

## CHAPTER IV

### RESULT AND ANALYSIS OF QUR'AN CALLIGRAPHY IN THE GREAT MOSQUE SABILAL MUHTADIN

#### A. Result

After did the research, researcher obtained data results through data collection instruments: observation, interviews, and documentation. Next thing to do is to present data from the research results conducted by researchers on manager the Great Mosque of Sabilal Muhtadin Banjarmasin. From the data collected, a description of the data obtained from the results of observations, interviews, and documentation as follows:

#### 1. Decoration and Calligraphy at the Great Mosque Sabilal Muhtadin Banjarmasin

The ideals of Islamic art reflected in Islamic artworks, such as mosque architecture, for example, will surely encounter various types of decorations, both floral and geometric and calligraphy decorations that almost fill the entire surface of the walls. This Islamic art has become a hallmark of Islamic architecture. Calligraphy is an art form of Muslim society as the primary medium to express a sense of beauty.<sup>1</sup> Therefore, buildings such as the Great Mosque Sabilal Muhtadin are also inseparable from this characteristic. In addition to typical Islamic architecture, Banjar-style local art is also inseparable from this mosque. Several carvings can be seen decorating the

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<sup>1</sup>Ali Akbar, *Kaidah Menulis dan Karya-Karya Master* (Jakarta: PT. Pustaka Firdaus, 1995), 5.

two drums that are on the terrace of the mosque, namely tatah ebb with a motif called the flower pot carving motif, there are also motifs of noni fruit and jasmine flowers on the supporting pillars of the drum where the carvings are on ironwood typical of South Kalimantan. It can be concluded that the decoration of the mosque cannot be separated from the local culture where the mosque is located.

Calligraphy at the Great Mosque Sabilal Muhtadin Banjarmasin applied to various elements of the mosque building, both the interior and exterior. Most of the mosque buildings have dominated by multiple forms of decoration. As the characteristics of Islamic art, decorations in the form of floral and geometric-symmetrical are combined and matched with various forms of calligraphy to complement the calligraphy. Decorations in floral and geometric shapes fill almost parts of the mosque, such as walls, doors, and windows. Before entering the mosque's interior, visitors will be present with the name of the mosque, Sabilal Muhtadin, written in Kufi type. Based on observation that researcher do, calligraphy at this mosque does not only apply calligraphy to verses from the Qur'an but also calligraphy with various writings such as Asmâ'ul Husnâ calligraphy, calligraphy for the four caliphs, there are Caliph Abû Bakar As-Shiddîq r.a., 'Umar bin Khattâb r.a. , Ustmân bin 'Affân r.a. and Alî bin Abî Thâlib. There is also calligraphy with the words *Lâ ilâha illa Allah Muḥammad al Rasûlullâh* inside and outside the room.<sup>2</sup>

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<sup>2</sup>Research Observation Results, On June 24, 2022.

Further research that researcher did from observation of these chapters includes chapter al-Nisâ' with two verses used, verses 9 and 103, chapter al-Hijr verses 98 and 99, chapter Ali-'Imrân verse 102, chapter al-'Ashr verses 1 to 3, chapter al-Isrâ' verse 80, chapter al-Ankabût verse 45, chapter al-Hajj verse 32 and chapter al-Rûm verse 43. These verses are written separately; some consist of more than one verse.<sup>3</sup>

In this calligraphy, there are several types of khat used. These types are tsuluts, pharisaic, diwani and kufi khat. However, if look deeper in detail, some of the verse carvings do not fully use the actual khat rules but only resemble the type of khat. For example, such as the Qur'an calligraphy decoration in the main room at the back. At a glance, the calligraphy of the Qur'an uses Pharisaic khat. However, if one looks at it in more detail, some letters resemble khat riq'ah, which confuses researchers in determining the type of khat used.

Calligraphy uses the Kufi type is found in the writing the name of the mosque Sabilal Muhtadin, which is displayed large before entering the mosque. Tsuluts type are found in calligraphy that reads *Allâhu Akbar*, Allâh and Muhammad and the words *lâ ilâha illallâh Muhammad al-rasulullâh* on the drum. Pharisaic khat is also widely used in calligraphy in this mosque, namely in several pronunciations of *Asmâul Husnâ* and the names of the four caliphs. Meanwhile, khat diwani is only used in a few pronunciations of *Asmâul Husna*.

