MAGHRIBİ MABSÛT KHAT IN INDONESIA: HISTORY AND ACCEPTANCE FACTOR ANALYSIS

Nurun Najmatul Ulya
UIN Sunan Kalijaga Yogyakarta
nurunnajmah07@gmail.com

Ahmad Yasir Amrulloh
UIN Kiai Haji Achmad Siddiq Jember
yasiramrullah102@gmail.com
Feri Budiantoro
Madrasah Khottil Qur’an Banjarbaru
fbudiantoro@gmail.com

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 Musabaqah Tilawatil Qur’an (MTQ) which includes a khat competition branch Musabaqah Khattil Qur’an (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 khattāt, namely Naskhi, Thuluth, Diwānī, Diwānī Jali, Fārisī, Riq’ah, and Kūfī. But, the development of khat in Indonesia does not stop here, 2010 there are Indonesian khattāt who managed to achieve international achievements in the branch of the competition for writing Maghribi 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 khattāt 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 khattāt to the Maghribi Mabsūt khat type? (2) what are the factors that encourage the acceptance of Maghribi Mabsūt khat among Indonesian khattāt By using field research methods and sociocultural approaches, the results of this study are (1) Maghribi Mabsūt khat is known in Indonesia through Indonesian students studying in Egypt (2) there are three factors of acceptance of Maghribi Mabsūt khat, namely: education factor, technology adaptation factor and the breadth of opportunity factor.

Keywords: Acceptance, Indonesia, Khat, Maghribi Mabsūt
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 Tilāwati Qur’ān* (MTQ) with the presence of khat competition branches or *Musābaqah Khattīl Qur’ān* (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 *khaṭṭāt* (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 *khaṭṭāt*, namely *Namašī khat, Thuluth khat, Dīwānī khat, Dīwānī Jali khat, Fārīšī khat, Riqa’ah khat*, and *Kūfī khat*.³

On the other hand, starting from 2010, some Indonesian *khaṭṭāt* began to learn and use the *Magribī 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

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unfamiliarity of the *Maghribi 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. Furthermore, the learning process of the *khaṭṭāṭ* towards *Maghibī 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. 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* and a study conducted by Donatius and Efriani allowed *Acceptance of Modernity in Rural Communities in Singkawang City*. 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.

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

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applied in their culture.\textsuperscript{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 \textit{Maghribi Mabsūt} khat style among Indonesian \textit{khaṭ}, 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: \textit{First}, the process of acceptance of \textit{Maghribi 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. \textit{Secondly}, although it has only been running for a decade, this khat style continues to spread, giving birth to \textit{khaṭṭāt} who received diplomas and sanads of \textit{Maghribi Mabsūt} khat, as well as being able to make achievements at the international level of \textit{Maghribi Mabsūt} khat competition events.\textsuperscript{13} In addition, this study can also map the pockets of the spread of \textit{Maghribi Mabsūt} khat in Indonesia.

This study uses a qualitative research instrument in the form of field research with the subjects of \textit{khaṭṭāt} who learn \textit{Maghribi 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

\textsuperscript{12} Donatianus and Efriani, \textit{Akseptasi Modernitas Masyarakat Pedesaan Di Kota Singkawang}, 10.
has so far revolved around the themes of history, education, dan The Living Qur’an. At the same time, the study of Maghribi Mabsūt 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 Mabsūt 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 Mabsūt khat learning in Indonesia. The nature of this research is qualitative because the

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procedures carried out are closely related to the process of describing data both from written data and things conveyed by the people observed.\textsuperscript{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 \textit{Maghribī mabsūṭ} 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 \textit{khaṭṭāḥ} who has received a \textit{Maghribī Mabsūṭ} diploma since 2011. From him, the interview continues to roll to other actors who are \textit{Maghribī Mabsūṭ} 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 \textit{Maghribī} Khat**

\textit{Maghribī Mabsūṭ} khat is one of the five types of khat \textit{Maghribī}. \textit{Maghribī} khat is a derivation of the \textit{Kūfī} style\textsuperscript{18} of khat that continued to develop as Islam expanded to areas outside the Arabian Peninsula, especially the African continent. This khat is called \textit{Maghribī} which means western because it was initiated and used by Muslims in the western hemisphere (\textit{maghribī}), such as Morocco, Tunisia, Sudan, al-Jazair, and Africa. The history and figures of \textit{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 \textit{Tari̇kh al-Waraqāh al-Maghribīyah wa Shinā’atu al-}


