

MAGHRIBI MABSUT KHAT IN INDONESIA: HISTORY AND ACCEPTANCE FACTOR ANALYSIS

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Abstract: Islamic calligraphy or khat is the oldest Islamic art found in Indonesia and has experienced a long phase in its development. The peak phase is in *Musābaqah Tilāwatil Qur'ān* (MTQ) which includes a khat competition branch *Musābaqah Khaṭṭil Qur'ān* (MKQ). MKQ has given many influences to the art of khat, one of which is to ground the seven styles of khat used practically by Indonesian *khaṭṭāt*, namely *Naskhi*, *Thuluth*, *Dīwānī*, *Dīwānī Jalī*, *Fārisī*, *Riq'ah*, and *Kūfī*. But, the development of khat in Indonesia does not stop here, 2010 there are Indonesian *khaṭṭāt* who managed to achieve international achievements in the branch of the competition for writing *Maghribī Mabsūt* khat, a type of khat from Morocco that has never been recorded in the Indonesian khat universe. The acceptance of this khat continues to expand, as evidenced by the emergence of *khaṭṭāt* who also managed to make their achievements in the international arena. This study was conducted to answer two questions (1) how is the process of introducing Indonesian *khaṭṭāt* to the *Maghribī Mabsūt* khat type? (2) what are the factors that encourage the acceptance of *Maghribī Mabsūt* khat among Indonesian *khaṭṭāt* By using field research methods and sociocultural approaches, the results of this study are (1) *Maghribī Mabsūt* khat is known in Indonesia through Indonesian students studying in Egypt (2) there are three factors of acceptance of *Maghribī Mabsūt* khat, namely: education factor, technology adaptation factor and the breadth of opportunity factor.

Keywords: Acceptance, Indonesia, Khat, *Maghribī Mabsūt*

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Introduction

The study conducted by Sirojuddin on the development of Islamic calligraphy or khat in Indonesia shows that the peak phase of khat is in the stage of *Musābaqah Tilawatil Qur'an* (MTQ) with the presence of khat competition branches or *Musābaqah Khaṭṭil Qur'an* (MKQ) since 1981 until now.¹ The organization of MTQ with various competitions, including MKQ from the sub-district to the national level, has annually produced many *khaṭṭāṭ* (khat writers) who are active in various fields, ranging from mosque decoration, printing, writing mushaf, managing khat studios or pesantren.² In addition, MTQ also succeeded in grounding seven khat styles that are used practically by Indonesian *khaṭṭāṭ*, namely *Naskhi khat*, *Thuluth khat*, *Dīwānī khat*, *Dīwānī Jalī khat*, *Fārīsī khat*, *Riq'ah khat*, and *Kūfī khat*.³

On the other hand, starting from 2010, some Indonesian *khaṭṭāṭ* began to learn and use the *Maghribī Mabsūt* khat style, which is one type of khat that developed in the western Islamic region,⁴ one of which is Morocco,⁵ which has never been found in the long history of the development of Indonesian khat art.⁶ Because of the

¹ Sirojuddin menyebutkan terdapat empat fase perkembangan khat di Indonesia, yaitu: (1) Fase Angkatan Perintis (2) Fase Angkatan Orang-Orang Pesantren (3) Fase Angkatan Pelukis Dan Pendobrak (4) Fase Angkatan Kader MTQ. Lihat: Sirojuddin A.R, "Peta Perkembangan Kaligrafi Islam Di Indonesia," *Al-Turās: Jurnal Studi Keislaman* XX No.1 (January 2014): 227.

² M. Farkhan Mujahidin, "PEMIKIRAN KALIGRAFI ARAB DI INDONESIA," *Center of Middle Eastern Studies (CMES)* 9, no. 2 (December 13, 2016): 181, <https://doi.org/10.20961/cmcs.9.2.15160>.

³ Nisa Azzah Zuhdiyah, "Cabang – Cabang Kaligrafi Dalam Musabaqah Khaṭṭil Qur'an Dan Jenis Khat Yang Digunakan," *ALFIHRIS : Jurnal Inspirasi Pendidikan* 1, no. 1 (January 12, 2023): 212, <https://ejournalqarnain.stisnq.ac.id/index.php/ALFIHRIS/artide/view/140>; Jajang Suryana, I. Gusti Nyoman Widnyana, and Elly Herliyani, "ANALISIS VISUAL DAN ISI KARYA KALIGRAFI DEKORASI HASIL MTQ KHATTIL QURAN TINGKAT KABUPATEN BULELENG KE-26," *PRASI* 13, no. 01 (December 21, 2018): 48, <https://doi.org/10.23887/prasi.v13i1.16448>.

⁴ Laily Fitriani, "Seni Kaligrafi: Peran Dan Kontribusinya Terhadap Peradaban Islam," *El-Harakah* 13, no. 1 (2011): 8.

⁵ Abdul Hakim Syukrie, "Perkembangan Kaligrafi Dan Urgensinya Bagi Khazanah Mushaf," *Jurnal Lektur Keagamaan* 19, no. 1 (July 2, 2021): 82.

⁶ Ambary, *Menentukan Peradaban Jejak Arkeologis Dan Historis Islam Indonesia* (Jakarta: Logos Wacana Ilmu, 1998), 22.

unfamiliarity of the *Maghribī Mabsūt* type of khat for the community, it made a stir when circulating the Qur'an written using this type of khat as a false Qur'an that was misleading.⁷ Furthermore, the learning process of the *khattāṭ* towards *Maghribī Mabsūt* khat shows the phenomenon of acceptance towards other khat styles amidst the prevalent use of seven khat styles in Indonesia as in the current MTQ phase.

In socio-cultural studies, acceptance is mainly used in studies related to the process of a traditional religious system when encountering modernity, as done in the study of M. Egbert-Edward et al. when studying American Indians.⁸ In Indonesia, there are two acceptance studies with a similar style, namely by Simanjuntak entitled *Tradition, Religion and Acceptance of Modernization in Javanese Rural Communities*⁹ and a study conducted by Donatius and Efriani allowed *Acceptance of Modernity in Rural Communities in Singkawang City*.¹⁰ The rest, acceptance, is more widely used in informatics engineering studies as a community group's endorsement of digital technology and finance, primarily related to insurance.¹¹

Donatius revealed that acceptance can work within the scope of anthropology and sociology. The position of acceptance in anthropology is before acculturation. At the same time, in sociology, it is a process before internalization, when a group of people meets another culture, which is then gradually accepted (to be accepted) and

⁷ "Viral Mushaf Alquran Disebut Sesat, Ternyata Beda Sistem Penulisan," accessed November 22, 2022, <https://news.detik.com/berita/d-4252432/viral-mushaf-alquran-disebut-sesat-ternyata-beda-sistem-penulisan>.

