

Economic Independence Through Decorative Calligraphy (Study of Indonesian Islamic Boarding School Alumni in Riau)

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Abstract

This article describes the experience of Islamic boarding school alumni in an effort to improve their economy through the art of decorative calligraphy in Riau. This is because it is based on the observed social phenomenon, where many alumni of Islamic boarding schools who have decorative calligraphy skills are able to achieve economic independence. This study uses a qualitative descriptive approach by observing and taking data from several Islamic boarding schools in Riau, including the Jabal Nur Siak Islamic Boarding School, the Nawawi Djamil Duri Islamic Boarding School, Bengkalis Regency, and the Al-Hidayah Bantan Bengkalis Islamic Boarding School. Data were obtained through observation, interviews and documentation. Based on the results of the research, economic development for calligraphers in Riau can be done with several things, including writing calligraphy in mosques, invitations, including making calligraphy works from various media and materials such as styrofoam, wood waste, from canvas, and so on and opening a calligraphy course institution. The economic condition of calligraphers in Riau has improved, although the results obtained are different, but they can meet their needs such as continuing their education without the help of parents, building houses and so on.

Keywords: Alumni, Economic Independence, Decorative Calligraphy

1. INTRODUCTION

The art of calligraphy entered Indonesia at the same time as Islam entered Indonesia in the VII century AD. The art of calligraphy occupies a very important position, because the art of calligraphy is a form of Islamic art/culture that was first discovered in Indonesia and has become a leading Islamic cultural asset to this day. Islamic calligraphy is divided into two, namely writing and painting. Calligraphy paintings are divided into two, namely pure and free, the first uses standard letter forms, usually made by Islamic boarding school graduates, while the second does not use standard letters, which are done by academic artists. Various forms of calligraphy painting contain two elements, physioplastic and ideoplastic. Physioplastic elements in the form of aesthetic applications involve elements of appearance, shape, line, color, space, light and volume. Ideoplastic elements include all direct/indirect issues that are closely related to the content or form of language. Sadali and AD Pirous are worthy of note as pioneers of Indonesian Islamic calligraphy painting in the 1960s. Furthermore, the art of calligraphy painting developed rapidly with the artistic figure Amri Yahya in Yogyakarta, who used the medium of batik, in Surabaya Amang Rahman created surrealism by taking the power of Islamic calligraphy (Arif Humainis, 2021).

In recent years, the art of decorative calligraphy has only been understood as the art of writing which combines aesthetic values and color combinations originating from the minds of the writers (Syaharuddin, 2000). The Muslim community in general only sees the art of calligraphy through MTQ (Musabaqah Tilawatil Qur'an) which is carried out at the local, national and international levels. However, few realize that having skills in calligraphy can

actually provide living capital for calligraphers and ultimately can increase economic independence. Decorative calligraphy skills which are generally taught specifically in Islamic boarding schools are one way to prepare students to be able to survive in the future (Zubaedi, 2012).

Islamic boarding schools have an important role in developing various santri skills, one of which is the skill of ornamental calligraphy which has great potential to be developed as a distinctive field of Islamic art. (Rahmi & Muhammad Ichsan, 2023) However, the reality is that in some pesantren, such as those in Riau Province, this skill is only taught for a limited time, which is about two hours a week. This very short time makes the ornamental calligraphy ability of santri less than optimal and difficult to compete in various events such as the Regional Sports and Arts Week (Pospeda), National Sports and Arts Week (Pospenas), and Musabaqah Tilawatil Qur'an (MTQ). With more time allocation and the support of qualified facilities and trainers, these skills can be developed further, so that santri can achieve more optimal results and be ready to compete in various regional and national Islamic art events. (Hasanah & Harahap, 2024)

The role of pesantren in improving santri skills, especially in the field of calligraphy, can be part of the pesantren's efforts to produce alumni who are not only skilled in religion but also in art. (Wulandari & Sihombing, 2023) By providing more intensive ornamental calligraphy training, santri can increase their appreciation of Islamic art while strengthening their identity as a generation capable of mastering Islamic cultural skills. (Hendra, 2023) Pesantren that actively encourage santri to participate in ornamental calligraphy competitions will also open up opportunities for them to build networks at the national level, which could be beneficial for their future careers. Therefore, increasing the duration of training and providing regular assistance in ornamental calligraphy will not only add aesthetic value to the santri, but also open new avenues for pesantren in empowering competitive alumni in Islamic arts and culture.

This research seeks to document the results of the experiences of Islamic boarding school alumni who can increase their economic independence through the art of decorative calligraphy skills and provide an overview to students about the importance of technical education in calligraphy skills. The art of calligraphy as a life skill capital for Islamic boarding school graduates shows that, in this context, Islamic boarding schools are not only seen as a place for the production of ulama, but also give birth to potential entrepreneurial cadres. This problem cannot be separated from the discourse of modernization or reform of Islamic boarding school education in Indonesia (Azyumardi Azra and Dina Afrianty, 2005, Zakaria, 2010)

Some existing research is in line with the study being conducted, such as research by Rabi'atul Adawiyah "The Effect of Calligraphy Art in Fostering Financial Independence for Students". The results showed that the art of calligraphy in growing financial capability was very influential. This happens because calligraphy art is not only a hobby but can also produce. Art is very expensive so when ordinary people see the selling power of calligraphy is expensive, calligraphy is mostly just to be enjoyed but not to be bought. So a calligrapher knows how to make money from the art of calligraphy. They know the market price and where the target market of calligraphy is and know where the market is going. (Adawiyah, 2024)

Also research conducted by Mafatihul Wahid, Culture and Business Bridge: Utilizing Calligraphy Charm in the Creative Economy. The results showed that, exploring marketing strategies, artist and business collaboration, and the application of technology to utilize calligraphy in the creative economy. It also discusses the positive impact on local communities, such as job creation, income generation, and global promotion of local culture. Cultural and business collaboration utilizing the art of calligraphy drives the creative

economy. With the expertise of artists, technology, and marketing strategies, calligraphy remains relevant. Government, corporate and community support strengthens these collaborations, supporting sustainable economic growth. Through joint efforts, the art of calligraphy becomes a global source of inspiration that enriches lives and builds a strong economic foundation.”(Wahid, 2024)

The next research is entitled "Understanding the Meaning of Colors in Decorative Calligraphy Art for Musabaqah Khatil Quran Participants (Study in Riau Province)" written by Achmad Ghozali (2016). This research used quantitative methods. This research concluded that the Musabaqah Khatil Qur'an participants' understanding of the meaning of color in the decorative calligraphy art of the Riau region was quite good. This results in an average ratio of quantitative values of 70.99% (Ghozali, 2016).

From the research above, there is no discussion of how the decorative art of calligraphy can increase economic independence. Therefore, the research that will be carried out will try to explore the experiences of Islamic boarding school alumni in increasing their economic independence through the art of decorative calligraphy.