Khūṭṭuṭī⁹ and Al-Khaṭṭu al-Maghribiyu Tarikh wa Waqī’ wa Afaq¹⁰ 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 Hijāzī 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 khat types gave birth to the type of Maghribī khat and Kūfī al-Iraqī khat. From the variety of Kūfī al-Iraqī khat then born Maghribī al-Andalūsī khat. Andalūsī khat then met with al-Fāsī khat, which gave birth to five types of khat, namely al-Maghribī, al-Jazā’irī, 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 Mabsūṭ, Maghribī Mujauhar and Maghribī Musnad/Zāmānī.²¹
The characteristic of *Maghribī* khat is that it has a flexible nature and has freedom of form, meaning that this khat style does not have basic measurements and rules as *mauzunah* khat (khat style whose letter writing uses *mazan nuqthah*, which is a measure based on dot rules, such as Riq‘ah, Thuluth, Naskhi, Dīwānī, Dīwānī Jali, Fārisī, 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 *tarkib* (arrangement) of sentences, and the

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elements of design in terms of flexibility, letter strength, and \textit{tarkib} balance.\textsuperscript{23}

The following are the general characteristics and main functions of the five types of \textit{Maghribi} khat. \textit{First}, the \textit{Kufi al-Maghribi} khat is an early generation \textit{Maghribi} khat that is still heavily influenced by the \textit{Kufi} khat style, especially \textit{Kufi al-Qairawani} 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 \textit{Maghribi} khat afterward. Its characteristic is the straight and upright character of the letters, so it is rarely used in everyday life.\textsuperscript{24}

The use of \textit{Kufi Maghribi} 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 \textit{Kufi Maghribi} 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.\textsuperscript{25}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.png}
\caption{\textit{Kufi Maghribi} Khat}
\end{figure}

\textit{Second}, \textit{Maghribi Mabsut} Khat, is the type of khat most widely used by the khattath of \textit{Maghrib} countries until today because of the

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\textsuperscript{24} Afa and al-Maghrawi, \textit{Al-Khatthu al-Maghribiyu Tarikh Wa Waqi’ Wa Afaq}, 57.

\textsuperscript{25} Afa and al-Maghrawi, 57–58.
\end{flushright}
character of the letters that are more flexible and easy to read than *Kūfi* Maghribi. 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 *Maghribi 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.\(^\text{26}\)

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\(^\text{26}\) 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 baṣari* 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 *Dalā’il al-Khairāt* and *Syafā fī Taʿrīf bi huqūq al-Muṣṭafā wa al-Ṭāj* in Morocco.  

![Figure 4 Thuluth Maghribī Khat](image)

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 *khattāṭ* who had expertise in writing *Maghribī Mujauhar* khat.  

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27 Afa and al-Maghrawi, 58–62.  
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 Mabsūt and Zamaṣmī; it requires special skills to read the text properly.29

Fifth, Maghribi Musnad or Zamami 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, Zamami 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

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30 Afa and al-Maghrawi, *Al-Khatthub Al-Maghribiyu Tarikh Wa Wāqi‘ Wa Afaq*, 64.
Maghribī Mabsūṭ Khat, from Mushaf to Artworks

As mentioned earlier, the Maghribī Mabsūṭ 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-Murabitihayyah 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). With the support of the caliph, the development of Maghribī Mabsūṭ khat continued into the later period of Daulah al-Muwahhidin (514-668 AH/1121-1269 CE). During the caliphate of Abu Hafs Umar al-Murthaẓ (646-665 AH/1238-1266 CE), he guided the royal secretaries to copy the Mushaf using the Maghribī Mabsūṭ khat and distributed it to the public, so that the Maghribī Mabsūṭ 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/1286-1306 CE) written in 705 AH/1306 CE.

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

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 \textit{Maghribi Mabsūt} 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 \textit{Maghribi Mabsūt} 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.
During the period of Daulah al-Alawiyah (1171 AH/1757 CE), the *Maghribi Mabsūṭ* 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’.

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 Mabsūṭ* khat. *Hilya Syarifah* is a khat work with a unique arrangement formula containing verses or hadiths describing the

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35 al-Manuni, 113–16.
majesty of the Prophet Muhammad SAW. The *hilya* designer comes from a Turkish *khaṭṭāt* 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 *Maghribī Mabsūṭ* khat style.\(^{37}\) Then, the artwork in the form of *hilya* *Maghribī Mabsūṭ* began to be followed by the *khaṭṭ* after him. Like the work of *khaṭṭāt* 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 *Maghribī 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 başari*, 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-Naḥfisah li Funūn al-Khaṭ*, France.

