



NO : 162/IAT-U/SU-S1/2024

**THE CALLIGRAPHY VISUALIZATION OF AL-QUR'AN
VERSES AND RIAU MALAY OF ORNAMENTS AT THE
MOSQUE OF PARIPURNA AGUNG AR-RAHMAN,
PEKANBARU CITY**

THESIS

Submitted to complete the requirements for obtaining a Bachelor of Religion (S. Ag)
degree in the Al-Qur'an and Science Studi Program



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STATEMENT LETTER

The undersigned :

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Declare truly that the Thesis I wrote with the title: **THE CALLIGRAPHY VISUALIZATION OF AL-QUR'AN VERSES AND RIAU MALAY OF ORNAMENTS AT THE MOSQUE OF PARIPURNA AGUNG AR-RAHMAN, PEKANBARU CITY** as one of the requirements for obtaining a Bachelor's degree at the Faculty of Ushuluddin State Islamic University of Sultan Syarif Kasim Riau, is my own work. As for certain parts contained in this thesis, which I have quoted from other people's work, the source has been written clearly in accordance with the norms, rules and ethics of scientific writing.

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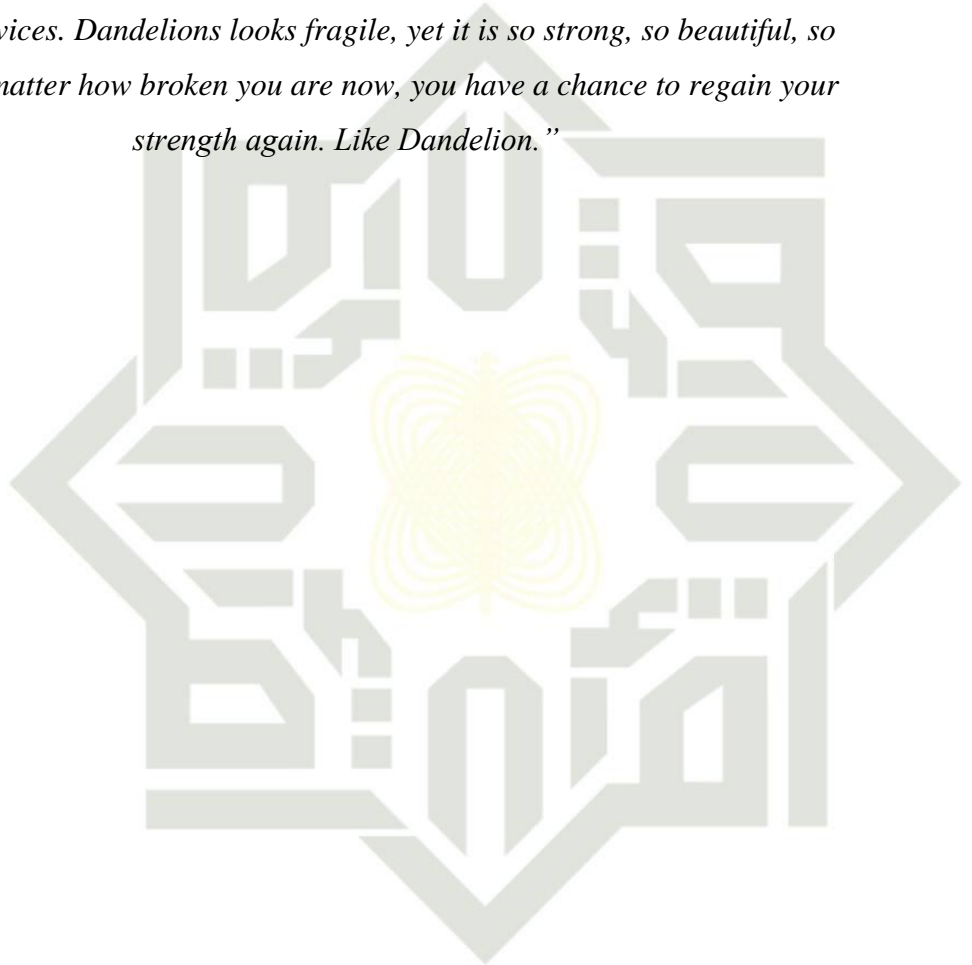
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SITI HASIAH HASIBUAN
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MOTTO

“Live like a Dandelion flower. Dandelions are not as beautiful as roses, not as beautiful as lilies, not as beautiful as edelweiss. Dandelions don’t have crowns that make them look attractive. Dandelions are also not as fragrant as jasmine. But Dandelion is the most powerfull flower. It can still grow among wild grasses, in rock crevices. Dandelions looks fragile, yet it is so strong, so beautiful, so brave. No matter how broken you are now, you have a chance to regain your strength again. Like Dandelion.”



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FOREWORD

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

There are no appropriate words to express other than gratitude for His grace and guidance which the author always feels at all times. Only He, the Almighty God, has given the blessings of health and faith, as well as guidance to the writer so that word for word the writer can summarize it into a scientific paper (thesis) which the writer will submit as a requirement to complete his undergraduate education at Sultan Syarif Kasim Riau State Islamic University. He is the Almighty God who always gives strength to the writer when the writer feels tired and even frustrated to complete this research. Shalawat and greetings along with longing will always be poured out on the day of Prophet Muhammad SAW. Along with his family and friends who have fought for the perfect Kalamullah so that it can be conveyed perfectly to us as his people until the end of time. With this, the author is well aware that the thesis entitled "**THE CALLIGRAPHY VISUALIZATION OF AL-QUR'AN VERSES AND RIAU MALAY OF ORNAMENTS AT THE MOSQUE OF PARIPURNA AGUNG AR-RAHMAN, PEKANBARU CITY**" would not have been completed without several figures who always accompanied them both directly and indirectly, providing encouragement with love and affection, providing moral or moral contributions to the author with great patience. Therefore so, with all humility, the author feels obliged to express his gratitude to them:

1. Bot beloved parents, mother Syahlawati Piliang and father MHD Asri Hasibuan, who endlessly poured out his affection and love, who always obeyed all the wishes and needs of his only daughter. Thank you for your hard work, prayers and support which have succeeded in realizing my dream of becoming an educated woman.
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- beloved little brother, thank you for your motivation, support and trust in every step I take.
- 3 The heirs of my knowledge, my younger siblings Syahroni Hasibuan, Amsar Wijaya Hasibuan, and my niece Raysa Ramadhani Hasibuan, who always ask when I'm coming home.
- 4 Chancellor of Sultan Syarif Kasim Riau State Islamic University, Prof. Dr. Khairunnas Rajab, M. Ag, who is developing this campus to become a favorite campus in the Malay world of Riau and as a center for studies and treasures of Islamic civilization in Indonesia.
- 5 Dean of the Ushuluddin Faculty, Dr. H. Jamaluddin, M. Us, as Dean, always tries to develop this faculty with policies to meet the community's needs for *up to date* education.
6. Ustadz Agus Firdaus Chandra, Lc. MA, as Head of the Department of Al-Qur'an and Tafsir Sciences, Ushuluddin Faculty, Sultan Syarif Kasim Riau State Islamic University, as well as my favorite lecturer, thank you for your knowledge and motivation, be a wise leader and continue to be a role model for all lecturers and students as well as the community.
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- 8 Ustadzah Fatmah Taufik Hidayat, Lc., MA, as Academic Supervisor lecturer. Thank you guidance and direction from the guidance of the proposal to the completion of this thesis. May he always be protected by Allah SWT.
- 9 Ustadz Lukmanul Hakim, S. Ud., M.IRKH., Ph. D, as my favorite lecturer who I consider to be the father I can complain to in the faculty, who always awakens new enthusiasm every time I lose my true direction and identity, as well as Supervisor I who has guided me in terms of material from proposal seminars to thesis. His openness and willingness to welcome the writer's request for guidance was very expressive.
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11. Brother Ahmad Syakir Hasibuan, as my murabbi at the Tahfidz Syakir Qur'ani Sibuhuan House as well as Arabic language mentor, ustadz Helmi Chandra and Ustadz Edi Hermanto, as lecturer in Tahfidz Al-Qur'an. Ustadz Dasman Yahya Ma'ali as lecturer in a Hadith the study program Al-Qur'an and Tafsir Science, thank you very much fo your knowledge and guidance, may Allah always protect and bless my knowledge, substance and murabbi figure wherever I am.
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 14. To my beloved teachers, my Qur'an teacher in the village, my teachers at State Elementary School 0505 Hutanopan, my teachers at Madrasah Diniyah Awwaliyah Batang Tanggal Baru and Madrasah Diniyah Awwaliyah Al-Falah Lubuk Soripada, buya and ummi at Ja'fariyah Islamic Boarding School and IT. Vocational High School Ja'fariyah Hutaibus, ustadz and ustadzah, all lecturers in the Al-Qur'an and Tafsir Science Study Program, Faculty of Ushuluddin, I present this thesis with pride as clear evidence of the results of your noble education. Thank you for all your knowledge, guidance and love. I will remember your service forever.
 15. To me, the strong and independent Dandelion. Thank you for your perseverance, your never-ending spirit. Even though the body and soul are destroyed by the pain, this self continues to try to grow again, stronger and more blooming than before. Even though there were many heavy burdens carried by oneself at times the process of preparing a thesis, but never giving



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up to complete it as well and as fully as possible, this is an achievement worth celebrating for yourself.

16 Lastly, to the calligrapher, who once promised to marry me after graduating from S1, behind the pages of this thesis lies my deep gratitude to the ustadz (A.A.) who always took the time to accompany me in MTQ calligraphy competitions. Thank you for making me fall in love with the art of calligraphy, and thank you for the wounds that ustadz gave me when I was bleeding hard to get my S. Ag degree. If your promise is not as beautiful as your calligraphy engraving, let me engrave your name beautifully, eternally on my thesis page.

Pekanbaru, 02 May 2024
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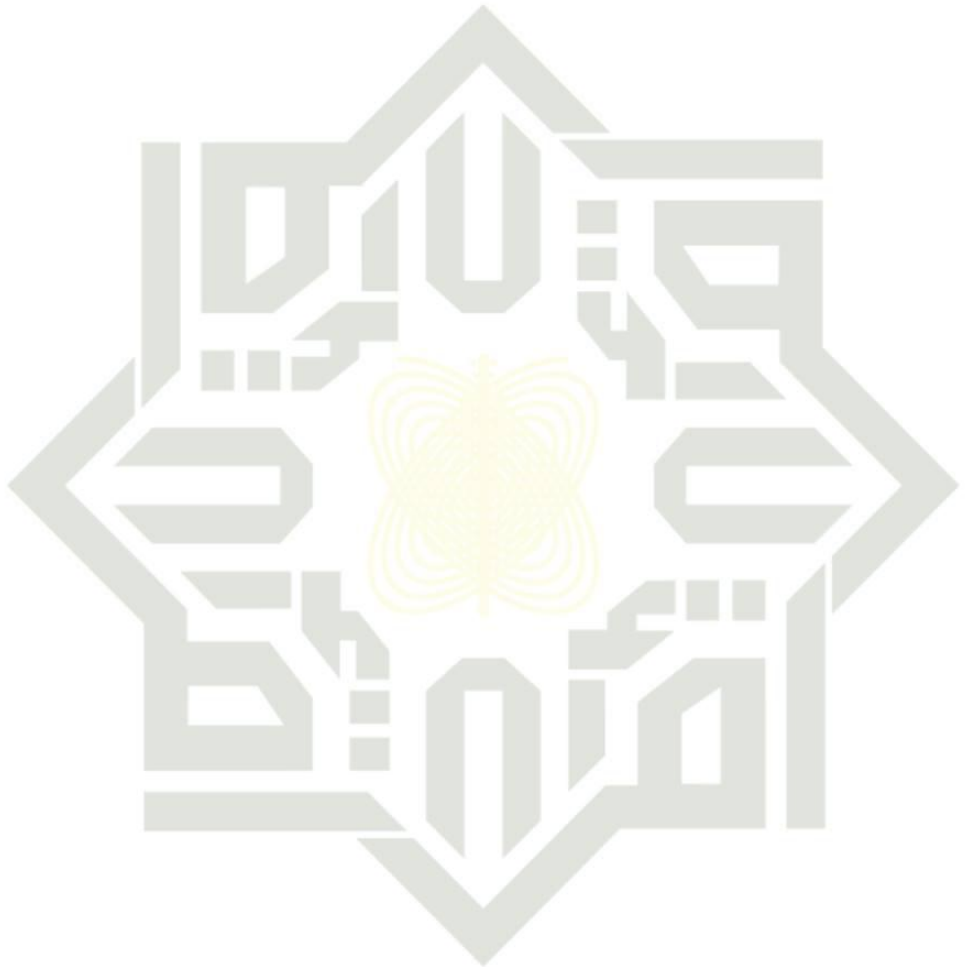
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TRANSLITERACY GUIDELINES

The transfer of Arabic-Indonesian letters in this text is based on the Joint Decree (SKB) of the Minister of Religion and the Minister of Education and Culture of the Republic of Indonesia, dated January 22 1988, No. 158/1987 and 0643.b/U/1987, as stated in the Arabic Transliteration Guidebook (*A Guide to Arabic Transliteration*), INIS Fellow 1992.