2. RESEARCH METHODS

This research uses a qualitative method with a descriptive approach which aims to analyze data according to reality in the field. This research was carried out by observing and collecting data from several Islamic boarding schools in several regions in Riau, including the Jabal Nur Kandis Islamic Boarding School, Siak Regency, the Nawawi Djamil Duri Islamic Boarding School, Bengkalis Regency and the Al-Hidayah Bantan Islamic Boarding School, Bengkalis Regency. The reason for carrying out this research in several areas is because they have studios as training places for calligraphy writing and have alumni who have succeeded in developing their decorative calligraphy art skills so that they are able to be economically independent. Techniques for collecting research data include: Observation is an observation carried out deliberately and systematically to identify and record social phenomena and their psychological symptoms. An interview is a conversation with a specific purpose. The conversation is carried out by two parties, the interviewer and the person being interviewed, and documentation is the search for data in the form of notes, transcripts, books, newspapers, magazines, inscriptions, minutes, legacies, agendas, life histories, films, works of art, and so on. Meanwhile, the analysis technique consists of three streams of activities that occur simultaneously. First, data reduction is defined as the process of selecting data that is appropriate to the focus of this research. Second, presentation. After the data selection process, at this stage the researcher presents the data obtained through interviews and observations in the form of text or stories. Third, conclusion or verification. The third important analytical activity is drawing and validating conclusions.

3. RESULTS AND DISCUSSION

3.1 Understanding Kaligraphy

UThe term calligraphy comes from simplified English from the word "*calligraphy*" which is taken from the Latin words "*kalios*" which means beautiful and "*graph*" which means writing or script. The true meaning of the word calligraphy is the skill of writing beautifully. In Arabic itself, the word calligraphy is called "*khat*" which means beautiful lines or writing. The line of latitude, equator or equator is taken from the Arabic word, khattul istiwa, which is beautiful and divides the earth into two beautiful parts (Sirojuddin, 2000: 6) There are also those who state that calligraphy is anything written by experts with a touch of art. Calligraphy itself gave birth to a separate science regarding procedures for writing which examines

language signs that can be communicated, which are inscribed proportionally and harmoniously, which can be seen with the naked eye and recognized as an arrangement produced through the work of an art. (Encyclopedia Britanica, 1970; 656)

Meanwhile, Sheikh Syam al-Din al-Afkani once stated that terminologically, calligraphy is a science that introduces the shapes of single letters, their positions, and the procedures for arranging them so that they form a structured piece of writing. Or what is written on the lines, how to write it and determine which ones do not need to be written; change the spelling that needs to be changed and determine how to change it (Sirojuddin, 2000: 6) The term calligraphy is generally a term for an art or work of art in beautiful writing. Every nation that has its own form of writing or script will usually have its own developments in the art of calligraphy which uses the script they have, such as Chinese, Japanese, Indian, Persian and Arabic and even Javanese script. In the beginning, calligraphy was an outpouring of idea expression that was born in the form of a message displayed and written as beautifully as possible. So calligraphy is no longer a text, but wraps a piece of writing in a packaging that creates a text that can speak and tempt the mind to look at it, with various complete sciences and philosophies to underlie its beauty. Calligraphy is the art or practice of making writing or letters beautifully and aesthetically. It is an art that has existed for centuries and has been an important part of the culture of various societies around the world. Calligraphy is not only about writing letters *correctly*, but also about *expressing meaning, beauty and expression through the shape and style of the letters used*.

It is important to note that calligraphy can have a variety of styles and traditions across different cultures. Therefore, the general meaning of calligraphy can vary depending on the cultural context and art related to it. However, in general, calligraphy is the art of writing which is transformed into beautiful and aesthetic works of art.

3.2 Types of Calligraphy

In its development, calligraphy has more often become a visual tool for Al-Quran verses. Calligraphy grows in an orderly manner following standard rules (*al-khathth al-mansub*) prepared by Ibn Muqlah. However, coincidentally, in the course of modern art, which initially only grew in the West, it also spread to the Middle East and other parts of the Islamic world, thereby creating the division into several types of calligraphy. Some types of calligraphy include the following:

1) Pure/Traditional Calligraphy

KPure aligraphy follows a pattern of rules that have been strictly determined beforehand, namely standard rules which are also known as *al-khath al-mansub* (standard calligraphy). The standard measurements for these letters are dots, alifs, and circles. In its development, the rules of calligraphy can be divided into several different schools or styles, including: (a) **Kufi** which is one of the oldest and most classic styles of calligraphy. The letters are usually large and strong, with sharp corners and strict geometry. Meanwhile, the initial form of Kufic calligraphy existed before Islam came, with its faceted letters or murabba.

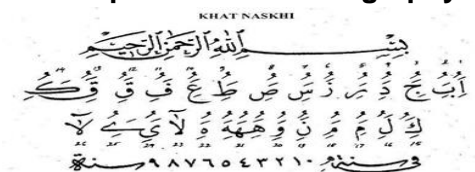
During the time of Caliph Ali bin Abi Talib, the capital was moved from Medina to Kufa, which made calligraphers use this type of calligraphy widely, as well as perfecting and developing it further so that it became known as Kufi khat. Kufi calligraphy has become one of the most famous styles of calligraphy in Islamic art and has an important role in the decoration of Islamic architecture, such as calligraphy carved on the walls of mosques and historic buildings. Even as time went by, kufi khat continued to experience developments and variations in style, but its distinctive geometric features remained a well-recognized feature.

Example of Kufic Calligraphy

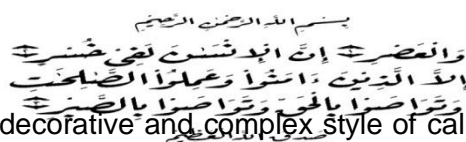


(b) Khat **Naskhi** is one of the styles of calligraphy that is sharper and easier to read. This type of calligraphy is often used in Al-Quran manuscripts. This calligraphy was discovered by Ibn Muqlah, a 10th century calligrapher. By determining the length, width and spacing of the letters, along with the style and rhythm, it was so neat and detailed. Because it is easy to read, this khat is widely used to write the Quran, Hadith, Tafsir, Fiqh, and textbooks, and is often also used for decorative purposes (Sirojuddin, 2000: 16)

Example of Naskhi Calligraphy



(c) **Tsuluts** is a beautiful and elegant style of calligraphy with a more curved letter shape. It is often used for decoration in Islamic art and architecture. Calligraphy is also in various calligraphy mediums and on book and book covers. In its development, this khat is very popular so that it is widely used for various purposes beyond Diwani and Kufi khat (Ludin & Suhaimi, 1995:7)



(d) **Diwani** is a more decorative and complex style of calligraphy. It was used in official writings and Ottoman government documents. Khat diwani this at first it was a khat which used for buildings for government or royal officials, so it was also called khat *sulthaniyyah*. So that it is increasingly popular, this khat is also often used for advertising, banner ads, trade brochures, exhibition themes, trade labels (Sirojuddin, 2000:16). While Diwani Jaly is more varied in nature and is thought to be complicated to write, but it is more beautiful and aesthetic (Ludin & Suhaimi, 1995:9) Khat Diwani and its variations have played an important role in the art of Islamic calligraphy and can be used to create exquisite and varied works of art in various contexts.