⁸ M. Egbert Edwards, A. J. L. Maw, and E. D. E. Daw, "Living in Harmony with Navajo Indian Traditional Religious Beliefs: Honesty, Acceptance, and Understanding" 1 (2015): 37–41.

⁹ Bungaran Antonius Simanjuntak, *Tradisi, Agama Dan Akseptasi Modernisasi Pada Masyarakat Pedesaan* (Medan: Bina Media Perintis, 2008).

¹⁰ Donatianus Donatianus and Efriani Efriani, *Akseptasi Modernitas Masyarakat Pedesaan Di Kota Singkawang* (Klaten: Lakeisha, 2021).

¹¹ Aisyah Ameyni, Agus Subrata, and I. Made Indra, "Pengaruh Rasio Klaim Terhadap Penentuan Akseptasi Perpanjangan Polis Pada Asuransi Kesehatan Kumpulan Di Pt Hanwha Life Insurance Indonesia," *PREMIUM INSURANCE BUSINESS JOURNAL* 6, no. 1 (2019): 1–14, <https://oldejournal.stma-trisakti.ac.id/index.php/premium/artide/view/78>.

applied in their culture.¹² Acceptance is an attitude formed by various factors that show the openness of individuals and groups to something new outside their habits. For this reason, the author is interested in further examining the factors driving the acceptance of the *Maghribī Mabsūt* khat style among Indonesian *khatt*, which is a khat style that has not been recognized in the long history of khat in Indonesia.

This phenomenon is interesting to study because it is based on the following two considerations: *First*, the process of acceptance of *Maghribī Mabsūt* khat has only been going on for about a decade, thus providing an excellent opportunity to have direct contact with its founding fathers in Indonesia, before the journey of this khat continues to develop and cannot be detected, just like the development process of the seven khat styles mentioned earlier. *Secondly*, although it has only been running for a decade, this khat style continues to spread, giving birth to *khattāt* who received diplomas and sanads of *Maghribī Mabsūt* khat, as well as being able to make achievements at the international level of *Maghribī Mabsūt* khat competition events.¹³ In addition, this study can also map the pockets of the spread of *Maghribī Mabsūt* khat in Indonesia.

This study uses a qualitative research instrument in the form of field research with the subjects of *khattāt* who learn *Maghribī Mabsūt* khat until they get a khat diploma and then continue to teach it. The initial data of this study comes from related literature, which is then reinforced by the results of interviews with the subjects in this study. The approach used is socio-cultural, with data presentation techniques in the form of descriptive analysis. Theoretically, the purpose of this study is to fill the void in the study of Islamic khat or calligraphy, which

¹² Donatianus and Efriani, *Akseptasi Modernitas Masyarakat Pedesaan Di Kota Singkawang*, 10.

¹³“Dua Guru Gontor Peroleh Juara Kaligrafi Di Kanada,” Gontor, November 1, 2021, <https://www.gontor.ac.id/berita/guru-gontor-peroleh-juara-kaligrafi>; Media Jatim, “Kahfi, Mahasiswa UIN KHAS Jember Sabet Juara 1 Lomba Kaligrafi Internasional | Media Jatim,” November 4, 2021, <https://mediajatim.com/2021/11/04/kahfi-mahasiswa-uin-khas-jember-sabet-juara-1-lomba-kaligrafi-internasional/>.

has so far revolved around the themes of history,¹⁴ education,¹⁵ dan *The Living Qur'an*.¹⁶ At the same time, the study of *Maghribi Mabsut* khat specifically from the socio-cultural perspective has never been found. Practically, the results of this study will provide understanding to the community to appreciate and preserve Islamic culture, especially the art of khat.

Based on the phenomenon that will be studied in this research, which is the acceptance factor of Indonesian khat activists towards one type of khat, namely *Maghribi Mabsut* khat, this research uses a field research method. Researchers went directly to the field to collect data through observation and in-depth interviews since September 2022. They begin with visiting Darul Qur'an Islamic Boarding School, Tangerang, one of the pockets of *Maghribi Mabsut* khat learning in Indonesia. The nature of this research is qualitative because the

¹⁴ Mohd Bakhir Hj Abdullah, "Sumbangan Kaligrafi Arab Dalam Kesenian Islam: Suatu Kajian Sejarah," *Jurnal Usuluddin* 26 (31 Desember 2007): 115–32; Subhan Hidayat, "Kaligrafi Diwani, Asal Usul Dan Sejarah Perkembangannya," *Seni Kaligrafi Islam*, 2015; Abdullah, "Sumbangan Kaligrafi Arab Dalam Kesenian Islam."

¹⁵ Ilham Akbar, "Metode Pembelajaran Kaligrafi Lukis Dalam Peningkatan Keterampilan Melukis Santri Di Taman Pendidikan Al-Quran (TPA) Al-Furqon Tiram Kabupaten Bangka Selatan" (Yogyakarta, UNIVERSITAS ISLAM INDONESIA, 2020), https://www.google.com/url?sa=t&rc=j&q=&esrc=s&source=web&cd=&cad=rj&uact=8&ved=2ahUKEwj2zMid4MjyAhWFb30KHYY_3BHwQFnoECAMQAQ&url=https%3A%2F%2Fspace.uii.ac.id%2Fbitstream%2Fhandle%2F123456789%2F28526%2F16422080%2520Ilham%2520Akbar.pdf%3Fsequence%3D1&usg=AOvVaw3vVByQKJuf3DAJ7-OyG1WO; M. Al' Amin and Achmad Rizal, "Aplikasi Pembelajaran Seni Kaligrafi Berbasis Multimedia Di Madrasah Diniyah Awaliyah Bojongsana," *Semnasteknomedia Online* 4, no. 1 (February 22, 2016): 4–8–1, <https://ojs.amikom.ac.id/index.php/semnasteknomedia/artide/view/1366>; Ahmad Kamil and Yasir Amrulloh, *Pembelajaran Kaligrafi* (Jember: Pustaka Media, 2015).

