



PRIMARY RESEARCH

The development of Arabic calligraphy in Indonesia

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Abstract

This paper deals with the development of Arabic calligraphy in Indonesia. The main problems studied are related to the development of Arabic calligraphy in Indonesia and the causes of the development of Arabic calligraphy in Indonesia. The research method used is qualitative research using the library research method, by collecting related documents and corresponding data and then analyzing them so that it presents a research result. The results of the study indicate that Arabic calligraphy developing in Indonesia is divided into 3 periods: The Pioneer Generation, The Generation of Islamic Boarding Schools, and The Arabic Movement. The calligraphy generation in Indonesia developed because of internal factors, such as the encouragement of the Quran and external influences from socio-cultural influences. Indonesian people are expected to be more creative so that they will be able to develop calligraphy, which is far more developed than before, and bring Indonesian-style Arabic calligraphy art to the international world.

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INTRODUCTION

Arabic calligraphy, or khath, is a compelling branch of Islamic art that has captivated both scholars and the general public. Its allure stems not only from its aesthetic qualities but also from its profound religious and cultural significance. Calligraphy in Islam transcends mere decoration—it embodies the sacredness of the Qur'anic text and serves as a visual representation of divine beauty and Islamic identity (Sirojudin, 2014). Every stroke in Arabic calligraphy carries meaning and value, making it more than just an artistic expression—it is a spiritual and cultural manifestation. According to the Big Indonesian Dictionary, calligraphy is defined as the art of beautiful writing using a pen. Mircea Eliade (2012) explains that the word “calligraphy” comes from two Latin roots: *kallos* (beautiful) and *graphein* (to write), which together mean “beautiful writing.” In Arabic, it is often referred to as khath, meaning “line” or “script.” Therefore, Arabic calligraphy is not merely a technique but a system of expression that combines aesthetics and meaning, conveying the emotions, spirituality, and messages of

its creators to the wider public.

Scholars such as Mansour and Allen (2011), in the International Islamic Calligraphy Competition article, regard Islamic calligraphy as the pinnacle of Islamic visual art. This underlines its central role in shaping Islamic culture and aesthetics. Arabic calligraphy continues to evolve, and Indonesia—home to the world’s largest Muslim population—has become one of the key regions in which calligraphy flourishes.

The presence of Arabic calligraphy in Indonesia has closely paralleled the arrival and development of Islam in the region. Over the centuries, calligraphy in Indonesia has evolved dynamically, shaping not only religious life but also influencing the visual culture and artistic traditions of the country (Falaqi, 2021). From mosque architecture and public monuments to educational materials and fine arts, calligraphy has become deeply embedded in Indonesian society (Hillenbrand, 2024).

This development has been strongly supported by the enduring roles of pesantren (Islamic boarding schools),

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da'wah institutions, art communities, and calligraphy circles, which have continuously preserved and reproduced the values of calligraphy through various forms of expression. On one hand, the classical form of Arabic calligraphy has been maintained in line with the traditions inherited from the Middle East; on the other, Indonesian artists have engaged in creative explorations that recontextualize calligraphy as a medium of modern artistic expression (Falaqi & Al Anshory, 2022; Maksugi, Hidayat, Supendi, & Hakim, 2023). This phenomenon reflects a dialectic process between preservation and innovation within the development of calligraphic art in Indonesia.

Beyond being a medium of religious visual expression, Arabic calligraphy in Indonesia has emerged as a tool of cultural da'wah, conveying Islamic messages through aesthetic forms imbued with local wisdom. It appears in various formats—from competitions such as Musabaqah Tilawatil Qur'an (MTQ) and Islamic education curricula to contemporary art exhibitions held in national galleries (Masyruhi, 2023). This suggests that calligraphy has not only survived as a traditional art form but has also undergone significant transformation in response to Indonesia's evolving socio-cultural and technological landscapes.

