

THE LOCALITY OF CALLIGRAPHY IN MINANGKABAU MOSQUES: AN ANALYSIS OF ITS FUNCTION AND MEANING

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ABSTRACT

This article discusses the function and meaning of mosque calligraphy in one of the Minangkabau regions, whose application changes its essential function and meaning because the mosque calligraphy was applied in line with the religious and cultural conditions of the people. The purpose of this research is to describe the function and meaning of the locality of the calligraphy of the community mosque in Padang Pariaman, one of the Minangkabau areas. Qualitative research design was employed, and the data was collected through observation, interviews, and documentation. The study found that calligraphy in mosques has function to not only beautifying the mosque, but also distinguishing Muslim houses of worship from other buildings, so that people do not make mistakes in writing. In addition, as a symbol of the religious identity of the mosque congregation, the written sentences symbolizing their religious understanding were not always understood properly. Some community members used calligraphies as amulet to cast away misfortune by putting them on the front door or main window of the mosque. This assumption occurs because they understand and interpret every Arabic letter as the art of calligraphy. The stylization or indentation of the Arabic letters determines the beauty of calligraphy writing. Therefore, the mosque's calligraphy is formed with functions and meanings that are patterned in

line with the religious and cultural forms of the people.

Keywords: *Function, Meaning, Mosque Calligraphy*

ABSTRAK

Artikel ini membahas tentang fungsi dan makna seni kaligrafi masjid di salah satu wilayah Minangkabau yang penerapannya merubah fungsi dan maknanya dasarnya karena kaligrafi masjid diaplikasikan sejalan dengan kondisi keagamaan dan budaya masyarakatnya. Tujuan penelitiannya untuk mengungkapkan fungsi dan makna lokalitas dari kaligrafi masjid masyarakat di Padang Pariaman, salah satu wilayah rantau Minangkabau. Metode penelitian kualitatif dengan teknik mendapatkan data melalui observasi, interview dan dokumentasi. Hasil penelitian ditemukan bahwa kaligrafi di masjid tidak hanya untuk memperindah masjidnya tetapi untuk membedakan rumah ibadah umat Islam dengan bangunan lain sehingga tidak mempermasalahkan kekeliruan dalam penulisannya. Selain itu juga sebagai simbol identitas keagamaan jama'ah masjidnya yang terkesan tidak ada upaya menampilkan kalimat tulisan simbol paham keagamaanya dalam bentuk yang baik dan benar. Ada juga yang dijadikan sebagai pelindung dari malapetaka, dengan cara mengutamakan penulisan kalimat tersebut pada bagian depan atau jendela utama masjidnya. Anggapan tersebut terjadi karena mereka memahami setiap huruf Arab dimaknai dengan seni kaligrafi, dan keindahan penulisan kaligrafi dinilai dari stilasi atau bentuk lekukan dari huruf Arab tersebut, sehingga bentuk kaligrafi masjidnya terbentuk fungsi dan makna yang bercorak sejalan dengan bentuk keagamaan dan budaya masyarakatnya

Kata Kunci: *Fungsi, Makna, Kaligrafi Masjid.*

INTRODUCTION

The entry of Islam outside the Arab region occurs in assimilation with the culture of the host countries or areas. The form of Arabic calligraphy writing is also inseparable from this assimilation because one of the ways to learn the teachings of Islam is to know the form of Arabic letters. The occurrence of cultural assimilation is based on the lives of ancient people who have provided a lot of cultures that remains in the lives of their

people.¹ Indirectly, the culture of the pre-Islamic society still influences people's views on the work of Muslims, both from the traditions of the community and in the form of religious understanding. The blending is not only between previous cultures but also between cultures of the countries. This can be seen in one mosque in Medan, where the calligraphy ornamentation is an acculturation of certain aesthetics that are a combination of Chinese, European, Indian, and Middle Eastern cultures.²

In line with the development of mosque calligraphy writing that displays the distinctive character of its culture and religious understanding, it seems that there is a narrowing of meaning in Islamic architecture because calligraphy is considered only as an ornament or decoration³. But some make it as a surface decoration of the field or space of the mosque, calligraphic ornaments in the form of symbols at the Tuangku Pamansiangan mosque in Tanah Datar also have their functions.⁴ The alphabets found in calligraphic ornaments at the Saka Tunggal Mosque in Bayumas have symbolic value for the community.⁵ Included in respecting previous scholars who need to be preserved, considered as one of

¹ Miftakhul Jannah and Muhammad Nasir, "Islamisasi Nusantara Dan Proses Pembentukan Masyarakat Muslim," *Multicultural of Islamic Education* 2, no. 1 (2018): 63.

² Rendy Prayogi, "ANALISIS ORNAMEN PADA BANGUNAN MASJID AL OSMANI MEDAN," *PROPORSI: Jurnal Desain, Multimedia Dan Industri Kreatif* 5, no. 2 (2020), <https://doi.org/10.22303/proporsi.5.2.2020.217-226>.

³ Chairil B. Amiuzza, Harini Subekti, and Livie Sukma Taristania, "Pendekatan Transformasi Bentuk Kaligrafi Sebagai Konsep Desain Pusat Pengembangan Seni Kaligrafi Islam," *Seminar Nasional Arsitektur Islam* 2, no. Arsitektur Islam (2012).

⁴ Fauziana Izzati, Yuniarti Munaf, and Dharsono SK, "ORNAMEN PADA MASJID TUANKU PAMANSIANGAN NAGARI KOTO LAWEH KABUPATEN TANAH DATARSUMATERA BARAT," *Gorga: Jurnal Seni Rupa* 7, no. 2 (2018), <https://doi.org/10.24114/gr.v7i2.10920>.

⁵ Ika Maratus Sholikhah, Dian Adiarti, and Asrofin Nur Kholifah, "Local Wisdom Reflected in The Symbols in Masjid Saka Tunggal Banyumas," *IBDA': Jurnal Kajian Islam Dan Budaya* 15, no. 1 (2017), <https://doi.org/10.24090/ibda.v15i1.762>.

the cultural products that need to be preserved.⁶ Therefore, every work of the previous scholars is always maintained and preserved, so that it can be passed on to the next generation. If the tradition is not preserved to the next generation, then the tradition will be lost in the times.⁷

This research was conducted in the area of Minangkabau, which is known as the center of the spread of Islam. The location is Padang Pariaman and Pariaman City (previously both areas were known as Pariaman). Generally, houses of worship there also make calligraphy art as ornamental ornaments of the mosque. The goal is also to make the mosque look more beautiful so that it can increase the value of Islamic civilization in the region. Based on observations made, it turns out that in this area there is a shift in function and different meanings about the calligraphy of the mosque. As a result, not all mosque calligraphy ornaments in Padang Pariaman function to beautify the mosque, but instead turn out to have no beautiful value, because of the habit of community behavior that always leaves matters related to religion to their religious leaders, including in designing mosque calligraphy. The application of calligraphic ornaments shows the understanding and thoughts of the mosque management, which is inseparable from the educational background and conditions of the congregation.⁸

One of the observations made was found at the Nurul Bahari Mosque. This mosque is positioned in a tourist area located on Gandoriyah Beach, Pariaman. Its position is close to tourist sites, this mosque is visited by many Islamic tourists who worship there, both those from the Pariaman area and from

⁶ Johan Pattiasina et al., "THE EXISTENCE OF THE WAPAUWE OLD MOSQUE IN THE VILLAGE OF KAITETU AS A TRACE OF THE SPREAD OF ISLAM IN MALUKU," *Jurnal Lektur Keagamaan* 20, no. 2 (2022), <https://doi.org/10.31291/jlka.v20i2.1067>.