Example of Diwani Calligraphy



(e) **Riq'ah** is a style of calligraphy that is simple and easy to read. It is often used in everyday handwriting and official documents. Calligraphy is used as daily writing at school, the office or for various needs, business matters and also household matters. Khat riq'ah is also often used for correspondence purposes because of its simple rules and speed of

writing (Sirojuddin, 2000:16). **Riq'ah's** stroke speed allows for efficient writing, so many people choose it for everyday purposes that require fast and practical writing. This is a style of calligraphy that is very useful in everyday written communication in the Arab world and various Muslim communities around the world.

Example of Riq'ah Calligraphy



(f) Khat **Pharisee**. This khat was developed by experts in Persia, who tried to create their own style with the shape of the letters always slanted to the right. This text is widely used to write essay headlines in various magazines and news papers (Sirojuddin, 2000:15). This khat is also called "Khat *Nastaliq*" or "*Nasta'liq*." *Nasta'liq* is a style of calligraphy which has the characteristics of letters that slant to the right and developed in Persia (now Iran) in the 14th century. *Nasta'liq* has a very beautiful and distinctive letter design, with elegant and seamlessly connected letters. This style is known for its ability to write texts in the form of artistic calligraphy, so it is often used to write the titles of essays, poetry and literary arts texts in magazines, newspapers and books in the Persian world.

Example of Pharisaical Calligraphy



Of the various types of calligraphy, several calligraphy categories can also be divided, including the following:

2) Calligraphi Contemporary.

Calligraph painting/contemporary is a style of calligraphy that is inscribed in a painting or calligraphic scribble that is painted in such a way, usually has a variety of color combinations and seems free, and is generally not bound by predetermined formulas or standard rules (Ludin & Suhaimi, 1995:7) Painting calligraphy or contemporary calligraphy is freer in its approach. In painting or contemporary calligraphy, calligraphers or calligraphy artists often take artistic liberties to create work that is more expressive and not bound by strict formulas or standard rules.

The characteristics include the presence of diverse color combinations, which are not always limited to black or one color. This creates more lively and colorful works. A calligrapher can express themselves more freely in painted calligraphy, creating more experimental letter shapes and styles. Calligraphy that is not bound by standard rules, contemporary calligraphy of this type often does not adhere to strict traditional calligraphy rules. This allows for more variation in letter design and layout. Calligraphy that displays creativity where painted/contemporary calligraphy provides greater space for creativity and innovation, allowing artists to create more unique and personal works. Contemporary types of calligraphy tend to be more suited to a theme, namely two-dimensional (*dwimarta*) and three-dimensional (*trimarta*) works which embody calligraphic elements independently and various other elements in unity with an aesthetic appearance as a form of expression, media and various techniques. This type of calligraphy often embodies the real form of nature in a work through depictions of natural scenes, objects and natural events.

3) Calligraphi Figural

CalligraphFigural art is a combination of two elements, namely figural motifs and also calligraphic elements, using various methods, styles and techniques. The figural motif elements used are usually in the form of leaves or flowers which are shaped or adjusted in such a way that they are more suitable and can complement the elements of Islamic calligraphy. In this type, "*melting*" of letters is also often applied, which is widely used in general and contemporary painting. In this design, the letters are made longer or shorter; wider or narrower; or expanded circles, curlier edges, other additional signs and other inserts made to accommodate the desired non-calligraphic, geographical, floral, faunal or even human forms. This makes it possible to create more diverse and creative calligraphic works. Figural calligraphy is able to create unique and aesthetic works by combining elements of traditional calligraphy with other visual elements. It also creates an interesting fusion between Islamic calligraphic art and modern fine art and is often used in contemporary art combining various techniques and artistic styles.

4) Calligraphi Expressionist

CalligraphThis style is one of the contemporary calligraphy styles in the Islamic world which is related to the development of art from the Western world, such as calligraphy patterns in recent times. Even though expressionist calligraphy artists call it an Islamic artistic heritage, in reality they have made it very different from the rules of pure calligraphy, different from the two previous styles which still apply or have not changed much of the existing basic rules. It is a form of calligraphy that is more open to the artist's emotional expression, personal response, and visual view of the subject they wish to depict. There are several characteristics of expressionist calligraphy including: (a) Expression of emotion: expressionist calligraphy allows artists to express their emotions through freer strokes of letters and layout. This creates works that often have a higher level of abstractness. (b) Visual freedom: artists in expressionist calligraphy have greater freedom to experiment with letter shapes, colors and layouts. They are not bound by strict standard rules. (c) Subjective involvement: Expressionist calligraphic works often reflect the artist's personal views and feelings towards the subjects they depict. This allows for a more subjective interpretation.

This expressionist calligraphy can create a bridge between traditional Islamic calligraphy art and modern art, because it adopts a freer and expressive approach that is similar to the development of Western art. Although they may have taken inspiration from the Islamic artistic heritage, expressionist calligraphers often created works that differed greatly from the rules of pure calligraphy or traditional calligraphic styles.

5) Calligraphi Symbolic

This symbolic contemporary calligraphy pattern forces the unification of combinations through meanings. This style negates the role of letters as conveying a general message, the acculturation applied in this calligraphy is very obvious. In contemporary calligraphy designs, this style uses certain Arabic letters as symbols of a very complex main idea to convey specific messages, even though it will be rejected and disapproved by others. In symbolic contemporary calligraphy, Arabic letters are not only used as tools to convey literal messages, but also as symbols for more complex and abstract ideas.

Symbolic contemporary calligraphy challenges traditional views of the role of letters in calligraphy and creates works that require deeper interpretation from the viewer. It is a form of calligraphy that utilizes the symbolic aspects of Arabic letters and develops them in the context of contemporary art. Although it may not be approved by everyone, symbolic contemporary calligraphy creates space for creative exploration and also the expression of deeper ideas in the art of calligraphy.

