

**STICKING WOOD CALLIGRAPHY CARVING  
AS A FORM OF HUMAN INTERACTION  
WITH THE QUR'AN  
(A Case Study of Jepara Society)**

**A thesis submitted to Department of Tafsir and Hadith  
in partial fulfillment of the Requirement  
for the Degree Strata I (SI)**



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MOTTO



إن الله الجميل يحب الجمال

*"Allah is Beautiful and loves beauty"*

خيركم من تعلم القرآن وعلمه

*"The best of you all is who study about the Qur'an and apply it"*

## DEDICATION

*The thesis is dedicated to:*

- ✓ *God, this is my effort to thank Your great grace*
- ✓ *My beloved father and mother (Sholichan and Nur Ulya), thanks to your struggle and praying since before I born until the future times. My love and respect are always for you.*
- ✓ *My beloved husband (Mujibur Rahman), who always hold me, thanks to your love and motivation to reach the better and best life in this world and hereafter.*
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- ✓ *My regarded friends, Mz Badruddin, Rooney and Syroz, thanks to your contribution.*
- ✓ *All my lecturers and teachers who always guide me in unlimited times.*
- ✓ *All organizations of environmental conservation. May this writing useful for better future of nature which is shows the better religious.*
- ✓ *My classmates, FUPK 2, the leaders for the future.*
- ✓ *A big family of FUPK. It is an honor to be part of you.*
- ✓ *All my friends, thanks for lovely friendship.*

## PREFACE

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10. All parties who indirectly help the writer in moral or material in the arranging of this thesis.

May all goodness they gave accepted be accepted and given the great reward from Allah.

Finally, only unto Him, the writer surrenders. May this thesis be useful for 'Umma, society, nation and country, especially for the writer and all readers.

Semarang, June 08, 2010

The writer

Ammy Laila Khusniati

## TRANSLITERATION

<b>ENGLISH TRANSLITERATION SYSTEM CONSONANTS</b>					
<i>Column Headings: A = Arabic, P = Persian, OT = Ottoman Turkish; MT = Modern Turkish</i>					
A	ء	A		A	
b	ب	-	؟	-	ك
-	؟	s	س	l	ل
t	ت	sh	ش	m	م
th	ث	ş	ص	n	ن
j	ج	d	ض	h	ه
-	؟	ţ	ط	w	و
h	ح	z	ظ	y	ي
kh	خ	'	ع	-a <sup>1</sup>	ة
d	د	gh	غ	<sup>2</sup>	ال
dh	ذ	f	ف	<sup>1</sup> (-at in construct state)	
r	ر	q	ق	<sup>1</sup> (article) al- and `l-	
z	ز	k	ك	<sup>3</sup> (when not final)	

<b>VOWELS</b>		
Long or	؟	Ā
	و	Ū
	ي	Ī
Double		iiy (final form i)
	ؤ	uww (final form u), etc.
Diphthongs		au <i>or</i> aw
		ai <i>or</i> ay
Short	-----	A
	-----	U
	-----	I
<i>For ottoman Turkish, authors may either transliterate use the modern Turkish orthography.</i>		

\*Tim Revisi Buku Pedoman Skripsi, *Pedoman Penulisan Skripsi*, Fakultas Ushuluddin IAIN Walisongo Semarang, 2007

<sup>1</sup> (-at in construct state)

<sup>2</sup> (article) al- and `l-

## ABSTRACT

Author : Ammy Laila Khusniati  
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The Qur'an, the revelation of Allah which provides meanings and guidances for His entire servants is His means to get communication with them. Thus, although in different model or capacity, every Muslim has been getting interaction with the Qur'an of course. The Qur'an is the heart of Muslims life. It fulfills many of functions in Muslims life. For them, there is no great activity except which God himself engages in. It is evident that activity of committing the Qur'an, reciting, writing, listening and memorizing regarded as acts of great spiritual merit. Some of the Qur'an phrases are recited at great occasions and in the most humble circumstances of daily life. Moreover, it regarded as alive and has quasi human personality. It was always treated with enormous reference.

Likewise wood calligraphy carving, for part of Jepara society, it is a visual form of Allah word (the Qur'an) that regarded as sacred thing that also should be treated as well as the Qur'an. But nevertheless, as Herbert Blumer, an American sociologist says "*thing will be different object for different people*", hence wood calligraphy carving also will be a different object for different people. They act toward or get interaction with wood calligraphy carving on the basis of the meanings they ascribe to it.

For most of industrialists and carvers, wood calligraphy carving is the source of their life. They carve and produce it just for making a living. They don't care about the meaning of it. The important for them is it is effectual. Whereas

calligrapher (sketcher) believes that calligraphy is media to get Allah blessing that should be treated with enormous references, so they always keep their purity in sketching process.

But according to devotees who stick wood calligraphy carving on their houses walls, it is symbol of their identities (either their faith or class), symbol or expression of art that make eye and heart quivered enough, and as visual form of the Qur'an that sacred and powered. Averagely, they stick Qur'anic verses, such Al Hijr: 46, Nuh: 28, Al Naml: 40, al Thalaq: 2-3 and al Baqarah: 255 (*Ayat Kursi*) as media to get healing, blessing and protecting of Allah from the illness or evil eye. Hence, a part from all, sticking wood calligraphy carving is a form of their interaction with the Qur'an.

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