¹⁶ Ahmad Muhammad Mudhtar Habibie, "Makna Pemilihan Ayat-Ayat Alquran Sebagai Dekorasi Seni Kaligrafi Bagi Jama'ah Masjid Jami' Baitul Mu'minin Desa Hadipolo Kecamatan Jekulo Kabupaten Kudus (Kajian Living Quran)" (Skripsi, Iain Kudus, 2019), [Http://Repository.Iainkudus.Ac.Id/4579/](http://Repository.Iainkudus.Ac.Id/4579/); Aidah Mega Kumalasari Dan Nurun Nisaa Baihaqi, "Motif Ornamen Kaligrafi Ayat-Ayat Al-Qur'an: Studi Living Qur'an Di Masjid Jami' Al-Mukhlisin Jabung Lamongan," *Al-Misbah (Jurnal Islamic Studies)* 9, No. 2 (14 Oktober 2021): 100–114, Doi:10.26555/Almisbah.V9i2.5137; Umar Faruq Dan Amir Hamzah, "Living Qur'an Dalam Karya Seni Lukis," *Journal Of Contemporary Indonesian Art* 8, No. 2 (16 Oktober 2022): 122–31, Doi:10.24821/JoCa.V8i2.8215.

procedures carried out are closely related to the process of describing data both from written data and things conveyed by the people observed.¹⁷

There are two sources of data in this research, namely primary and secondary sources. Primary sources are all literature, documents, and exposures related to *Maghribī mabsūt* and its acceptance in Indonesia. At the same time, secondary sources are in the form of data that functions in data processing in this research.

Data collection uses the snowball technique, which is to start interviewing certain informants who are considered vital, in this case starting from Ustaz Alim Gema Alamsyah, a *khattāṭ* who has received a *Maghribī Mabsūt* diploma since 2011. From him, the interview continues to roll to other actors who are *Maghribī Mabsūt* khat activists until the data obtained is saturated, aka what is conveyed by the speakers begins to get a point of similarity.

Result and Discussion

About *Maghribī* Khat

Maghribī Mabsūt khat is one of the five types of khat *Maghribī*. *Maghribī* khat is a derivation of the *Kūfī* style¹⁸ of khat that continued to develop as Islam expanded to areas outside the Arabian Peninsula, especially the African continent. This khat is called *Maghribī* which means western because it was initiated and used by Muslims in the western hemisphere (*maghrib*), such as Morocco, Tunisia, Sudan, al-Jazair, and Africa. The history and figures of *Maghribī* khat are not much recorded when compared to the khat that developed in the countries of the Arabian Peninsula and Turkey, and there are only two main books that become the primary reference, namely *Tarīkh al-Waraqāh al-Maghribīyah wa Shinā'atu al-*

¹⁷ Muhammad Rijal Fadli, "Memahami desain metode penelitian kualitatif," *Humanika, Kajian Ilmiah Mata Kuliah Umum* 21, no. 1 (April 30, 2021): 36, <https://doi.org/10.21831/hum.v21i1.38075>.

¹⁸ Pradibyo Herdiansyah, "Peran Kaligrafer Perempuan Andalusia dalam Peradaban Islam Arab," *Tifani: Jurnal Penelitian dan Pengabdian Kepada Masyarakat* 2, no. 1 (March 11, 2022): 63, <http://www.tifani.org/index.php/tifani/artide/view/20>.

*Khuṭṭu*¹⁹ and *Al-Khaṭṭu al-Maghribiyu Tarīkh wa Waqī' wa Afāq*²⁰ this note is also extracted from these two studies.

The development of *Maghribī* khat comes from two basic types of khat, namely *Kūfī* khat and *Hijazī* khat. From these two types was born the kind of *Kūfī al-Qairawānī* khat which later became *al-Afriqī* khat. While on another path, these two khats gave birth to the type of *Maghribī* khat and *Kūfī al-'Irāqī* khat. From the variety of *Kūfī al-'Irāqī* khat then born *Maghribī al-Andālūsi* khat. *Andālūsi* khat then met with *al-Fāsi* khat, which gave birth to five types of khat, namely *al-Maghribī*, *al-Jazāirī*, *al-Tūnisī*, and *al-Sūdānī*. This *Maghribī* khat then gave birth to five derivatives of khat types, namely khat *Kūfī al-Maghribī*, *Thuluth al-Maghribī*, *Maghribī Mabsūt*, *Maghribī Mujauhar* and *Maghribī Musnad/Zamāmī*.²¹

¹⁹ Muhammad al-Manuni, *Tarikh Al-Waraqab al-Maghribiyah Shinaab al-Makbuthub al-Maghribi Min al-Asbr al-Wasith Ila Fatrah al-Mu'ashirah* (Ribath Maroko: Kulliyah al-Adab wa al-ulum al-Insaniyah, 1991).

²⁰ 'Umar Afa and Muhammad al-Maghrawi, *Al-Khabthun al-Maghribiyu Tarikh Wa Waqī' Wa Afāq* (Maroko: Wazarah al-Auqaf wa al-Syu'un al-Islamiyah, 2007).

²¹ Afa and al-Maghrawi, 34.

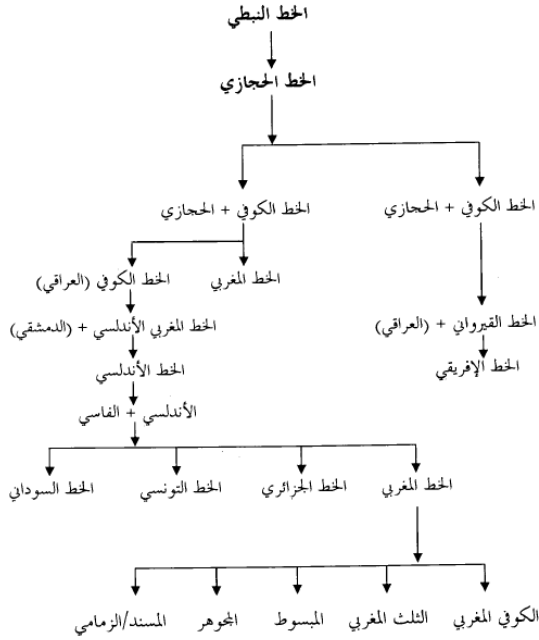


Figure 1 Scheme of the birth of *Maghribī* khat

The characteristic of *Maghribī* khat is that it has a flexible nature and has freedom of form,²² meaning that this khat style does not have basic measurements and rules as *mauzunah* khat (khat style whose letter writing uses *mizan nuqthah*, which is a measure based on dot rules, such as *Riq'ah*, *Thuluth*, *Naskhi*, *Dīwānī*, *Dīwānī Jalī*, *Fārīsī*, *Muhaqqaq*, *Raihan* and so on. At the same time, *Maghribī* khat is a type of *al-layunah* khat (flexible) that uses *mizan baṣari* measurement, which is measuring based on the sharpness of the view or estimating the composition of letters in the sentence so that the writing looks beautiful and balanced or not heavy in one part only. This type of khat with *mizan baṣari* is considered to be more challenging to write because to master this type of khat, one must understand the anatomy of letters, the *tarkīb* (arrangement) of sentences, and the