6) Calligraphi Abstract

This caligraphy is called "*fake khat*" because in this style it shows an artistic style that resembles letters and/or words, but does not contain any meaning or message in it. For

abstract calligraphers, the linguistic meaning or message in each letter is not seen, and only makes it a pattern for art. By using changing elements of the alphabet or hijaiyah, calligraphers change, clash one letter with another, or create empty spaces between them, to make it a purely artistic pattern without containing any hidden messages they want to convey delivered (Sirojuddin, 160-161) Some of the main characteristics of the contemporary calligraphy style "*fake khat*" include: (a) Focus on the visual aspect: In fake khat, the main focus is on the visual appearance of the calligraphy itself. Calligraphic letters and shapes are used to create aesthetically appealing designs. (b) Manipulation of letters: Abstract calligraphers often change the shape of letters, bump letters against each other, or create blank spaces between letters. This creates an interesting and unique visual effect. (c) No hidden message: There is no special message or meaning hidden in fake khat. These works are purely artistic expressions that combine elements of calligraphy to create visually interesting compositions.

3.3 Early Theory of the History of the Emergence of Calligraphy

There are several theories about the historical origins of calligraphy, including the following: First, the *Taufiqi* theory. The emergence of this theory originates from the interpretation of Islamic sources, namely the Quran and Hadith. This theory reveals that Arabic is a gift from Allah (*taufiqi*) to Prophet Adam and other Prophets (Wahib al-Jaburi, 1994; 18) *Second*, Southern Theory. According to this theory, Arabic originates from the Himyar people in the Yemen region, south of the Arabian Peninsula. This language developed along with the vast territory of the country of Saba'and Himyar. However, there is no physical evidence that is used as a reference, but statements by historical perpetrators written by Islamic experts. For example, al-Qalqasyandī, said before Abū Sufyān bin Umayyah, Abū Sufyān bin Harb's uncle, that the beginning of writing came from Yemen. (Wahib al-Jaburi, 1994; 18-19)

Ibn Khaldun strengthens the opinion of this theory in his *muqaddimah*, that the first known Arab *khaṭ* was the Himyarī *khaṭ* and then spread to Hirah, Tha'if and Quraysh. (Ibn Khaldun, 1979; 74) Third, Northern Theory. This theory also considers that Arabic writing is not simply a direct gift from Allah SWT, but a development process carried out by humans themselves. This theory is also called the Hirah theory. This theory is supported by physical data in the form of carved stones with vegetable-style writing. This theory is based on the history of Ibn Abbās bin Hisham regarding al-Balazarī's story about three people from the Thay people in Baqqah, Maramir bin Murrah, Aslām bin Sadrah, and Amir bin Jadrah. They carved hijaiyah letters using Syriac, block and Latin script styles (Wahib al-Jaburi, 1994; 18-21) Fourth, New Theory. This theory is widely used by researchers. According to this theory, Arabic writing originates from *al-Anbāt* (Nabataean). They are Arab people who are under the influence of Aramaic civilization and culture. Where the language used is a combination of Arabic and Aramaic. The center of government is in Batrah. Therefore the writing is called Aramaic writing. (Wahib al-Jaburi, 1994; 21)

3.5 Development of Calligraphy Art

Before the arrival of Islam, the early Arab people were not used to reading and writing. They prefer the tradition of memorizing. Poems, names of genealogies, transactions or agreements were passed on by word of mouth without being recorded. There are only certain groups, such as the Arab nobility, who have mastered the skills of reading and writing. Until the early days of Islam, namely the time of Rasulullah SAW and Khulafā al-Rāsyidīn (632-661), calligraphy styles were still ancient and took names that were attributed to the place where the writing was used, such as Makkī (Mecca writing), Madanī (Medina writing), Hijazī (Hijaz), Anbarī (Anbar), Hirī (Hirah), and Kufī (Kufah). Kufī was the most numerous and dominant and the only calligrapher who was "*royalized*" to write the mushaf

(codification) of the Quran until the end of Khulafā al-Rashidūn's reign. Islam requires Muslims to learn to write at this time, some historical sources say that there were seventeen men and seven women who could write in Mecca at that time, and some other sources say there were forty-two writers. Rasulullah SAW. had ordered the Badr prisoners of war to teach the Muslims to write. So friends emerged who were experts in writing or recording verses of the Quran, such as Zaid bin Tsābit, Ali bin Abī Talib, and so on. In the early days of Islam, the types of khaṭ al-Hairī, al-Anbarī, and al-kufī began to develop. Furthermore, this type of khaṭ also developed during the Umayyad period (Husain, 1998; 33-34) First, the Umayyad Period (661-750) Entering the era of the Umayyad caliphate (661-750), dissatisfaction began to emerge with the Kufī khaṭ which was considered too stiff and difficult to write. Then began the search for other forms that developed from non-Kufī soft writing styles, so that many styles were born. The most popular types of khat include thumar, jalīl, nisf, *suluts*, and *sulutsain*. The first Caliph of the Umayyads, Muawiyah bin Abu Sufyan (661-680), was the pioneer in driving efforts to find a new form of calligraphy. (Nina Armando, 2005; 47)

Several types of calligraphy were initially developed based on the name of the city where the writing was developed. Of the various writing characters, there are only three main styles related to writing known in Mecca and Medina, namely, mudawwar (round), mutsallats (triangles), and ti'im (twins composed of triangles and circles). Of these three writing styles, only two are preferred, namely the cursive and easy to write style called the muqawwar style which is characterized by softness, flexibility and the mabsut style which is rigid and consists of thick strokes (rectilinear). These two styles also led to the formation of a number of other styles, including mail (*italic*), masyq (*enlarged*) and naskh (*inscriptive*). Masyq and naskh styles continued to develop, while mail was gradually abandoned because it was defeated by the development of kufī. The development of kufī also gave birth to several variations in both vertical and horizontal lines, both regarding letters and ornamental decoration. Several kufī styles emerged: *murabba'* (straight), *muwarraq* (decorated with leaves), *mudhaffar* (woven), *mutarabits mu'aqqad* (knotted entangled) and others. Likewise, the cursive style experienced extraordinary development and even surpassed the kufī style, both in terms of the diversity of new styles and their use, in this case copying the Quran, religious books, letters and others. Among the Umayyad calligraphers who were famous for developing cursive writing was Qutbaḥ al-Muharrir. He found four writings, namely thumar, jalil, nisf, and tsuluts. These four writings complement one style with another so that they become more perfect. Thumar writing, which is characterized by perpendicularity, is written with a large pen on uncut thumar-thumar (full sheets, rolls of leather or paper). This writing was used for written communication by the caliphs, to the amīrs and writing official palace documents. Meanwhile, the jalīl writing which has a slanted character is used by the wider community. (<http://hilyatulqalam>, accessed, Ghazali, 2016) Second, the 'Abbāsiyah Period (750-1258). The movement for the development of khat art had reached a golden age during this period due to the motivation of the caliphs and Abbāsiyah ministers, so that a group of tenacious and genius calligraphers emerged (Husain, 1998; 169).

