

CHAPTER I

INTRODUCTION

A. Background

The Qur'an, the revelation of Allah which provides meanings, guidances and blessings for His entire servants (2:185, 3:138, and 45:20) is His means to get communication with them (42:51). Thus, although in different model or capacity, every Muslim has been getting interaction with the Qur'an of course. For part of Muslims, the Qur'an is alive and has quasi human personality. They believe that the Qur'an watches over and will intercede with God for them on the Day of Judgment. Mahmoud Ayoub – a contemporary Lebanese scholar – explains that although the Qur'an has taken on form of a character of human speech, it remains in its essence a celestial archetype free from limitations of human sounds and letters. The Qur'an intersects the human plane of existence and transcendent word of God, it is imbued with quasi human personality, imbued with feeling and emotions ready even to contend on the Day of Resurrection with those who abandoned it in this life and to intercede for those who have lived by its teaching.¹

As recited word of God, the Qur'an was always treated with enormous reverence. Perchance, if it torn or worn out, it had to be burnt or buried, and if it fell to the ground, it had to be hastily picked up, kissed, and placed against foreheads to renew commitment to its sanctity, as if to say "please for give me!" in the same way that one would tread a dearly beloved baby. The speed

¹Eliade, Mircea, *Encyclopedia of Religion*, (New York: Macmillan Publishing Company, 1987), p. 176

with which is retrieved it was also necessitated by need to avert any possible immediate divine retribution that could befall the careless culprit.²

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. It is recited in the daily prayers, researched at funerals and memorial rituals, and chanted at the side of the newly born and the ill when they depart from this world, to ease the passage of the departed soul into the next and to provide comfort for those left behind. It is a source of healing and mercy for people of faith (17:82). It is possessed of enormous power (59:21). A specific verse of it is recited by Muslim housewives when commenced cooking in order to ensure that more people were able to enjoy the meal. On spotting an approaching dog, boys hastily recite any memorized verse to deflect its possible ill intentions.

Moreover, the Qur'an which is creation of Possessor of beauty – who has written beauty upon the face of all things – consist of beautifulness, either language or writing. From language side, the Qur'an language is considered as a proof of miracle of the Qur'an itself. It has been recognized to have hypnotic qualities. Its awe inducing power is such. It's smooth and calming can move people to tears, from Umar, the powerful second caliph of Islam, to the average farmer, villager, or townsman of today, including those who may not be particularly observant or religious in temperament.³ Although the Qur'an is relentless in its denial that is poetry and of any

²Esack, Farid, *The Qur'an : a Short Introduction*, (Oxford: One World Publication, 2002), p. 13

³ One of popular stories about beauty of Qur'anic language is Umar ibn Khattab story. He enter in Islam after hearing his sister Fatimah and her husband Sa'id ibn Zayd. Umar said "how beautiful and lodly this saying (*ma ahsana hadzal kalam wa akrama*)". See Kermani, Navid "The Aesthetic Reception of the Quran as Reflected in Early Muslim History" in Issa J Boullata (ed) *Literary Structures of Religious Meaning in the Quran*, (Curzon: Curzon Press, 2002), p. 261-262

suggestion, indeed accusation that there was relationship between Muhammad and Professional soothsayers and singer – *the kahin* – (52:29), much of the Qur'an comprises of intertwining allusions and rhythms in the fabric of art, such:

Innā a'ṭayna kal kawthar

Faṣalli lirobbika wanhar

Innashā niaka huwa al abtar

While from the writing side, since the Qur'an was recorded in *defective script*⁴ till *plena script*⁵, it was written in beautiful writing namely calligraphy. It is the highest art that express Islamic revelation and explain perception of Muslims soul to God message. It has beautiful and impressive form artistically. Its letters show philosophic power, transcendent meaning and spiritual taste. Its beauty which is merged with spiritual values can give novelty, decorative and religious effect that is ideal to reach the top of beauty (God).