A Consonant

Arab	Latin	Arab	Latin
ﺍ	A	ﺙ	Th
ﺏ	B	ﺫ	Zh
ﺕ	T	ﻉ	'
ﺓ	T	ﻍ	Gh
ﺝ	J	ﻑ	F
ﺡ	H	ﻕ	Q
ﻙ	K	ﻙ	K
ﻩ	H		
ﺩ	D	ﻝ	L
ﺫ	D	ﻡ	M
ﺯ	Z		
ﺭ	R	ﻥ	N
ﺯ	Z	ﻭ	W
ﺱ	S	ﻩ	H
ﺹ	S	ﻩ	'
ﻱ	Y		
ﻱ	S	ﻱ	Y
	H		
ﺩ	D		
ﺍ	I		

B Vowels, long and diphthongs

1. Vowels, long and diphthongs

Every Arabic writing in the form of Latin writing *Fathah* vowel is written with –a-, *kasrah* –u-, while the long readings are written in the following way:

Khusus untuk bacaan ya' nisbat, maka tidak boleh digantikan dengan “I”, melainkan tetap ditulis dengan “iy” agar dapat

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menggambarkan ya' nisbat diakhirnya. Begitu juga untuk suara diftong, wawu dan ya' setelah *fathah* ditulis dengan “aw” dan “ay”. Perhatikan contoh berikut:

2. Ta' Marbutoh

Ta' marbutah is transliterated with “t” if it is in the middle of a sentence, but if Ta' marbutoh is at the end of a sentence, then it is transliterated “h” *al-risalah li al-mudarrisah*, or if it is in the middle of a sentence consisting of the composition *mudhof* and *mudhof ilaih*, then transliterated using the one connected to the next sentence, for example **في رحمة الله** becomes *fi rahmatillah*.

C. Word Sandang and Lafadh al-Jalalah

The word sandang in the form of –al- with a lowercase letter, unless it is located at the beginning of a sentence, whereas –al- in the *lafadh aljalalah* in the middle of sentence that is supported (*idhafah*) and is omitted. Consider the following examples:

1. Al-Imam al-Bukhariy said...
2. Al-Bukhariy in the *muqaddimah* of his book explains...
3. Masya'Allah ka'na wa ma'lam yasya'lam yakun.

الملخص

هذا البحث عنوانه "التصور الخطي لأيات القرآن مع زخرفة الميلايو في المسجد الجامع الكبير الرحمن بمدينة بيكانبارو". فن الخط القرآني يعتبر من عظمة الفنون والثقافة الإسلامية التي لها خصائص مميزة في سجلات التاريخ لتطور الحضارة الإسلامية من وقت لآخر. الخط والزخرفة من إنتاج العملية الحضارية العرقية، ولا تزال باقية إلى يومنا هذا ولها علاقة وثيقة مع تقاليد مؤيديها. أما أهداف هذا البحث فهي معرفة التصور الخطي لأيات القرآن مع زخرفة الملايو رياو والقيم الجمالية للثقافة الملايوية في رياو، الخط والزخرفة الملايوية في المسجد الجامع الكبير الرحمن بمدينة بيكانبارو. هذا البحث دراسة ميدانية مستخدمة طرق مختلطة مع مناهج إثنوغرافية واجتماعية. وأما أساليب جمع البيانات المستخدمة فهي الملاحظة والمقابلة والتوثيق. ونتائج البحث تشير إلى أن التصور الخطي لأيات القرآن الكريم في المسجد الجامع الكبير الرحمن مستخدم نوعين من الخطوط، الخط الكوفي لكتابة سورة البقرة: ٢٥٥ التي تعبر عن "جلالة الله وقوته، وخط الثلث لكتابة سورة التوبة: ١٨ التي تعبر عن "الذين لهم الحق في تعمیر المسجد"، وكذلك في كتابة سورة العلق: ١-٧ التي تدل على أهمية "القراءة". إن زخرفة ميلايو رياو المصورة توجد حوالي ٨١٠ من صورة براعم السرخس و١٠٤٢ براعم الخيزران وسيليمبايونج. وتعكس هاتان الزخرفتان للشخصية مجتمع ملايو رياو. أما القيم الجمالية والثقافية الواردة في ذلك التصور الخطي والزخرفي فهي قيمة جوهرية في شكل: الجماليات والثقافة والدين. والقيمة الخارجية على شكل: شخصي. غرض الخط ووظيفته هو: الجماليات، وتفسير التوحيد، والتراث الثقافي وسبل العيش وطرق العلاج.

الكلمات المفتاحية: التصور، الخط، الزخرفة، مسجد الرحمن

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ABSTRACT

This research entitled “The Calligraphy Visualization of Al-Qur’an Verses and Riau Malay Ornaments at the Mosque of Paripurna Agung Ar-Rahman, Pekanbaru City”. The calligraphy art of Al-Qur’an was a great Islamic cultural art which has distinctive characteristics in the historical records of Islamic culture development from time to time. Calligraphy and ornaments were one of the results of ethnic tribal cultural processes that still survived today and had a close relationship with their supporting traditions. This research aimed at knowing the calligraphy visualization of Al-Qur’an verses, Riau Malay ornaments, and the aesthetic values of Malay culture at Paripurna Agung Ar-Rahman Mosque. It was a field research using mixed methods with ethnographic and sociological approaches. Observation, interviews and documentation techniques were used for collecting data. The research findings showed that visualizing the calligraphy of Al-Qur’an verses at Ar-Rahman mosque used two *Khat* types that were *Kufic* in QS calligraphy Al-Baqarah: 255 discussed about “the majesty and power of Allah SWT”, and *Tsuluts* in the verses of the QS At-Taubah: 18 discussed about “people who have the right to prosper the mosque”, and QS Al-‘Alaq: 1-7 discussed about “the importance of reading”. The Riau Malay ornaments that were visualized contained 810 fern shoots, and 1,042 bamboo shoots and *Selembayung*. These two ornaments reflected a rich picture of the Riau Malay people characters. The aesthetic and cultural values contained in the calligraphy visualization and the ornaments contained intrinsic values were aesthetic, cultural, and religious. Extrinsic value was personal. The purposes and functions of calligraphy were: aesthetics, explanation of monotheism, cultural heritage, livelihood, method of treatment.

Keywords: Visualization, Calligraphy, Ornaments, Ar-Rahman Mosque.

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ABSTRAK

Skripsi ini berjudul *“Visualisasi Kaligrafi Ayat-Ayat Al-Qur’an dan Ornamen Melayu Riau di Masjid Paripurna Agung Ar-Rahman Kota Pekanbaru”*. Seni kaligrafi Al-Qur’an merupakan kebesaran seni budaya Islam yang memiliki ciri khas dalam catatan sejarah perkembangan kebudayaan Islam dari zaman ke zaman. Kaligrafi dan ornamen menjadi salah satu hasil dari proses kebudayaan suku etnis sampai sekarang masih bertahan dan memiliki hubungan erat dengan tradisi pendukungnya. Tujuan penelitian ini adalah untuk mengetahui visualisasi kaligrafi ayat-ayat Al-Qur’an, ornamen Melayu Riau dan nilai-nilai estetika budaya Melayu pada kaligrafi dan ornamen Melayu Riau di Masjid Paripurna Agung Ar-Rahman Kota Pekanbaru. Penelitian ini termasuk dalam kategori penelitian lapangan (*field research*) menggunakan metode campuran (*mixed-methods*) dengan pendekatan etnografi dan sosiologis. Teknik pengumpulan data yang digunakan adalah observasi, wawancara dan dokumentasi. Hasil penelitian ini menunjukkan bahwa dalam visualisasi kaligrafi ayat Al-Qur’an pada masjid Ar-Rahman menggunakan dua jenis khat, seperti kufi pada kaligrafi QS. Al-Baqarah: 255 membahas tentang *“keagungan dan kekuasaan Allah”*, dan tsuluts pada kaligrafi penggalan ayat QS. At-Taubah: 18 membahas tentang *“orang-orang yang berhak memakmurkan masjid”*, dan kaligrafi QS. Al-‘Alaq: 1-7 membahas tentang *“pentingnya membaca”*. Ornamen Melayu Riau yang divisualisasikan terdapat 810 pucuk pakis dan terdapat 1,042 pucuk rebung dan selembayung. Kedua ornamen ini mencerminkan gambaran yang kaya akan karakter masyarakat Melayu Riau. Nilai estetika dan budaya yang terkandung dalam visualisasi kaligrafi dan ornamen terdapat nilai intrinsik berupa: estetika, budaya, religi. Dan nilai ekstrinsik berupa: personal. Tujuan dan fungsi kaligrafi sebagai: estetika, penjelas tauhid, warisan budaya, mata pencaharian, metode pengobatan.

Kata Kunci : *Visualisasi, Kaligrafi, Ornamen, Masjid Ar-Rahman.*

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CHAPTER I INTRODUCTION

A Background

The art of Al-Qur'an calligraphy is a great form of Islamic culture art that has a distinctive characteristics in the historical record of cultural development from time to time. The art of calligraphy and ornaments was born in the midst of the world of architecture, full of beauty and philosophical meaning, has becoming an inseparable part of culture. In Riau Malay, calligraphy and ornaments are not only considered a visual form an expression of spiritual values and Islamic aesthetic beauty. This can be proven by the diversity of calligraphic ornaments that fill mosques and other buildings in the city of Pekanbaru, one of which is the Mosque of Paripurna Agung Ar-Rahman Pekanbaru City. As expressed in the combination of verses from the Qur'an, so are the Riau Malay ornament on the interior and exterior of each mosque.¹

Various opinions have been expressed about who first created calligraphy. The first opinion of Arab preachers noted that the first person to know calligraphy was the Prophet Adam As. The second opinion states that the person who was taught how to write with a stationery was the Prophet Idris As. because he was the first person to write. The third opinion states that Allah puts knowledge into the heart of every human being who wants to write using a writing instrument, because it is impossible for humans to know the knowledge of writing except through teaching from Allah. The most correct opinion is the first opinion because Prophet Adam was the first human to write.² This knowledge came from Allah SWT through revelation.³ This is

¹ Asep Miftahul Falah, et al. *The Function of Arabic Calligraphy in Mosques in the City of Bandung* (Bandung: Indonesian Institute of Arts and Culture (ISBI) Bandung, 2012), p. 286.

² Syekh Imam Al-Qurthubi, *Tafsir Al-Qurthubi Juz 'Ammah* (Jakarta: Azzam Library, 2016), p. 550-551.

³ Nurul Anis Jas, "Identification of Types of Islamic Calligraphy Using Image Processing Techniques and Artificial Neural Network Backpropagation Algorithms", *Thesis*, Jakarta: Syarif Hidayatullah State Islamic University Jakarta, 2016, p. 9.

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what is meant by "Allah taught Adam the knowledge of all the names," as applied in the Qur'an surah Al-Baqarah: 31.