Hence, it is important to examine the trajectory of Arabic calligraphy's development in Indonesia across distinct historical periods while identifying the social, cultural, religious, and even political factors that have shaped its growth. This study seeks not only to enrich the scholarly discourse on Islamic art in Indonesia but also to offer insight into how Islamic heritage undergoes creative adaptation within a pluralistic and continuously transforming local culture. Several recent studies have addressed aspects of this development. Some have examined the historical dissemination of Islamic calligraphy in Indonesia (Azizah & Maulani, 2024; Bissalam, 2024; Sanjaya, 2023; Syafi'i & Masbukin, 2021), but often without an in-depth analysis of the socio-cultural factors influencing its evolution in different historical phases. Meanwhile, other studies have explored the use of Arabic calligraphy in contemporary art and Islamic education in Indonesia (Ahmad, 2016; Harun, Sari, Adam, Dorloh, & Abd Aziz, 2022; Ismail, Huda, Anwari, & Hassan, 2021; Yaacob, Opir, & Hamidon, 2024; Jam, Kaur, & Kwee, 2016), demonstrating its growing relevance in modern contexts. However, a comprehensive analysis that bridges these developments across time—while also considering inter-religious and intercultural dimensions—remains lacking in current literature.

This research aims to fill that gap by tracing the development of Arabic calligraphy in Indonesia across several his-

torical periods, identifying the driving factors behind its growth, and exploring how it has been perceived and integrated not only within the Islamic tradition but also in the broader religious and cultural landscape.

By providing a periodized narrative and analyzing the internal and external influences on Arabic calligraphy in Indonesia, this study contributes to a more holistic understanding of the art form. It also offers a fresh perspective by examining Arabic calligraphy not merely as an Islamic symbol but as an evolving cultural heritage within Indonesia's pluralistic society.

METHODOLOGY

In accordance with the object of this paper, the authors use the methodology research library. Literature research has several special characteristics, including: firstly, this research deals directly with text or numerical data, not with the field or eyewitnesses, in the form of events, people, or other objects. Second, the data is readymade, meaning that researchers do not go anywhere except only dealing directly with sources that are already in the library. Third, data in a library is generally a secondary data source, in the sense that researchers obtain data from the second hand rather than the original from the first hand in the field. Fourth, the condition of the data in the library is not divided by time and space (Zed, 2008).

Based on its characteristics, this research was conducted in a library that collected data on the development of calligraphy in Indonesia. In addition, data are also found in bookstores, Maktabah Syamilah and the Internet. Of the various places, the library is the most data-rich and easy to find. This research method is a qualitative research (NASUTION, 1996). The following steps are as follows: First, record all the findings regarding the development of Arabic calligraphy in Indonesia in every research discussion obtained in the literature and sources, and/or the latest findings regarding the periodization of the development of Arabic calligraphy in Indonesia. After noting, secondly, integrating all findings, both theories or new findings in Arabic calligraphy culture. Third, analyze all the findings from various readings relating to the shortcomings of each source, strengths, or their respective relationships about the discourse discussed therein. The last is criticizing, providing critical ideas on the results of research on previous discourses by presenting new findings and collaborating on different thoughts.

According to Kaelan (2010), library research is sometimes descriptive and also has historical characteristics. It is said historically because many studies of this kind have a histori-

cal dimension, including cultural research. Research on the works of religious leaders includes library research. This library research can include criticism of thought, research on the history of religion, and can also research on certain works or certain texts (Kaelan, 2010). Therefore, library research will face data sources in the form of books, so an adequate method is required.

To meet all the needs mentioned above, it can be produced through libraries, bookstores, Islamic prayer groups, research centers, and internet networks by accessing discourse and information about the development of Arabic calligraphy in Indonesia and by using data from various references, both primary and secondary. These data are collected by documentation techniques, namely by reading, studying, and recording the literature that is related to the problems discussed in this paper (Zed, 2008).

Data Analysis

Miles and Huberman's analysis technique was used to analyze the data (Zed, 2008). According to Kaelan (2010), there are two stages in data analysis techniques in this library research. First, the analysis at the time of data collection is intended to better capture the essence or essence of the focus of research that will be carried out through sources that are collected and contained in the verbal formulation of language; this process is carried out aspect by aspect, according to the research map.

