceed it



and does not deviate from it. This is the arrangement of Allah the Almighty, who is invincible and omniscient, who has nothing vague to him.

Khat Farisi Calligraphy

This khat is included in khat which comes from the Iranian language. Khat which after Islam conquered Persia, this type of khat carving is used in Q.S Yaasin verse 39 which is on the second floor on the right side of the Religious Laboratory of UIN SUKA Yogyakarta.



Photo 4. Calligraphy of the Khat Farisi letter Yaasiin verse 39 on the second floor of the UIN SUKA Yogyakarta Laboratory

The engraving of the verse of the Qur'an Surah Yaasiin verse 39 in the style of the *Pharisees* reads:

وَالْقَمَرَ قَدَرْنَاهُ مَنَازِلَ حَتَّىٰ عَادَ كَالْعُرْجُونِ الْقَدِيمِ

Which means: "... And We have set aside for the month of manzilah, so that (after he reaches the last manzilah) he will return as an old bunch..".

The moral message contained in Surah Yaasiin verse 39 is evidence that shows the oneness of Allah SWT is the moon that we have determined to circulate every night. It begins to look thin, then looks big, then thin again so that it becomes a bunch of dates without fruit that has been mongering, in its fragility, ducking it, its yellowing color and old age.

Koufi khat calligraphy

This khat is included in the khat that comes from Arabia, precisely in the city of

Kufa, Iraq. The Koufi khat is the oldest khat that appeared before Islam. Khat Koufi is very easy to distinguish because of its rigid shape and striking square corners. Koufi khat type calligraphy is widely used as an interior decoration. It is widely loved because it seems sturdy. This type of khat is also used in the engraving of surah al-Ahzab verse 70 which is located on the left side of the second floor of the Religious Laboratory of UIN SUKA Yogyakarta.



Photo 5. Koufi q.S al-Ahzab khat calligraphy verse 70

The carving of Q.S ah-Ahzab verse 70 in the style of *khat Koufi* reads:

يَا أَيُّهَا الَّذِينَ آمَنُوا اتَّقُوا اللَّهَ وَقُولُوا قَوْلًا سَدِيدًا

Meaning: "O you who believe, fear Allah and speak the right words."

The moral message contained in Q.S verse 70, namely this verse, explains that a Muslim should believe and obey the commands of Allah and the Messenger of Allah and be able to keep his mouth with the right words and that Allah will forgive the sins of human error who get a great reward. Naskhi khat calligraphy

Naskhi khat is the first khat in the order of calligraphy khat which is the result of the modification of the form of the rule carried out by Ibn Muqlah, this is finally the type or style of *Naskhi khat (an-Naskh)*, this khat also ranks first in terms of the simplicity of the form and its use than other styles. In fact, this type of writing remains a standard writing in its use as can be seen in

mushaf al-Qur'an, books, texts, newspapers and magazines. This type of khat is used in the carving of Q.S al-Maidah verse 2 which is located on the left side of the second floor Religious Laboratory of UIN SUKA Yogyakarta Mosque.



Photo 6. Calligraphy of Naskhi khat Q.S al-Maidah verse 2

The engraving of Q.S al-Maidah verse 2 in the style of Naskhi khat reads:

وَتَعَاوَنُوا عَلَى الْبِرِّ وَالتَّقْوَىٰ ۖ وَلَا تَعَاوَنُوا عَلَى الْإِثْمِ
وَالْعُدْوَانِ ۗ وَاتَّقُوا اللَّهَ

Which means: “.. *And help you in virtue and piety, and do not help in sins and transgressions. And fear Allah for you.*” (Web 2024)

The moral message contained in Q.S al-Maidah verse 2 is that Allah SWT commands all creatures to do help in kindness and piety, namely working hand in hand with each other and encouraging each other in doing what Allah SWT commands. And prevent themselves from doing what they forbid.

The function of Arabic Calligraphy seen from its Sociolinguistics

Sociologically, the function of Arabic calligraphy functions as a tool to control social reality. According to Crytal, language serves as a tool to manage the problems or realities they reflect. The essence of the function of sociolinguistic calligraphy is as social interaction, reality control, fact recording, instrument of thought, self-

reflection, and life learning from a reminder whose reality is enshrined in a word of Allah SWT and in accordance with what happens and must be carried out by every human being.

Conclusion

Based on the analysis and explanation related to Arabic calligraphy at the Laboratory of UIN Sunan Kalijaga Yogyakarta, based on the study of grafeme, moral messages, and sociolinguistics, several things can be concluded, namely Arabic calligraphy still occupies an important role in the art of the beauty of the Qur'an where each verse is carved with existing types of calligraphy, which in each carving of the beauty of the verse contains a moral message that must be understood by the readers, The media used to write this Arabic calligraphy is the mosque wall on the 1st floor Mihrab and the 2nd floor women's shaf is given the impression of color to add to the beauty of the Religious Laboratory of the UIN Sunan Kalijaga Mosque. Arabic calligraphy in the UIN Sunan Kalijaga Laboratory there are various types of calligraphy writing. Based on the analysis of calligraphy at the Religious Laboratory of the UIN Sunan Kalijaga Mosque, there are 4 types of calligraphy khat used, namely the *Khat Tsuluts*, *Riq'ah*, *Farisi*, and *Koufi*. The function of calligraphy khat in mosques sociolinguistically is as a tool to control social reality. According to Crytal, language serves as a tool to manage the problems or realities they reflect. The essence of the function of sociolinguistic calligraphy is as social interaction, reality control, fact recording, instrument of thought, self-reflection, and learning as for the moral message in every Arabic calligraphy at the Religious Laboratory of the UIN Suna Kalijaga Mosque Yogyakarta is the

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