وَعَلَّمَ آدَمَ الْأَسْمَاءَ كُلَّهَا ثُمَّ عَرَضَهُمْ عَلَى الْمَلَائِكَةِ فَقَالَ أَنْبِئُونِي بِأَسْمَاءِ هَؤُلَاءِ إِنْ كُنْتُمْ صَادِقِينَ (٣١)

"And He taught Adam the names all of them. Then He showed them to the angels and said, "Inform Me of the names of these, if you are truthful.""⁴ (QS. Al-Baqarah: 31)

Calligraphy began to develop since the emergence of Islam in the Arabian plains in the 6th century AD. The First use of Al-Qur'an calligraphy writing was during the Islamic era to record verses (revelations received by the Prophet), these verses were written in several media, such as on skin, animals (*ar-Riqa'*), stone slabs (*al-Likhaf*), animal bones (*al-Aktaf*), and date palm fronds (*al-'Usbu*). During the time of Khulafaur Al-Rasyidin, precisely during the reign of Utsman bin Affan, these writings were collected into one complete manuscript that was agreed upon, and became the manuscript used by Muslims to this day. The collection and writing was carried out during the time of the Qur'an in the process of revelation. A history states that Utsman bin Affan once sent Ubay bin Ka'ab a piece of goat bone with several verses of the Qur'an written on it.⁵

During the time of Abu Bakar, as a result of *Riddah's* war against apostates and false prophets, Muslims lost many memorizers of the Qur'an. So worried that fewer people would memorize the Qur'an, Umar then asked Abu Bakar to rewrite the Qur'an. The peak was during the time of Ali bin Abi Thalib when punctuation marks were created in the writings of the Qur'an. According to Kamil Al-Baba, the first person Laying the construction of

⁴ Ministry of Religion of the Republic of Indonesia, *Al-Kamal Al-Qur'an Tajweed Color, Transliteration Word-for-Word, Tranlation Word-for-Word* (Jakarta: Jaya Science Library, 2016), p. 6.

⁵ Muhammad Ubaidillah, "Aesthetics and Reception of Al-Qur'an Calligraphy in the Agung Mosque Ar-Raudlah Kraksaan and Raudlatul Jannah Probolinggo", *Thesis*, Jember: UIN Kasri Achmad Siddiq Jember, 2022, p. 1.

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Nahwu science in the Qur'an was Abu Al-Aswad Al-Du'ali on the orders of Ali Bin Abi Thalib.⁶

The history of calligraphy intially took the form of lines or strokes, then developed into writing in various media. In its development, it has not only increased but also changed towards aesthetic art, namely a function that prioritizes aesthetic elements with various models and patterns. Through this function, calligraphy has become an icon of Al-Qur'anic art that can be found on historic buildings, mosque walls, museums, and share human cultural artifacts influenced by Arabic culture.⁷ Therefore, calligraphy reflects the depth of meaning of art whose essence comes from the values and concepts of faith embedded in the verses of the Qur'an.

The development of art has its own place and is part of the society that enjoys it. This is because humans have a need to enjoy beauty.⁸ Currently, the development of the art of calligraphy has developed rapidly with lines, shapes, colors, textures and other form elements created by calligraphers so that they are able to provide new aesthetic values in the art of calligraphy in the Malay Land of Riau. Ornamental art is not only related to other forms of culture in a complex of ideas, notions, values, norms, regulations and so on, but is also related to the character of the Riau Malay community.

Riau Malay culture was formed by a long history and relationships with other cultures. This is because Malay Riau is very strategic area and a stovoper place for other cultures brought by areas located on the mainland of Eastern Central Sumatra and all the islands spread across the Eastern part of Sumatra and the Natuna Sea or South China with is northern borders bordering the Strait of Malacca, West Malaysia, Singapore. According to the

⁶ Alan Zuhri, "History of the Development of Arabic Calligraphy in the Pre-Islamic Period to the Codification of the Al-Qur'an 250-940 AD", *Thesis*, Jakarta: UIN Syarif Hidayatullah. "Center of Middle Eastren Studies (CMES)": *Journal of Middle Eastern Studies*, Vol. 9 of 2016, p. 179-188.

⁷ M. Farkhan Mujahidin, Arabic Calligraphy Thought in Indonesia, "Center of Middle Eastren Studies (CMES)", *Journal of Middle Eastern Studies*, Vol. 9 of 2016, p. 179-188.

⁸ Rahma Santika Dewi, "Contemporary Arabic and Javanese Calligraphy Painting Art by Abdul Chamim Genteng Miring Galery in Sluke District Rembang Regency (Technical Analysis, Form And Meaning)", *Thesis*, Surakarta: Sebelas Maret University Surakarta, 2013, p. 1.

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Riau Malay community, ornamental art can provide public awareness to understand human feelings and the value of life as a manifestation of the Malay soul.⁹

Art and religion can be expressed as having similarities because they are two essential things that cannot be missed in the lives of Muslims. According to Ali bin Abi Thalib, *the beauty of writing is the skill of the hand and the flexibility of the mind*. Islamic calligraphy originates the perception of the soul of Muslims towards the Divine message which contains guidance for humanity and the universe.¹⁰ Ibnu Abbas called calligraphy *Lisanul yadad* (the tongue of the hand) because with writing the tongue speaks. Khat is also said to be spirit in the body, Imanuddin Yaqut Al Qalqasyandi said that Mu'tasimi likens calligraphy to spiritual architecture/spiritual handasah.¹¹ The art of calligraphy is able to represent the idea of art because it will raise human awareness of contemporary life by showing the verses of the Qur'an that neatly arranged and beautiful. In this regard, Yaqut Al-Musta'shimi, a famous calligrapher during the late Abbasid period, saw the art of calligraphy from the perspective of the beautiful feeling it contained. Therefore, he made the restriction that:

الخط هندسة روحانية ظهرت بالة جسمانية

*"Calligraphy is a spiritual architectural art that is born through tools materiality"*¹²

Wang Hsichih illustrates the beauty of the art calligraphy with the expression *"Soft as a flowing cloud and mighty as a dragon angry."*¹³ The amazing thing about the art of calligraphy is reading and writing, as intructed by Allah when the Prophet Muhammad received his first revelation when he was in the Cave of Hira. So this story is written in surah Al-'Alaq: 1-5.

⁹ Purwo Prihatin, "Ornamental Art in the Context of Riau Malay Culture", Vol. 8 of 2007, p. 4-2.

¹⁰ Rachmad Arif Ma'ruf, "Educational Values in the Art of Arabic Calligraphy by Bambang Priyadi", *Thesis*, Malang: Islamic University Malang, 2020, p. 1.

¹¹ Achmad Ghozali and Jamaluddin Rabain, *Light Pen Khat Al-Qur'an*, (Pekanbaru: Faculty Ushuluddin UIN Sultan Syarif Kasim Riau, 2021), p. 48.

¹² Naji Zainuddin, *Mushawwar Al-Khathth Al-'Arabi*, Print. 2, (Baghdad: Maktabah Al-Nadwah), p. 225.

¹³ D. Sirojuddin A.R, *The Art of Islamic Calligraphy* (Jakarta: Azam, 2016), p. 3.

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أَقْرَأَ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ (١) خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ (٢) أَقْرَأُ وَرَبُّكَ
الْأَكْرَمُ (٣) الَّذِي عَلَّمَ بِالْقَلَمِ (٤) عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ (٥)

“Recite in the name of your Lord who created (1) Created man from a clinging substance (2) Recite, and your Lord is the most Generous (3) Who taught by the pen (4) Taught man that which he knew not (5)”¹⁴ (QS. Al-‘Alaq: 1-5)

This verse shows that the pen is closely related with the art of writing calligraphy.¹⁵ The art of calligraphy is very familiar with human life, especially Muslims. Calligraphy is very easy to find in every mosque. Al-Qur’an calligraphy on a mosque layout or ornament shows that the Al-Qur’an lives in various spaces and times in a society.¹⁶ Various types of verses are written with beautiful engravings with a magnificent style and luxurious colors. The dots written by the Qur’an and also the lines and content of natural laws that shape not only space, but also Islamic architecture.

Art is born with spiritual activity or inner activity which is reflected in the form works that can arouse the feelings of those who see them. Apart from that, Sayyed Hoessin Nasr revealed that aesthetics is a heavenly reality that comes down to earth as a crystallization of the spirit of the form of Islamic teachings in a veil of perfection that does not come from of Islamic teachings in a veil of perfection that does not originate from the a world of change and death.¹⁷ Ismail Raji Al-Faruqi also stated that art must be able to express one’s monotheism that there is no God but Allah. Likewise, art must also have a purpose spiritual because in Islamic aesthetics it has a basis of knowledge inspired by the spiritual values of traditional figures in Islamic art. Without art, the Qur’an will be read in a flat voice and the call to prayer will be recited with the tone that is not pleasant to the ear, people will build mosques without aesthetics, and we will see Muslims holding da’wah events

¹⁴ Ministry of Religion of the Republic of Indonesia, *Al-Kamal Al-Qur’an Tajweed Color, Transliteration Word-for-Word, Tranlation Word-for-Word* (Jakarta: Jaya Science Library, 2016), p. 1.

¹⁵ D. Sirojuddin A.R, *The Art of Islamic Calligraphy* (Jakarta: Azam, 2016), p. 4.

¹⁶ Muhammad Ubaidillah, “Aesthetics....”, p. 26.

¹⁷ Khusnul Khotimah, “Women in Islamic Aesthetics,”*Ibda Jurnal* 3, 2005, p. 1.

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without aesthetics, and we will see Muslims packing da'wah events without a touch of beauty that makes da'wah feel less attractive.¹⁸

إِنَّمَا يَعْمُرُ مَسْجِدَ اللَّهِ مَنْ ءَامَنَ بِاللَّهِ وَالْيَوْمِ الْآخِرِ وَأَقَامَ الصَّلَاةَ وَءَاتَى الزَّكَاةَ وَلَمْ يَحْشَ إِلَّا اللَّهَ فَعَسَىٰ أَوْلَىٰكَ أَنْ يَكُونُوا مِنَ الْمُهْتَدِينَ (١٨)

*“The mosques of Allah are only to be maintained by those who believe in Allah and the Last Day and establish prayer and give zakah and do not fear except Allah, for it is expected that those will be of the (rightly) guided.”*¹⁹ (Q.S At-Taubah: 18)

According to artists and historians, Arabic letters are the most beautiful letters in the world.²⁰ The embodiment of calligraphy art is a medium for conveying the word of God. Apart from decorative elements that have aesthetic value, interior and exterior applications should be in positions that are easy to read because they illustrate that God is talking to humans. The Plenary Mosque of Agung Ar-Rahman Pekanbaru City has a beautiful design with typical Malay, Turkish, Arabic and Indian themes. This small mosque has a unique architecture that makes people's hearts amaze when they see the calligraphy and ornaments that decorate the interior and exterior of the mosque. The most beautiful part is the mihrab, which looks very majestic.

Apart from having unique architecture and ornamental calligraphy, the reason the author chose the Mosque of Paripurna Agung Ar-Rahman, Pekanbaru City as a research location was because previously the research had conducted several pre-survey and interviews with the congregation directly at that location and the researcher also observed the situation and conditions in the surroundings. Finally, the researcher determined that the research location had problems that were worthy of research. The researcher's hope is that the results of the research carried out can provide solutions to the problems that have been previously identified.

¹⁸ Muhammad Ubaidillah, “Aesthetics and Reception of Al-Qur’an Calligraphy in the Agung Mosque Ar-Raudlah Kraksaan and Raudlatul Jannah Probolinggo”, *Thesis*, Jember: UIN Kiai Achmad Siddiq Jember, 2022, p.. 16.

¹⁹ Ministry of Religion of the Republic of Indonesia, *Al-Kamal Al-Qur’an Tajweed Color, Transliteration Word-for-Word, Tranlation Word-for-Word* (Jakarta: Jaya Science Library, 2016), p. 189.

²⁰ Muhammad Ubaidillah, “Aesthetics.....”, p. 3.

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From the description above, the author adopted the aesthetics to analyze the calligraphic visualization of Al-Qur'an verses (QS. Al-Baqarah: 255, fragments of verse QS. At-Taubah: 18, and QS. Al-'Alaq: 1-7) and examine further Riau Malay ornaments (Fern Shoots, Bamboo Shoots and Selembayung). Thus, this research was carried out with the title *"The Calligraphy Visualization of Al-Qur'an Verses and Riau Malay of Ornaments at the Mosque of Paripurna Agung Ar-Rahman, Pekanbaru City"*.

B. Affirmation of Terms

Affirmation of terms is to emphasize the meaning of some basic terms mentioned in this research, which aims to avoid reader errors in interpreting the intended meaning:

1. Visualization

Visualization (*Tashawwur*) is the art of combining the beauty of letters. Ornaments, colors and media to create a complete work of art meaning and expression.²¹

2. Calligraphy

Calligraphy is the art of beautiful Arabic writing letters containing verses from the Qur'an or Hadith.²²

3. Ornaments

Ornaments are decorative elements added to an object to enhance its appearance, and have various shapes and types, function and uses.²³

C. Problem Identification

Based on the background above, the author identifies several problems that are used as research material. What will be discussed in this research:

²¹ Ma'zumi and Suja'i, "Visualization of Art in the Qur'an in Learning Models (Content Analysis of 'Ali Ahmad Madkur's Thoughts in Manhaj Al-Tarbiyah fi Tashawwur Al-Islamy), *Sharia Accounting and Economics* Vol. 7 of 2021, p. 189.