Second, after the data collection process has been carried out, the analysis will then be re-analyzed after the data collected in the form of raw data must be determined in relation to each other. The data collected is not necessarily entirely answer the problems raised in the study, therefore it is necessary to re-analyze the data that has been clarified. In this model, the qualitative analysis activities are carried out interactively and continuously until they are deemed sufficient. The next step is to analyze the data. In this case, the data that has been obtained will be analyzed for its contents. That is, after the data is described as it is about the development of Arabic calligraphy in Indonesia, then with descriptive analysis, the writer describes the contents and compares the object of research from one character to another.

Data Validation

Data validation is determined using at least three categories (Zed, 2008); first, the trustworthiness and credibility of a researcher are very questionable whether the data is right in its focus, the accuracy of selecting informants, and the implementation of data collection methods. Data analysis and

data interpretation all require consistency with each other. Second, the transferability of research results in the future is used as a reference for research that is similar and further studied by other researchers. If a researcher understands and gets a clear picture of the results of previous studies, then the results of the study have met the transferability standards. Third, the dependence of research on the data obtained; in other words, the research is the result of a track record of data that has been traced in the field.

The rapid development of calligraphy and its ability to be fully accepted by Muslims is inseparable from the encouragement of the Holy Quran. Al-Quran has an important role in its development. This phenomenon can be seen in several verses which indicate the importance of writing. This evidence can be seen in the letter Al-'Alaq, verses 1-5, which is the first revelation sent to the Prophet, containing the existence of the command to read and write (A. Sirojuddin, 1989). Then the letter Al-Qalam verse 1-2, in addition to the command to write, the letter nun in Arabic script has a philosophical meaning means a form that resembles an inkjet containing basic patterns written in lauhil mahfudh. This letter also resembles a ship that carries the possibility of a possible rotation or not over the ocean. Ink and pens are an integral part of writing and beauty.

According to Ubbadah (n.d), A clear description of the slow growth of Arabic calligraphy before the Qur'an was revealed can be seen from only the existence of two ancient Arabic script styles, Musnad and Nabati (for about 1,500 years from the Hiroglip period to the arrival of Islam). Arab societies before Islam were known as nomads who did not allow life to grow and develop together with the development of literacy activities, and generally, they were familiar with writing and reading just moments before the arrival of Islam. However, since the descent of the Al-Qur'an, which was the beginning of the Islamic movement until 70 years later, in the days of Abbas, calligraphy has grown into various styles.

According to A. Sirojuddin (2014), The art of calligraphy has developed because it is supported by three factors. First, the influence of the expansion of Islam's power to various regions helped encourage urbanization, the meeting between cultures, and the Arabization of conquered territories. Second, the role of the king of the socio-cultural elite in providing support encourages calligraphic artists to develop their creativity. Third, the influence of the development of science in general among Muslim communities. These three factors are the drivers of the journey of calligraphy, and they produce a development that we can now feel. According to his time, the development of Arabic calligra-

phy in Indonesia was divided into 3 periods, namely;

Pioneer Generation (13-19 AD)

Calligraphy has been known since the arrival of Islam in Indonesia. Archaeological data of kufi style calligraphy developed in the 12th century; the data found on the tombstone of the tomb of Fatimah binti Maimun in Gresik (died 495 H / 1082 AD) and several other tombs from the 15th century (Ambary, 1998). The writing on the tombstone is one of the ancient proofs of the development of the functional use of calligraphy in Indonesia.

The evidence that we can still enjoy together today is the use of many Arabic writings for subject matter, laws, manuscripts, official agreements, letters, personal notes, books, and Al-Quran Mushaf and relief relief-like temples and mosque walls (Ambary, 1991).

In addition, the Arabic script of this generation experienced language synchronization that combines native or local languages into Arabic script. Used as writing texts in the form of agreement letters or declarations. Malay Arabic letters, Javanese Arabic, Indonesian Arabic, and others are termed as Pegon. Pegon, until now, is still often found, especially in the salaf huts, where the majority of the yellow book teachings are interpreted in the writings of Pegon.