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<sup>3</sup>Research Observation Results, On June 24, 2022.

Qur'an calligraphy decoration of the Great Mosque Sabial Muhtadin which uses Pharisaic khat, are found in Q.S. Al-Nisâ' verse 9 and Q.S. Al-'Ashr verses 1-3, khat tsuluts are found in Q.S. Al-Hijr verses 98-99 and Q.S. Ali 'Imrân verse 102 and the Pharisaic khat which is also found in Q.S. Al-Nisâ' verse 103, Q.S. Al-Isrâ' verse 80, Q.S. al-Ankabût verse 45, Q.S. Al-Hajj verse 32 and Q.S. al-Rûm verse 43. The tsuluts and the Pharisaic are used in the calligraphy of the Qur'an, which is in the main room of the mosque; these two types of khat were chosen because they have indentations of letters that easy to read compared to other types of khat, so that the mosque administrators decided that the Qur'an calligraphy decorations should be written using tsuluts and Farisi script so that it would be easier for the whole community, especially the Muslim community who visited the mosque to read them.<sup>4</sup>

On the mosque's doors, the Qur'an calligraphy is also Pharisaic. tsuluts is more widely used for decorative purposes in various kinds of manuscripts and building walls, including spaces in mosque buildings. It is rare to find khat tsuluts used for writing Qur'an manuscripts because some experts consider this type of khat less practical because of the contorted shape of the letters, which not everyone can read easily.<sup>5</sup> In addition, another reason for the use of the tsuluts, Pharisaic, diwani and kufi khat in this mosque is based on the existence use the type of khat that was learned at that time even though the rules were not perfect. Because of that, some of the calligraphy in

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<sup>4</sup>Personal interview with Mr. H. Amin, on August 4, 2022.

<sup>5</sup>Febri Yulika, *Jejak Seni Dalam Sejarah Islam* (Padang Panjang: Institut Seni Indonesia Padang Panjang, 2016) 211.

this mosque still does not follow the rules. Looking at the history of the development of calligraphy in Indonesia around the 1900-2000 referred to the pesantren generation, the types of calligraphy taught at the pesantren take into account the writing styles of kufi, naskhi and pharisaic whose writing is limited to paper only.

Around the 1970, several calligraphers appeared who specialized in decorations such as mosque decorations which combined types of khat such as tsuluts, pharisaic, diwani, kufi and riq'ah. Seeing the year the calligrapher appeared who was devoted to mosque decoration, it was also time that calligraphy was made at the Great Sabiral Muhtadin mosque, namely around 1974, and then the type of calligraphy above was chosen as a mosque decoration. For the placement of verses in various elements of the mosque, informants stated that the calligraphy of the Qur'an and its location had no meaning.<sup>6</sup>

For reasons why the verses of the Qur'an mentioned above are used through interviews with researchers with informants, the following is the data found with the contents of the interview as follows:

Drs. H. Darul Quthni stated, "Kalau tema ayat yang digunakan, seperti yang saudara tahu itu berkaitan dengan ibadah seperti sholat dan lainnya."<sup>7</sup>

Selection of the verses of the Qur'an to be used as a calligraphy of the Qur'an in the mosque is inseparable from the invitation and appeal to the

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<sup>6</sup>Personal interview with Mr. H. Amin, on August 4, 2022.

<sup>7</sup>Personal interview with Mr. Drs. H. Darul Quthni, MH, on October 28, 2022.

mosque's congregation to worship. In addition, the selected verses contain the meaning of the virtues of worship especially prayer.

In addition, another informant, namely Mr. H. Amin, also stated the following contents of the interview.

untuk ayat yang dipilih, itu umumnya memiliki redaksi yang sama saja dengan masjid lain, yaitu tentang ayat-ayat keutamaan beibadah, khususnya sholat. Jadi itulah alasannya mengapa ayat-ayat tersebut yang digunakan.<sup>8</sup>

So it can be concluded that the verses used cannot be separated from the suggestion for worship.