Calligraphy writing styles and techniques continued to develop, especially in this period, more and more calligraphers were born, including al-Dahhāk Ibn Ajlān who lived during the time of the caliph Abū Abbās al-Ṣaffaḥ (750-754 AD), and Ishaq ibn Muhammad during the time of Caliph al-Manṣūr (754-775 AD) and al-Mahdī (775-786 AD). Ishaq made a major contribution to the development of suluts and sulutsain writing and popularized their use. Then another calligrapher, Abū Yusuf al-Sijzī, studied jalīl with Ishaq. Yusuf succeeded in creating letters that were smoother than before. There was also a calligrapher from the Abbasid period who was recorded as a big name, namely Ibn Muqlaḥ, who in his youth studied calligraphy with Al-Ahwal al-Muharrir. Ibn Muqlaḥ made a great contribution to the development of cursive writing because of his spectacular discovery of geometric formulas in

calligraphy which consist of three standard unified elements in making letters that he offered, namely: dots, alif letters, and circles. According to Ibn Muqlaḥ, each letter must be created based on these provisions and is called *al-khaṭ al-manṣūb* (standard writing). He also pioneered the use of six main types of writing (*al-aqlām al-sittah*), namely *suluts*, *naskhī*, *muhaqqaq*, *raihanī*, *riqaḥī*, and *tauqī* which are cursive writing. *Naskhī* and *suluts* writing became popularly used because of Ibn Muqlaḥ's efforts which were finally able to shift the dominance of the *khaṭ kufī*. Ibn Muqlaḥ's efforts were continued by his famous students, including Muhammad Ibn al-Simsimānī and Muhammad Ibn Asad. From these two students, a calligrapher named Ibn Bawwāb was born. Ibn Bawwāb further developed the formula pioneered by Ibn Muqlaḥ known as *al-manṣūb al-fā'iḳ* (beautiful leaning letters). He had great attention to the radical improvement of *khaṭ naskhī* and *muhaqqaq*. However, only a few of his works remain today, namely a Quran and only worldly fragments.

In the following period, Yaqūt al-Musta'simī appeared, who introduced a new method of writing calligraphy in a softer and more refined manner regarding the six famous main styles. Yaqūt was a great calligrapher in the late Abbasid period until the collapse of this dynasty in 1258 AD due to the invasion of the Mongol army. The use of calligraphy during the Daulah Abbasiyyah era showed very real diversity, far compared to the Umayyah period. The calligraphers of Daulah Abbasiyyah were very ambitious in exploring new discoveries or deforming patterns that were currently developing. Calligraphic works were more dominantly used as ornaments and architecture by the Abbasids than the Umayyads who only dominated floral and geometric ornamental elements which were influenced by Hellenism and Sasanian culture. (<http://hilyatulqalam.com>, accessed, Ghazali, 2016) *Third*, Advanced Period (Post 'Abbasiyyah). Meanwhile in the western Islamic region (Maghribi), which includes the Arab countries near Egypt, including Andalusia (Spain), in the Middle Ages a form of writing developed called *khaṭ maghribī* or Western *kufī*, consisting of the *khaṭ Qairawani*, *Andalusī*, *Fasi* and *Sudanī* branches. Here, *suluts andalusī* and *naskhī andalusī* have also been developed. Furthermore, the growth of calligraphy entered the stage of consolidation and refinement to produce masterpieces during the era of the Persian Islamic Kingdom. Such as the Ilkhaniyyah (13th century), Timuriyyah (15th century), and Safawiyyah (1502-1736), and several other dynasties such as the Mamluks of Egypt and Syria (1250-1517), Ottoman Turkey (Ottoman Empire; 1st century 14-20) to the Islamic Mughal empire of India (15th-16th centuries) and Afghanistan. In this period, great works were born that showed the peak of the calligraphy artist's great creations and also became a symbol of the spirit of Islam.

At this time, writing styles such as *farisi ta'liq*, and *nasta'liq*, *ghubar*, *jālī*, and *anjeh ta'liq*, *sikasteh*, *sikasteh ta'liq*, *tahriri*, *gubari ta'liq*, *diwanī*, and *diwānī jālī (humayuni)*, grew up at this time. *gulzar*, *tugra*, and *zulfī 'arasy*. Especially in India, *khaṭ behari*, *kufī herati*, Indian *naskhī*, and Indian *suluts* appeared. Famous calligraphy figures of this period include Yahyā al-Jamalī (Ilkhaniyyah), Umar Aqtā (Timuriyyah), Mir Ali Tabrizī, and Imāduddīn al-Husainī (Safawiyah), Muhammad bin al-Wahid (Mamluk), Hamdullah al-Amāsi, Ahmad, and Hashim Muhammad al-Baghdādī (the last six are Ottoman Turks to modern Turks). Today, some of the styles that once numbered in the hundreds have disappeared. Now there are only a few of the most functional styles in the Islamic world, namely *naskhī*, *suluts*, *raihanī*, *diwanī*, *jālī*, *farisi*, *riqaḥ* and *kufī*. Meanwhile, languages that use Arabic calligraphy according to the notes of Muhammad Ṭahir Kurdī (author of the *Mushaf Makkah al-Mukarramah* and author of the book *Tārīkh al-Khaṭ al-Arabī*) consist of five groups, namely the Turkish language group, the Hindi language group (including Pegon or Malay/Jawi), the Persian language group, the African language group, and the fifth, specifically Arabic itself. Contemporary calligraphy, which is widely published in various media, continues to be developed in the

form of traditional, figural, expressionist and symbolic categories, often breaking the boundaries of previous styles.

There is also the term "*rebellion*" which gives rise to the desire for '*uzlah* (separation) from the standard and classical form. The motif of "*rebellion*" is often seen: (1) In processing letters that change the anatomy of khaṭ rules as formulated by Ibn Muqlāḥ, so that the type of khaṭ is no longer easy to identify; and (2) Maintaining the idea of using standard khaṭ, but placing it in various processing variations, so that a work is "not only finished on letters", but the letters are combined more closely with the background for reasons of unification (*wahdah*). In Indonesia, contemporary styles like this are often termed "painting" calligraphy to differentiate it from "pure" calligraphy which has been standardized since the time of Ibn Muqlāḥ. Both pure calligraphy styles and calligraphy paintings accompany and are embraced by khaṭāṭ (writers) and calligraphy artists in Indonesia, which shows their appreciation and attention to this art. (Nina Armando, 2005; 48)

In Indonesia itself, this kufī style is found in various ancient tombs, especially imported ones, but more commonly it is naskhī style calligraphy. Grave calligraphy, apart from containing passages of verses, basmalah, shahada or prayers from the Prophet, often contains the name of the deceased and the year of death and some even contain a genealogy. The art of Indonesian Islamic calligraphy, apart from graves or gravestones, is also found in other media such as deluang (local), paper (imported), lontar, wood, metal, glass and other materials. Even in its later development, calligraphy works also appeared through the media of glass or canvas, and also batik (Hasan Muarif Ambary. 1998; 45)