In the 18-20 century, calligraphy turned into an activity created by Indonesian artists manifested in various media such as wood, paper, metal, glass and other media. It also includes the abundance of old Qur'anic manuscripts with paper material in the 17th century along with the increase in imported paper (Imron Zawawi:2007).

In his book, Ambary (1998) entitled *Finding Civilization (Archaeological and Historical Traces of Indonesian Islam)* explains in the 17th century onwards, the Muslim tendency to draw animate creatures by reciting verses from the Koran, the vows of scholars or heroic symbols of Ali ibn Abi Talib and Fatimah. Works like this are usually products from the Cirebon Palace, Yogyakarta, Surakarta, or Palembang. Until the 1960s, many Buraq-faced or puppet-faced calligraphy paintings were found throughout Sumatra and Java. Until the end of this period there was still no known khattah or calligraphers known by their names. Meanwhile, from the data obtained, it can be found out the type of letters used refers to the style of Kufi, Naski, Tsuluts, Muhaqqaq, Raihani, Tauqi', and Riqqa'. Kufi and Naskhi are widely used in tombs and ancient manuscripts.

In contrast to other religions, which are iconoclastic in nature that apply iconoclasm or understand the taboo, everything is good at drawing and presenting animate creatures consisting of humans and animals. This iconoclasm is held

firmly at the beginning of the Islamic period based on a history of the Prophet Muhammad forbidding drawing living things, except if he could give life to that picture (?). The existence of this understanding minimized polytheism in ancient times, as before this understanding emerged in the early Islamic period, there were still many people who worshiped artworks such as sacred statues.

Iconoclasm is indeed a direct connection between monotheism and monotheism. Prejudice towards forms that resemble living things, both 2 dimensional or 3 dimensional, is always associated with mythological forms (Jespersen, 2012). Sculptures at that time did have sacred values, such as sculptures of gods carved in addition to aiming aesthetics but also as worship (Al Anshory & Falaqi, 2023). In the view of monotheistic religion is the real form of polytheism or shirk, which is strongly opposed; it is one of the reasons why the Prophet forbade the making of something resembling living things from the existing conditions. It is not surprising that this understanding makes calligraphy artists less free to express themselves and less creative than other religions.

The emergence factor of the Pioneer Generation was that as times progressed, iconoclasm gradually began to fade. In addition, if iconoclasm is still applied, then a calligrapher will be very limited; the frustration that will be eaten by the ages and the art of calligraphy will be destroyed, which will be accompanied by a decrease in the spread of Islam. Since Islamic culture reached its peak of growth, many Muslims have begun to be able to separate the mythological aspects of representations of animate objects from their artistic aspects, even from aspects of their use. The impact of the separation gave the calligraphers and Muslims a view of works of art, such as statues and paintings, solely as merely decorative and ornamentation. So that the creative khattah began to be reborn. This symptom can be seen in the architectural style accompanied by ornament flower forms surrounding the calligraphy carvings on the walls of the mosque "Syalaifiyah Bihaaru Bahri 'Asali Fadlaairil Rahmah" which is known as the Tiban mosque or Jin mosque located in Turen sub-district, Malang regency, East Java, Indonesia. It doesn't matter anymore if the writing of khath resembles living things. Seeing environmental and cultural conditions that exist in the present. Calligraphy is a form of expression of an abstract divine understanding through revelation. Then, calligraphy is expressed to devote the power of the revelation of the Koran. At the same time, the ornament is a feeling of free beauty that is felt so that it produces different ornament for each calligrapher. It's not the time anymore to limit the development of creativity because

calligraphy is considered an aesthetic form for makers and connoisseurs without any mythological elements. This has a far more positive impact on the development of calligraphy time after time. A change that encourages calligraphers to become more innovative and creative (Falaqi & Tricahyo, 2025). Therefore, it will produce a remarkable work of art and empower the culture of writing and the love of calligraphy from generation to generation, not forgetting also as a medium for broadcasting God's revelations.