²² Herdiansyah, “Peran Kaligrafer Perempuan Andalusia dalam Peradaban Islam Arab,” 63–64.

elements of design in terms of flexibility, letter strength, and *tarkib* balance.²³

The following are the general characteristics and main functions of the five types of *Maghribī* khat. *First*, the *Kūfī al-Maghribī* khat is an early generation *Maghribī* khat that is still heavily influenced by the *Kūfī* khat style, especially *Kūfī al-Qairawānī* which developed in western Islamic countries in the era after al-Idrisi from the Andalus line. This khat is also the base of creating the type of *Maghribī* khat afterward. Its characteristic is the straight and upright character of the letters, so it is rarely used in everyday life.²⁴

The use of *Kūfī Maghribī* khat can be seen in historical relics such as coins, carvings at the gates of some old cities made of stone, royal and saint gravestones, mosque and school walls, and ancient mushaf manuscripts. Nowadays, the use of *Kūfī Maghribī* is very limited and has yet to be used practically. Generally, it is only for aesthetic purposes, which can be found in the writing of letter titles and works of art.²⁵

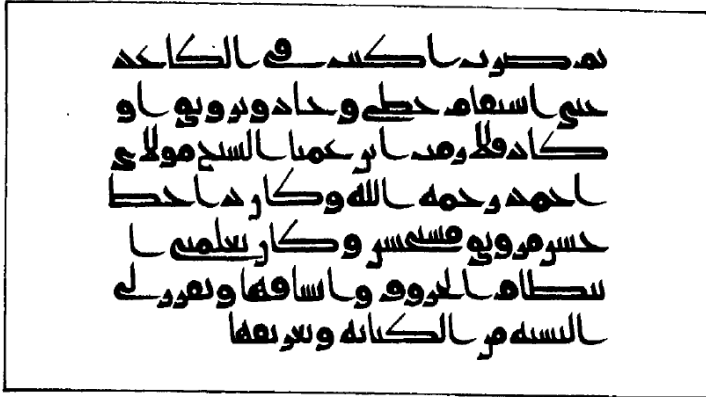


Figure 2 *Kūfī Maghribī* Khat

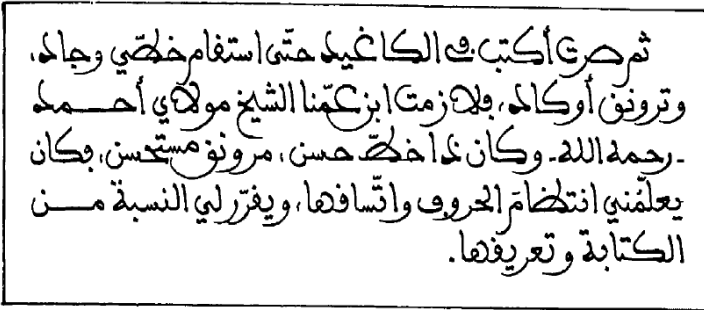
Second, *Maghribī Mabsūt* Khat, is the type of khat most widely used by the khattath of *Maghrib* countries until today because of the

²³ al-Manuni, *Tarikh Al-Waraqah al-Maghribiyah Shinaah al-Makhtuth al-Maghribi Min al-Asbr al-Wasith Ila Fatrah al-Mu'ashirah*, 25.

²⁴ Afa and al-Maghrawi, *Al-Khathtu al-Maghribiyu Tarikh Wa Waqi' Wa Afaq*, 57.

²⁵ Afa and al-Maghrawi, 57–58.

character of the letters that are more flexible and easy to read than *Kūfī Maghribī*. The use of this khat is pervasive in various aspects of life, ranging from writing mushaf and royal letters to writing titles of religious books, books of wirid, sholawat, and prayers.



There are two mushaf that become important references for the writing of *Maghribī Mabsūt* khat printed in Morocco and Egypt in 1879 AD/1296 H. Unfortunately, both mushaf do not contain the name of the copyist's khattath. This Mushaf is then widely used by the people of North Africa. In addition, there are also mushaf written by Ahmad ibn al-Husain al-Fasi, printed in 1928 AD/1347 H, mushaf *al-Husnā* printed in 1980 AD/1400 H, and several state mushaf in Maghrib countries.²⁶

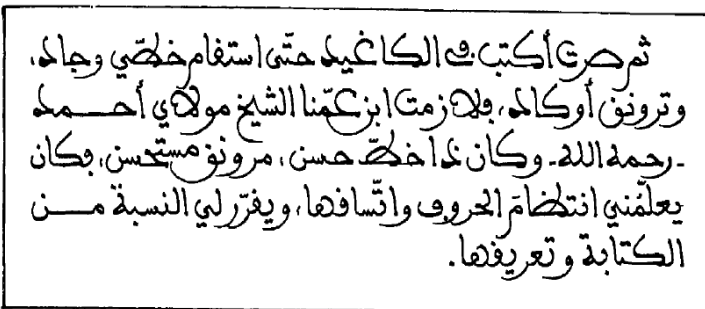


Figure 3 *Maghribī Mabsūt* Khat

²⁶ Afa and al-Maghrawi, 58.

Third, *Thuluth Maghribī* Khat, which is a combination of khat *Thuluth* and *Maghribī*. The striking difference with the original khat *Thuluth* is that the shape of the letters is more expansive; sometimes, plant images are added to add aesthetic value. Like *Maghribī* khat, *Thuluth Maghribī* applies mizan *başari* as a measure in its writing, not mizan *nuqṭah* like *Thuluth* khat. This khat is also used in writing the Mushaf and ornaments on buildings such as mosques and schools. Examples of works that are considered as the peak of the beauty of *Thuluth Maghribī* khat are the writings in a book of *Dalāil al-Khairāt and Syafā fī Ta'rīf bi huqūq al-Muṣṭafā wa al-Tāj* in Morocco.²⁷

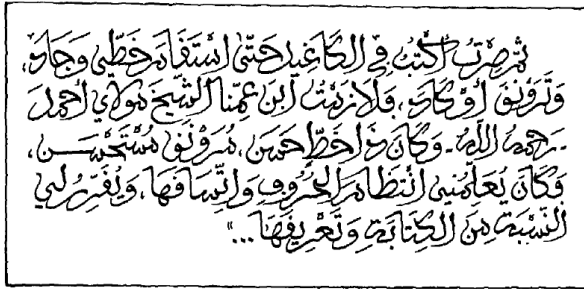


Figure 4 *Thuluth Maghribī* Khat

Fourth, *Maghribī Mujauhar* is characterized by a small letter size, which is why this khat is called *Mujauhar*, which means pearl. This type of khat is a development of *Maghribī* khat which is widely used by Maghrib countries because of its speed in writing. While in the southern region, it was only massively used in the early 20th century. Initially, during Sultan Muhammad ibn Abd al-Rahman around 1864 AD, this type of khat was used for writing official royal letters and various religious books. At that time, there were about 500 *khattāt* who had expertise in writing *Maghribī Mujauhar* khat.²⁸

²⁷ Afa and al-Maghrawi, 58–62.