3.6 History and Development of Calligraphy in Indonesia

The art of writing fine Arabic letters known as khaṭ or calligraphy has long been known in Indonesia, and has even reached a very old age, as old as the history of the arrival of Islam in this country. There is evidence to suggest that the Malay language used two types of Indian script before the Arabic script was introduced. These writings are Pallawa (Sanskrit) which was transformed into Javanese letters and Nagari writing which was introduced by the Pala people from Bengal around the 8th century AD. (Nurul Makin, 1995; 97) And regarding the entry of Arabic letters (*hijaiyyah*) into the Malay country which ultimately displaced the previous letters, it is probably closely related to the spread of Islam in Southeast Asia which began in the XIII century (13 AD). (Naquib al-Attas, 1990; 54) Those who brought Islam were merchants from Gujarat. They are devout religious people and believe that spreading Islam is an obligation. However, a new opinion states that Islam entered in the 7th century AD. This latest opinion is the conclusion of the Seminar on the History of the Entry of Islam to Indonesia which was held on 17-20 March 1963 in Medan. The details are as follows: (a) That according to the sources we know so far, Islam entered Indonesia in the 7th century AD. (b) That the first area visited by Islam was the North Coast of Sumatra and after the formation of Islamic society, the king The first time Islam was in Aceh. (c) In the subsequent process of Islamization, Muslims actively participate in it. (d) That Islamic broadcasters are also traders. (e) The broadcasting and development of Islam took place peacefully. (f) The arrival of Islam to Indonesia brought intelligence and civilization in shaping the personality of the Indonesian nation. The arrival of Islam in Indonesia caused the spread of the Arabic script (Djoko Kentjono, 1990; 91)

The Arabic script is not only used for Arabic texts or the Quran, but also for Malay or Indonesian which is also called Pegon, Jawi letters, or Malay letters. This letter is used as a medium for teaching and writing in schools and in writing books, especially in Islamic boarding schools. On the banner that was flown during the war between Muslim and non-Islamic kingdoms in the archipelago, calligraphy was also flown in the form of the lafadz *jalālah* "*lā ilāhailallah Muhammadarrasūlullah*". Thus, the archipelago characteristic of

Arabic-Islamic calligraphy in Indonesia has from the beginning been characterized by Islamic art which has an aesthetic and divine nature. (Encyclopedia, 2002; 298)

Some evidence of calligraphy is the most ancient, while more recent evidence of calligraphy is obtained from various media sources such as old books or manuscripts of the Quran or Islamic manuscripts written on paper, lontar and deluang. (Sirojuddin 1998; 2) Development of creativity of local Indonesian artists in the ability to carve calligraphy art on tombstones with local decorations and ornaments. Since the 12th century and the following century, creativity emerged from Indonesian artists to create the art of sculpting in making calligraphy with a variety of styles and distinctive architectural features. This can be seen in tomb architecture which is termed by Hassan Mu'alif Ambary, a researcher and archaeological expert as well history of Islam in Indonesia, as the Aceh type, Demak type, Bugis-Makassar type, and many other local types. In the 16th to 19th centuries, calligraphic carvings affixed with the phrase monotheism were seen in ancient tombs in Goa Tallo, South Sulawesi, Bima, Ternate and Tidore. The shape of the incisions on the tomb illustrates that there was further attention paid to efforts to achieve the appearance of Arabic calligraphy in the Maesan (old tomb). (Sirojuddin 1998; 2)

In Aceh, calligraphic tombs were also found in the form of figural writing and "cryptic" writing. These forms show a reflection of Aceh's local genius which appears in the form of Islamic calligraphy art. The people of Aceh succeeded in creating figurative Islamic calligraphy which combines traditional Acehnese decorative patterns with emerging forms of figural calligraphy. There are many traditional decorative patterns that animate this form of figurative calligraphy, including the patterns: bungong cloud setangke, bungong aneu abie. Another article that shows the presence of elements of local Acehnese genius is the article "cryptic". At first glance, this type of writing looks like an ordinary decorative pattern, but if you look further it turns out to be calligraphy which is the result of a "mix" between Acehnese decoration and Islamic calligraphy, giving rise to very vague writing. The sentence written is in the form of dhikr (Allâh- Allâh). (Ayetrohaedi, 1986:2016)

In the 18th to 20th centuries, calligraphy was no longer only based on graves, but shifted to the creative activities of Indonesian artists which were realized in various media such as paper, wood, metal, glass and other mediums. Old Qur'an manuscripts were generally written on deluang paper (rough, thick, yellow paper). As for pure paper made from imported materials, it was only used in the archipelago at the beginning of the 17th century or at the earliest in the mid or late 16th century. Therefore, the Qur'an which contains very old written figures so far is a manuscript in Ternate from 1641. This old manuscript is stored in several mosques and museums spread across Bali, North Sumatra, South Sumatra, Banten, Cirebon, Yogyakarta, Central Java and East Java.⁴⁴ In the 17th century and later there was a tendency for Muslim artists to depict animals or human forms (*anthropomorphic*).

By processing the calligraphic composition of verses from the Quran, hadith, or qaul ulama'. In concept, this is a calligraphic work where the letters are arranged in such a way that they look like living creatures. Usually depicts a tiger or human form to symbolize the heroism of Ali bin Abi Talib. Such works are usually palace products such as those produced by the Cirebon, Yogyakarta, Surakarta or Palembang palaces. (Muarif Ambary, 1998; 17)

Until the 60s, calligraphic styles in the form of burak or wayah were still often found in Sumatra and Java. In contrast to the Middle East, which was the center of the birth of Arabic calligraphy, Indonesia during the pioneering period did not give birth to typical Indonesian calligraphy styles, and there were no calligraphers or calligraphy artists who were considered prominent. However, the variety of calligraphy completely follows and inherits the Middle Eastern style characterized by khaṭ kufī which in the 10th century was very stiff and became softer and more ornamental, while remaining angular (rigid) as its main character.

Other types used are *suluts*, *naskhī*, *riq'ah*, *diwanī*, and *tauqī'* as cursive types that were popular during the early days of calligraphy in the Middle East. The kufī and naskhī styles were the dominant types used for writing on tombs and ancient manuscripts (Sirojuddin AR, 1998)

3.6 Improving Calligraphy Writing Skills in Pesantren

The implementation of calligraphy experiments in pesantren can make a significant contribution in improving the art skills of santri, especially in producing alumni who are competent in the art of Quran calligraphy. Based on research in several pesantren, this approach not only improves technical skills but also fosters santri's interest and motivation in appreciating Islamic art values. Pesantren such as PSKQ Kudus and Raudhatul Jannah Subulussalam have successfully integrated the calligraphy curriculum as part of developing santri skills through extracurricular programs and special classes. (Aqila, 2024; 57)

This learning process involves several important stages, including intensive training, daily practice, and periodic evaluation to measure skill development. Students are given basic knowledge of calligraphy forms, composition, and painting techniques, as well as an in-depth understanding of the philosophy behind the art of calligraphy. The program uses a life skills approach designed so that students not only master calligraphy as a hobby, but can also develop this skill into economic potential in the future.