Generation of Islamic Boarding Schools (19-20 AD)

Calligraphy experienced growth along with the growth of Islamic boarding schools pioneered by the trustees. In the Promo Karawang magazine, it was explained that there were a number of pioneering Islamic boarding schools known including Giri Kedaton, the Ampel Denta Islamic Boarding School in Gresik, and the Syekh Quro Islamic Boarding School in Karawangan (Razaq, 1961; Nodee, 2016; Parveen, Kanwal, Bibi, & Siddiqui, 2021). This period is the growth period of the calligraphy rebellion after the pioneer generation. The writings that were taught at first were very simple and not yet aesthetically valuable, but they still considered the styles of Kufi, Naskhi, and Pharsees (Falaqi, 2018). Simplicity appears in the anatomy of letters that are less harmonious with existing rules. Regarding media, usage is also very limited to paper and charcoal or just light smoke. Khath lessons are generally not officially taught and enter the curriculum except for a number of pesantren, such as the Gontor Modern Islamic Boarding School. And the lack of books that do not support calligraphy learning.

The pioneer of this generation is K.H. M Abdul Razzaq Muhili from Tangerang, H. Darami Yunus from Padang Panjang, H. Salim Bakasir, Prof. H. M. Salim Fachry from Langkat, and K.H Rofi'i Karim from Probolinggo. Then followed by Muhammad Syadzali, K.H. M. Faiz Abdul Razzaq, M. Wasi Abdul Razzaq, and many others.

The emergence factor of the Generation of Islamic Boarding Schools was from the 1970s to the 2000s; Islamic boarding schools gave rise to calligraphers who were experts in the field of manuscript writing, religious literature, and mosque decorations that integrated various types of khath models. The tradition of decorating mosque buildings with calligraphy is a form of development of calligraphy that has entered the modern era, where before the 16th century, there were still rarely found building decorations using calligraphy except for Jawi letters.

This generation is an innovator and evokes the art of mushaf involving the santri. many various manuscripts were pro-

duced among the santri including Sundanese manuscripts, Jakarta manuscripts, Istiqlal manuscripts including giant manuscripts that were in the museum of the Beautiful Indonesia Miniature Park recorded in the history of the MURI (Indonesia Museum Record).

Driving Generation (20th Century AD)

In further developments, when the public began to realize the importance of calligraphy, a movement emerged to make the calligraphy artists more aware that they were trying to increase the appreciation and management techniques of calligraphy in various media. Calligraphy was not only developed as beautiful writing with rules but also began to be developed in the context of art or visual art while also aiming to empower Islamic art (Wollheim, 1987). This generation of calligraphy figures utilizes the versatility of Arabic scripts, where calligraphy figures are very firmly highlighted by combining other elements that have been merged into the personal style of each artist by looking at calligraphy as part of religious ideas and grounds.

In the contemporary era, calligraphy underwent transformation into various categories of categories. Ismail Raji Al-Faruqi divides the five categories of calligraphy art that developed into this modern century, namely traditional figurative, expressionist, symbolic, and pure abstractionism (Jinan, 2010). It is undeniable that in this contemporary era, calligraphy also received influence from outside Islam that was related to the development of the arts as a whole.

The integration between art and calligraphy art produces beautiful calligraphy paintings. Fine arts that are very concerned with the background of coloring obtained from a free sense of sensitivity strongly support the aesthetic.

The vibrant calligraphy has since been made one of the branches contested in the Musabaqah Tilawatil Qur'an (MTQ) from the national level to the regional level throughout Indonesia. This branch, which was named Musabaqah Khat Al-Quran (MKQ), besides attracting interested ones, also managed to breed calligraphy cadres, both from the school, pesantren, and college levels. From a number of MKQ participants who spread in various regions, experts emerged in the field of writing manuscripts, manuscripts, decorations, and contemporary calligraphy, which were completed (D. Sirojuddin, 2001). The calligraphy style is an Indonesian calligraphy style that is not owned by other countries.

MKQ has a broad influence and has become a pilot for calligraphy competitions in various institutions and commemorations of major holidays. The emergence of calligraphy competitions at National MTQ, Student MTQ, MTQ PTPN,

MTQ KORPRI, MTQ PGRI, MTQ Telkom Group, POSPENAS (National Islamic Boarding School Sports and Week Week), PIONIR (Scientific Week, Sports, Arts and Research). With the existence of the competition sparked interest from various groups and helped encourage the production of calligraphy works in galleries and increased market prices (Mamannoor, 2001).