²² Sayyed Hossein Nasr, *Spirituality and Islamic Art*, Terj. Sutejo, (Bandung: Mizan, 1993), p. 28.

²³ Miftahul Jannah, "Etnomatics of Malay Ornaments Based on Crystallographic Patterns", *Teacher Training and Education*, Thesis, Medan: Muhammadiyah University of North Sumatra, 2023, p. 13.

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1. Lack of public understanding of the meaning and maqashid of the choice of calligraphic verses which are visualized in calligraphic form at the Mosque of Paripurna Agung Ar-Rahman, Pekanbaru City.
2. Lack of public understanding of the meaning and maqashid of choosing motifs which are visualized in the form of ornaments at the Mosque of Paripurna Agung Ar-Rahman, Pekanbaru City.
3. Lack of understanding by the public and visitors about the aesthetic and cultural values contained in the calligraphy and ornaments in the Mosque of Paripurna Agung Ar-Rahman, Pekanbaru City.
4. The lack of public knowledge regarding the relationship between ornaments and the character of the Riau Malay community.

D. Problem Limitations

Based on the problem identification above, to avoid this study from becoming widespread and to minimize confusion in the discussion, this research will focus on visualization of the calligraphy of Al-Qur'an verses (QS. Al-Baqarah: 255, fragment of QS. At-Taubah: 18, QS. Al-'Alaq: 1-7) and Riau Malay ornaments (Fern Shoots, Bamboo Shoots and Selembayung) at the Mosque of Paripurna Agung Ar-Rahman in Pekanbaru.

Problem Formulation

1. How is the calligraphic visualization of Qur'anic verses and Riau Malay ornaments in the Mosque of Paripurna Agung Ar-Rahman, Pekanbaru City?
2. How are the Malay aesthetic and cultural values in Riau Malay calligraphy and ornaments in the Mosque of Paripurna Agung Ar-Rahman, Pekanbaru City?

Objectives and Benefits of Research

1. Research Objectives
 - a. To describe the calligraphic visualization of Qur'anic verses and Riau Malay ornaments in the Plenary Mosque of Agung Ar-Rahman Pekanbaru City.

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- b. To describe Malay aesthetic and cultural values in Riau Malay calligraphy and ornaments in the Plenary Mosque of Agung Ar-Rahman Pekanbaru City.

2. Benefits of Research

- a. Benefits for the author, to gain new knowledge or discoveries and develop critical and analytical thinking skills that are important in solving complex problems.
- b. Benefits for the community, the results of this study are expected to be an inspiration for the community to better understand and appreciate.
- c. Benefits for mosque managers, the results of this research are expected to provide input for the manager of the Mosque of Paripurna Agung Ar-Rahman Pekanbaru City an effort to prosper the facilities from improving the beauty of the mosque.
- d. Benefits for lectures, this research is expected to provide input and new information on a particular topic.
- e. Benefits for the faculty, this research is expected to be able to explain in detail related to the calligraphic visualization of Qur'anic verses and Riau Malay ornaments in the Plenary Mosque of Agung Ar-Rahman Pekanbaru City, and can add to the Ushuluddin discourse, especially the Qur'an and Tafsir Study program.
- f. Benefits for the university, the results of this research are also expected to make a scientific contribution, improve the quality of education and research strengthen the reputation and increase research intensity at UIN Sultan Syarif Kasim Riau.
- g. Benefits for the world of education, it is hoped that the results of this research can contribute to knowledge about the art of Riau Malay calligraphy and Riau Malay ornaments as reference materials for educaors, writers, and academics for further research that can use topics that can be developed.

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CHAPTER II

THEORETICAL FRAMEWORK

Theoretical Foundation

1. Visualization

The word visualization comes from the English word “*Visualization*” which means the *formations or process of making something visible*. The word visualization is taken from the Latin “*Visualis*”. The word “*Visualis*” is formed from the words “*Visus*” which means sight and “*-alis*” which means *related to*. And “*-Ize*” is the suffix of the word which comes from the Greek “*-Izein*” which means *to make*. So literally, visualization means making something visible. In the context of research, visualization does not only refer to a creation/carving, but also a process that is carried out repeatedly from a person’s visual thinking and interactions. Robert M. Edsall, Mark Harrower and Jeremy L. Mennis emphasize that the relationship between creation/carving and related activities is the basis for understanding visualization. According to the objects that the researchers examined, it proves that Riau Malay ornaments reflect the character of the Riau Malay community, including in the visualization.²⁴

In Arabic, visualization is called “*Tashawwur*”. The word *tashawwur* is the mashdar form of the verb *tashawwara-yatashawwaru* which means to imagine or describe. With the same root word is connected the word *surah* which means picture. So literally *tashawwur* means forming images in the mind. In Indonesian, *tashawwur* is defined as a process or technique for imagining something clearly in the mind. As for the term, *tashawwur* is knowledge or an image of something that is not accompanied by any condemnation of that something.²⁵ Another opinion

²⁴ Evaristus Didik Madyatmadja, “*Visualization: How to Make It Easy to Understand*”, Information System, of 2021, p. 1.

²⁵ Ma’zumi and Suja’i, “*Visualization of Art in the Qur’an in Learning Models (Content Analysis of ‘Ali Ahmad Madkur’s Thoughts in Manhaj Al-Tarbiyah fi Tashawwur Al-Islamy)*”, *Syarika Accounting and Economics* Vol. 7 of 2021, p. 189.

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implements that visualization (*tashawwur*) is an engineering process in processing/carving to display information that aesthetic value.²⁶ By emphasizing beauty, simplicity, order, and symbolism, viaulization can help us to understand and feel the greatness of Allah SWT, improving the quality of life and creating more beautiful and spaces.

In the past similies took the form of symbols that represented a meaning found in each section of ancient Egyptian writing or Greek geometry. Currently in calligraphy imagery is translated into symbols, integrity, harmony, descent, rhythm, and creative fire. Visualization may be carried out on Al-Qur'an verses and ornaments, if the visualization brings benefits, for example it can increase understanding and memory of the meaning or the interpretation of the verses visualized in the work/carving should not be mixed up. Imam Baihaqi in the book *Sya'bul Iman*, cities several narrations saying that it is not permissible to mix verses of the Qur'an with others to glorify it.²⁷

كان يكره أن يعشر المصحف أو يصر وكان يقول عظموا القرآن ولا تخلطوا ليس منه وكان يكره أن يكتب بالذهب.

“That it is *makruh* to write the *Qur'an* with Arabic spelling symbols or abbreviate sentences (several words) with just one word. The scholars warn, glorify the verses of the *Qur'an*, don't mix them something else. It is also *makruh* two write the *Al-Qur'an* in gold ink.” (Sya'bul Iman, Volume 2, p. 547).

Visualization or *tashawwur* is divided into two, namely *tashawwur dharury* (*apodictic*) which does not require reasoning (*la yahtaju ila al-nazhr*), and *tashawwur nazhary* (*speculative*) which requires reasoning or contemplation (*yahtaju ila al-nazhr*).²⁸ This research uses *tashawwur nazhary*.

²⁶ *Ibid.*

²⁷ Bahatsul Masail Diniyah Waqiyah in the National Working Meeting (RAKERNAS) of the Bahtsul Masa'il (LBM), *Visualization of Al-Qur'an Verses*, (Cibubur, Jakarta, 5-7 October 2007).

²⁸ Ma'zumi and Suja'i, “Visualization of Art in the Qur'an in Learning Models (Content Analysis of 'Ali Ahmad Madkur Thoughts in Manhaj Al-Tarbiyah fi Tashawwur Al-Islamy), *Sharia Accounting and Economics* Vol. 7 of 2021, p. 189.

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2. Calligraphy

Etymologically, the word calligraphy comes from the Greek, *Kalligraphia* or *Kalligraphos*. *Kallos* means beautiful and *grapho* means writing. Thus, calligraphy has two elements, namely writing (script) and beauty (aesthetic value). Arabic terms calligraphy with the word *khat*, which refers to beautiful writing (*al-kitabah al-jamiah* or *al-khat al-jamil*) which involves touch, pressure, hand movements, unity, and an elusive quality called “beauty”.²⁹ People who are experts in this field are called calligrapher.

Calligraphy places a person’s soul on the tip of the pen for all to see.³⁰ Basically, the shape and form of an object must arise directly from the tools and ingredients used to cook it.³¹ Sayyed Hosein Nasr, a Muslim calligrapher defines that calligraphy conveys the revelation of the Qur’an and visualizes the perception of the soul of Muslims towards the Divine message. In other words, Al-Qur’an calligraphy is a visual embodiment of the crystallization of spiritual reality (*al-haqaiq*) contained in the holy book Al-Qur’an.³² Meanwhile, Ilham Khoiri stated that calligraphy is anything by experts with a touch of artistry. Calligraphy gave birth to its own science about how to write language signs that are usually communicated, which are inscribed proportionally and harmoniously, which can be seen visually visible and recognized as an arrangement produced through artistic work.³³ As for Syaikh Syamsuddin Al-Afkani in his book *Irsyad Al-Qasid* in the *Hasyr al-‘Ulum* chapter,³⁴ gives the meaning that:

²⁹ V. Studley, *Left Hand Calligraphy* (NY: Dover, 1991), p. 8.

³⁰ M. Drogin, *Medieval Calligraphy: Its History And Technique*, (NY: Dover Publications, 1980), p. 3.

³¹ D. Harris, *Calligraphy: Modern Masters-Art, Inspiration, and Technique*, (NY: Crescent Books, 1991), p. 7.

³² Sayyed Hossein Nasr, *Spirituality and Islamic Art*, Terj. Sutejo, (Bandung: Mizan, 1993), p. 28.

³³ Ilham Khoiri, *Al-Qur’an and Arabic Calligraphy*, (Jakarta: Logos Discourse of Science, 1999), p. 50.

³⁴ D. Sirojuddin AR, *The Art of Islamic Calligraphy* (Jakarta: Amzah, 2016), p. 1-2.

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وهو علم تتعرف منه صور الحروف المفردة، واولضاعها وكيفيته تركيبها خط، او ما يكتب منها في السطور، وكيف سبيله ان يكتب وما لا يكتب، وابدال ما يبدل منها في الهجاء وبماذا يبدل.

“Khat (calligraphy) is a science that introduces the shape of single letters, their placement, and how to arrange them into a structured writing or what is written on lines, how to write them, and determining which ones need to be written, changing the spelling that needs to be changed, and determine how to change it.”³⁵

Didin Sirojuddin AR. quoting from the book *Mushawwar Al-Khat Al Araby* explains that calligraphy is a spiritual architectural art that is born through material furnishings.³⁶ Sirojuddin AR. said, the quote was by M. Ugur Derman in the journal *Art and the Islamic word* volume 4 of 1987 *“Calligraphy is a spiritual geometry brought about with materials tools”* which means that calligraphy is a spiritual measuring science that produces material furniture.³⁷ These words have become a definition recognized by many parties. Apart from that, according to Didin Sirojuddin AR. Calligraphy is the most important ornamental element for Muslim artists because there are many used to process verses of the Qur’an which are the main guidance of his life. The author concludes from several definitions that:

“Calligraphy is a flow of ink that dances on a white canvas, creating words full of meaning, each stroke is like a breath, flowing beautifully and full of charm. The letters are arranged neatly like a string of pearls, touching the heart brings peace, behind each stroke is the deepest message about love, life, faith. Calligraphy is not just saying words, but as an expression of feelings, prayer and thoughts, uniting oneself with the Creator.”

In the time of the Bani Abbas there were 400 types of calligraphy, with the rapid development of calligraphy it finally became consistent and had its own rules and which are often used today there are 7 types of calligraphy, namely *Kufi Khat, Naskhi Khat, Tsuluts Khat, Farisi Khat,*

³⁵ *Ibid.*

³⁶ *Ibid.*, p. 3.

³⁷ Sirojuddin AR, *Bores Kalam (Points of Thought Regarding the Development of Islamic Calligraphy Art in Indonesia)*, Jakarta: Lemka, 1994), p. 3.