The material used to make this calligraphy is unique, made of blackened iron ore. According to the informant, the material used was chosen because of the durability of the material so that the calligraphy of the Qur'an as an ornament is durable and not easily damaged.<sup>9</sup>

## 2. Writing the Qur'an verses as a Qur'an calligraphy decoration at the Great Mosque Sabilal Muhtadin

The Qur'an calligraphy is a calligraphy art whose existence in this era. Development from time to time is very significant, so it's no wonder calligraphy is found and applied in various media. The mosque is one of the buildings that cannot be separated from this.

From the results of interviews with informants regarding the motives or background of the verses of the Qur'an used as decorations of the Qur'an

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<sup>8</sup>Personal interview with Mr. H. Amin, on August 4, 2022.

<sup>9</sup>Personal interview with Mr. H. Amin, on August 4, 2022.

calligraphy at the Great Mosque of Sabilal Muhtadin, the following data is obtained:

The first informant, General Manager of the Great Mosque Management, Sabilal Muhtadin, Mr. Drs. H. Darul Quthni, MH. The following are the contents of the interview with him.

Jadi, latar belakangnya yaitu adanya kaligrafi al-Qur'an ini memastikan bahwa ini adalah sebuah masjid kada hanya menjadi hiasan belaka. Kemudian ulama terdahulu kita yaitu Datu Kelampaian sejak dulu sudah menulis al-Qur'an, nah secara kada langsung beliau mencontohkan bahwa al-Qur'an itu ditulis. Dari sinilah diterapkan ke kaligrafi al-Qur'an di masjid ini.<sup>10</sup>

Another informant, Mr. H. Amin. He is one of the managing staff of the Raya Sabilal Muhtadin mosque, which is currently active. The results of the interview with him are as follows:

Kaligrafi al-Qur'an di masjid ini pertama kali dibuat pada tahun 1974, artinya berbarengan dengan pertama kali berdirinya masjid raya ini. Adapun alasan atau latar belakang dibuatnya kaligrafi di masjid ini adalah, semua masjid kan pasti memiliki kaligrafi. Kaligrafi dalam bentuk apapun itu, entah kaligrafi al-Qur'an ataupun kaligrafi *Asmaul Husna*. Tidak lengkap rasanya suatu masjid kalau tidak memiliki kaligrafi. Maka dari itu masjid ini juga dikelilingi kaligrafi yang bermacam-macam karena kebanyakan masjid yang ada di daerah sini menggunakan kaligrafi juga.<sup>11</sup>

From the informants explanations, a mosque is considered incomplete if it does not have calligraphy. He also mentioned the mosques inspired calligraphy making this mosque with many beautiful calligraphy ornaments. Besides, the beauty emitted through Islamic painting, namely the art of Islamic calligraphy, adds aesthetic value to a mosque. Informants also

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<sup>10</sup>personal interview with Drs. H. Darul Quthni, MH, on October 28, 2022.

<sup>11</sup>Personal interview with Mr. H. Amin, on August 4, 2022.

mentioned that calligraphy explains the identity of the mosque. In addition, a fundamental reason for the existence of this calligraphy is the role by the figure of a great scholar from South Kalimantan, Syeikh Muhammad Arsyad al-Banjari, who loves to write, one of which writing Qur'an Mushaf with decorations typical of Islamic culture. He also likes Islamic art calligraphy, which inspired the Qur'an calligraphy decorations in this mosque.<sup>12</sup>

Regarding the background of making the Qur'an calligraphy as a decoration in this mosque, it was indirectly stated by the initiator of this mosque calligraphy, the background that was conveyed was the result of stories passed down from generation to generation from the previous managers of the previous mosque so that it reached the current mosque administrator.