⁷ Nor Hasan, "Makna Dan Fungsi Tradisi Samman," *IBDA` : Jurnal Kajian Islam Dan Budaya* 15, no. 1 (2017), <https://doi.org/10.24090/ibda.v15i1.1039>.

⁸ Yudi Setiadi, "Kaligrafi Al-Quran Sebagai Ornamen Masjid (Studi Living Quran Di Masjid Nurul Imam)," *HERMENEUTIK* 12, no. 1 (2019), <https://doi.org/10.21043/hermeneutik.v13i2.6404>.

outside the provincial area and even some from outside the country. While the meaning of the calligraphy writing is also irrelevant to the actual writing sentence. The form of writing tends to prioritize the cultural characteristics and religious character of the community which makes differences in the function and meaning of the application of calligraphy in the mosque, so that without realizing it in some mosques there are some mistakes in the writing. If the mosque from the Syatari'ah congregation tends to maintain the work of previous scholars even though the mosque has been renovated. The former Arabic writing in the mosque is still maintained as a form of appreciation for the work of previous people. They assume that the form of writing contains its meaning even though the meaning is not known. Likewise, the mosque owned by the Muhammadiyah congregation also seems that calligraphy was made to display religious symbols as well. This situation gives the impression that the existence of calligraphic art in the mosque does not function to add to the beauty of the mosque, but as a form of cultural output in the area that must be preserved for future generations.

This finding is essentially not only found in the interior of Padang Pariaman and Pariaman City, but also in urban areas and tourist locations, and even in government mosques. The calligraphy of the mosque is made according to the wishes and understanding of the community so that there are made not based on the provisions of calligraphy rules so that it has an impact on the beauty of its ornamental form. If a writing is written differently or reduced from the original guide letter, it makes the writing inappropriate in its intention. This habit, if left unchecked, also affects the purpose of its creation. This shift in meaning and function is also motivated by the conditions of the community itself, due to differences in the community's understanding of mosque calligraphy. Therefore, this problem can be formulated to focus on researching the influence of local culture on the function and meaning of mosque calligraphy art in Padang Pariaman.

There have been many studies on calligraphy, but most of them discuss the development of calligraphy art and some analyze the style of ornamentation. Some discuss the function of the ornament and also discuss the meaning of the symbol. Among the researchers who have discussed calligraphy such as Sirajuddin examined the period of development of calligraphy art in Indonesia.⁹ BU K discusses the formation of Islamic Painting in Indonesia.¹⁰ Rumi J writes contemporary calligraphy: An Inquiry Study of Calligraphy Development in Makassar.¹¹ Muhapril Musri's paper (Musri 2017) discusses Contemporary Calligraphy Painting and its Development in Indonesia. Rofifah discusses the type of khat found in the Sacred Mosque of the Central Island village in Jambi Province in terms of media and color.¹² M. H. Harun discusses the existence of Islamic Calligraphy Art in da'wah.¹³ Asep Miftahul Falah et al. discussed the function of Arabic calligraphy alone in mosques in Bandung.¹⁴ Izzati discusses Nugraha's classification of architectural meanings based on icons, indexes, and symbols,¹⁵ Muhsin Ilhaq

⁹ A R Sirojuddin, "Peta Perkembangan Kaligrafi Islam Di Indonesia," *Al-Turas* XX, no. 1 (2014).

¹⁰ Kamsidjo BU, "TERBENTUKNYA SENI LUKIS KALIGRAFI ISLAM DI INDONESIA," *Imajinasi*, 2006.

¹¹ Jalaluddin Rumi, "Kaligrafi Kontemporer: Studi Inkuiri Perkembangan Kaligrafi Di Makassar," *TANRA: JURNAL DESAIN KOMUNIKASI VISUAL FAKULTAS SENI DAN DESAIN UNIVERSITAS NEGERI MAKASSAR* 3, no. 3 (2016).

¹² Dianah Rofifah, "KAJIAN JENIS KHAT, MEDIA DAN WARNA KALIGRAFI ARAB DI MASJID KERAMAT DESA PULAU TENGAH KABUPATEN KERINCI PROVINSI JAMBI," *Paper Knowledge . Toward a Media History of Documents* (2020).

¹³ M. H. Harun, "EKSISTENSI SENI KALIGRAFI ISLAM DALAM DAKWAH: Tantangan , Peluang Dan Harapan.," *Fakulti Bahasa Dan Komunikasi*, no. October (2015).

¹⁴ Asep Miftahul Falah, Agus Cahyana, and Deni Yana, "Fungsi Kaligrafi Arab Pada Masjid-Masjid Di Kota Bandung," *ATRAT: Jurnal Seni Rupa* 4, no. 3 (2016).

¹⁵ Eka Fajar Nugraha and Ashadi Ashadi, "Penerapan Konsep Arsitektur Semiotika Pada Bangunan Masjid Al – Irsyad Satya," *Journal of Architectural Design and Development* 1, no. 2 (2020), <https://doi.org/10.37253/jad.v1i2.844>.

dalam jurnal *Ekspresi Seni*, 2016, menganalisis bentuk dan penempatan ornamenasi pada masjid Agung Palembang,¹⁶ Islah Gusmian discusses From Official Reason to Symbolism,¹⁷ Didin Sirojuddin's dissertation (2015) examines the aesthetics and meaning of calligraphy artworks in the implementation (MTQ) in Indonesia. Yudi Setiadi discusses Qur'anic calligraphy as a mosque ornament.¹⁸ While this article discusses the culture and religious patterns of the community that influence the understanding of the meaning and function of mosque calligraphy art in Padang Pariaman.

This form of research is qualitative with a cultural approach because this research sees the object of something dynamic. As stated by Lexi Moleong that qualitative research is used to understand the phenomena experienced by the subject, both in the form of behavior, actions, perceptions, motivations, and others.¹⁹ The calligraphy of Padang Pariaman Mosque is formed due to the behavior and perception of the community, both in terms of function and meaning. The anthropological approach is used to find out the causes and effects of phenomena in society from the network of institutions and community institutions.²⁰ The work of mosque calligraphy is one form of cultural product in the form of objects of human work (material culture) which would not have developed if there was no social network between the human groups themselves. Examine the

¹⁶ Muhsin Ilhaq, "Bentuk Dan Penempatan Ornamen Pada Mesjid Agung Palembang," *Ekspresi Seni* 18, no. 2 (2017), <https://doi.org/10.26887/ekse.v18i2.91>.

¹⁷ Islah Gusmian, "Kaligrafi Islam: Dari Nalar Seni Hingga Simbolisme Spiritual," *Al-Jami'ah: Journal of Islamic Studies* 41, no. 1 (2018), <https://doi.org/10.14421/ajis.2003.411.108-132>.