The MTQ movement, which gave birth to many calligraphy cadres and champions, led to the proliferation of calligraphers in national and international competitions. In the ASEAN writing contest in Brunei Darussalam, once every two years, 85% is always won by Indonesian participants (Islamic Da'wah Center:2005). In addition, they also participated in the International Calligraphy Competition by IRCICA in Turkey every four years.

In addition to MTQ the development of calligraphy in this generation is inseparable from the encouragement of calligraphy boarding schools which also greatly influence the development of calligraphy in Indonesia. Where it forms a studio and strengthens the teaching of things that smell with the art of calligraphy and downsides two teaching methods namely, Writing Khath from Easy to Difficult (Taqlidy) and Writing Khath from Difficult to Easy.

The Taqlidy method begins with khath Riqah, Diwani, Diwanjali, Kufi, Pharisees, Naskhi, and Tsuluts adopted by several agencies, including:

- Sakal Jombang under the auspices of the Mambaul Maarif (Denanyar) Jombang Islamic boarding school which was founded by Ustadz Athoilah, which is still held by him.
- Ahaly Hamidy, a studio consisting of the UIN Malang campus, UIN Surabaya, and Jember, etc.
- PP. Gontor Ponorogo was founded by cleric Alim Gema until now.

The agencies that adhere to the teaching method from difficult to easy (the opposite of the taqlidy method are:

- PSKQ (Islamic Boarding School Calligraphy Al-Quran), located in Kudus which, was founded by Ustadz Assyry.
- ZLK (Zainun Lil Khattathin) This boarding school is located in Bogor which includes its newly founded pesantren, founded by Ustadz Zainudin Rais.
- PP. Darul Huda Ponorogo, his sanggar named Ibnu Muqlah, was founded by Ustadz Muhtadin and was replaced by Ustadz Masyhuri and Ustadz Hafidz.

None of the founders of the calligraphy boarding school has yet stopped developing and coordinating calligraphy in order to continue to exist among outsiders who were able to print reliable calligraphers for the following years.

What are the factors developing calligraphy in Indonesia? and why is the Driving Generation of calligraphic development so visible and rapid? This is due to the increasingly modern calligraphic thinking and initiative, the influence of the Middle Eastern decoration style, and the Mushaf group works that are affected by Zukhrufah (Middle Eastern calligraphy style).

A clear proof of the growing style of calligraphy in Indonesia that has attracted much attention and interest is that the spirit of Indonesian calligraphers is not forgetting, as well as the Indonesian calligraphers, who are no less great than other countries. The following is the presentation of Indonesian calligraphers at the International event:

- 2nd Place Winner of IRCICA Maghrib Turkey Khoth by Nur Hamidah from Ngawi in 2010.
- 1st Place Winner Khoth Tsulust Jali Sampena Mahrojan Islamic Literature and Art of the Archipelago Burns Sabah Malaysia the 6th time in 2017 by Teguh Prasetyo.
- 2nd Place Winner Khoth Tsulust Jali Sampena Mahrojan Islamic Literature and Art of the Archipelago Burns Sabah Malaysia the 6th time in 2017 by Huda Purnawadi.
- 3rd Place Winner Khoth Tsulust Jali Sampena Mahrojan Islamic Literature and Art of the Archipelago Burns Sabah Malaysia the 6th time in 2017 by Assyry.

It can be said that this generation is the peak generation of calligraphy development in Indonesia. where calligraphy has an important role and is able to compete with other art, calligraphy painting is capable of snatching the hearts of Indonesian people that can be proven often we encounter both calligraphy and calligraphy in several houses and buildings in Indonesia.

DISCUSSION

This study adds some data on the development of Arabic calligraphy in Indonesia to complete the data on the development of Arabic calligraphy in previous studies. citeAfadha1933atlas, in his book Athlas al-Khath wa al-Khuthûth, illustrates the rapid growth of calligraphy after the Qur'an was revealed by presenting the following 6 periods:

First period (initial growth), when the Kufi script had not been read which caused the reading function to be stuck. Thanks to the efforts of Abu al-Aswad al-Du'ali (69 H) and his successors, this difficulty can be resolved by formulating punctuation.