In an action, there is purpose that someone wants to achieve. It is same with the writing of the verses of the Qur'an in the Great Mosque of Sabilal Muhtadin. This action is related to the goals to be achieved in the future after the Qur'an calligraphy decorations are in the mosque. In making this calligraphy, Mr. H. Amin said as follows:

Dengan adanya kaligrafi al-Qur'an, harapan kami sebagai pengurus masyarakat agar ikut serta memakmurkan masjid. Memakmurkan disini yaitu masyarakat ikut beibadah disini, besedekah, umpat bemajlis dan rajin meadakan kegiatan lain juga yang benilai ibadah. Jadi, ornamen kaligrafi al-Qur'an ini kada hanya sebagai hiasan semata, tapi setelah melihatnya orang-orang yang mengunjungi masjid terdorong untuk melakukan ibadah lebih semangat.<sup>13</sup>

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<sup>12</sup>Darul Quthni, *et al.*, *Tradisi Batamat di Tanah Banjar* (Banjarmasin: Antasari Press, 2022), 9.

<sup>13</sup>Personal interview with Mr. H. Amin, on August 4, 2022.



From his submission, the community intends to participate in the prospering the mosque, the verses of the Qur'an become decorations/ornaments for calligraphy of the Qur'an can attract the attention of the community, especially the Muslim community, so that they are more enthusiastic about worship, giving alms and other worship related to the mosque.

General Manager of the Sabilal Muhtadin Great Mosque Management also stated that the existence of the Sabilal Muhtadin Great Mosque, which is decorated with the Qur'an calligraphy is expected to be an inspiration for the surrounding mosques as a form of Islamic symbols.<sup>14</sup>

The meaning and function of the calligraphy of the Qur'an come from the Qur'an. There are various branches of the Qur'an, one of them is calligraphy. Displaying calligraphy means displaying the condition of the Qur'an itself. Writing is essential, especially verses of the Qur'an, and it can be a necessity. In addition, verses of the Qur'an become decorations in the mosque and have the value of message conveyed to the congregation. One example of the verse is Q.S. Ali-'Imrân/3: 102. Through this verse, Allah SWT conveys a message to His servants to continue to fear Him. It can be said the existence of Qur'an calligraphy in this mosque is a communicator or a means of communication between the servant and his God.<sup>15</sup>

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<sup>14</sup>Personal interview with Drs. H. Darul Quthni, MH, on October 28, 2022.

<sup>15</sup>Personal interview with Drs. H. Darul Quthni, MH, on October 28, 2022.

## **B. Analysis the verses of the Qur'an that used as decoration for the calligraphy of the Qur'an at the Great Mosque of Sabilal Muhtadin**

The Qur'an is an eternal miracle of Islam. The Qur'an increasingly reveals the validity of its miracles. The Qur'an is not only a guide for humans but the Qur'an can be used as a basis for various aspects of human life which relevant in every era.<sup>16</sup>

As mentioned in the data presented above, verses of the Qur'an contained in the calligraphy decorations at this mosque consist of 12 verses from 8 different chapters. From the explanation verses of Qur'an and the translations chosen as decorations in the calligraphy at the Sabilal Muhtadin Grand Mosque mentioned above, it can be analyzed that:

At chapter al-Nisâ'/4:103 is one of the verses which means explaining the obligation that must be carried out by every Muslim, it is prayer. Likewise in chapter al-Hijr/15: 98-99 which means also related to prayer. At chapter al-Ankabût/29:45 can be seen from the translation also explaining that prayer is the most important worship among other worship. Other verses such as chapter Ali-'Imrân/3: 102, chapter al-Nisâ'/4: 9, chapter al-'Ashr/103: 1-3, has a meaning related to the command fear to Allah Swt, as well as doing good deeds. The researcher concludes that the verses used for decoration or a calligraphic ornament at this mosque are related to the command to worship, especially prayer, which is indeed a function of a mosque, to worship and other various Islamic activities that

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<sup>16</sup>Manna Khalil Al-Khattan, *Mabahits fii ulumil Qur'an*, trans. Mudzakir AS (Jakarta: PT. Pustaka litera AntarNusa), 1.

increase the piety of the Muslim community, especially the people of the region Banjarmasin city.

Chapter al-Isrâ'/17: 80 which located on one part of the door which has the intention of asking Allah Swt when entering a worship and finished carrying out the worship in a state of good intentions. It can be analyzed, chapter al-Isrâ'/17: 80 which is located at the entrance to the mosque, there is a correlation between the intent of the verse and the layout of the verse, it is hoped those who enter the mosque or those who set foot into the mosque have good intentions in carrying out worship until it's finished, it doesn't damage the reward that in the worship.