As an ancestor of Islamic visual art, calligraphy plays various and important roles. It is used as expression media for calligraphers, documentation tool for scientists and historians, communication media for all societies, and also activator of wheel of civilization. It has special foot sprint in Islamic civilization. It is really become miniature, identity and symbol for reality of Islamic art.

In its development, calligraphy experience a unique phenomenon. In the beginning, it is just idea or concept in writing the Qur'an, but furthermore it developed to any kind arts in Moslem society widely. With its various styles, either classical styles – *Kufi* , *Naskh*, *Thuluth* – or contemporary styles – *typhography*, *zoomorphic*, *antropomorphic*, *calligraffity* – calligraphy that carved on stone, copper, metal, aluminum,

⁴It is script which is just made up of simple lines and stroke.

⁵It is script which is has completed by diacritical and vowelings marks.

ceramic, glass, mosaics and wood, and also drawn or painted on canvas, paper, fabric and leather has become ornament part of mosques, offices, schools, houses, and tombs, and decorative part of coin, sword, and shield. It is so easy to find it in entire Islamic area, start from Arab, Egypt, Spanish till Indonesia.

Jepara, regency of Indonesia that renowned as “the City of Carving” has Muslim populations who carve or produce wood calligraphy carving. They carve calligraphy in various styles, forms and sizes with teak and mahogany wood as the material, and then market it in local, national and international market. Together with other wood carvings (furniture, sculpture and relief), wood calligraphy carving becomes a unique pledge of Jepara economics. It is spread on close to Jepara sub district entirely and marketed in 110 countries and 248 firms. Hence, wood calligraphy carving not only able to satisfy calligraphers, carvers and the devotees artistically, but also able to increase income of carvers, industrialists and Jepara government economically.

Moreover, beside carve and produce, part of Jepara society also stick wood calligraphy carving in various of verses, styles, forms and sizes on their houses wall. They stick *Salam*, *Syahadatain*, *Sholawat Nabi*, *Asmaul Husna*, and Qur’anic chapter or verses in *Thuluth*, *Naskhi*, *Khufi* and *Diwany* style. Actually they stick it based on what is appropriate with their will, wish, aim, expectation and understanding. They stick it based on the meanings they ascribe to it. Although most of people learn a common set of meanings, but in many cases they have different definitions of the same objects. Wood calligraphy carving will be a different object for them. Hence, based on that reality, it is so interesting to know about their understanding, wish and aim in sticking calligraphy, even less if enter it in the field research.

B. Formulation of The Problem

Based on background study above, hence the question of research as below:

1. What is the aim of sticking wood calligraphy carving Jepara society?
2. What is the meaning or message of wood calligraphy carving for Jepara society?

C. Aim and Significances of The Study

The aim of the research is to answer research problem planed in the question above. They are:

1. To know the aim of sticking wood calligraphy carving for Jepara society.
2. To know the meaning or message of wood calligraphy carving for Jepara society.

D. Prior Research

Calligraphy is Islamic art that has attractiveness, either for Muslims or non Muslims, not only for aesthetic, but also for practice and academic interesting. Bewitchingly, it attracts people attention to study and analyze it. Actually the studies about calligraphy can be categorized into:

1. Study that look at calligraphy as expression of art or writing skill. Works that this study produced are not more in form of guidance in writing calligraphy, such *Qowa'id al Khat al Araby* by Hasyim Muhammad al Khathat (Baghdad, 1961), *Serial Belajar Kaligrafi* by Sirojuddin AR (Jakarta, 1991-1997) and *Kaligrafi Islam: Kaidah Menulis dan Karya-karya Master* by Ali Akbar (Jakarta, 1993), etc.
2. Study that look at calligraphy from aesthetic side. It is more emphasize the understanding about beauty of calligraphy, such the composition of

structure and the harmony of stretch and symmetric. It is *Ruh al Khat al 'Araby* by Kamil al Baba (Bairut, 1983).