²⁸ Afa and al-Maghrawi, 62–63.

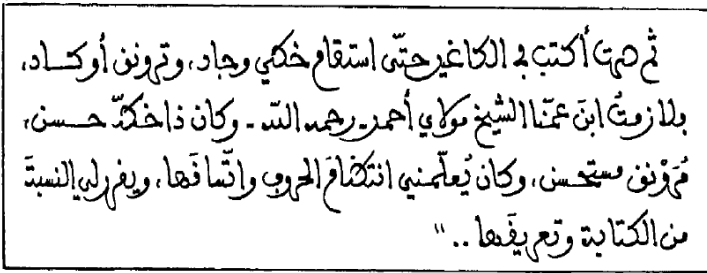


Figure 5 *Maghribi Mujauhar* Khat

From the picture above, it can be seen that most of the letters have a distinctive round character, especially the letters nun, final ya, waw, lam, shad, jim, qaf, and several other letters. The essence of khat *Mujauhar* is a combination khat of *Maghribi Mabsūṭ* and *Zamāmī*; it requires special skills to read the text properly.²⁹

Fifth, Maghribi Musnad or *Zamāmī* Khat. It is called Musnad because of the character of the writing that leans to the right, like khat Musnad in the area of the Arabian Peninsula before. At the same time, *Zamāmī* is used because this khat has special ties with the Maghrib countries. The *Maghribi Musnad* khat was widely used as a personal record by scholars in writing essential notes but was rarely used as an official state font or writing religious books. The fast writing and the right slant make this khat challenging to read.³⁰

²⁹ al-Manuni, *Tarikh Al-Waraqah al-Maghribiyah Shinaah al-Makthuth al-Maghribi Min al-Asbr al-Wasith Ila Fatrah al-Mu'ashirah*, 62–63.

³⁰ Afa and al-Maghrawi, *Al-Khatthun al-Maghribiyu Tarikh Wa Waqi' Wa Afaq*, 64.

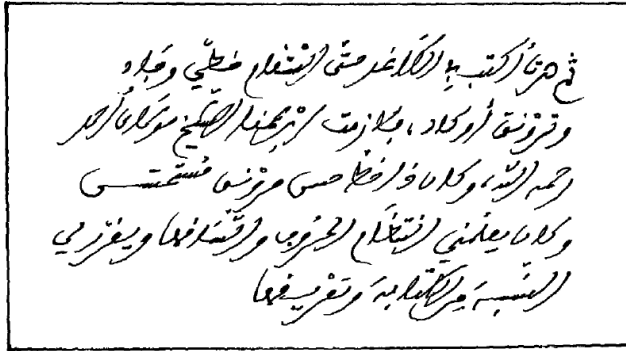


Figure 6 *Maghribī Musnad/Zamāmī* Khat

***Maghribī Mabsūt* Khat, from Mushaf to Artworks**

As mentioned earlier, the *Maghribī Mabsūt* khat functions to replace the use of the rigid *Kūfi Maghribī* khat in writing the Mushaf. The use of this khat began during the period of the al-Murabithiyah Daulah in Morocco (448-541 AH/1056-1146 CE). There is an ancient manuscript of the Mushaf found to corroborate this thesis, written in 483 AH/1090 CE, during the sultanate of Yusuf ibn Tashfin (454-500 AH/1062-1107 CE).³¹ With the support of the caliph, the development of *Maghribī Mabsūt* khat continued into the later period of Daulah al-Muwahhidin (514-668 AH/1121-1269 CE). During the caliphate of Abu Hafs Umar al-Murthaza (646-665 AH/1238-1266 CE), he guided the royal secretaries to copy the Mushaf using the *Maghribī Mabsūt* khat and distributed it to the public, so that the *Maghribī Mabsūt* khat became more widely known. The manuscript of the Mushaf found from the relics of this period was copied by Abi Ya'qub Yusuf bin Ya'qub bin Abd al-Haq (685 706 AH/1286-1307 CE) written in 705 AH/1306 CE.³²

The sultanate afterward, namely Daulah al-Murini also continued to pay attention to the *Maghribi Mabsūt* khat, especially during the time of caliph Abu al-Hasan (731-749 AH/1331-1348 AD)

³¹ al-Manuni, *Tarikh Al-Waraqah al-Maghribiyah Shinaah al-Makhtuth al-Maghribi Min al-Asr al-Wasith Ila Fatrah al-Mu'ashirah*, 21.

³² al-Manuni, 26.

who also mastered the writing of the khat, so he copied three mushaf which were then presented to the Masjid al-Haram, Makkah and also copied one mushaf for the al-Aqsa Mosque. After that, he copied the fifth mushaf with the history of qiraat al-Khalili. Unfortunately, he died before finishing 30 juz, so the copying was continued by his two sons named Sultan Abu Fanan Faris (749-759 H/1348-1358 AD) and Sultan Abu Faris Abd al-Aziz (767-773 H/1366-1372 AD). One of the famous copyists of the 30 juz Mushaf during this period was Abi Said Uthman al-Murini (710-731 AH/1310-1331 AD), but the manuscripts found today are incomplete; the remaining 16 juz are currently stored in the Ribath library, Morocco.³³

Furthermore, during the period of Daulah al-Sa'diyin (961-1069 H/1554-1659 AD), the development at this time was not only the increasingly massive copying of mushaf from men but also the opening of opportunities for sultanate women to master the writing of *Maghribi Mabsūṭ* khat, one of which was famous for the beauty of its report was al-Amirah Maryam bint Sultan al-Sa'dy Muhammad al-Syaikh al-Mahdi (947-964 H/1540-1557 AD), completed in Sha'ban 967 H/April 1560 AD. In addition, this era also left a mushaf that has become a reference for the writing of the *Maghribī Mabsūṭ* mushaf to this day, written by Sultan Abdullah al-Ghalib al-Sa'dy (964-982 AH/1557-1574 CE) which was completed in 975 AH/1568 CE.³⁴

³³ al-Manuni, 45–50.