¹⁸ Setiadi, "Kaligrafi Al-Quran Sebagai Ornamen Masjid (Studi Living Quran Di Masjid Nurul Imam)."

¹⁹ Lexy J. Moleong, *Metodologi Penelitian Kualitatif, Cet. XI. Bandung: PT Remaja Rosdakarya*, 2018.

²⁰ Yodi Fitriadi Potabuga, "PENDEKATAN ANTROPOLOGI DALAM STUDI ISLAM," *TRANSFORMATIF* 4, no. 1 (2020), <https://doi.org/10.23971/tf.v4i1.1807>.

discussion of acculturation and cultural change is inseparable from the discussion of anthropology.²¹

The research was conducted from 2019 to 2020 with primary sources in the form of mosque calligraphy writings. The technique of obtaining the data through observation and documentation with the data from six sub-districts namely Lubuk Alung, Sintoga, Nan Sabaris, Ulakan, Enam Lingkung, and Patamuan. Padang Pariaman and the Pariaman City area are where there are a lot of mosque calligraphies. These selected districts represent traditional and modern forms of society. In addition, interviews were conducted with the community of actors and people close to the research location both in the form of resource persons and research respondents. Secondary sources are several writings in the form of books and articles that can support research writing. The research location is Padang Pariaman and Pariaman City (before the division was one in one Padang Pariaman area) because this region is known as the center of the spread of Islam in Minangkabau. This assumption was stated because in this area ancient manuscripts written in Arabic and Malay were also found stored in several surau. This fact also implies that the people of Padang Pariaman are considered to have known Arabic writing earlier than other regions in Minangkabau, including how to write it and understand its function and meaning. Therefore, this assumption is also one of the reasons why this research was conducted in Padang Pariaman.

The Art of Mosque Calligraphy

Mosque is the name of one of the houses of worship of Muslims which is considered holy and noble, because it is a special place for Muslims to carry out worship activities. As a place of worship, everyone who enters it must be a holy person, so Muslims really honor it one of them by beautifying the shape of the building. One of the decorations used in beautifying the

²¹ Gunsu Nurmansyah, Nunung Rodliyah, and Recca Ayu Hapsari, *Pengantar Antropologi: Sebuah Ikhtisar Mengenal Antropologi*, Publikasi Universitas Bandar Lampung, 2019.

shape of the mosque is displaying calligraphic ornaments in the mosque, both on the surface of the walls in the room and outside the room. Around the mosque room is decorated with calligraphy using colorful floral motifs. The outside of the room also features calligraphic ornaments such as the walls and glass of the mosque, the entrance to the mosque room including the gate and fence of the mosque. All of this is one of the efforts of Muslims to glorify the mosque by beautifying the form of the house of worship.

The ideal form of mosque calligraphy is the form of writing that is in accordance with the rules of Arabic calligraphy originating from the Middle East. As Muhapril Musri said that the main principle of writing mosque calligraphy is the readability of writing. If you have violated the rules of writing that cause the writing not to be read correctly, it has damaged the message in the reading. (Muhapril Musri, 2019). Irhash A. Shamad also said that it is permissible to do creativity as long as the form of writing does not provoke misunderstanding of the letterforms. (Shamad, 2020). If the form of writing does not meet these conditions, such as incomplete letters or incorrect shapes that result in incorrect readings, then the calligraphy form of the mosque is not in accordance with the ideal form.

The art of calligraphy that developed into the Islamic region, including Minangkabau, came from the results of some of the creativity of Middle Eastern artists who did creativity in creating letter forms that were different from the previous forms. As a result of this creativity, hundreds of types of calligraphy lettering were born in the community, but only a few types survived until now in the spread of Islam to the archipelago (including West Sumatra), namely Naskhi, Tsulutsi, Riq'i, Diwani, Diwani Jali, Farisi and Kufi. Each type of calligraphy is the result of creativity that has character in each type. The letterforms consisting of various types of khat are now known as *khattiyah* rules.

Creativity in the *khattiyah* rule means making changes in the shape of the letters whose purpose is to create its own character in the writing. If the creativity carried out changes the

shape of the letters Irhash A. Shamad said it was not allowed, because it could damage the reading of the writing and the beauty value of calligraphy art, including the beauty value of the mosque (Samad 2019). The principle of the beauty of the work if it is not accompanied by the truth and avoid mistakes, such as errors in the series of letters and the accuracy of the shape, then it is automatically worth the beautiful form of writing.

Calligraphy art is part of fine art because in its application there are similarities in the techniques and materials used. The rules of calligraphy art are not perfect if there are still mistakes in terms of the *imlaiyyah* rules. The beauty in this *imlaiyyah* rule is the value of beauty from the correct arrangement and meaning of the object of writing.

The creation of a work of art in principle if the artwork made by the artist can produce a form of beauty. The discussion of the meaning of the beauty of writing is a study of aesthetics, therefore the beauty of mosque calligraphy art is also dissected using aesthetic theory. Based on aesthetic theory, calligraphy art is part of fine art because the form and process of making it are similar to fine art.²² According to Thabrani, the basis of his theory is the main assessment that is always made of works of art.²³ The assessment based on this theory is close to the readability of the writing of the calligraphy artwork. Islamic calligraphy art has a beautiful aesthetic value full of faith and devotion whose existence provides meaning and understanding of the process of achieving ideas that are very transcendental to God.²⁴ Therefore, the assessment of beauty in calligraphy art writing is not enough if it is only discussed using aesthetic theory, but it is more precisely complemented by using the theory of Islamic calligraphy art.

²² Irmayanti M. Budiarto, "Memahami Seni Dan Estetika," *Wacana, Journal of the Humanities of Indonesia* 9, no. 1 (2007), <https://doi.org/10.17510/wjhi.v9i1.227>.

²³ Gamal Thabrani, "Estetika – Pengantar Filsafat Keindahan, Rasa Dan Selera," *03 Maret*, 2018.

²⁴ Syahrul Kiro and Alif Lukmanul Hakim, "Kaligrafi Islam Dalam Perspektif Filsafat Seni," *Refleksi: Jurnal Filsafat Dan Pemikiran Islam* 20, no. 1 (2020), <https://doi.org/10.14421/ref.2020.2001-04>.

A mosque is a place for calligraphy artists to pour their creativity into producing calligraphic writing artwork. Calligraphy art is also an ornamental ornament that is identical to beautify the space and shape of the mosque building. While not all mosques become beautiful after being carved with calligraphy, because there is an error in the form of a series or incorrect shape of the letters, resulting in changing the meaning of the sentence. As a result, the message of the sentence from the calligraphic writing is not conveyed, because of the change in the meaning of the writing and even no longer has meaning. If this happens, the beauty of the mosque will fade it can damage the beauty of the mosque as a house of worship that is honored by Muslims. If this habit is ignored, there is a shift in the function of the application of calligraphy in the mosque, because it has reduced the value of beauty.