3. Study that effort to analyze calligraphy as actual and empirical Islamic culture discourse. Its analysis is presented scientifically through social historical approach by proposing historical data and a suit of social analysis. It is usually done by Orientalists and Muslims historians. Such *the Qur'anic Art of Calligraphy and Illumination* by Martin Lings (London, 1976), *Islamic Calligraphy* by AM. Schimmel (Leiden, 1970), *the Splendours of Islamic Calligraphy* by Abdul Kebir Khatibi and Muh. Sijelmassi (London, 1976), and also *Tarikh Al Khat Al Araby Wa Adabihi* by Ibn Abd Qadir al Kurdi (United Arab, 1982).

Beside works above, researcher also find thesis that study about calligraphy. They are:

1. Ilham Khoiri, *Al Quran dan Kaligrafi Arab (Study Tentang Pengaruh Al Qur'an Terhadap Perkembangan Kaligrafi Arab)*, thesis of IAIN Syarif Hidayatullah Jakarta 1998.

This thesis studies about the influence of the Qur'an in Arabic calligraphy development. According to Ilham, before revealing the Qur'an, the development of Arabic calligraphy is so sluggish. In 1.600 years just there was two styles of writing, *Musnad* and *Nabthi*. This sluggish is caused by life way of Arabic society. They live nomadic, do not have writing culture and far from knowledge. But after revealing the Qur'an, the development of Arabic calligraphy is so progress. It developed in many styles, get completing, spread on entire country, and show optimal artistic existence. It progress is influenced by the Qur'an that is presented in three forms: Qur'anic normative motivation (96: 1-5, 68:1, 2:282), writing of the Qur'an (mushaf) and choosing Arabic as language of the Qur'an (12:12).

2. Linatus Shifa, *Peranan Seni Ukir Kaligrafi Sebagai Media Dakwah di Jepara*, thesis of IAIN Wali Songo Semarang 1997.

This thesis is study about Islamic proselytizing concept and messages or mission that included in Jepara calligraphy carving. The writer explains that actually Jepara calligraphy carving has two messages, faith message and loyalty message. The faith message will motivate human to do the best for his self (good deed) whereas the loyalty message invite human to come back to Allah SWT (the Creator). Whereas mission of Jepara calligraphy carving is educate the calligraphy lovers to believe, understand and apply the teaching that written or carved on wood calligraphy carving in their daily life.

3. Nur Hakim, *Manifestasi Tauhid dalam Seni Ukir Kaligrafi (Studi Kasus Ukiran Kaligrafi di Kabupaten Jepara)*, thesis of IAIN Wali Songo Semarang 2007.

This thesis explains about *tauhid* manifestation in Jepara calligraphy carving. The core of *Tauhid* is believed to Oneness of Allah. There is no God, except Allah. He is the beautiful who love beauty. Islamic art is art that based on *tauhid* statement “La ilaha illa Allah”, thus one of the best ways to express *tauhid* messages is trough it, such Jepara calligraphy carving that has beautiful decorative possibilities. Through its beauty, people can reach the virtue and close to the Transcendent (Allah). Beauty is an easy way that delivers us toward God (the Most Beauty).

Generally, books and thesis above has similarities with this thesis in study about calligraphy, but this thesis more focuses in how human understand about wood calligraphy carving and how they treat it, especially for Jepara society. Thus, although wood calligraphy carving become apart of research variable, but the subject of this research is Jepara society, not wood calligraphy carving it self.

Beside that, this research also has relevancy with *Tafsir* and *Hadith* discourse that is in including Jepara society who stick wood calligraphy carving on their houses wall in classification that Esack made. Actually, Esack make classification for human who interact with the Qur'an, but because of wood calligraphy carving is a visual form of the Qur'an, so it does not matter if include Jepara society who stick calligraphy carving in his classification. Finally apart from all, all of literatures are so help and useful for this thesis.