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Diwani Khat, Diwani Jali Khat, Riq'ah Khat which is often used as a visual tool in calligraphy.

a. Kufi Khat

Kufi khat is called Muzawwa khat which mean right angles. Khat kufi is famous as the oldest Islamic calligraphy, having a rich and long history that is closely intertwined with the development of Islamic civilization and culture. The appearance of kufi khat is estimated to have occurred at the end of the 7th century AD in the city of Kufah, Iraq, which is the origin of its name. Although it originates from pre-Islamic times, its use grew rapidly after the arrival of Islamic and became the main medium for writing the Qur'an. Experts believe that the Nabataean script, ancient Aramaic and Syriac scripts were the basis for the development of the kufi letter form. During the 8th to 10th centuries AD, kufi khat experienced a golden age. The use of kufi is prominent in the architecture and decoration of religious buildings. Khat kufi experienced development in the 8th century AD at the end of the Umayyah period and then developed into very beautiful during the Abbasid period, by incorporating decorative elements and distinctive ornaments into it. Khat kufi reached its peak of perfection in 272 H.³⁸

When kufi khat was discovered, it had not yet formed beautiful calligraphy, its shape was only like lines or like plants without using punctuation, either dots or syllables, and was left without decoration. Meanwhile, the kufi khat which has many developments taken on more diverse form and are widely used in architectural works to decorate mosques. The style of kufi khat has several variations in shape, namely *Early kufi, Eastern or Crooked kufi, Flower kufi, Braided kufi, Square kufi*.

b. Naskhi Khat

³⁸ Rachmad Arif Ma'ruf, "Educational Values in the Art of Arabic Calligraphy by Bambang Priyadi", *Thesis*, Malang: Islamic University Malang, 2020, p. 13-14.

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Naskhi Khat is a modified type of kufi khat writing with a style that is more flexible, simple and easy to read. It is thought to have appeared in the 7th century AD in Iraq, although some sources mention its possible origins in Medina. The name “*Naskhi*” comes from the word “*naskh*” which means “*to copy*” because this khat was often used to copy manuscripts of the Qur’an and other texts. At the beginning of its appearance, naskhi khat was called *Badi’*. These calligraphy rules were perfected by the calligrapher Al-Wajir Ibnu Muqlah.³⁹ These calligraphy rules were perfected by the calligrapher Al-Wajir Ibnu Muqlah.⁴⁰ Khat naskhi has the characteristics of soft writing and is clear to read. Khat naskhi has no specificity in writing other than the head ‘*ain* and *mim* of the *mursal* (outstretched) type.⁴¹

c. Tsuluts Khat

The name “*Tsuluts*” comes from the word “*tsuluth*” which means “*one third*” (about 5 mm) from the classic pen “*Qalam Tumar*” a classic writing instrument measuring 24 horsetails. Tsuluts Khat with its thick, bold and stylish character, has a rich and long history in the world of calligraphy and is called *Ummul Khat*. The appearance of tsuluts khat is estimated to have occurred in the 2nd and 3rd centuries AH (around the 8th-9th centuries AD). The character of his writing, which seems luxurious and firm, can be seen in every stroke. There are certain letters that need special attention when writing them, namely *Alif*, *mufrodad* (tunggal), ‘*ain*, *fa*’, *qof*, *wawu*, *ha*’ *nihaniyah* (final).⁴² This khat is considered the most suitable for decorating mosques, etc. including the Ka’bah kiswah because it is beautiful and harmonious.

d. Farisi Khat

³⁹ Rachmad Arif Ma’ruf, “Educational Values in the Art of Arabic Calligraphy by Bambang Priyadi”, *Thesis*, Malang: Islamic University Malang, 2020, p. 14-15.

⁴⁰ Sirojuddin AR, *Writing Rules and Works of Masters of Islamic Calligraphy*, (Jakarta: Firdaus Library, 1995), p. 43.

⁴¹ *Ibid.*

⁴² *Ibid.*, p. 17.

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Pharises first appeared in Persia and spread to Pakistan, India and Turkey. Farisi khat has very striking differences from other types of khat. The Pharisaic khat has a written form that is slanted towards the right, in contrast to other khat which has a written form towards the left.⁴³ Khat was developed by the Persians and has become the official letter of their nation to this day. Pharises prioritize lines, are written without dignity, and are determined by their agility in playing with the thickness and thinness of the letters in the right 'measure'. This style is widely used as exterior decoration for mosques in Iran.⁴⁴ Farisi khat is also called Ta'liq or footnotes, because the writing resembles footnotes which usually tilt downwards and right to left.

e. Diwani Khat

Diwani Khat is a type of Arabic calligraphy which is famous for its beauty and elegance. Diwani khat is believed to have originated in Utsmaniyah Turkiye in the 16th century. The word "*Diwani*" comes from the Persian word "*Dewan*", which means "*goovernment office*". Khat diwani developed during the Utsman kingdom along with the development of farisi khat in the 15th century AD. This type of khat was initially kept secret because of its beauty, but after the conquest of Constantinople in 857 H. by Sultan Muhammad Al-Fatih khat diwani began to be published and made into writing. Official of the Utsmani Empire.⁴⁵ Diwani khat is characterized by slanted, curved, circular, does not use complete punctuation, and the letters overlap and are connect with each other.

f. Diwani Jali Khat

Diwani Jali Khat is a type of khat diwani which developed into decorative writing. Diwani Jali khat is a khat that has almost the same writing technique as khat diwani and prioritizes decoration rather than

⁴³ Definition of Calligraphy and its types in <https://theassawala.heck.in/pengertian-kaligrafi-dan-jenis-jenisnya.xhtml>, accessed on 23 October 2023 at 12:23 WIB.

⁴⁴ *Ibid.*

⁴⁵ *Ibid.*

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writing.⁴⁶ Diwani Jali khat has several similarities with khat diwani in writing letters and writing techniques and there are some letters that require writing techniques using a pen.⁴⁷ The difference with diwani khat lies in the variety of decorations which are so prominent that it is a distinctively beautiful and varied glamour, having a dense arrangement of clusters with *alif*, *kaf* and carved tarwis (head) decorations plus fine dots which make it even more majestic and beautiful.

This khat created by As-Shodrul' As-hom Syahlan Pasha and then perfected by Ahmad Azat Al-Khattat so that it reached the peak of its beauty. This khat is known as Muqaddasi and Humayuni because it was worn by Sultans of Utsman Turkey in ancient times. This text is written with pens, one of which is the main pen for writing, while the other is no more than a quarter of the width of the first pen. After the letters are written with the first pen, they are then perfected with the second pen.⁴⁸

g. Riq'ah Khat

Riq'ah in Arabic means *qith'ah* (piece). Riq'ah khat is a very beautiful but simple writing. The average *khaththath* masters this khat riq'ah style of writing because it is easy to learn.⁴⁹ Khat riq'ah developed from the Utsmani era around 1280. The first person to lay down the rules of khat riq'ah was Musytaisyar Mutaz Bik. The rules of khat riq'ah were later perfected by Muhammad Izzat At-Turki. The aim of creating this type of khat was initially to unify the writing of royal officials so that they had the same writing form, so that the entire society and government during the Utsmani era only used the riq'ah khat to write everything according to government regulations.⁵⁰

⁴⁶ Rachmad Arif Ma'ruf, "Educational Values in the Art of Arabic Calligraphy by Bambang Priyadi", *Thesis*, Malang: Islamic University Malang, 2020, p. 18.

⁴⁷ *Ibid.*

⁴⁸ Sirojuddin AR, *Writing Rules and Works of Masters of Islamic Calligraphy*, (Jakarta: Firdaus Library, 1995), p. 44.

⁴⁹ *Ibid.*

⁵⁰ *Ibid.*

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Riq'ah khat has the characteristics of letters that are small and fine letters, shorter than other types of calligraphy, punctuation marks are not written all are only written with dots and tasydid and often without tanwin (head), circular axis '*ain, fa, qof, mim* and *wawu* which are always fully closed without holes, the horizontal lines are short, the binding knots are thick and the initial letters at the end of words often collide in a sentence and are easier to write compared to other types of khat.⁵¹ Riq'ah khat does not have its own writing method, except at the ends of letters such as *wawu* and *ra*'.

Among all these types of khat, the researcher only focused on the object under study, namely the kufi khat found in the calligraphy on the pulpit of the mosque, the tsuluts khat on the top of the pulpit and the ceiling of the mosque.

3. Riau Malay Ornaments

Decorative designs are often called motifs or ornaments. The word ornament comes from the Latin "*ornare*" which means to decorate. The word "*ornare*" was then absorbed into Indonesian to become the word "*ornamen*" with the same meaning, namely decoration, in a sense, something that was originally empty is filled with decoration so that it becomes not empty. Based on this definition, it can be said that everything that is made in the form of drawing/scratches, coloring, carvings and so on with the aim of adding beauty or decorative is called ornament.⁵² Ornament can be a decoration or decorative added to an object or area to beautify its appearance. In the book "Nusantara Ornaments" it is defined that ornament is the application to a work of art.

The term "*Malay*" comes from the words *mala* and *yu*. The word *mala* means *beginning* and *yu* means *country*. So the word Malay contains the meaning of the land originally inhabited. The origin of Riau Malay

⁵¹ *Ibid.*

⁵² Miftahul Jannah, "Etnomatics of Malay Ornaments Based on Crystallographic Patterns", Teacher Training and Education", Thesis, Medan: Muhammadiyah University of North Sumatra, 2023, p. 13.

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ornaments are the result of a combination of the natural surroundings, the influence of other cultures, Malay cultural values, and the skills of craftsmen. In the view of Imam Ghazali as well as the Riau Malay community, then conception of Islamic art is based on a combination of aesthetics and ethics. The source of inspiration in creating Riau Malay ornaments is revealed in a phrase that reads:

“Ornament imitates nature, imitates the wise with its wisdom, imitates the show with its teaching, imitates the good with its beauty, imitates the nature with its habits.”

From this expression it is clear that the Riau Malay people in creating their ornamental art are guided by developing nature which becomes a lesson in giving birth to their ideas.⁵³ Riau Malay Ornaments are a reflection of the character of the Riau Malay people who are rich in cultural values, life philosophy, beauty and aesthetics. This is the reason why researchers mention Riau Malay ornaments in the title above.

4. Paripurna Agung Ar-Rahman Mosque

The name Ar-Rahman comes from *Asmaul Husna* which means Most Merciful. It is estimated that the name was given to bring the mosque administrators, congregation and community closer to Allah SWT and has a nature of affection between the congregation and the community. The Ar-Rahman Mosque has a long history. This mosque was built in 1930 and completed in 1935 with financial resources from donations and sadaqah of the congregation. The location of the Ar-Rahman mosque building is waqf land from the late Mr. Raden Sastro Pawiro Djaya Diningrat covering an area of 300 M2. This mosque, which is located in the heart of Pekanbaru city, was originally just a simple prayer building, consisting of woden pillars, floors and walls, and a leaf roof with an area of 8x8 M2.⁵⁴

⁵³ Purwo Prihatin, “Ornamental Art in the Context of Riau Malay Culture”, Vol. 8 of 2017, p. 6.

⁵⁴ Interview with Budi Hidayat S. Pd at the Ulema Council Office Pekanbaru City, April, 12024.

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In 1960 the mosque building changed from a wooden building to a semi-permanent building with a tin roof, the building area was 80 M² (10x8 M). The building and maintenance of the mosque comes from worshipers from the community who live on Road Sumatera, Cut Nyak Din, A. Yani, Road Pinang and Tangkerang were under the guidance of Buya Abdullah Hasan (Parent of Drs. H. Herman Abdullah, MM, Mayor of Pekanbaru for the period 2001-2006 and 2006-2011).⁵⁵

In 2004 the Pekanbaru City Government purchased and compensated the community land around the mosque for a future plan, namely expanding and renovating the Ar-Rahman mosque covering an area of 4700 M². In 2006 the Riau Provincial Government provided funds for the development of a mosque with an area of 610 M² (30.5x20 M). In 2007 the completed the mosque's facilities and infrastructure by building a two-story building covering an area of 1.440 M² for the offices of the Pekanbaru City Indonesia Ulema Council (MUI), the Pekanbaru City National Amil Zakat Agency (BAZNAZ) and the General Election Commission (KPU) office Pekanbaru City.⁵⁶

In 2009 the Mayor of Pekanbaru Drs. H. Herman Abdullah, MM. inaugurated the use of the mosque as a mosque in Pekanbaru City with the name "Ar-Rahman Mosque Pekanbaru City" since the inauguration of the mosque, the mosque environment has officially been given the name "Pekanbaru City Islamic Center Complex". In 2014 the Ar-Rahman mosque changed its name to "Agung Ar-Rahman Mosque Pekanbaru City". This change is based on the nomenclature of the Ministry of Religion of the Republic of Indonesia.⁵⁷

In 2016 the Agung Ar-Rahman Mosque in Pekanbaru City was inaugurated by the Mayor of Pekanbaru Dr. H. Firdaus, ST., MT. to become the "Agung Ar-Rahman Plenary Pekanbaru City" based on Regional Regulation Number 2 of 2016 and strengthened by Pekanbaru

⁵⁵ *Ibid.*

⁵⁶ *Ibid.*

⁵⁷ *Ibid.*

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Mayor regulation Number 16 of 2017 and designated as the builder of Mosques Paripurna throughout Pekanbaru City.