In addition, this method is effective in increasing motivation to learn Islamic Religious Education (PAI), as santri feel closer to the Quranic text they are studying. Studies show that when the art of calligraphy is made part of learning, santri's engagement and attention to religious education increases, so they tend to be more motivated to deepen their understanding and appreciation of Islamic teachings. (Zulkarnain et al., 2023)

With regard to its effectiveness and impact, experiments in calligraphy education in pesantren have proven to not only advance the skills aspect of art, but also strengthen the Islamic identity and increase the competitiveness of alumni in the arts. This innovation allows pesantren to produce alumni with artistic skills that they can use as a means of da'wah and even a source of income, in line with the principles of Islamic education that emphasize the integration of knowledge, charity, and community service.

3.7 Experiences of Islamic Boarding School Alumni in Improving the Economy Through Decorative Calligraphy.

Based on the results of distributing questionnaires and the results of the author's interviews with several calligraphers about the income earned from calligraphy. Some of them started to improve their economy when they jumped in and won in various fields. The calligraphy competition included Dodi, a 34 year old man who was the best winner of the 1st Khatil Quran competition for the Men's Manuscript Group in 2019 in Bangkinang, Kampar Regency. Since becoming the winner of the calligraphy competition, he has succeeded in improving his economic abilities through the art of calligraphy with an income of approximately Rp. 1000,000 to 5000,000 / month. In fact, in one year he managed to earn an income from calligraphy of Rp. 10 million to 50 million. So he was able to build a fairly simple house which also included a place for calligraphy training.



Photo of Certificate from the Governor of Riau in 2019



Photo with the author with Dodi, the 1st Best Winner of the 2019 Calligraphy Competition



Photo of one of Dodi's Calligraphy Works, Best Winner of the 2019 Calligraphy Competition

Meanwhile, Sobayari, who is Dodi's wife, is a 33 year old woman who is apparently accomplished in the field of calligraphy where she won second place in the 2018 National Women's Decorative Calligraphy Branch in Medan, North Sumatra. This can be seen from the following Award Certificate obtained from the Regent of Rokan Hilir:



Photo of Certificate from the Regent of Rokan Hilir in 2018

Based on the results of an interview with Sovisi about improving the economy through the art of calligraphy, he said that with the abilities she and her husband have, so that they are able to increase their economic development independently At the moment. This was evident from the start Since becoming the winner of National Calligraphy, he has been able to earn Rp. 10 million to 50 million / year, so that she and her husband can build a house. She and her husband promote their calligraphy results through social media, and believe that calligraphy skills can create jobs and advance the creative industry. Some of Sobayari's works in the field of calligraphy include the following:



This is different for Sulaiman, who is 33 years old. Based on the results of the author's interview, he has studied calligraphy for approximately 5 years, including learning about

decorative calligraphy and currently has an income from his calligraphy skills of more than Rp. 10 million/month. A fairly large and fantastic income. He was also able to create jobs in the field of calligraphy. The same thing was also expressed by Dimas Nurwijji Utama who is an alumni of the Jabal Nur Kandis Islamic Boarding School, Siak Regency. He said that he had studied calligraphy for more than 5 years and had earned less than Rp. 10 million / year by selling his calligraphy works. Even though his income is less than 1 million / month, he is able to be independent while still using his calligraphy skills as a way to gain economic value. Below, Dimas's work in the field of calligraphy is displayed, including the following:



A different thing was conveyed by Dea Ariska, a 27 year old woman who is a teacher who teaches the art of calligraphy and earns around 1000,000 to 5000,000 per month by selling her calligraphy services for Rp. 400,000/meter. To make it easier regarding the income earned by calligraphers from their calligraphy art skills, the author presents the following table:

Table
Calligraphers' Income Levels from Calligraphy Art Results

No	Name	L/P	Age	Origin of Participants	Long time learning calligraphy	Annual Income	Types of Calligraphy
1	Dodi	L	34 years old	Duri	More than 5 years	10 to 50 million/year	Decor
2	Sovisi	P	33 years old	Duri	More than 5 years	10 to 50 million/year	Decor
3	Solomon	L	33 years old	Kandis	More than 5 years	10 to 50 million/year	Decor
4	Thofan J. Al-Haq	L	30 years	Kandis	More than 5 years	10 to 50 million/year	Decor
5	Dimas	L	19 years old	Kandis	More than 5 years	Less than 10 million	Decor
6	Dea Ariska	P	27 years old	Kandis	More than 5 years	Less than 10 million	Decor
7	William D	L	16 years	Kandis	3-5 years	Less than 1 million	Decor
8	Aji	L	17	Kandis	3-5 years	Less than 1	Decor

9	Syahputra Pure	L	38 years old	Thorn	3-5 years	Less than 1 million	Decor
10	M. Silmi Kaffah	L	34 years old	Thorn	3-5 years	1 million to 5 million	Decor
11	Fadhlatun Thaibah	P	27 years old	Bengkalis	More than 5 years	Less than 10 million	Decor

Data from interviews and questionnaires in 2024

From the results of the research we have conducted, calligraphers in several regions in Riau, especially Siak, Duri and Bengkalis, have great potential to achieve economic independence. Calligraphers have tried their best to explore the potential and abilities that exist within themselves with the knowledge that supports their abilities. This great potential can be developed by strengthening the expertise and skills they already have and reducing any obstacles and obstacles they face, so that they can increase their economic strength which is one part of the creative economy industry as planned by the government. The demand for advancing and developing the economy both for oneself and to provide a living for the family is a necessity for calligraphers to always grow and develop, so that they can improve their economy.

This potential can be achieved if calligraphers can apply their skills in various media. Like calligraphers in Riau who have applied calligraphy in various media, forms and materials such as styrofoam calligraphy, painted calligraphy on canvas, on plywood or paper media, prada glue gun calligraphy, and some are combined with dowry decorations. There are also some who do not start from honing their talent interests, but they try to combine them in the media they are already involved in, such as glass calligraphy by Sulaiman and drum calligraphy calligraphy by Dimas. Not only that, there are also those who just market calligraphy, they take advantage of events. such as night markets, costumes and so on, as Dimas also does.