E. Theoretical Framework

Based on the title, this research has two important words "calligraphy" and "human interaction". *First*, Calligraphy that comes from Greek, *Kallos* (beautiful) and *Graphein* (to write) means beautiful or elegant hand writing⁶ is a basic of art that show philosophic power and has spiritual meaning. Thus, to reveal it, researcher uses Sayyid Hussein Nasr thought, either in *Islamic Art and Spiritually* or *the Heart of Islam*.⁷

In both books, Nasr analyze meaning of letter as visual manifestation of Qur'anic value crystallization that blowed by God. Letters, words and verses of the Qur'an is not only elements of writing, but also creature or personality with calligraphy as physical or visual form. Alif for example, its vertical symbolize of the Almighty and the Transcendent principle that

⁶ *Websters Ninth New Collegiate Dictionary*, (Springfield: Meriam Websters Inc, 1990), p. 198

⁷ Sayyed Hossein Nasr is a pioneer who has bridged Islamic studies with the world of Western philosophy, science and religion. He was born 7 April 1933 in Tehran, Iran. He studies physics and mathematics, the humanitiess, philosophy, geology and geophysics. Nasr has published numerous books, including: his dissertation, *An Introduction to Islamic Cosmological Doctrines* (1964); *Science and Civilization in Islam* (1968); *The Encounter of Man and Nature: The Spiritual Crisis of Modern Man* (1968); *Islamic Science: An Illustrated Study* (1976); *Western Science and Asian Cultures* (1976); *Islamic Life and Thought* (1981); his Gifford Lectures, *Knowledge and the Sacred* (1981); *The Young Muslim's Guide to the Modern World* (1993); *The Need for a Sacred Science* (1993); *The Islamic Intellectual History in Persia* (1994); his Cadbury Lectures, *Religion and the Order of Nature* (1996); *Man and Nature: The Spiritual Crisis in Modern Man* (1997); *The Heart of Islam: Enduring Values for Humanity* (2002); and *Islam: Religion, History, and Civilization* (2003).

everything comes from Him. It became a source of alphabets and first letter of the name of Allah, its visual form is really convey all of Islamic metaphysic doctrines about Reality nature, because we can look horizontal, vertical and circle lines clearly in Arabic writing form of Allah name. These three elements are show three dimensions: the “horizontal” like as desert or layer of snow that show calm, and the “vertical” like as soundness of mountain that show power or authority, and the “circle line” show mystery of Allah characteristic (*Zat*) and intelectual (*ma’rifat*).⁸

Moreover, the beauty of calligraphy which is merged with spiritual values can give novelty, decorative and religious effect. Beauty is at once a royal path to God and an impediament to reach God if it taken as a god in it.⁹ The goal of human life is beautify the soul trough goodness and virtue and make it worthy of offering to God who is Beautiful.¹⁰ So, trough calligraphy, human can reach the virtue and close to the Transcendent (Allah), because of one of *tauhid* implementation in calligraphy is beauty. It is an easy way that delivers us toward God (the Most Beauty).

Second, Interaction terminologically is interrelationship and independent or involving people working together and influencing each other.¹¹ Because of it has become part of sociology discourse, so for explaining about interaction, researcher uses the sociological approach, exactly trough *Symbolic Interaction* by Herbert Blumer¹² who bases his theory in three premises:

⁸ Nasr, Sayyed Hossein, *Islamic Art and Spirituality*, *op. cit.*, p. 45-49

⁹ Nasr, Sayyed Hossein, *the Heart of Islam: Enduring Values for Humanity*. *op.cit.*, p. 225

¹⁰ *ibid*, p. 235

¹¹ *Oxford Learners Pocket Dictionary*, (New York: Oxford University Press. 2003), p. 226