The Second Period (universal growth), starting from the end of Banu Umayyah's rule and the beginning of Banu Ab-

bas until the era of Al-Ma'mun's rule, was marked by a period of modification and formation of forces, up to a period of bending and gathering new schools. In the notes of Ibn Nadim (Al-Fihrist 17 and 18), in this period 24 khat styles were born. Because of the high spirit of "hunting" the khat-tat, that number swelled to 36 styles.

The third period, the completion of the anatomy of letters by Ibn Muqlah (328 H) and his brother Abu Abdillah. He codified the standard calligraphy of the 14 streams he selected, then determined 12 rules that became a handle for the entire flow.

Fourth period, the development of khat patterns that were codified by Ibn Muqlah earlier. This task was pioneered by Ibn Bawwab (413 H) who added zukhrufah (trimmer) elements to the 13 khat that became his experimental elements.

The Fifth Period is the period of surgery and processing of the styles and stipulations of al-Aqlam as-Sittah (Writing Six, namely Sulus, Naskhi, Raihani, Muhaqqaq, Tauqi', and Rika') found in the second period as a masterpiece. This task was guided by Yaqt al-Musta'simi (698 H). Yaqt returned the laws of Ibn Muqlah and Ibn Bawwab 6 to the principle of geometry and the popular point of his time while refining the forces that were developing. Until this period, the calligrapher was very ambitious in exploring new discoveries, giving birth to hundreds of types of khat, which is the development of the previous styles.

The Sixth Period marked the emergence of three styles of khat (Ta'liq, Nasta'liq, and Shikasteh) in three decades, mainly from the hands of Iranian calligraphers. This force began in the 6th and 7th centuries and entered the maturation period of the streams in the 8th and 9th centuries. The birth of these three forces did not stop the process of development; rather, it was the starting point for the discovery of new preparations that showed the dynamics of the discovery of forces, which were just thunders.

What about the development of Arabic calligraphy art in Indonesia? This research attempts to answer this question by using a historical, and social approach. In collecting data, researchers used the literature method and calligraphy artifacts produced by people in Indonesia. Habibullah Fada'ili's research is compatible with and supports some of the data contained in this article. There is also research from Sirojudin AR. (2014) Which states that the art of calligraphy is developing because it is supported by three factors. First,

the influence of the expansion of Islamic power to various regions helped encourage urbanization, the meeting between cultures, and the conquest of the Arabization of conquered territories. Secondly, the role of the king of social and cultural elites in providing support that encourages calligraphy artists to develop their creativity. Third, the influence of the development of science in general among Muslim societies. Sirojudin AR Research. This article is then complemented by this article so that the discussion of the development of Arabic calligraphy in Indonesia is complete.

CONCLUSION

With the development of Arabic calligraphy in Indonesia, Indonesia has cultivated and preserved the art of calligraphy on the international scene. The glory and prosperity of Islam seem so obvious; therefore, as the next generation who will replace the calligrapher, it will be time to practice and hone the ability to write Arabic letters and its applied science. The results of the study indicate that Arabic calligraphy developing in Indonesia is divided into 3 periods: The Pioneer Generation, the Generation of Islamic Boarding Schools, and the Arabic Movement. The calligraphy Generation in Indonesia developed because there were internal factors from the encouragement of the Qur'an and external influences from socio-cultural influences.

In addition, Indonesian people must train foresight to be more creative. So, they will be able to develop calligraphy far more developed than before and bring the art of Indonesian style of Arabic calligraphy to the international world to introduce Indonesian style Arabic calligraphy that does not exist in other countries and prove that calligraphy Arabic is Islamic cultural identity. So, the development of Arabic calligraphy is proof that Islamic civilization is advancing. This study only describes the classification of the development of Arabic calligraphy in Indonesia and several influencing factors. Therefore, researchers hope that there will be further research relating to the methods of learning Arabic calligraphy so as to make Arabic calligraphy more developed in Indonesia.

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