Here lies the difference in the form of achieving beauty in calligraphy art. with fine art. The beauty of fine artworks can be pursued by doing creativity and innovation in realizing the work, so that the beauty of the work created has an element of creativity and has a character that is not the same as others. In this form of creativity, artists are free to work according to their character, as long as the work still contains elements of beauty. Meanwhile, this principle of freedom cannot all be applied in calligraphy artwork. If the form of creative freedom is so excessive that it results in a change in the meaning of the writing, then that freedom does not apply in making calligraphy artworks. Some of the painting artists who come from non-calligraphers only consider the principle of free aesthetics so that the elements applied are only creativity in making works that can produce beautiful values without being bound by the binding of standard rules because the attachment of rules is seen as inhibiting their creativity in developing the beauty of their artwork.

A. Results and Discussion

1. The religious and cultural lives of Minangkabau

Broadly speaking, the religious forms of the Minangkabau people, especially in Padang Pariaman and Pariaman City, are

divided into two groups: traditionalists and modernists. Some term the name of this group as advanced and ancient religious views. Based on observations, adherents of traditional Islam are known by the term ancient, namely from among the Syatariyah and Naqsabandiyah, while modern adherents from the Islamic community understand Muhammadiyah. The traditionalist group of Padang Pariaman Islamic society mostly adheres to the Tarikat Syatariyah, Naqsabandiyah, and Samaniyah. Among these traditionalists. Especially for the area in Padang Pariaman, the donating tarikat is Syatariyah, because this tarikat was developed by Sheikh Burhanuddin in Minangkabau through surau education. The center of its spread is in Ulakan Padang Pariaman Regency which adopts local culture so that it succeeds in combining Minangkabau customs with Islamic teachings.²⁵

Padang Pariaman, which is analogous to one of the Minangkabau overseas areas, is one of the districts in West Sumatra, Indonesia. Padang Pariaman has been known as the center of the spread of Islam spread by Sheikh Burhanuddin through surau education with the understanding of the Syatariyah tarekat. Evidence of his teachings is found in the ancient manuscript relics of the work of Sheikh Burhanuddin and his students which are written in Malay Arabic in several surau in the Pariaman area and its surroundings. This fact indirectly shows that the people of Padang Pariaman and its surroundings have recognized Arabic writing in the Minangkabau region. The form of writing that developed initially was still a simple form of Arabic writing, there was no form of letters in the form of calligraphy art rules. Initially, it was used for writing religious texts such as copies of the Qur'an, Fiqh books, Nahu Saraf, Sufism, and others. At that time this Arabic writing was written using the Malay language, known as Malay Arabic Script (Jawi writing). After entering the 20th century, Arabic writing in West Sumatra and Padang Pariaman. The form of writing Arabic and the Qur'an has begun to lead to the writing of calligraphy art. The

²⁵ Ridwan Arif, "Sejarah Islamisasi Minangkabau: Studi Terhadap Peran Sentral Syekh Burhanuddin Ulakan," *Indonesian Journal of Islamic History and Culture* 1, no. 2 (2020).

writing medium is not only for writing religious texts but has been displayed to decorate buildings of houses of worship in Padang Pariaman such as mosques, musalla, and surau. This is known from the findings of observations made that mosques or musalla that already have calligraphic writing are seen starting to be made calligraphy after the 20th century.

Mosques that have calligraphy are not only in urban locations but also in rural areas. This urban location is the location of the building which is located on the edge of a busy traffic road passed by public transportation, or close to a market or a crowded neighborhood. In addition, the tourism environment can also be categorized as an urban environment because the tourism area automatically makes its location visited by the community. Meanwhile, mosques in inland environmental areas are located in traditional communities. This condition also adapts to the condition of the community which is thick with the implementation of cultural traditions and religious ceremonial activities. Almost every time there is always the implementation of community traditions, both in the form of culture and in religious ceremonial activities. The implementation of these activities is often carried out in surau, or in mosques that are close to the environment so that the shape of the mosque is adjusted to the culture and religious style of the community.

The construction of a mosque is designed under the style of understanding Islam that it believes in. The architectural design includes the making of calligraphic decorations of the mosque which are also designed according to the style of understanding of the mosque congregation so that in writing calligraphy rules are neglected. This community understanding is considered as their perspective on the existence of calligraphic ornaments as mosque decoration. Some mosques found the decorative form of calligraphy prioritizes the interests of the religious style of the community, can only be understood by the congregation or the community, and functions according to the needs of the congregation. One example is the Great Mosque of Nagari Koto Mambang in the Patamuan sub-district of Padang Pariaman Regency. Calligraphy functions as a savior from catastrophe, so

calligraphy is only displayed at the entrance to the mosque, while the walls of the inner and outer rooms of the mosque are not made calligraphic ornaments as seen in the following picture:



Source: Author's Collection Photo

Figure 1.

Khatamunnabuwah writing

Grand Mosque of Nagari Koto Mambang Kp. Tanjung Patamuan
District Padang Pariaman Regency

The calligraphy carved on the door of this mosque illustrates a form of religious understanding of the community characterized by the Syatariyah tarekat. The writing of the sentence Khatamunnabuwah is believed to be able to protect them from disaster because this understanding is found in the teachings of the Syatariyah tarekat. (Abdurrahman 2019). The existence of such a form of calligraphic carving is a form of calligraphic writing for the mosque of the Syatariyah congregation whose function is used as an effort to protect themselves and their congregation from disasters. This form is different from the beliefs of

Muhammadiyah understanding which also developed Padang Pariaman.

The Muhammadiyah Islamic organization also developed in Padang Pariaman where the location of the mosque is close to the location of the Syatariyah mosque. This religious organization is known as modernist Islam, which is an advanced religious understanding, especially in the field of education. While adherents of Syatariyah who are thick with local traditions also developed in Padang Pariaman. Burhani revealed the relationship between Muhammadiyah and local culture, specifically his study of muhammadiyah's reaction to the culture.²⁶ The name of the Muhammadiyah organization is interpreted with the followers of Muhammad who developed since the beginning of the 20th century in West Sumatra, including in the Padang Pariaman area and the city of Pariaman today. Ahmad Hasan Dedi Asmara stated that the establishment of Muhammadiyah in Minangkabau was spearheaded by Haji Rasul. He began holding deliberations at the Tanjung Sani Batang river community leaders in Maninjau, so that at that time on May 29, 1925, it was decided to establish Muhammadiyah in West Sumatra.²⁷ The adherents of this ideology are mostly found in the urban areas of Padang Pariaman and Pariaman City where the community is developed and educated.

The cultural features of the people of Padang Pariaman can also be seen from the activities and behavior of the community by the conditions of the religious and cultural environment in the area where they live. People who live in urban locations do not uphold the cultural customs of their lives. Their cultural activities tend to be modern and emphasize luxury, not easily believing in mysticism and superstition. The Muhammadiyah organization developed in urban areas because it was in line with the cultural conditions of the community. While the culture of traditional

²⁶ Ahmad Najib Burhani, "Untuk Islam Berkemajuan," *MAARIF* 14, no. 2 (2019), <https://doi.org/10.47651/mrf.v14i2.63>.