As is known, people have quite different tastes. Therefore, to support the economy, a calligrapher must be able to be creative in making calligraphy in various forms from various materials and media. As was done by Dodi, Sobayari, Syafiq al-Hafiz, Fadhilatun Thoibah, Muhammad Silmi Kaffah, Willian Dewantara, and Dea Ariska, they have tried to equip themselves by creating varied works from various media. In fact, Dodi always tries to create unique works, different from the others. For example, making calligraphy from styrofoam which is now also used by other calligraphers, making calligraphy from wood waste which forms unique patterns and natural colors from the wood, or making paintings with certain characteristics with their creative hands. He even provides event decoration services which are often combined with calligraphy art.

Apart from the names mentioned above, the Riau calligrapher who made the event decorations was Thofan Jihadullah Al-Haq. In this regard, they try to see opportunities from various community needs. If calligraphers generally receive orders for decorative calligraphy at MTQ competition events, they try to look at wider opportunities such as wedding dowries, various graduation gifts, wedding gifts, birthday gifts in various shapes and sizes. Some of

the works he creates are also combined with digital designs such as creating pop-ups. Apart from that, there are also those who try to make works that are quite large in size as wall decorations. In these works they try to have certain aims and objectives so that they will be full of meaning or philosophy and have a high selling value. Apart from that, this work has its own preaching value by conveying the verses contained in it. This is what husband and wife Dodi and Sobayari usually do, apart from creating works, they also use their strengths by writing calligraphy in the mosque. Writing calligraphy in a mosque is certainly very promising for calligraphers because it has a high turnover and economic value with the work taking 1-2 months. Even though there may not necessarily be a project every month, the income from the project can cover the following months.

In this way, calligraphers have been able to build economic independence. Conceptually, economic independence has certain indicators or measurements, including: First, economic independence is characterized by the existence of a business or job that is managed economically. Someone must have a business or job to survive and improve their economy. As a supporter of their economic activities, calligraphers must not only study the principles of pure calligraphy, but must also be supported by the ability to apply the art of calligraphy from various media to create works of high selling value. This also cannot be separated from economic activities such as production, distribution and consumption. Second, economic independence stems from a person's self-confidence in carrying out economic activities. People who independently show initiative, strive for achievement, show great self-confidence, relatively rarely seek protection from others and want to stand out. Third, in building economic independence, the main capital that a calligrapher must have is confidence in himself in running the economy. With self-confidence, someone will be able to understand their own potential, whereas people who do not have self-confidence will hamper their potential, and will even feel pessimistic in facing challenges. In building this economic independence, calligraphers in Riau try to pursue achievements by participating in various calligraphy competitions, and often they also receive awards as champions. In fact, this has succeeded in growing a high sense of self-confidence. With this attitude and self-confidence, a calligrapher will show his courage in taking the initiative to build a business. Fourth, economic independence is characterized by economic activities that are carried out over a long period of time, thus enabling a person to have the economic strength to progress and develop. The economic power of a calligrapher can be seen from their long journey in running the economy, so that with the experience and skills they have, a calligrapher has great and strong power in managing the art of calligraphy and has obtained results from the economic activities they have carried out. get up. Fifth, this is characterized by the courageous attitude of a person or group of people to take risks in economic activities. A calligrapher's courageous attitude in taking risks, for example daring to make decisions for every activity and economic activity they undertake. Making calligraphy art is not as easy as turning the palm of your hand. They must sacrifice their time, thoughts and energy with great perseverance, thoroughness and patience. For example, in writing calligraphy in a mosque, they have to dare to reach the domes and even very high mosque minarets without adequate security, of course this is very risky if they fall and slip. Sixth, economic independence can be seen from the attitude of a person who is not bound by other people's economic policies. This form of independence can be proven by not being dependent on other parties and being able to explore their economic potential. This is in line with the opinion which states that economic independence is a person's ability not to depend on other people and to be responsible for what they do. Seventh, there are many things that a calligrapher can do in an effort to achieve economic independence, whether done individually or in a group. Building independence certainly does not always go smoothly, there are often obstacles or obstacles that a calligrapher must face in pursuing their work.

Based on the results of research conducted on calligraphers in Riau, there are different obstacles faced by calligraphers. One of the factors that inhibits calligraphers is a feeling of boredom, this is what Dimas expressed, that writing calligraphy is not an easy matter, because to become professional calligraphers they have to keep themselves busy writing often, studying the rules, completing the work., practicing accuracy, even criticizing their own writing, this makes them value time more. Boredom or boredom is a challenge that must be overcome, especially for someone who is learning the art of calligraphy. However, for those who have high commitment, of course this is not an obstacle. However, if not, then you may be tempted by a job with a more certain income and you will end up leaving this art job. Art is an idea, thought, feeling, inner voice, emotional turmoil that is realized or expressed through certain beautiful elements to fulfill human needs.

An artist certainly wants to be free to express themselves, to create maximum work according to their instincts. However, many people do not understand the true meaning of art. This is also an obstacle for calligraphers in Riau. Sometimes they find a consumer who initially does not understand true art, but seems to give inaccurate directions and provides input with examples of irrelevant versions. This will hinder the creativity of the artists themselves. An artist certainly wants to display maximum work, which arises from the turmoil of their heart. Having these restrictions from consumers will make their hearts feel uneasy. An artist prefers consumers who submit to the maker, the most important thing is that it is made as well and as optimally as possible.

Even though calligraphers in Riau initially developed quite earlier than other areas, their current development has lagged behind those other areas. As quoted by the Minister of Education and Culture, Nadiem Makarim, "we have entered an era where a degree no longer guarantees competency, graduates do not guarantee readiness to work and work, accreditation no longer guarantees quality, and entering class no longer guarantees learning." This quote reminds us that education is still important, but don't forget to keep honing your skills and soft skills to support it. Because the current workforce is not comparable to the existing job vacancies, so a diploma is no longer the main benchmark. Therefore, to be able to answer the challenges of the current era, we must also have skills that must support it. And the external factors in question faced by calligraphers are the wider community and the role of the government. The wider community here is not only Riau and its surroundings but also all regions throughout Indonesia who participate in forming the economic independence of calligraphers by purchasing or taking the services of calligraphers in Riau.

4. CONCLUSION

Based on the results of the research and discussion above, several conclusions can be drawn that based on the research results presented by previous researchers, that economic development for calligraphers in Riau can be done in several ways, including: writing calligraphy in mosques, writing invitation calligraphy, and others. so on, as a supporter of the treasures of Islamic architecture and creating calligraphic works from various media and materials such as styrofoam, wood waste, canvas, etc. and teaching calligraphy by creating a course. The results of research conducted by researchers regarding the economic conditions of calligraphers in several regions in Riau can be seen that they have built economic independence since winning in calligraphy competitions or while they were in the process of education at Islamic Boarding Schools. This can be seen from the economic improvement of calligraphers. The economic conditions of calligraphers in Riau have improved since establishing their economic independence, although the results obtained have varied. This can be seen when they pursue the art of calligraphy and begin to apply or

empower it, so that they can meet their needs, such as continuing their education without asking their parents for money, building a house and so on.

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