Two other verses located at the entrance to the mosque chapter al-Hajj/22: 32, about people who chant the symbols of Allah Swt, then righteousness will appear in them, and chapter al-Rûm/30: 43, command to follow the straight religion is Islam. Of the four verses consisting of 4 different chapters located at the entrance to the mosque, only 1 verse relates to the position where the verse is placed (at the entrance to the mosque).

### **C. Motives for Writing the Qur'an Calligraphy at the Great Mosque Sabilal Muhtadin**

In explain previously the Qur'an is a guide for all Muslims and a practical function for most Muslim community. One of these practical functions is related to the function of the verses of the Qur'an, which become a decoration or ornament of the Qur'an calligraphy in a building in this study, namely a mosque. The verses of the Qur'an, which are the ornaments of this mosque the one results of the aesthetic reception of the Qur'an which has spiritual value. In this section,

the researcher will present the analysis results concerning the theory used, namely the theory of two motives *because motive* and *in-order to motive* with a phenomenological approach by Alfred Schudz to find out the background and reasons underlying the creation of the Qur'an calligraphy.

#### 1. Background (Because Motive) for Writing Qur'an Calligraphy at Sabilal Muhtadin

Every human action must have something behind the human doing something. Circumstances or the surrounding environment often encountered daily activity other things that affect action. In this case, the first theory is because motive, following the results of analysis obtained by the researcher from data above:

First is the beauty factor of calligraphy ornaments. Based on Mr. H. Amin said, a mosque is considered incomplete if does not have calligraphy, so calligraphy ornaments are made to add aesthetic value to the mosque. Mr. H. Amin views the beautiful calligraphy of the Qur'an as one of the complements to the beauty of a building, and this Banjarmasin the Great Mosque of Sabilal Muhtadin is no exception. As an Islamic art whose existence is substantial, Islamic calligraphy is very important in its existence for the writing of Qur'anic calligraphy decorations in this mosque.

Second, the condition of surrounding environment. Making of the Qur'an calligraphy is also inseparable from the environmental conditions city of Banjarmasin, most of the people are Muslim, so most of the mosques have Qur'anic calligraphy decoration. From the narratives conveyed by the

informants, that the background for writing the Qur'an calligraphy, which is used as an ornament for the mosque, is inspired by several mosques that use beautiful calligraphy besides verses of the Qur'an as a spiritual connecting medium for their readers. The social environment is one thing that significantly influences a person's background in action.

Third, figure of a scholar. In the presentation of the data, presence of the Qur'an calligraphy at the Great Mosque Sabilal Muhtadin, cannot be separated from the figure of a great scholar from South Kalimantan, namely Sheikh Muhammad Arsyad al-Banjari who likes to write verses of the Qur'an beautifully, as evidenced by the presence of his handwritten mushaf decorated with calligraphy and other decorations.

## 2. Purpose (In-Order-to Motive) of Writing the Qur'an Calligraphy at Sabilal Muhtadin

In-order-to motive is a theory related to the purpose of someone's actions. Action referred to this case is the purpose future why the Qur'anic calligraphy ornaments were made. As explained by Mr. Amin as an informant, with the calligraphy of the Qur'an, it is hoped the community will participate in the prosperity of the mosque. It is prospering the mosque, namely the people participating in worship here, giving alms, and participating in majlis activities. Informants hope that this calligraphy of the Qur'an can motivate the community to be more diligent in carrying out worthy worship activities. In this explanation, it can be analyzed that in-

order-to motive, in this case, there are two motives: spirituality and inspiration.

First, motive for spirituality. Existence of the Qur'an calligraphy ornaments here is not only a decoration. Still, it has a purpose related to Islamic da'wah so that Muslim people who see the Qur'an calligraphy are moved to carry out worship activities more diligently and enthusiastically. Calligraphy of the Qur'an has an implied meaning as a da'wah message for the congregation or users of the mosque.

Second, inspirational goal motives. In addition, the purpose of having the Qur'an calligraphy is an inspirational motive, where the existence of the Qur'an calligraphy in this mosque is an inspiration for other mosques not yet have Qur'an calligraphy as a form of Islamic symbols.