³⁴ al-Manuni, 75.



Figure 7 Mushaf written using the Mabsūt khat type written by al-Amirah Maryam bint Sultan al-Sa'dy Muhammad al-Shaykh al-Mahdi (947-964 AH/1540-1557 CE). Source: Arabic letters magazine: al-Khat al-Maghribī Tarikhuhu wa Asnafuhu.

During the period of Daulah al-Alawiyah (1171 AH/1757 CE), the *Maghribi Mabsūt* khat became the official font for writing mushaf in Morocco. Some of the essential mushaf documents during this daulah were the mushaf written by al-Amir Ali ibn Sultan Al-Alawi: Sayyidi Muhammad ibn Abdullah bin Ismail (1182 AH/1768 AD). This font continued to be used despite the advent of the printing press in 1282 AH/1865 CE. Some mushaf began to be printed in 1296 AH/1879 AD at the printing press of al-Thayb ibn Muhammad al-Azraq al-Fasi. In 1347 AH/1929 AD, the first mushaf was published in green, written by Ahmad bin al-Hasani Zuwaitn using the narration of Warsy'an Nafi'.³⁵

After becoming the official font of the mushaf, when entering the 19th century, there was a khattath named Belaid Hamidi (1379H/1959M-present) who came from 'Ain Luh (a village in Morocco), made a khat work in the form of *Hilya Syarifah* using *Maghribi Mabsūt* khat. *Hilya Syarifah* is a khat work with a unique arrangement formula containing verses or hadiths describing the

³⁵ al-Manuni, 113–16.

majesty of the Prophet Muhammad SAW. The *hilya* designer comes from a Turkish *khattāṭ* Hafidz Uthman (1052-1110 H/1642-1699 AD), which was originally written using the khat Naskhi Thuluth style, the primary purpose of this work as a form of respect and love for the Prophet.³⁶ Hamidi's *Hilya* was the first *Hilya* written using the *Maghribi Mabsūṭ* khat style.³⁷ Then, the artwork in the form of *hilya Maghribi Mabsūṭ* began to be followed by the *khatt* after him. Like the work of *khattāṭ* Ali bin Iyas 1384-1428 AH/1964-2007 AD), which was written in 1423 AH/2002 AD.

In the 20th century, there was also a development of *Maghribi Mabsūṭ* khat in the realm of teaching, namely the presence of khat guidebooks (*kurrasah*) to facilitate learning this khat. There are techniques developed in the *kurrasah* to make it easier for students to write this type of khat that uses *mizan baṣari*, namely *kurrasah* that use dot techniques as in the *mizan nuqtah* khat group and some that use line techniques. The dot technique was composed by Ali bin Iyas and Muhammad Muallimin.³⁸ At the same time, Belaid Hamidi contributed to the line technique. He wrote the *kurrasah* in 2008 and then made it a gift to *Jām'iyyah al-Ṣana'i al-Nāfisah li Funūn al-Khaṭ*, France.

³⁶ Muhammad Abdul Hafidz Khabthah al-Husaini, *Al-Hilyah al-Nabawiyah al-Maghribiyah*, 2016, 25.

³⁷ al-Husaini, 38.

³⁸ al-Husaini, 29.

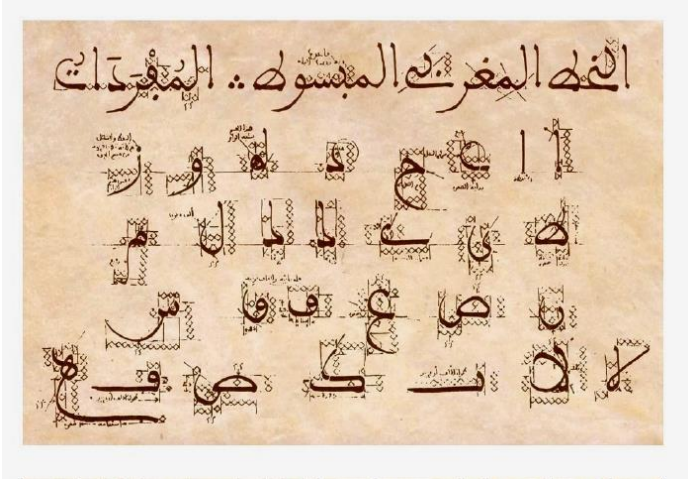


Figure 8 *Kurrasah* Ali bin Iyas



Figure 9 *Kurrasah* Muhammad Muallimin



Figure 10 *Kurrasah* Belaid Hamidi

Introduction of Indonesian *Khattāṭ* with Khat *Maghribī Mabsūt* and its Distribution

The introduction of Indonesian *khattāṭ* with *Maghribī* khat was initiated by several students who were studying at al-Azhar University, Egypt. In Cairo, there is a khat madrasa called *Mu'assasah Al-Halaqah li Ihya' al-Turāth* that provides free khat lessons, thus attracting many students in Egypt from various parts of the world to learn khat, including from Indonesia. In 2008, Belaid Hamidi moved to Egypt and became a teacher at the Khat Madrasah. In addition to mastering several types of *Maghribī* khat (namely *Maghribī Mabsūt*, *Andalusi*, *Thuluth Maghribī* and *Kufī Maghribī*), he has also obtained diplomas and sanads of several other types of khat *mauzūnah* from the Turkish *khattāṭ*. Turkey, namely *Riq'ah*, *Dīwānī*, *Dīwānī Jalī*, *Ta'liq*, *Naskhi*, and *Thuluth*.³⁹ Some Indonesian students later

³⁹ Ahmad Yasir Amrulloh, Muhammad Fauzi, and Sarifudin, “Peningkatan Keterampilan Kitabah Melalui Khat Riq’ah Dengan Manhaj Hamidi Di Sekolah Kaligrafi AL-Qur’an (SAKAI) Jombang,” *EduLab: Majalah Ilmiah Laboratorium Pendidikan* 6, no. 1 (July 9, 2021): 46–47, <https://doi.org/10.14421/edulab.2021.61.04>.

studied with him until they received khat certificates, including the *Maghribī Mabsūt* khat.

On December 03, 2011, *Mu'assasah Al-Halaqah li Ihya' al-Turāth* held the inaugural *Marasim Ijazah* (graduation ceremony of giving diplomas and khat sanad), which students from various countries attended. South Africa, Canada, France, China, Thailand, Malaysia, Singapore, and Indonesia were among them. Two Indonesian students received certificates of *Maghribī Mabsūt* khat, namely Alim Gema Alamsyah from Tangerang, Banten, and Nur Hamidiyah from Ngawi, East Java. In addition, six other people received certificates of khat *Dīwānī* and *Dīwānī Jalī*.