The Agung Ar-Rahman Pekanbaru is one the symbols of the Islamic development of Pekanbaru city. The location is in the middle of the city, Road Gen. Sudirman No. 482, Jadirejo, Sukajadi Sub-district, Pekanbaru City, Riau 28121. The architecture of the Agung Ar-Rahman Mosque, seen from the side of the building, is heavily influenced by Malay, Turkish, Arabic and Indian architectural styles so that this mosque is often visited, especially by Islamic communities who will perform the five daily prayers. This mosque has a land area of around 4,700 m² and can accommodate ± 500 worshippers. The Agung Ar-Rahman Mosque not only functions as a place of worship, but also as a center for education, Islamic preaching, and a pre-wedding location. The Pekanbaru city government has made this mosque area a Madani Islamic Center with various kinds of learning such as: Tahfidz and Tahsin, Scientific Writing on the Qur'an, Tafsir I'jaz Ilmi, Tilawah and Ilmu Qira'at.⁵⁸

B. Literature Review

Many studies related to calligraphy have been carried out, but none of them are the same as the themes and problem formulations that the author researched. From tracking the author found several studies that were relevant to the author's study, including:

1. **Alifiya Fairuziah**, in her thesis entitled "*The Al-Qur'an and the Art of Calligraphy from Robert Nasrullah's (Study of the Living Qur'an of Yogyakarta Calligraphy Artist Figures)*". Faculty of Ushuluddin and Islamic Thought. Sunan Kalijaga State Islamic University Yogyakarta. 2015.⁵⁹ This research uses *in-depth* interview method and *in-depth* interviews using an artist's aesthetic reception of religious texts. This type

⁵⁸ Observation of the Profile of the Agung Ar-Rahman Pekanbaru City, November 7, 2023.

⁵⁹ Alifiya Fairuziyah. "Al-Qur'an and the Art of Calligraphy Perspective of Robert Nasrullah (Study Living Qur'an Figure of Yogyakarta Calligraphy Artist), *Thesis*, Yogyakarta: State Islamic University Sunan Kalijaga Yogyakarta, 2015, p. xv.

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of research is included in the *field research* category. The results of this research obtained artists' views on the Al-Qur'an and the art of painted calligraphy as well as the effects of artists' views on their behavior, especially in their work. There are different responses in a certain period of time. As initially the artist only considered that the Al-Qur'an was the holy book of the Islamic ummah, then the Al-Qur'an had aesthetic values that were able to provide power. I was attracted to the artist's calligraphic works which became a response in itself. The attraction referred to in the application of Al-Qur'an verses in the art of painted calligraphy is because the Al-Qur'an has letters or words that are strongly intertwined, variations and the art of constructing sentences that are very rich. Al-Qur'an verses written with calligraphy are also a medium. Media in voicing God's verse, because from this the artist will receive blessings, both physically and mentally. Furthermore, these two elements, namely the Qur'an art, are complete materials for getting closer to God. The Qur'an itself is the language used by God to give guidance. The art of calligraphy itself is a union of creativity, taste and intention, all three of which have a direct relationship with God. So if the Qur'an and art united, it will facilitate the way for a good vertical relationship between humans and their God.

2. **Riza Fauzi'ah**, in her thesis entitled "*Visualization of Calligraphy Arabic in Written Batik Artwork as Wall Decoration*". Faculty Art. Yogyakarta Indonesian Art Institute. 2015.⁶⁰ The approach methods use are empirical, experimental, sociological and aesthetic approaches, for the creation method using the exploratory creation method. The results of this research create works that have aesthetic, artistic and symbolic value, contain deep meaning and are appropriate and can be used as art object as well as functional ones.

⁶⁰ Riza Fauzi'ah, "Visualization of Arabic Calligraphy in Written Batik Artwork as wall Decoration", *Thesis*, Yogyakarta: Institute of the Arts Yogyakarta, 2015, p. xvi.

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3. **Muhammad Rafles**, in his thesis entitled “*The Development of Calligraphy Art in Indonesia (Analytical Study of the Book of Nashaih Al-Khattatin By Didin Sirajuddin)*”. Ushuluddin Faculty. Sultan Syarif Kasim Riau State Islamic University. 2017.⁶¹ This research is included in the library by analyzing primary and secondary data sources. The results of this research conclude that the ethics of studying calligraphy are in principle not much different from the etiquette and morals of studying the Qur’an. Among the etiquettes, what is important for calligraphers to emphasize is straightening out one’s intentions. Pursuing calligraphy should not be based solely on worldly goals, whether for fame, material gain, or other reasons. A calligrapher is required to instill sincerity as an important key to gaining Allah’s approval. This is the main point explained by Dr. Didin Sirajuddin AR. In the book *Nashaih al-Khattatin*.
 4. **Sulfiani Ilham**, in her thesis entitled “*Tendencies in the Types of Islamic Calligraphy Used on Mosque Walls in Tamalate District Makassar City*”. Faculty of Art and Design. Makassar Public University. 2017.⁶² This research uses a qualitative descriptive method. The data collection techniques used were observation, interviews and documentation. The results of this research is that the type of Islamic calligraphy that tends to be used on mosque walls in Tamalate District Makassar City is the Tsuluts khat calligraphy type because this calligraphy is very popular today. The Tsuluts khat type, although rarely used for writing the Qur’an, because of its beautiful and decorative shape, the Tsuluts khat still plays an important role in the world of Arabic calligraphy as decorative writing. With the most dashing. Luxurious and elegant design, besides that the writing. With the most dashing, luxurious and elegant design, besides that the writing is easier to read. The factors in choosing the type of Islamic

⁶¹ Muhammad Rafles, “*Development of the Art of Calligraphy in Indonesia (Analytical Study of the Book of Nashaih Al-Khattatin By Didin Sirajuddin)*”, *Ushuluddin* Vol. 19 of 2017, p. 1.

⁶² Sulfiani Ilham. “Trends in the Types of Islamic Calligraphy Used on Mosque Walls in Tamalate District Makassar City”, *Thesis*, Makassar: Makassar State University, 2017, p. vi.

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calligraphy include, among others, being determined by the mosque administrator or suggestion from the calligrapher. Then there is a tendency to choose types of calligraphy that are considered modern and minimalist by following existing *trends*.

5. **Kurnia Budiarti Kusuma**, in her thesis entitled “*Islamic Ornaments in the Architecture of the UGM Campus Mosque*”. Faculty of Language and Art. Yogyakarta State University. 2017.⁶³ This research uses a qualitative descriptive method. Data was obtained using observation, interviews, documentation and literature himself. The results of this research is the researcher himself. The results of this research show that the Islamic ornaments in the UGM Campus Mosque are influenced by eastern architectural styles with a blend of Arabic, Chinese, Indian and Javanese culture. Ornaments are scattered on the exterior and interior of the mosque. Some ornaments have religious values, namely *aqidah* values regarding belief in Allah, *sharia* values regarding guidelines and rules of life and moral values regarding character and behavior which can be seen in the selection of calligraphy ornaments using selected verses from the Qur’an and Hadith. The ornaments scattered on the exterior of the UGM Campus Mosque identified two types of Islamic ornaments, namely calligraphic ornaments in the form of fragments of QS. Al-An’am: 162-163 “*Inna shalati wanusuki wamahyaaya wamamaati lillaahi rabbil’alamiin. Laa syarikalaahu wabidzaalika umirtu wa ana minal muslimin*” to decorate the top of the main east door. Geometric ornaments in the form of *octagonal star shapes* are also used found on the main door of the mosque. Octagonal star shapes are also used as decoration around the doors of the UGM Campus Mosque. Meanwhile, 26 Islamic ornaments scattered throughout the interior of the UGM Campus Mosque were identified, namely calligraphic ornaments cut from verses from the Qur’an and Hadith found on the walls near the main east entrance, the

⁶³ Kurnia Budiarti Kusuma. “Islamic Ornaments in UGM Campus Mosque Architecture”, *Tesis*, Yogyakarta: Yogyakarta State University, 2017, p. xv.

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four main pillars, the mihrab, the outer wall of the mihrab, the structural windows, roof, east stair wall of second floor. Other Islamic ornaments include geometric ornaments in the form of *octagonal star shapes* on hanging lamps and Y-relief geometric ornaments on the walls of the roof structure and walls dividing the space between the first and second floors of the UGM. The *muqarnas* shape is a typical Islamic honeycomb-shaped ornament found on the mihrab.

6. **Ahmad Muhammad Muchtar Habibie**, in his thesis entitled “*The Meaning of Selecting Al-Qur’an Verses as Calligraphic Art Decorations for the Jami’ Baitul Mu’minin Mosque Congregations Hadipolo Village Jekulo District Kudus Regency (Living Qur’an Study)*”. Ushuluddin Faculty. Kudus State Islamic Institute (IAIN). 2019.⁶⁴ This research uses the *Field Research* method with a qualitative descriptive approach. Data collection uses observation, interview and documentation techniques. The data analysis technique used is data analysis before, during, and after in the field which includes three processes, namely data reduction, data presentation, and drawing conclusions or data verification. The results of this research showed that there were ten letters in calligraphic decoration, namely on the gebyok, pulpit, mihrab, dome ceiling walls. Meaning in application: Al-Ikhlās: 1-4 for sincerity, Al-Baqarah: 255 and Al-Jin piece of verse 28 protection from unseen creatures, At-Taubah: 18 calls for prosperity of the mosque, At-Thalaq piece of verse 2, and verse 3 calls for piety and trust, Fathir: 41, An-Nur: 35 for the element of beauty. Explain the interpreters’ interpretation of these verses. The congregation’s reception regarding calligraphic decorations is that they cannot read calligraphic verses, due to a lack of knowledge about the art of calligraphy.

⁶⁴ Ahmad Muhammad Muchtar Habibie. “The Meaning of Selecting Al-Qur’an Verses as Calligraphy Art Decorations for the Jami’ Baitul Mu’min Mosque Congregation Hadipolo Village Jekulo District Kudus Regency (Study of the Living Qur’an)”, *Thesis*, Kudus: State Islamic Institute (IAIN) Kudus, 2019, p. v.

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7. **Umar Faruqi**, in his thesis entitled “*Muhammad Syafaruddin’s Expressionist Calligraphy Khat on the Verses of the Al-Qur’an*”. Ushuluddin Faculty. Palangka Raya State Islamic Institute. 2019.⁶⁵ This research uses a reception method with an in-depth aesthetic approach with an artist towards the text of the Qur’an. This type of research is research show that there is aesthetic value in the artistic elements in Expressionist calligraphy paintings in the form of shape, color, composition and calligraphy adapted from verses of the Qur’an. There are several themes of works produced throughout Muhammad Syafaruddin’s life journey in creating works. There are minimalist, symbolic, naturalist, reproduction and abstract themes. The art of calligraphy is a union of creativity, feeling and intention, all three of which have a direct relationship with God. So if the Qur’an and art are equalized, it will facilitate the way for a good relationship vertically between humans and their God.

8. **Rachmad Arif Ma’ruf**, in his thesis entitled “*Educational Values in Arabic Calligraphy Art by Bambang Priyadi*”. Faculty of Islamic Religion. Islamic University of Malang. 2020.⁶⁶ This research uses interview methods and documentation methods. This type of research uses interview qualitative research with a character study type of research. The results of this research are the forms of khat writing in Arabic calligraphy art by Bambang Priyadi, namely the *Naskhi khat*, *Tsulutsi khat*, and *Diwani Jali khat*. The form and style of Bambang Priyadi’s writing is similar to the style and form of writing of Imam Hasyim Muhammad Al-Baghdadi’s sermons and has the calligraphy. The form of khat writing in Arabic calligraphy art by Bambang Priyadi has social educational value in it. The character of Bambang Priyadi’s Arabic calligraphy art comes from spiritual factors, Arabic calligraphy letter form factors, and environmental factors. These factors give rise to the

⁶⁵ Umar Faruqi, “Muhammad Syafaruddin’s Expressionist calligraphy Essay on Verses of the Qur’an”, *Thesis*, Palangka Raya: IAIN Palangka Raya, 2019, p. xii.