²⁷ Dedi Asmara, "Muhammadiyah Wilayah Sumatera Barat (1925-1950)," *Analisis Sejarah* 5, no. 1 (2016): 47.

communities is generally found in inland locations thick with cultural traditions and religious ceremonies. Almost every month there are always religious ceremonies carried out by the community, such as the prophet's maulid ceremony, isra mikraj, bersafar ceremony, welcoming Ramadan, and activities in the month of Shawwal. These activities are carried out by praying (praying led by Tuabku), always accompanied by special foods such as lamang (making lemang), Samabareh (making pancakes accompanied by soup made from pounded saka (palm sugar)). Likewise, in the implementation of birth and death ceremonies, rural communities tend to carry out their traditions, this habit is carried out in line with the behavior of the community which tends to respect and cultivate Tuanku as a religious figure of the community. That is why every religious activity of the Padang Pariaman community is generally led by Tuanku.

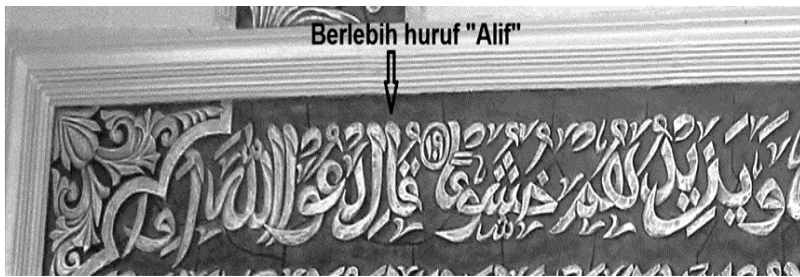
1. Calligraphy's Function at Padang Pariaman Mosque

In essence, the function of the existence of mosque calligraphy in Padang Pariaman is the same as the function of mosque calligraphy in other areas, namely to decorate the mosque to be beautiful. However, the form of calligraphic beauty does not prioritize the form of calligraphic writing rules but tends to adjust to the religious conditions of the mosque congregation. The expression of this function is not said directly by the community but can be seen from the form of calligraphy displayed and the information conveyed by the community. Among these functions can be known based on the form of calligraphy applied to the mosque and the cultural and religious traditions of the community. Based on observations and statements from the community, it is known that the function is as a marker of houses of worship, some are also to display the identity and religious symbols of the community, and some are even made to maintain the security and safety of their lives.

a. Distinguishing Muslim Houses of Worship from Other Buildings

The assumption that calligraphy art is a differentiator of Muslim houses of worship can be seen from the form of callig-

raphy art displayed in the mosque. Most people have a habit of making calligraphy on their mosque buildings but do not prioritize the correctness of the rules both imlaiyyah and khaththiyah rules, so it appears that several mosques in the Padang Pariaman area have several errors in their writing. Of the several mosques in the area, more than 50% of the calligraphy writing of the mosque does not meet the provisions of calligraphy rules. One of them is found in the calligraphy of the mosque in the Korong Pautan Kabau Nagari Sunur area, Nan Sabaris Subdistrict, Padang Pariaman Regency.



Source: Author's Collection Photo

Figure 2.

Surah Al Isra verse 110

Nurul Iman Mosque in Korong Pautan Kabau Padang Pariaman Regency

The picture is one of the calligraphic decorations of a mosque in Padang Pariaman made by a fine art expert. At first glance, the calligraphic decoration of the mosque looks beautiful and beautiful, because it displays calligraphic ornaments with harmonious colors arranged neatly. Judging from the calligraphy ornaments, it looks like it has beautified the mosque room. The shape of the letters is made to arise including the carvings which are equipped with attractive color decorations that add to the beauty of the mosque room. However, after paying attention and reading the writing, it turns out that there is a mistake in the writing because the sentence of the verse writing has excess letters in the writing text. The excess letters are found in the word/sentence Qul which is made into a form of Qaala writing so

that there are excess letters "Alif" in the writing. Even though the writing uses the same form of harakat as the actual harakat form, it is still considered excess letters from the form of writing in the Qur'an.

In addition to the lack of letters, the excess harakat is also found in the calligraphy writing of the mosque. This application gives the impression that the function of calligraphy made on the mosque is just to distinguish the sign of a house of worship building from a non-worship building. The problem of writing errors is not a priority, because no one can read it. In addition, they generally assume that calligraphy writing is the same as fine art, so the shape of the letters and the reading of the writing is not questioned. The calligraphic writing is written differently from the sentences of the source Qur'an or the writing of the original language. This can lead to changes in the meaning of the writing or even no meaning at all. The purpose of beautifying the mosque building space is essentially no longer achieved, while the congregation and the community are not aware of the errors in the writing.

This shift in function is also due to the community's lack of knowledge about the art of calligraphy. Some people are still accustomed to cultivating their local religious figures known as Tuanku. This cultish behavior can be seen from the loyal attitude of the community who consider that their ulema have the ability in all matters, especially in religious matters and regarding the writing of Arabic letters. The way of writing Arabic is also considered by the community to be identical to religious matters, so the issue of writing art is also left to people who are considered ulama figures there. This behavioral information is known from the words conveyed by Joni (one of the worshipers of his mosque) that his calligraphy writing has been under the supervision of Tuanku who was appointed at the mosque. (Joni, 2019). This means that the issue of calligraphy writing, including assessing the correctness of mosque calligraphy, is also left to the Tuankunya. While the ability of calligraphy is not all the ulama can understand it, because the knowledge needs to learn the type of writing and how to write it. However, the people

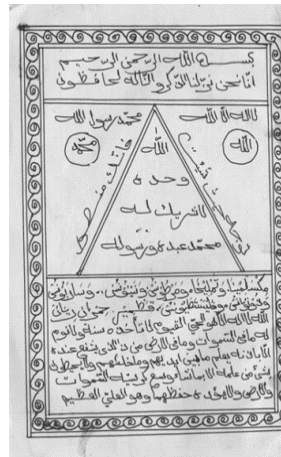
there still assume that these scholars are experts in the field of calligraphy.

b. Symbol of Community Religious Identity

In terms of the religious beliefs of the community, Padang Pariaman has two groups of religious beliefs, namely the traditional understanding group and the advanced or modern religious understanding group. Traditional religious groups tend to be thick with the traditions and beliefs of their ancestors, so they are often termed, ancient religious groups. While religious groups generally consist of modernists who tend to display progress. The form of progress can be seen from the symbol of the institution which is processed in the form of sunlight and surrounded by the name of the religious group which is made in Arabic writing. However, the spirit of progress is also not accompanied by the progress of Arabic writing in making the name of the institution. Some mosque buildings in Padang Pariaman also have many Syatariyah tarikat mosques. Symbols of religious identity that are displayed in addition to the implementation of worship forms of understanding are also displayed in houses of worship or mosques where they worship as an example in the following picture:



Source: Author's Collection Photo



Source: Author's Collection Photo

Figure 3.

Jami'a Mosque, Rimbo Dadok
Kampung Paneh, Enam Lingkung
District, Padang Pariaman Regency.

Figure 4.