Upon the return of the two Egyptian students who had obtained the diploma and sanad of *Maghribī Mabsūt* khat, they continued to teach it in their respective areas of origin. Nur Hamidiyah leads personally online; the learning process is via email, where the student sends the scanned writing (assignment from the teacher), corrects it, gives notes on the next appointment, rescans it, and then sends it back to the student. Four early Hamidiyah students completed khat Maghribi lessons. They received sanad, namely Sumaina Muhammad Husain from Aceh in 2014, Feri Budiantoro from Kediri (2013), Jimly Ashari from Jember (2013-2014), Novita from Tangerang (2013), and Darmawan bin Sarjani from Aceh (2014). Feri then taught at the *School of Qur'anic Calligraphy* (SAKAL), Jombang. The SAKAL student who has received a diploma and khat sanad is Umi Nisa, Banten (2015-2017). In 2018, he moved to teach at *Madrasah Khattil Qur'an*, Banjar Baru, South Kalimantan.

Jimly Ashari then taught at Pondok Pesantren Darus Solah, Jember, and received online learning so students could access the Jember area. Those who managed to get a diploma and sanad were Zainul Khofi in 2015 (Jember), Ahmad Yasir Amrulloh in 2017 (Palembang), Ulin Nikmah (Sidoarjo), M. Khoirul Anas (Jombang), and Nuril Kahfi (Jember). Ahmad Yasir Amrulloh continues to teach in the khat community of UIN Kiai Haji Ahmad Shiddiq Jember students, called *Markaz Dar El-Khat*. Two students who have completed their diplomas and received sanad are Rahmad Syarifuddin

Hidayatullah from Jember (2021) and Baso Faisal Mukhlifah from Jambi (2022). Hidayatullah's student who has received a diploma is Erika Fathulinsani in 2021 (Jember).

Alim Gema Alamsyah teaches at Darul Qur'an Islamic Boarding School (DAQU), Tangerang, especially *Darul Qur'an Calligraphy Markaz: Maghribī Mabsūt* Khat is included in the category of optional khat for DAQU students so that not all students learn it. In addition, since 2018, Belaid Hamidi has been contracted to be a khat teacher at DAQU so that some students complete their lessons directly to him; Alamsyah's position is a *muayyid* (companion) in teaching khat, also being *Muayyid Maghribī Mabsūt* khat Jimly Ashari.

In addition, there is also Muhammad Nur Jamaluddin, who previously studied in Egypt in 2012 and also received a *Dīwānī*, *Dīwānī Jafī*, and *Ta'liq* diploma. After returning from Egypt, he continued studying *Maghribī Mabsūt* khat to Belaid Hamidi and received a certificate in 2015. As an alumnus of Pondok Modern Darussalam Gontor, Ponorogo, he served in the pesantren. He taught various types of khat to Gontor students through an extraordinary khat institution called *Markaz Darussalam li al-Khat al-'Arabi*. Nur Jamaluddin's students who have completed their studies and received the certificate of *Maghribī Mabsūt* khat are Anggo Triono, Nauval Ulinuha (2020-2022), M. Baihaqi Adam and Achmad Jalaluddin (2020-2023). The four also continue to teach *Maghribī Mabsūt*, khat both offline at Pesantren Gontor and online for students outside of Pesantren Gontor.

Based on the data above, the spread of *Maghribī Mabsūt* khat is dominant in East Java, namely Ponorogo, Jombang, and Jember. Outside East Java, *Maghribī* khat is studied by students in DAQU Islamic boarding school, Tangerang, and Banjar Baru, South Kalimantan. Learning continues to occur at these five points until today; the names mentioned are *khattāt* who have completed the teaching and received a diploma, while those currently undergoing the learning process are not mentioned in this study.

Analysis of Acceptance Factors of *Maghribī Mabsūṭ* Khat for Indonesian Khattaths Education Factors

Education is the main factor in the acceptance of *Maghribī* khat. Based on the explanation delivered by the *khattāt*, education as an acceptance factor is divided into two types—first, the factor of educational mobilization, and second, the factor of educational methods. The rally of education in question is the presence of Indonesian students who continue their education in Egypt, as stated in the previous sub-chapter. Had these students remained in Indonesia and not met khat teachers from Morocco, the possibility of accepting and spreading *Maghribī* khat in Indonesia would also be small. Alamsyah stated, "When I was in Egypt, I saw that many of my fellow students started to learn *Maghribī* khat, so I was also interested in learning it."⁴⁰

In addition, the mobilization also opened the horizons of the students' khat knowledge, as it turns out that the types of khat are very diverse, not just the seven classes that are well-known in Indonesia. Seeing the uniqueness of this khat style that has never been found before in Indonesia is also one of the acceptance factors. Jalaluddin said, "The character of this khat is unique and has its character. I am interested in learning it because the writing process trains us to keep scratching naturally, not tense and too disciplined like other khat (khat with *mizan nuqtah*), but in terms of rules, there are still rules of writing."⁴¹

As for the educational method, this khat teaching is complete with a sanad and ijazah system. This method has never been found in Indonesia, considering that calligraphy pesantren primarily teach contemporary khat or painted calligraphy typical of MTQ in Indonesia. With such a method of learning khat, the interest of Indonesian *khattāt* to receive and learn it increases because getting a khat diploma is a proud achievement in khat education.

⁴⁰ Alim Gema Aalamsyah, Wawancara, September 2022.

⁴¹ Achmad Jalaluddin, Wawancara, April 2023.

Technology Adaptation Factors

Learning *Maghribī Mabsūt* khat is considered to adapt to technology so that it is not limited by place and time. In fact, intensive khat learning so far only has two ways: becoming a khat boarding school student and joining extracurricular activities organized by an educational institution in schools or universities. Such a system of khat learning is minimal because the main requirement is to be a student at the institution. Only certain people can access it. However, this differs from learning *Maghribī Mabsūt* khat.

The flexible nature of this khat learning, which can be done offline and online, is one of the factors in the acceptance of *khattāt* towards *Maghribī* khat. Students who do not live in pesantren can still learn *Maghribī Mabsūt* khat with an online system by emailing lessons and correction results. This factor is explained by Ashari: with an online-based learning system, he can complete learning *Maghribī* khat until he gets a diploma and khat sanad on the sidelines of his activities as a teacher at an educational institution in Jember. In contrast, his teacher is domiciled in Tangerang and Ngawi. Even after getting a diploma, he continued teaching *Maghribī* khat with the online system.