⁶⁶ Rachmad Arif Ma’ruf, “Educational Values in the Art of Arabic Calligraphy by Bambang Priyadi”, *Thesis*, Malang: Islamic University Malang, 2020, p. iii.

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following values: 1) Value of Social Education, 2) Value of Religious Education, 3) Value of Moral Education.

9. **Bella Eka Pratiwi**, in her script entitled “*Bamboo Shoot Motifs on Riau Malay Songket Woven Cloth*”. Master’s Study Program in Art Creation and Study. Yogyakarta Indonesian Art Institute. 2021.⁶⁷ The data sources for this research were obtained through field observation, interviews and documentation techniques. This study used descriptive qualitative method. The results of this research explain that the bamboo shoot motif has 28 variations. The bamboo shoot motif also has different heads, namely, it has a blunth, tapered head, has a branched head and has a wide, blunth head. Bamboo shoot motifs have varying root directions, such as roots pointing up and down. The bamboo shoot motif is a mirror motif which is nothing but a reflection of life now and the life we will go through later. Because the majority of the Riau Malay community is a Muslim community where everything is associated with the Khalik. The bamboo shoot motif also conveys how important it is to educate one’s morals to be better, this can be related to the expression “*attitude is a reflection of the heart*”.

10. **Muhammad Ubaidillah**, in his thesis entitled “*Aesthetics and Reception of Al-Qur’an Calligraphy in the Agung Ar-Raudlah Kraksaan and Raudlatul Jannah Probolinggo*”. Faculty of Ushuluddin. Kiai Haji Achmad Siddiq State Islamic University Jember. 2022.⁶⁸ This research uses qualitative methods with descriptive qualitative field researc (*Living Qur’an*) from several literature sources. Data collection techniques use observation, interview and documentation techniques. The data analysis techniques used include efforts to search for data, systematically organize the results of findings in the field, present field findings, and search for

⁶⁷ Bella Eka Pratiwi. “Bamboo Shoots Motif on Malay Riau Songket Woven Cloth”, *Thesis*, Yogyakarta: Indonesian Institute of Arts Yogyakarta, 2021, p. ii.

⁶⁸ Muhammad Ubaidillah, “Aesthetics and Reception of Al-Qur’an Calligraphy in the Agung Mosque Ar-Raudlah Kraksaan and Raudlatul Jannah Probolinggo”, *Thesis*, Jember: UIN Kiai Achmad Siddiq Jember, 2022, p. ix.

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meaning. The results of this research showed that Tsuluts khat type calligraphy was written on the mihrab wall of the Ar-Raudlah Mosque in the form of the verse of the chair. Meanwhile, in the Raudlatul Jannah Mosque Probolinggo City, there is Tsuluts khat type calligraphy in the form of the Al-Fatihah letter, the chair verse and the Al-Baqarah verse 153 which beautifies the walls of the mosque's qubah. One of the benefits of the reception of the chair verse in the mihrab of the Ar-Raudhah mosque is that if someone reads it after the 5 daily prayers, then he will be protected from the evil of someone who wants to do evil to him. Meanwhile, the reception of the Al-Fatihah letter is the first. The verse of kursy means instilling in the reader's heart the greatness and power of Allah SWT as well as His help and protection. And in surah Al-Baqarah verse 153 the reception of this verse about the value of moral education using calligraphy aims to remind people to have good character, so that life will be calm in the face of problems.

11. Muhammad Alwi Latief, in his thesis entitled "*Writing Verse Calligraphy at the Mosque Agung Luwu Palopo (A Perception Study)*". Faculty of Ushuluddin, Adab, Dan Da'wah. Palopo State Islamic Institute. 2022.⁶⁹ This research uses a qualitative descriptive type with an interpretive and sociological approach. Primary data sources were obtained by interviews with people who write calligraphy verses and people who observe calligraphy in mosques. Meanwhile, secondary data was obtained in the form of literacy related to research. The methods used in collecting data were interviews and documentation. The results of this research explain the art of beautiful writing verses of the Qur'an, in writing calligraphy has various forms known as khat, namely khat kufi, khat farisi, khat naskh, khat tsuluts, khat rihani, khat riq'i, and khat diwani. Writing calligraphy at the Agung Luwu Palopo a medim for preaching to the mosque congregation. Second, writing calligraphy in

⁶⁹ Muhammad Alwi Latief. "Writing Verse Calligraphy at the Agung Luwu Palopo (A Perception Study)", *Thesis*, Palopo: Palopo State Islamic Religion Instite, 2022, p. xxiv.

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mosques has the aim of adding to the beauty of the mosque, and third, writing calligraphy has the aim of introducing the public to the verses of the Al-Qur'an so that people know and are more familiar with the verses of the Al-Qur'an.

12. Juliana dan Hetty Zaharani, in their journal entitled “*Revitalizing the Philosophy of Malay Patterned Ornaments in Gedebong Banana Woven Patter Designs: Study of Local Wisdom of Malay Culture*”. Main Potential University. 2019.⁷⁰ This research uses qualitative methods with an ethnographic approach. Data collection is used through observation, interviews and documentation. The results of this research show that there are several Malay motif ornaments developed in gedebong weaving which can be useful for revitalizing Malay philosophical local wisdom values.

13. Aidah Mega Kumalasari dan Nurun Nisaa Baihaqi, in their journal entitled “*Calligraphic Ornaments Motifs for Al-Qur'an Verses: at Jami' Al-Mukhlisin Mosque in Jabung Lamongan*”. Journal of Islamic Studies, Sunan Kalijaga State Islamic University. 2021.⁷¹ This research use a two-motive phenomenological theory approach, namely because of the motif and according to the order of the motif developed by Alfred Schutz. The results of this research are that the calligraphic ornaments of Al-Qur'an verses in the mosque have two motifs. Firstly, because of the motive, namely the inspiration of the initiator making calligraphic ornaments from the beauty of the calligraphic ornaments of mosques in Turkey and the initiator's concerns about the condition of diverse communities who are less enthusiastic about learning the Qur'an. Second, the order of the motif is as a medium for Islamic preaching to attract people's interest in

⁷⁰ Juliana and Hetty Zaharani, “Revitalization of the Philosophy of Malay Ornaments in the Design of Gedebong Banana Weaving Patterns: A Study of the Local Wisdom of Malay Culture”, *Malay Cultural Local Wisdom Study (Lingua Idea Scientific Journal)*, University of Ultimate Potential, Vol. 10, No. 1 of 2019, p. 12.

⁷¹ Aidah Mega Kumalasari and Nurun Nisaa Baihaqi, “Calligraphy Ornament Motifs of Al-Qur'an Verses: Living Study of the Al-Qur'an Jami' Al-Mukhlisin Mosque Jabung Lamongan”, *Al-Misbah (Journal of Islamic Studies)*, Islamic University The Land of Sunan Kalijaga Indonesia, Vol. 9 of 2021, p. 100.

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learning about the Qur'an in a mosque, not just verbally without a motive, it has a motif and a positive side that illustrates the dynamism of the Qur'an.

14. **Sandi Rahman Koto**, in his journal entitled "*Aesthetic Study of Calligraphy and Ornaments at the Al Ikhlas Mosque Lubuk Pakam Deli Serdang*". Faculty of Language and Fine Arts. Medan State University. 2022.⁷² The research method used is a qualitative descriptive method. The population in this study consisted of 10 works of different sizes. Data collection techniques use observation, interviews and documentation. The data analysis techniques used are collecting data, preparing research data, reviewing interview data, coding, compiling reports or conclusions. The results of this research show that (1) The calligraphy work done by the Nun Walqolam team is very good and very beautiful calligraphy work, the writing with letters is very good as well as the arrangement of the verses in accordance with the theory of Ibn Muqlah who applies 4 pillars to get the layout the good ones are Tarsif, Ta'lif, Tastir, and Tansil (2) The colors used in this calligraphy work have shades of green and yellow and orange. The colors in this work are green, yellow and orange, but the colors are varied in terms of dark and light (*value*), such as green has 4 color levels, yellow has 2 levels and orange has 3 color levels.

UIN SUSKA RIAU

⁷² Sandi Rahman Koto, "Aesthetic Study and Ornaments at the Al Ikhlas Mosque Lubuk Pakam Deli Serdang", *Language and Arts Education* Vol. 04 of 2022, p. 294.

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CHAPTER III RESEARCH METHODS

A Types of Research

This research is field research, where the researcher will go directly to the research location looking for and observing field data using rational and argumentative thinking.⁷³ This research uses mixed methods with an ethnographic and sociological approach. The implementation of this mixed-methods research combines quantitative and qualitative research methods with a sequential explanatory method (quantitative first then qualitative). This type of data combines the strengths of both methods to provide a more comprehensive understanding of the phenomenon under research.

After the data is collected, the researcher applies quantitative and qualitative analysis separately or integrates them. This integration can be done by comparing findings, connecting results between the two types of data, or exploring convergence or divergence between quantitative and qualitative findings. The advantage of mixed-methods research is its ability to combine the strengths of both methods, namely in-depth and measurable data collection, quantitative analysis that allows generalization and qualitative analysis that enriches meaning. This approach also allows researchers to understand phenomena holistically and provides a more comprehensive perspective.

B Research Data Sources

The data sources used in this research consist of primary data sources obtained directly from the source (main data) and secondary data obtained indirectly (supplementary data).

⁷³ Ajat Rukayat, *Qualitative Research Approach Quantitative Research Approach* (Jakarta: CV Budi Utama, 2018), p. 25.

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1. Primary Data

Primary data is data obtained directly from sources.⁷⁴ The primary data obtained in this research is ADM, General Administration Personnel, Mosque Secretariat and mosque congregation.

2. Secondary Data

The secondary data obtained in this research are the book L "The Light of the Pen of Khath Al-Qur'an" by Achmad Ghozali and Jamaluddin Rabain, "Art of Islamic Calligraphy" by Didin Sirajuddin AR, "Profile of the Ar-Rahman Mosque Pekanbaru City 2015" by Ilyas Husti et al, articles, journals, magazines, theses, writings as previously explained in the relevant studies section and so on.

C. Research Informant

Data sourced from informants is the data used as the main reference in this research. Of the many congregations, the researcher only interviewed ADM. General Administrative Staff of the Mosque Secretariat and the congregation who often come to the mosque either to perform congregational prayers or take part in other religious activities. In determining informants, researchers used the Purposive Sampling technique (this technique selects informants based on certain criteria that are relevant to the research). As for the criteria for research informants who researchers consider capable and knowledgeable about this problem, the characteristics include:

1. Located in the area studied
2. Have knowledge and experience relevant to the research topic
3. Able and willing to share information
4. Have good communication skills
5. Willing to be interviewed or observed
6. Have a good reputation

The following is the informant data that the researcher presents in table form.

⁷⁴ Marzuki, *Research methodology* (Yogyakarta: Hamidia Offset, 2013).

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Table. 3.1. Informan Identity

Main Informan	
Name	Budi Hidayat, S. Pd
Date and place of birth	Bangkinang, 06 January 1986
Code	ADM. Mosque Secretariat General Administration Staffing
Last education	S1
Adress	Road H. Ismail, Tenayan Raya
Main Informan	
Name	Nazaruddin
Date and place of birth	Sibolga, 14 May 1953
Code	Pilgrims
Last education	D3
Adress	Road Kuaran Simpang 3 Marpoyan

D. Data Collection Techniques

In field research, there are several data collection techniques used by researchers, including:

1. Observation Method

The observation method is used by visiting the object being studied, in order to produce accurate and definite data. Observations in this research were carried out using participants, structured and with research instruments.

Table. 3.2. Data Analysis

1.	Observing the calligraphy concept of Al-Qur'an verses and Riau Malay Ornaments.
2.	Observing the values contained in the calligraphy of Al-Qur'an verses and Riau Malay Ornaments.
3.	Count the number of fren shoots, bamboo shoots and selembayung ornaments on the interior and exterior of the mosque.
4.	Measure the ornaments of fern shoots, bamboo shoots and selembayung, etc.

2. Interview Method

In this research, researchers used structured open interviews in the form of forum discussions. The researcher outlines questions related to the

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problem that will be given to respondents. The researcher asks previously formulated questions to obtain the information or data needed: The interview transcript that the researcher presents in table form.