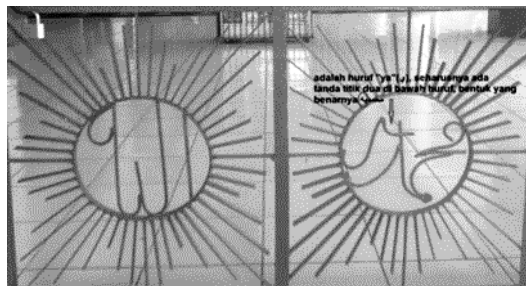
Picture of Tulisan Khatamunnabuwah.
Tulisan naskhah Tuanku Mudo Saliah
Lubuk Alung collection of Abd.
Rahman

The left picture is a form of calligraphic writing found in front of the roof of one of the mosques of the Syatariyah congregation in Padang Pariaman and the left picture is an illustration of the writing contained in the religious text in the teachings of the Syatariyah order. The Syatari Islamic community considers this sentence to be important writing because it is contained in one of the teachings of the Syatariyah tarikat contained in the manuscript. This important assumption can be seen from the many findings of this writing in the mosque of Syatariyah followers. The inscription on the front of the roof is *Allahu wahdahu la syarikalahu, Muhammaḍarrasulullah abḍuhu warasuluhu*, and on the left side of the triangular inscription is the recitation of *tawajjhu haisu sikta* and on the left side is the inscription *fainnaka mansura*. This sentence of writing is made in the shape of an isosceles triangle known as *khatamannubuwah*. While the religious symbol of the Muhammadiyah mosque also tends to display religious symbols in its mosque in the form of a symbol as its identity. Usually, this symbol is displayed at the entrance and nameplate of the mosque, even on the walls of the building of the house of worship or mosque that it built.

One example is the symbol of the Islamic institution Muhammadiyah found in one of Padang Pariaman's mosques. The position of this mosque is in Nagari Ulakan Padang Pariaman which is the religious center of the Syatariyah Islamic community. The Muhammadiyah symbol in this mosque is displayed on the wall of the mosque room. The writing symbol in the center is the writing Muhammadiyah written in Arabic script, and around the text, there is a lafaz shahadāt written in a circular shape. Then the outside of the circle is a straight line made like the sun radiating in all directions.

Judging from the form of Arabic writing that is written, it is very impressive that the making of the symbol or logo of this

institution is for the sake of a religious identity symbol. This assumption can be seen from the shape of the lettering which seems the same as all Muhammadiyah logos elsewhere. It seems like there is no effort to improve the shape of the letters toward the appropriate rules. Although the shape of the logo or symbol is essentially free from the general writing rules and there are no external provisions to regulate it, when viewed from the appearance of the text on this logo, its making is included in the category of Arabic lettering, but has not yet illustrated the function of calligraphic writing and the beauty standards of its writing, as found in the following image:



Source: Author's Collection Photo

Figure 5.

Calligraphy decoration of Al Munawwah Muhammadiyah Lubuk Alung Mosque Padang Pariaman Regency

This image of the Muhammadiyah logo is made on the iron bars of the entrance to the Al-Munawwah Muhammadiyah Lubuk Alung Mosque. Padang Pariaman Regency. The Arabic writing of the phrase "Muhammadiyah" is made side by side parallel to the phrase "Allah". This description of the writing of the logo text makes it seem that it does not prioritize the reading of the text because there is a lack of dots. The two lafaz do not prioritize the correct form of calligraphic art writing because this writing is a symbol only. Judging from the imlaiyyah rule, the reading text shows that the period mark is not found on the letter ya (ي) so if it is read it can doubt the reading. While from the khatṭiyah rules, the form of writing the phrase "Muhammadiyah"

is made like leading to the writing of khat Šulusi but the size and volume of the letters do not match the size like the rules of khat Šulusi. Based on the form of Arabic writing, it still seems that they do not recognize the actual form of khat rules, therefore the Arabic writing of the name of the institution is not made based on the correct khattiyah rules.

c. An amulet to protect selves from harms

Some people in Padang Pariaman, especially the traditional community, think that all Arabic writing is derived from Quranic verses. They cannot distinguish between Qur'anic verses and hadith or aphorisms from previous scholars. In addition, this community also has a habit that all writings made from Arabic letters are considered mystical. This assumption is one of the manifestations of the beliefs of the people who try to glorify the Qur'an, without considering reason. Some examples of the behavior of the community include those who soak the paper written with the verse to drink the water which is considered as a medicine to be intelligent. Some cultivate the writing contained in one of the manuscripts of one of their scholars, then the sentence is believed to be an antidote to spirits.

The tendency to believe that sentences from Arabic writing are considered to protect and save their lives can be seen from their actions that seem to function Arabic writing as their savior later from calamities or disasters. One of the most commonly found forms of writing displays the sentence Khatamun Nubuwwah. Some are displayed in the mosque room, in the mihrab part of the mosque roof and some are made at the entrance to the mosque. The assumption of this function is not said directly verbally but can be seen from the habit of displaying the form of calligraphic writing which tends to display Qur'anic writing or Arabic script which is considered to have power if displayed. In addition, there is also a form of writing that is made formed with certain forms that in his view have more meaning than other Arabic writing.

Understanding the function is generally found in traditional communities with a religious understanding of the community characterized by Syatary tarikat. The ornamental ornaments of the mosque not only display the verse of the Qur'an in the

decoration of the mosque but tend to display certain illustrative writings that are believed to have sacred value. Judging from the presentation of the number of mosques that have calligraphy to decorate the mosque space, the mosque of the Syatariyah religious community does not have many calligraphies art decorations, because some of them think that making calligraphy decorations on the mosque is considered heresy, because at the time of the prophet Muhammad Saw. there was no calligraphy decoration of the mosque, so some mosques in Padang Pariaman do not decorate their mosques with Islamic calligraphy art writing. However, for people who believe in the wisdom of Arabic writing which is believed to save their lives, the writing is also displayed in the mosque.

Table 1.

Calligraphic Functions of Mosques in Padang Pariaman Regency

No	Name of Mosque	Location of Mosque	Religion Jama'ah	Culture Community	Findings Calligraph y Mosque	Function Analysis
1	Baitul Hajar Grand Mosque	on the side of the highway Lubuk Alung Subdistrict	The Muham-madiyah congregation's under-standing	People in urban areas, tend to be modern and educated	The form of writing is not following the rules of calligraphy and incomplete letters are found made of Jeparawood.	Distinguish-ing Houses of Worship from Other Spaces
2	Al Munawarah Mosque	Roadside of Lubuk Alung Sub-district Highway Crowded traffic and market area	The Muham-madiyah congrega-tions understandin g can be seen in the writing of	Urban communitie s tend to be culturally modern and educated	The form of writing is not by the rules of calligraphy made of painted cement and	Symbol of Religious Identity of Mosque Jama'ah

No	Name of Mosque	Location of Mosque	Religion Jama'ah	Culture Community	Findings Calligraphy Mosque	Function Analysis
			the Muhammadi yah logo decorating the walls of the Mosque		there is an iron base on the mosque door.	
3	Berkah Mosque	On the side of the highway in Sintoga sub-district Traditional and modern areas	Religious understanding of the congregation between Muhammadi yah and Syata riyah communities	Urban communities in urban areas that tend to	Calligraphic writing not according to calligraphy rules made of materials from Jepara Wood	Distinguishing Houses of Worship Other Spaces
4	Jami'ak Rimbo Dadok Mosque Paneh Village	In the rural area of Kecamatan Enam Lingkungan	Religious beliefs of the Syata-riyah Jama'ah	Inland communities that are still strong with the cult of religious figures	The form of writing is not in accordance with the rules of calligraphy made of Gold colour paint	As a Saviour from Doom
5	Pincuran Tujuh Mosque	In the roadside area between sub-districts in Enam Lingkungan sub-district	Naqasabandi and Syatariyah religious views	Communities near the market area that are between religious faiths	Calligraphic writing that is not in accordance with the calligraphy rules and is made in the form of something that has meaning made of	As a symbol of religious identity that the mosque's congregation believes in