*"Apart from its unique shape, one of the reasons I am excited to learn Maghribī khat is its convenience. I never imagined learning khat by scanning writing and sending it to the teacher. Since 2013, twice a week, I have been going to the photocopying place to scan the lessons, and Alhamdulillah, I finished until I got my diploma"*⁴²

Breadth of Opportunity Factors

In addition to the two factors mentioned earlier, there is also the factor of opportunism. According to one of the activists of *Maghribī* khat, this is related to the adage of *khalif tu'raf* (be different and you will be known), making opportunism one of the acceptance factors. With the reality of many Indonesian *khattāt* mastering the

⁴² Ahmad Jimly Ashari, Wawancara, April 2023.

types of khat that have been used in MTQ, learning this khat is considered as an update of a khat style and hopes to fill opportunities in the world of khat that do not yet exist in Indonesia. That is as explained by Hidayatullah from Jember, who said, *"I study Maghribi Mabsūt khat because of its unique character, and there are still not many who learn it; it can be said that those who master it are still limited edition."*⁴³

The next opportunity factor is that *Maghribī Mabsūt* khat can be a shortcut to excel internationally. The acceptance of *Maghribī Mabsūt* khat has become more massive in the last three years after several Indonesian *khatt* won khat competitions on an international scale. That is considered a stepping stone, considering that the domestic khat competition through the MTQ event is very tight, even though it is limited to the national level. The global *Maghribī Mabsūt* khat competition is usually held by IRCICA (*Research Center for Islamic History, Art and Culture*) in Turkey every three years, as well as the competition by Institut Musulman De Montreal (IMM) in collaboration with Dar El Maghrib (Canadian Moroccan Community) in Canada. Related to this, one of the *khattāt* stated:

*"At first, I was interested when I got the news that Mbak Nur Hamidiyah became the international champion of khat Maghribī Mabsūt. So I was curious about what Maghribī khat was like and how Indonesians could master it, so I finally learned from her and Mr. Alamsyah with an online system without any intention of winning. But every time there was an opportunity for a competition, I tried to participate, and Alhamdulillah, I became a champion like myteachers."*⁴⁴

Some of the *khattāt* who have made achievements in the two prestigious events are Nur Hamidiyah 2nd place in IRCICA 2010 *Eighth International Calligraphy Competition in the Name of M. Badawi al-Dirani* organized by IRCICA⁴⁵ and in the following competition

⁴³ Rahmad Syarifuddin Hidayatullah, Wawancara, April 2023.

⁴⁴ Ashari, Wawancara.

⁴⁵ "Catalogue Of Winners' Plates In The Eighth International...", IRCICA, 76, accessed May 4, 2023, <https://www.ircica.org/publications/arts->

season, *Ninth International Calligraphy Competition in the Name Ekmeleddin Ihsanoglu* organized by IRCICA, 2013. Nur Hamdiyah 1st place, Alim Gema Alamsyah 2nd place.⁴⁶ In the 10th IRCICA competition season in 2015, *Tenth International Calligraphy Competition in the Name Hāfiz Osman*, organized by IRCICA, three people also achieved achievements, namely Darmawan bin Sarjani 2nd place, Novita Sari Dewi 3rd place and Jimly Ashari, 2nd runner-up In.⁴⁷

At the competition in Canada, *Jā'izah Montreal al Kubro li Fan al-Khat Al-Maghribī*, Indonesian *khattāt* has also won since the first time the competition was held in 2021, from first to third place, defeating participants from various other countries and even from Morocco itself. First place, Nuril Kahfi, and Jimly Ashari; second place, Novita Sari Dewi and Muhammad Nur; third place, Ahmad Yasir Amrulloh, and Muhammad Khairul Anas. In the second organization in 2022, Indonesian *khattāt* again won the championship, defeating 32 participants from various countries, namely: 1st place Novita Sari Dewi and Ahmad Yasir Amrulloh, 2nd place Baso Faisal Mukhlifah and Ahmad Jimly Ashari, 3rd place Muhammad Nur and Rahmat Syarifuddin Hidayatullah. The reality of the opportunity to excel on a global scale strengthens the *Maghribi Mabsūt* khat to be accepted among Indonesian *khatt*.

Conclusion

Based on the discussion above regarding the acceptance factors of *Maghribi Mabsūt* khat among Indonesian *khatt*, it is concluded that three main factors encourage acceptance: First, the educational factor, which consists of two parts, namely academic mobilization and learning methods. Second is the technology adaptation factor. Third,

handicrafts/catalogue-of-winners-plates-in-the-eighth-international-calligraphy-competition-in-the-name-of-badawi-al-dirani.

⁴⁶ *Catalogue Of Winners' Plates In The Ninth International Calligraphy Competition in the Name Ekmeleddin Ihsanoglu* (Istanbul Turkiye: IRCICA (Research Centre for Islamic History, Art and Culture), 2013), 71–72.

⁴⁷ *Catalogue Of Winners' Plates In The Tenth International Calligraphy Competition in the Name Hāfiz Osman* (Istanbul Turkiye: IRCICA (Research Centre for Islamic History, Art and Culture), 2013), 108,113.

the breadth of opportunities. The narrative description of the three elements starts with the opportunity to learn khat for free in Egypt, specifically *Mu'assasah al-Halaqah li Ihya' al-Turāth*. One of the teachers was a Moroccan *khattāt* named Belaid Hamidi, who mastered various types of khat, including the *Maghribī Mabsūt* Khat. Some Indonesian students who were studying in Egypt were then interested in learning because of its unique form, never encountered in Indonesia, which, in fact, only recognizes seven types of khat that are contested in MTQ.

Three of Hamidi's students successfully completed the lesson until they received a diploma and sanad. Upon returning to Indonesia, the three continued to teach khat in educational institutions and interpersonally. Indonesian *khattāt* were then interested in learning it because, in addition to the unique anatomy of the letters, the learning method is also different and can even get a khat diploma, as well as a flexible learning system that adapts to internet technology, which can be done online via email. Another reason is that only a few *khattāt* master this type of khat, opening up a vast opportunity to make achievements at the international level. Since 2013, there have been five points of distribution of *Maghribī Mabsūt* khat, namely in Jombang, Jember, Ponorogo, Tangerang, and Banjarbaru.

This paper is only a tiny part of the universe of knowledge of *Maghribī Mabsūt* khat. The lack of studies on this type of khat opens many opportunities for future researchers to examine various other aspects, such as politics, education, scientific sanad, gender, and so on. This study can contribute to studying Islamic culture, especially khat art in Indonesia..

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