3. Documentation Method

Documentation techniques are carried out to strengthen previous data. This technique is used to obtain data and documents or notes using a camera or photo for taking pictures which can be done at any time.

Data Analysis Techniques

Mixed-methods data analysis carried out by researchers is descriptive data analysis technique (descriptive-analysis) which aims to describe what is in the research object. The steps taken by researchers in this research are carrying out data reduction, presenting data.



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CHAPTER V CONCLUSION

A Conclusion

1. The results of this show that the calligraphy visualization of Al-Qur'an verses at the Agung Ar-Rahman, Pekanbaru City uses two types of khat, such as kufi in QS. calligraphy Al-Baqarah: 255 in the mosque's mihrab discusses *"the greatness and power of Allah"*, and tsuluts in a fragment of the QS. verse At-Taubah: 18 above the mosque's mihrab discusses *"people who have the right to prosper the mosque"*, and the QS. calligraphy Al-'Alaq: 1-7 on the ceiling of the mosque discusses *"the importance of reading"*. The Riau Malay ornaments that were visualized 810 fern shoots on the interior and exterior of the mosque and there were 1,042 bamboo shoots and selembayung on the exterior of the mosque. These two ornaments reflect a rich picture of the character of the Riau Malay people.
2. Aesthetic and cultural values contained in calligraphy and visualization ornaments have intrinsic value in the form of: aesthetic values, cultural values, religious values and extrinsic values in the form of personal values. Purpose and function calligraphy as aesthetics, explanation of monotheism, cultural heritage, as a livelihood, as a method of treatment.

B Advice

1. To the management of the Mosque of Paripurna Agung Ar-Rahman, Pekanbaru City, it is best to renovate the mosque building and repaint the calligraphy color so that it looks equally new.
2. Future researchers need to consider broader objects and extend the observation period, as well as include variables that have not been studied in this research, so that the resulting conclusions have a wider and more complete scope.

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INTRODUCTION TO RESEARCH



PEMERINTAH PROVINSI RIAU DINAS PENANAMAN MODAL DAN PELAYANAN TERPADU SATU PINTU

Gedung Menara Lancang Kuning Lantai I dan II Komp. Kantor Gubernur Riau
Jl. Jend. Sudirman No. 460 Telp. (0761) 39064 Fax. (0761) 39117 PEKANBARU
Email : dpmptsp@riau.go.id

REKOMENDASI

Nomor : 503/DPMPPTSP/NON IZIN-RISET/62973
TENTANG

PELAKSANAAN KEGIATAN RISET/PRA RISET
DAN PENGUMPULAN DATA UNTUK BAHAN SKRIPSI



1.04.02.01

Kepala Dinas Penanaman Modal dan Pelayanan Terpadu Satu Pintu Provinsi Riau, setelah membaca Surat Permohonan Riset dari : **Wakil Dekan Bidang Akademik dan Pengembangan Lembaga Fakultas Ushuluddin UIN Suska Riau, Nomor : 1099/Un.04/F.III.1/PP.00.9/02/2024 Tanggal 19 Februari 2024**, dengan ini memberikan rekomendasi kepada:

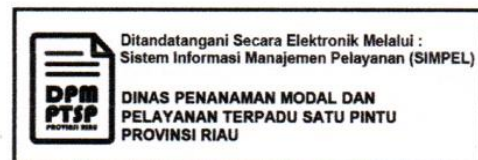
- | | | |
|----------------------|---|--|
| 1. Nama | : | SITI HASIAH HASIBUAN |
| 2. NIM / KTP | : | 12030225560 |
| 3. Program Studi | : | ILMU AL-QUR'AN DAN TAFSIR |
| 4. Jenjang | : | S1 |
| 5. Alamat | : | PANAM |
| 6. Judul Penelitian | : | VISUALISASI KALIGRAFI AYAT AL-QUR'AN DAN ORNAMEN MELAYU RIAU DI MASJID AGUNG AR RAHMAN PEKANBARU |
| 7. Lokasi Penelitian | : | MASJID AGUNG AR RAHMAN PEKANBARU |

Dengan ketentuan sebagai berikut:

1. Tidak melakukan kegiatan yang menyimpang dari ketentuan yang telah ditetapkan.
2. Pelaksanaan Kegiatan Penelitian dan Pengumpulan Data ini berlangsung selama 6 (enam) bulan terhitung mulai tanggal rekomendasi ini diterbitkan.
3. Kepada pihak yang terkait diharapkan dapat memberikan kemudahan serta membantu kelancaran kegiatan Penelitian dan Pengumpulan Data dimaksud.

Demikian rekomendasi ini dibuat untuk dipergunakan seperlunya.

Dibuat di : Pekanbaru
Pada Tanggal : 21 Februari 2024



Tembusan :

Disampaikan Kepada Yth :

1. Kepala Badan Kesatuan Bangsa dan Politik Provinsi Riau di Pekanbaru
2. Walikota Pekanbaru
Up. Kaban Kesbangpol dan Linmas di Pekanbaru
3. Wakil Dekan Bidang Akademik dan Pengembangan Lembaga Fakultas Ushuluddin UIN Suska Riau di Pekanbaru
4. Yang Bersangkutan

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Appendix I

Interview Results with Mr. Budi Hidayat, S. Pd

1. What is the early history of the establishment of the Mosque Paripurna Agung Ar-Rahman Pekanbaru City?

Answer: The Mosque of Paripurna Agung Ar-Rahman originates from "Ar-Rahman Mosque". This mosque was built on waqf land covering an area of 300 M² (20x15 M), which came from the late Mr. Raden Sastro Pawiro Djaya Diningrat. Initially the mosque building consisted of wooden pillars, floors and board walls, and a leaf roof with a building area of 8x8 M². The Ar-Rahman Mosque was built in 1930, with funding sources coming from infaq and sadaqah of the congregation. In 1960 the mosque building changed from a wooden building to a semi-permanent building with a tin roof, the building area was 80 m² (10x8 m). The building and maintenance of the mosque comes from worshipers from the community who live on Road Sumatra, Cut Nyak Din, A. Yani, Road Pinang and Tangkerang were under the guidance of Buya Abdullah, MM, Mayor of Pekanbaru for the period 2001-2006 & 2006-2011). In 2004 the Pekanbaru City government purchased and compensated the community land around the Ar-Rahman mosque covering an area of 4700 M². In 2006 the Riau Provincial Government provided funds for the construction of the Ar-Rahman mosque with an area of 610 M² (30.5 x 20 M). In 2007, the Pekanbaru City Government, through APBD funds, completed the mosque facilities and infrastructure with a two-story building covering an area of 1,440 M² for the offices of the Pekanbaru City Indonesian Ulema Council (MUI), Pekanbaru City National Zakat Amil Agency (BAZNAZ) and Pekanbaru City General Election Commission (KPU) office. On June 19 2009, the Mayor of Pekanbaru Drs. H. Herman Abdullah, MM (Mayor for the 2006-2011 Period) inaugurated the use of the Grand Ar-Rahman Mosque as a Pekanbaru City mosque with the name "Ar-Rahman Mosque Pekanbaru City" and equipped with offices in the Ar-Rahman mosque complex as the Pekanbaru City Mosque, officially the mosque environment was given the name "Pekanbaru City

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Islamic Center Complex". The name Ar-Rahman comes from *Asmaul Husna* which means Most Merciful. It is estimated that the name was given with the aim of bringing the administrators and congregation closer to Allah SWT and to have a quality of affection between the congregation and the wider community. On June 3 2014, the Ar-Rahman mosque changed its name to "Agung Ar-Rahman Mosque Pekanbaru City". This change is based on the nomenclature of the Ministry of Religion of the Republic of Indonesia. In 2016, the Agung Ar-Rahman Mosque in Pekanbaru City was inaugurated by the Mayor of Pekanbaru Dr. H. Firdaus, ST., MT. became the Mosque Paripurna of Agung Ar-Rahman in Pekanbaru City of based on Regional Regulation Number 2 of 2016 and strengthened by the Mayor of Pekanbaru's regulation Number 16 of 2017 and designated as the Trustee of Plenary Mosques throughout the City of Pekanbaru. Since 2016 until now, there are 96 Mosques in Paripurna Pekanbaru City.

2. Who establishes QS. Al-Baqarah: 255 (the verse of kursy) on the mihrab, a snippet of QS. At-Taubah: 18 above the mihrab, and QS. Al-Alaq: 1-7 on the ceiling as the concept of calligraphy in this mosque, sir?

Answer: The calligraphy concept for the Mosque Paripurna Agung of Ar-Rahman Pekanbaru City is determined by the calligrapher himself because the calligrapher has been given full trust by the mosque management. Based on researchers' observations, QS. Al-Baqarah: 255 (kursy verse) was chosen as the calligraphy concept because this verse has a deep meaning, covering various aspects, starting from the attributes of Allah, the Almighty, All-Knowing, and All-Life to His protection for those who believe. Piece of QS. verse. At-Taubah: 18 was chosen as the calligraphy concept because the verse talks about people who deserve to prosper the mosque. QS. Al-Alaq: 1-7 was chosen as the calligraphy concept because this verse is the foundation for Islamic teachings which emphasize the importance of learning, thinking and appreciating Allah's creation.

4. What is the reason for the motifs of Fern Shoots, Bamboo Shoots and Selembayung to be used as mosque ornaments, sir?

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Answer: The choice of ornamental motifs at the Mosque Paripurna Ar-Rahman, Pekanbaru City is determined by the carver himself because the carver has been given full trust by the mosque management. However, according to Mr. Budi Hidayat, these ornaments were chosen not only because of their beauty but because they reflect the character of the Riau Malay community. Because these two ornaments have a deep philosophy and meaning for the Riau Malay people.

5. What influenced khat kufi and khat Tsuluts to be chosen as calligraphy in the Plenari Mosque Agung Ar-Rahman of Pekanbaru City?

Answer: The choice of type of calligraphy at the Mosque Paripurna Agung Ar-Rahman Pekanbaru City is determined by the calligrapher himself because the calligrapher has been given full trust by the mosque management. The mosque management until now does not know the exact type of calligraphy used and the reasons for selecting that type of calligraphy, because when selecting the type of calligraphy there were no examples shown by the calligrapher to the mosque management. Even the mosque management has forgotten the name of the calligrapher. Based on the researcher's observations, the type of calligraphy used on the mosque mihrab is Kufi khat and the top of the mihrab and the ceiling of the mosque is Tsuluts khat. Making calligraphy at a new mosque for the first time has never experienced a change in the type of calligraphy.

6. In your opinion, what value is contained in calligraphy and ornaments at the Mosqu Paripurna e of Agung Ar-Rahman Pekanbaru City?

Answer: In my opinion, the combination of yellow and green between calligraphy letters and a calligraphy background has aesthetic value. Because, yellow symbolizes presumptuousness, yellow and green symbolize religion. So these colors are not just combined randomly, but have a deep meaning and philosophy related to the Riau Malay community.

Interview Results with Mr. Budi Hidayat, S. Pd

1. In your opinion, what value is contained in calligraphy and ornaments at the Mosque Paripurna Agung Ar-Rahman Pekanbaru City?

Answer: In my opinion, the ornaments on the gold exterior of the mosque look luxurious, and the carvings are unique, so that people who come to the mosque feel a warm welcome throughout the exterior. And the calligraphy on the mihrab of the mosque is no less beautiful, this calligraphy has high aesthetic value. The simple, bold type of khat coated in gold with a beige theme looks elegant, so it manages to become the center of attention of everyone who enters the mosque.

2. What do you feel about the calligraphic visualization of Qur'anic verses in this mosque?

Answer: With the calligraphy decorating the Mosque Paripurna Agung Ar-Rahman Pekanbaru City, I feel calm and amazed at the verses of the Qur'an which are visualized in calligraphic form. It is as if through these calligraphic verses, Allah speaks to his servants, conveying sacred messages for reflection.

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Appendix II

DOCUMENTATION



Picture. Research Location Survey



Picture. Observation of Fern Shoot Ornaments

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Picture. Interview with Mr. Nazaruddin



Picture. Interview with Mr. Budi Hidayat, S. P

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MTS : Madrasah Tsanawiyah Ja'fariyah Hutaibus, Graduated in 2016
SMK : Ja'fariyah Hutaibus Integrated Islamic Vocational High School, Graduated in 2019

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3. PMII Members 2022-2024

SCIENTIFIC WORK