THE LOCALITY OF CALLIGRAPHY IN MINANGKABAU MOSQUES: AN ANALYSIS OF ITS FUNCTION AND MEANING — *Siti Aisyah, Lukmanul Hakim, Yulniza, and Mohd Rohaizat bin Abdul Wahab*

No	Name of Mosque	Location of Mosque	Religion Jama'ah	Culture Community	Findings Calligraphy Mosque	Function Analysis
6	Syekh Burhanudin Ulakan Mosque	In the religious tourism area of the Tomb of Sheikh Burhaniddin Ulakan	Religious beliefs of the Syata-riyah Jama'ah	The people in the neighbourhood of Sheikh Burhanuddi n's birth as a pro-pagator of Syatariyah Islam in Minangkabau	gold colour paint Calligraphic writing not in accordance with the rules of gold color paint on a black background	Distinguishing Houses of Worship from Other Spaces
7	Baitul Iman Mosque	Inland area of Korong Pautan Kabau, Nan Sabaris sub-district	Syatari-yah religion	Inland communities that are thick with the traditions of Syata-riyah followers	Embossed mosque calligraphy made of cement and paint	Distinguishing Houses of Worship from Other Spaces
8	Taqwa Pakandan gan Mosque	On the roadside of the inter-district route in Kecamatan Enam Lingkung	Muhammadiyah's religious views	Community close to Market and school neighbourhoods	Mosque calligraphy is not in accordance with the rules of calligraphy made of paint on glass	Distinguishing Houses of Worship from Other Spaces
9	Ainul Yakin Mosque	Roadside in Pulau Air village, Nan Sabaris sub-district	Not prominent in the religious understanding between the religious understanding	Communities between urban and rural areas	The calligraphy of the mosque is not in accordance with the rules of	Distinguishing Houses of Worship from Other Spaces

No	Name of Mosque	Location of Mosque	Religion Jama'ah	Culture Community	Findings Calligraphy Mosque	Function Analysis
			g of the tariqah		khat made of paint-based materials written on the wall	
10	Great Mosque of Nagari Koto Mambang	Roadside inland locations in Patamuan sub-district	Religious beliefs of the Syata-riyah Jama'ah	Inland communities that are thick with the traditions of the Syata-riyah followers	Calligraphic writing carved at the entrance of the mosque made of wood that reads khatamana buah	As a Saviour from Doom

Source: Author's Collection

The table above shows the findings of the calligraphic function of mosques in Padang Pariaman. The form of this function can be seen in the form of calligraphy displayed in the mosque room. The findings of 10 mosques in six sub-districts are six mosques that are considered to state that calligraphy is made as a differentiator of houses of worship from other buildings. This is known from the form of making that does not prioritize calligraphy rules in its writing. Two of the mosques function calligraphy as a symbol of religious identity and two more make writing that can save from disaster. The function of the identity symbol can be seen from the form of writing that tends to display the symbol of the organization in the Muhammadiyah mosque and another one can be seen from the community's efforts to maintain the form of calligraphy that believes the form of writing is believed to have a certain meaning. Two more calligraphy decoration's function calligraphy art as their savior in living life.

2. The Meaning of Calligraphy in Padang Pariaman Mosque

The original meaning of calligraphy here is Arabic writing that is written correctly in the arrangement of sentences and has a beautiful letter shape. Generally, the people there understand the art of calligraphy is also divided into two, some interpret calligraphy as Arabic letters and there are those who interpret the beauty of the curves of its shape. Understanding the meaning of calligraphy becomes separate and seems unrelated. When viewed from its basic meaning, the word calligraphy, which comes from the Greek language, consists of two interrelated words, namely writing and beauty, which are combined into one meaning of beautiful writing.

The occurrence of application of the function of mosque calligraphy art in Padang Pariaman is inseparable from the form of understanding and community insight into the art of calligraphy itself. The meaning of beauty in calligraphic writing that must fulfill the elements of the rules of *imlaiyyah* and *khaththiyah* is not understood in theory and application. Information on the understanding of this meaning is known from the words of one of the scholars who assessed the beauty of calligraphy from the shape of the stimulation or arch contained in the letterform (Zainal, 2020). This expression gives the impression that the community assesses the beauty of calligraphy as measured by the appearance of shapes that are processed into several forms of creatures or objects and their illuminations. The form of calligraphic writing that is made like a certain shape or with many curves is considered something beautiful. (Bakri, 2020) (Erlidawati, 2020) (Khairul, 2020). The beauty of Arabic writing is judged by the shape of the letters that are made to twist or circle and so on. (Riko, 2020).

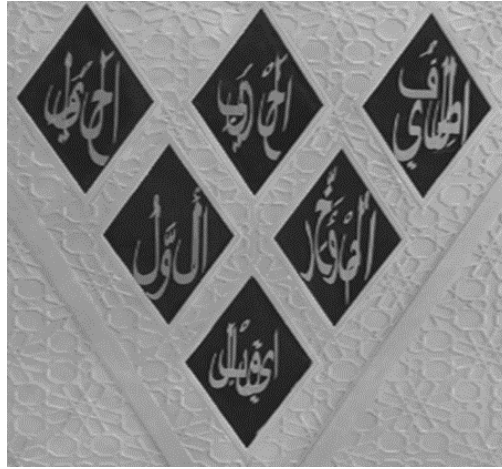
Such a concept of beauty is very risky with errors if not equipped with knowledge of the shape of Arabic letters under the actual rules. If the curvature of the letter makes it change its shape towards the shape of another letter, it can result in a difference in reading from the basic sentence. This is considered an error in *imlaiyyah* rules because it can also result in wrong meanings. Understanding the concept of meaning that assesses

beauty based on the shape of the curves of the letterforms, can make its function just a display without meaning. It can even result in describing the knowledge of the community, scholars, and community leaders where the mosque locations stand.

a. The understanding of local people towards Calligraphy

Some people who were asked about calligraphy generally interpreted calligraphy according to their own understanding. The word calligraphy is considered to come from Arabic (Rosda 2020), even some of them do not know at all about the meaning of calligraphy, so they assume that every time they find Arabic writing it is always called calligraphy (Syafrizal 2020). Likewise, the people around the mosque, where there is calligraphy, also do not understand the meaning of calligraphy at all, let alone know the original language. Most of them assume that the word calligraphy comes from an Arabic word, while the understanding of meaning is generally unknown to many. So every time you meet Arabic letters, it is considered calligraphic writing, even though it is not in the form of rules or single letters, it is still said to be calligraphy.