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\(^{37}\) al-Husaini, 38.

\(^{38}\) al-Husaini, 29.
Figure 8 Kurrasah Ali bin Iyas

Figure 9 Kurrasah Muhammad Muallim
Introduction of Indonesian *Khaṭṭāṭ* with Khat *Maghribī Mabsūṭ* and its Distribution

The introduction of Indonesian *khaṭṭāṭ* 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-Turaθ* 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 Mabsūṭ*, *Andalusi*, *Thuluth Maghribī* and *Kufi Maghribī*), he has also obtained diplomas and sanads of several other types of khat *mauẓūnah* from the Turkish *khaṭṭāṭ*. Turkey, namely *Riq’ah*, *Ḍīwānī*, *Ḍīwānī Jali*, *Ṭa’liq*, *Naskhi*, and *Thuluth*. Some Indonesian students later

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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 Jali*.

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 Khoofi 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 Mabsūṭ 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 Mabsūṭ khat Jimly Ashari.

In addition, there is also Muhammad Nur Jamaluddin, who previously studied in Egypt in 2012 and also received a Dīwānī, Dīwānī Jali, and Taʿliq diploma. After returning from Egypt, he continued studying Maghribī Mabsūṭ 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-ʿArabi. Nur Jamaluddin's students who have completed their studies and received the certificate of Maghribī Mabsūṭ khat are Anggo Triono, Nauval Ulinnuha (2020-2022), M. Baihaqi Adam and Achmad Jalaluddin (2020-2023). The four also continue to teach Maghribī Mabsūṭ, khat both offline at Pesantren Gontor and online for students outside of Pesantren Gontor.

Based on the data above, the spread of Maghribī Mabsūṭ 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 khaṭṭāt 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 *khattāṭ*, 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."  

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 *mīzan nuqṭah*), but in terms of rules, there are still rules of writing."  

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 *khattāṭ* to receive and learn it increases because getting a khat diploma is a proud achievement in khat education.

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40 Alim Gema Aalamsyah, Wawancara, September 2022.
41 Achmad Jalaluddin, Wawancara, April 2023.
Technology Adaptation Factors

Learning *Maghribî Mabsût* 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 *Maghribî Mabsût* khat.

The flexible nature of this khat learning, which can be done offline and online, is one of the factors in the acceptance of *khaṭṭāt* towards *Maghribî* khat. Students who do not live in pesantren can still learn *Maghribî Mabsût* 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 *Maghribî* 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 Tanggerang and Ngawi. Even after getting a diploma, he continued teaching *Maghribî* khat with the online system.

"Apart from its unique shape, one of the reasons I am excited to learn *Maghribî* 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.”

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 *Maghribî* khat, this is related to the adage of *kbalif tu’raf* (be different and you will be known), making opportunism one of the acceptance factors. With the reality of many Indonesian *khaṭṭāt* mastering the

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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 Maghribi Mabsūt khat can be a shortcut to excel internationally. The acceptance of Maghribi Mabsūt khat has become more massive in the last three years after several Indonesian khat\(\text{\texttt{k}hāṭṭāt}\) 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 Maghribi 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 khat\(\text{\texttt{k}hāṭṭāt}\) stated:

"At first, I was interested when I got the news that Mbak Nur Hamidiyah became the international champion of khat Maghribi Mabsūt. So I was curious about what Maghribi 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 my teachers."\(^44\)

Some of the khat\(\text{\texttt{k}hāṭṭāt}\) 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 IRCICA\(^45\) 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 Hafiz 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, *Jaizah Montreal al Kubro li Fan al-Khat Al-Maghribī*, Indonesian *khaṭṭāt* 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 *khaṭṭāt* 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 *khaṭṭ*.

**Conclusion**

Based on the discussion above regarding the acceptance factors of *Maghribi Mabsūt* khat among Indonesian *khaṭṭ*, 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,
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 *khāṭṭāṭ* named Belaid Hamidi, who mastered various types of khat, including the *Maghribī Mabṣūṭ* 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 *khāṭṭāṭ* 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 *khāṭṭāṭ* 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 Mabṣūṭ* khat, namely in Jombang, Jember, Ponorogo, Tangerang, and Banjarbaru.

This paper is only a tiny part of the universe of knowledge of *Maghribī Mabṣūṭ* 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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**Wawancara**