

**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)**



By:

Ammy Laila Khusniati

Student Number: **064211019**

**FACULTY OF USHULUDDIN
STATE INSTITUTE FOR ISLAMIC STUDIES WALISONGO
SEMARANG
2011**

ADVISOR APPROVAL

Dear Sir,

Dean of Ushuluddin Faculty

State Institute of Islamic Studies

(IAIN) Walisongo Semarang

Assalāmu'alaikum W. Wb.

After correcting it to whatever extent necessary, we state that this thesis belongs to a student as below:

Name : Ammy Laila Khusniati

Reg. Number : 064211019

Department : *Qur'an and Hadith Studies (TH)*

Title : Sticking Wood Calligraphy Carving as a Form of Human Interaction with the Qur'an (A Case Study of Jepara Society)

is ready to be submitted in joining last examination.

Wassalāmu'alaikum Wr. Wb.

Semarang, June 08 2011

Academic Advisor I

→

Dr. Nasihun Amin, M. A.
NIP. 19680701 199303 1 003



Academic Advisor II

→

Dra. Hj. Fatimah Usman, M. Si
NIP. 19560805 198503 2 001

RATIFICATION

The Paper of Ammy Laila Khusniati (NIM: 064211019) was examined by board of thesis examiner of Faculty of Ushuluddin State Institute of Islamic Studies (IAIN) Walisongo Semarang and passed on:

23 June 2011

and has been accepted and legalized as one of requirements for fulfilling the Degree of Islamic Theology in Tafsir Hadith Department.

a.n Dean

Vice Dean II of Faculty of Ushuluddin/ Chairman of Meeting



DR. A. Hasn Asy'ari Ulama'i, M.Ag
NIP. 19710402 199503 1 001

Academic Advisor I

DR. Nasihun Amin, M. Ag
NIP. 19680701 199303 1 003

Examiner I

DR. H. Abdul Muhaya, MA
NIP. 19621018199101 001

Academic Advisor II

Dra. Hj. Fatimah Usman, M. Si
NIP. 19560805 198503 2 001

Examiner II

M. Mukhsin Jamil, M. Ag
NIP. 19700215 199703 1 003

Secretary of Meeting

DR. H. Muh. In'amuzzahidin, M. Ag
NIP. 19771020 200312 1 002

A THESIS STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

Semarang, June 08, 2010

The writer,

AMMY LAILA KHUSNIATI
NIM. 064211019

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.*
- ✓ *My beloved brothers and sisters (Bayyin, Titin, Ardy, Jalal and the twin (Nia & Nita)), thanks to your eternal pray.*
- ✓ *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

All praise and thanks always we deliver unto Allah, the God of all Universe, for being finished this thesis. Furthermore, May *ṣalawāt* and *salām* always we convey be the last apostle, Muhammad peace unto him, his family and his *ṣahaba* who has taught wisdom and given *rahma* for all mankind, especially the Muslims.

Only with His help, this thesis can be finished although the writer believes that there is no perfect in this world, including this thesis. But, with force and hard effort, the writer wants to give the best in the end of study at IAIN Walisongo Semarang. Therefore, the writer wants to thank to:

1. Prof. DR. Muhibbin, as the rector who built the writer under guidance of IAIN Walisongo Semarang, together with the vise rectors; I, II and III.
2. DR. Nasihun Amin, M. Ag., as the dean of Ushuluddīn Faculty IAIN Walisongo Semarang, together with the vise deans; I, II and III.
3. Ahmad Musyafiq, M. Ag., and DR. H. Muh. In'amuz Zahidin, M. Ag., as the cheap and secretary of *Tafsīr-Hadīth* Department of Ushuluddīn Faculty IAIN Walisongo Semarang, who have given the permission to write this thesis.
4. DR. Nasihun Amin, M. Ag., as the first academic advisor who has given time in the guiding and the advising for the writer, and Dra. Hj. Fatimah Usman, M. Si., as the second academic advisor, who has corrected then the writer can finish this thesis.
5. All lecturers of Ushuluddīn Faculty IAIN Walisongo Semarang for all patience and sincere to give us the sciences, together with all officials of Ushuluddīn Faculty IAIN Walisongo Semarang. Thanks a lot for all services.
6. My parents (father and mother), the great thank the writer can not describe for you.

7. My beloved husband, who love and supported me to finish the thesis sooner.
8. My family, brothers and sisters, thanks for your prayers.
9. All friends of *Tafsīr-Hadīth*, and Ushuluddīn Faculty IAIN Walisongo Semarang, let's struggle to reach our dream
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

ENGLISH TRANSLITERATION SYSTEM CONSONANTS					
<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 ¹	ة
d	د	gh	غ	²	ال
dh	ذ	f	ف	¹ (-at in construct state)	
r	ر	q	ق	¹ (article) al- and `l-	
z	ز	k	ك	³ (when not final)	

VOWELS		
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

¹ (-at in construct state)

² (article) al- and `l-

ABSTRACT

Author : Ammy Laila Khusniati
Title : Sticking Wood Calligraphy Carving as a Form of Human Interaction with the Qur'an
Institute : State Institute for Islamic Studies Walisongo Semarang
Faculty : Ushuluddin
Department : Tafsir Hadith

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.

TABLE OF CONTENTS

PAGE OF COVER	i
PAGE OF ADVISORS APPROVAL	ii
PAGE OF RATIFICATION	ii
PAGE OF THESIS STATEMENT	iv
PAGE OF MOTTO	v
PAGE OF DEDICATION	vi
PREFACE	vii
TABLE OF TRANSLITERATION OF ARAB-LATIN	ix
ABSTRACT	x
TABLE OF CONTENTS	xii
CHAPTER I : INTRODUCTION	
A. Background	1
B. Formulation of the Problems	5
C. Aim And Significance Of The Study.....	5
D. Prior Researches.....	5
E. Theoretical Framework	8
F. Methodology	12
G. Writing Systematic.....	16
CHAPTER II : CALLIGRAPHY AS SYMBOL OF HUMAN INTERACTION	
A. Arabic calligraphy.....	18
1. Definition.....	18
2. The Hystory of Arabic Calligraphy.....	20
2.1. The Origins of Arabic Calligraphy.....	20
2.2. The Development of Arabic Calligraphy.....	23
3. The Style of Arabic Calligraphy.....	30
4. The Phylosophy of of Arabic Calligraphy	36

B. Human Interaction Concept.....	39
1. Human Interaction in Symbolic Interaction Concept.....	39
2. Human Interaction in Farid Esack Concept.....	41

**CHAPTER III: WOOD CALLIGRAPHY CARVING FOR JEPARA
SOCIETY LIFE**

A. General Description of Jepara....	47
1. Geography.....	47
2. Solial Religion	48
3. Social Culture.....	49
4. Social Economic.....	52
B. The Existence of Wood Calligraphy Carving in Jepara.....	53
1. The Origin of Wood Calligraphy Carving in Jepara.....	53
2. Wood Calligraphy Carving in Jepara Society Life.....	56

**CHAPTER IV : HUMAN INTERACTION WITH THE QUR’AN TROUGH
WOOD CALLIGRAPHY CARVING**

A. The Meaning of Sticking Wood Calligraphy Carving For Jepara Society.....	64
B. The Interaction of Jepara Society with the Qur’an Trough Wood Calligraphy Carving.....	78

CHAPTER V : CLOSING

A. Conclusion.....	82
B. Suggestion.....	83
C. Closing.....	84

BIBLIOGRAPHY

CURRICULUM VITAE