This opinion is usually found especially among the common people, because many of them do not know the meaning of the art of calligraphy. The concept of layman here is a layman with the science of calligraphy writing, this layman is a person who does not have knowledge of the art of calligraphy. Usually, it is not only from the traditional community with low education, but also from the educated community including government officials. If they do not have the knowledge of Arabic writing or correct Qur'ānic writing, they do not realise the errors in this writing. This is the case with the calligraphic writing of the *Asmaūlhusna* in the Padang Pariaman Regent's office, which was recently completed in 2020. The writing of the *Asmaūlhusna* is made with separate single letters as seen in the following picture:



Source: Author's Collection Photo

Picture 6.

The writing of Asmaülhusna at the Padang Pariaman Regent's Office Mosque

Some people who are active in the mosque do not understand the meaning of the concept of calligraphy art, so that the making of mosque calligraphy is a reflection of their perceptions both from among the administrators, mosque congregations and even calligraphers who are non-calligraphers. The concept of calligraphy and the meaning of the term calligraphy not all people can understand it correctly, let alone know the origin of the word calligraphy. Based on the collection of perspectives that have been recorded, it is concluded that most people consider the term calligraphy to come from the Arabic word, because they only know calligraphy along with the existence of Arabic writing, and any writing that has Arabic writing is called calligraphy.

This view is due to their lack of knowledge and skills about calligraphy. In addition, there are those who equate the expertise of calligraphy writing culture with fine art so they argue that everyone is able to make calligraphy art as long as they already have artistic talent and do not require learning in making it. Ade Setiawan said because they think that calligraphy artwork is just

a display, not a message in the form of writing. Therefore, they consider it unnecessary to know the content of the writing in the sentence (Setiawan, 2020).

b. The letter stilation was considered to be beauty

The community sees the beauty of writing from the shape of the stilation or curve in forming Arabic letters, and does not care if someone makes the shape to change the basic character of the letter. As said by Zainal, one of the community religious leaders in Padang Pariaman, the beauty of writing is the curves found in the shape of the curves of the letters. (Zainal, 2020). The writing is made like a certain shape that has many curves in the shape of the letters, then such writing is considered very beautiful and the person who makes it is considered very skilled in the art of calligraphy (Khairul 2020).

Therefore, if anyone in the community can make Arabic writing made in the form of twists or circles and so on, they are considered good at the art of calligraphy. (Riko 2019) The writing of letters is attempted to make certain shapes that become one of the symbols in its religious tradition. Moreover, writing is the result of the thoughts or work of a clerical figure who has been a role model in carrying out their religious activities.

Duski Samad said that this happened because most of the people of Padang Pariaman still have a strong understanding of the tarekat religious tradition. The understanding of the community is more concerned with the essence than the shari'at, which is an understanding that is more concerned with the inner than the outer (tangible form) (Samad 2019). The community believes that all knowledge and knowledge related to religion and the Qur'an is only owned by religious figures, even though these figures have never learned calligraphy, it is believed that the making of calligraphy is related to the writing of the Qur'an. This belief has been embedded in the minds of the community, especially the traditional community so that every religious figure is also considered an expert in writing beautiful Arabic or the art of calligraphy.

As a result, they interpret the beauty of calligraphy art from the shape of the curves of the letters made by the calligrapher of

the mosque. The more curves or curves of letters made by the calligrapher of the mosque, the more there is considered to be the beauty of calligraphic writing. As a result of this understanding, calligraphy has sprung up from non-calligrapher art workers so that the making of calligraphy art is done by people who work in the field of art but have never studied calligraphy, and may not even be good at reading the Qur'an so that errors in the writing sentences are not realized. This is also the case in Padang Pariaman. The calligraphy of its mosques is made by skilled artists and craftsmen, such as wood carvers, brass, iron, ceramics, and glass decorators. For example, in some forms of mosque decoration, calligraphic writing is found on window glass, carved wood, iron fences, and several other media. The beautiful calligraphy of the mosque is judged by its proficiency in making letters to certain shapes so that as a result it does not realize that the writing of the letters is not complete words from the sentences written as seen in the following picture:



Source: Author's Collection Photo

Figure: 7

Calligraphy decoration of the Taqwa Pakandangan Mosque,
Enam Lingkung District, Padang Pariaman Regency

The calligraphic writing is on the glass of the mosque, precisely above the entrance to the mosque. The writing on the glass is Assalamu'alaikum, but in terms of writing it does not fulfill the rules of calligraphy writing, both Imla'iyah rules and khattiyah rules. The letters in the sentence are incomplete and the shape of the letters is not by the rules so some of the letters cannot fit the

shape. Like the writing of the letter "Ain" which is made in a large pattern, the impression looks like the initial letter "Kaf", so if it can be read by people who are new to letters, there is a possibility of reading it wrong. Likewise, the completeness of the letter in the sentence should have been preceded by the letter "Lam" before the letter "Sin". The lack of letters in the writing is an error in the Imlaiyyah rule, which is the lack of letters in the writing of the language word. This happens because the concept of beauty is only based on the shape of the curves of the letters. The more curved the curve of the letter, the more beautiful the writing is considered.

Table 2.
Meaning of Calligraphy for Padang Pariaman People

No	Interview List	The Meaning of Mosque Calligraphy	The beauty value of Mosque Calligraphy
1	Rosda	The word calligraphy comes from the Arabic	Many curves of the letters
2	Syarizal	Every Arabic letter is calligraphy	Colored
3	Erlindawati	All calligraphic Arabic letters	Embossing and color
5	Joni	All Arabic letters are calligraphic	Colourful
6	Khairul	Calligraphic Arabic letters	Letter curves
7	Riko	All Arabic letters	Coloured
8	Zainal	Arabic letters or Arabic writing	Judging from the number of curves of the letterforms

Source: Author's Collection

The table above illustrates the Padang Pariaman community's understanding of the meaning of calligraphy. Most understand the meaning of calligraphy in Arabic writing. So, every time you find Arabic writing it is called calligraphy. Likewise, regarding the value of the beauty of mosque calligraphy art, some judge from the shape of the curve of the letters. The longer the length and many curves, the calligraphy writing is also considered beautiful calligraphy. While some judge that beauty depends on the color it displays, this understanding does not include the assessment of calligraphy form, because the color is not included in the shape of the letters. This understanding of the

community illustrates the meaning of the beauty of calligraphy decorating the mosque from the shape of the letters that have inner meaning under the religious understanding of the people there.

CONCLUSIONS

The existence of calligraphic ornaments has become part of the architecture of the building of Muslim houses of worship, especially mosques. In applying it, there are differences in function and meaning from the area of origin. Padang Pariaman, one of the Minangkabau areas, has its own interpreted function of its mosque calligraphy. Calligraphy functions as a differentiator between houses of worship and other buildings, as well as a way to show the religious symbols of the mosque congregation, and as a sentence of salvation from disaster. This study suggests typicality of the culture and religious understanding of the Minangkabau people, especially Padang Pariaman. Despite its explicit religiosity's symbols, not many people understand the teachings of Islam so they do not understand the form of calligraphy rules, as well as the religious culture of the *syatariyah* community whose form of religious belief is very fanatic to Tuanku as a spiritual teacher for the community. However, this understanding undermines the beauty of the calligraphy of the mosque or house of worship. This reflects the lack of intellectual knowledge in the community. We recommend that there is education to the local people regarding the calligraphy and their meaning, so that they did not misuse or misinterpreted any Arabic lettering as calligraphy.

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