¹² Blumer was born March 7, 1900 in St. Louis, Missouri. He lived there with his parents and attended the University of Missouri from 1918 to 1922. After graduation, he secured a teaching position there, but in 1925 he relocated to the University of Chicago where he was greatly influenced by sociologists George Herbert Mead, W. I. Thomas, and Robert Park. Upon completing his doctorate in 1928, he accepted a teaching position at the University of Chicago. Blumer was the secretary treasurer of the American Sociological Association from 1930-1935, and was the editor of the *American Journal of Sociology* from 1941-1952. In 1952, he moved from the University of Chicago, and presided and developed the newly-formed Sociology Department at the

1. Humans act toward things on the basis of the meanings they ascribe to those things.
2. The meaning of such things is derived from, or arises out of, the social interaction that one has with others and the society.
3. These meanings are handled in, and modified through, an interpretative process used by the person in dealing with the things he/she encounters.¹³

Herbert Blumer was influenced by George H. Mead claimed that in giving response, acting toward or getting interaction with other (people or things), humans must pass *the self indication process*. It is a process where humans know something then give it value and meaning and finally decide to act based on that meaning. Actually, objects are not having intrinsic and definite meaning. So to get meaning of objects, humans must get interaction with other. But, although the meaning is a social product, or resulted from their social interaction, the decision maker is their self. The final decision is decision that they made. They have freedom to choose and decide to act based on what is appropriate with their will, wish, aim and interpretations.¹⁴ Thus, although most of people learn a common set of meanings, but in many cases they have different definitions of the same objects.¹⁵

Beside that, in explaining how human get relationship with the Qur'an, researcher use Farid Esack idea.¹⁶ As Fazlur Rahman who used the

University of California, Berkeley. In 1952, he became the president of the American Sociological Association, and he received the association's award for a Career of Distinguished Scholarship in 1983. Herbert Blumer died on April 13, 1987. See Ritzer, George, *Sociological Theory*, (New York: The McGraw Hills Companies, 1996), p. 59 or see also Calvin J. Larson, *Sociological Theory from the Enlightenment to the Present*, (New York: General Hall, Inc., 1986), p. 91

¹³ Margaret, M, Poloma, *Contemporary Sociological Theory*, translated by YOSOGAMA team, (Jakarta: PT. Raja Grafindo Persada, 2004), p. 58

¹⁴ Bachtiar, Wardi, *Sosiologi Klasik*, (Bandung: PT. Remaja Rosda Karya, 2006) p. 250

¹⁵ Ritzer, George, *Sociological Theory*, (New York: The McGraw Hills Companies, 1996), p. 349

¹⁶ Farid Esack is a South African Muslim scholar, writer, and political activist known for his opposition to apartheid (he is a local chairman of National Youth Action (1974)). Esack was born into a poor Muslim family in the Wynberg suburb of Cape Town on 1959. At the age of 15 he received a scholarship to pursue Islamic studies in Pakistan. Esack spent eight years as a student in Karachi, completing the traditional *Dars-i-Nizami* program of Islamic studies and becoming a

analogy of a country, using the categories of “citizens”, “foreigner” and “invaders”, to describe approaches of scholars towards the Qur’an, in his work “ *the Qur’an: a Short Introduction* “ Esack want to latch on to the theme of beauty to provide an overview of approaches to the Qur’an. In reflecting on the diverse scholarly approaches to the Qur’an, he draw an analogy of the personality (lover) and body of beloved (female) and the ways in which she is approached.

Esack categorizes the personality who effort closes to the Qur’an (the Qur’an reader or lover) into: First, *the Uncritical Lover*, they are ordinary Muslim who enjoys the relationship without asking any question about the Qur’an. Second, *the Scholarly Lover*, they are confessional Muslim scholars who want to explain to the entire world why his beloved is the most sublime, a true gift from God that cries out for universal acclaim and acceptance. Third, *the Critical Lover* who may also be enamored with the Qur’an but they will view question about its nature and origins as reflecting a deeper love and more profound commitment. Forth, *the Friend of the Lover* who do not claim to be lovers or who deny it, feels and enormous sense of responsibility to the sensitivities of the lover, who is often also a close friend of lover and beloved. Fifth, *the Voyeur* (revisionist) who claims that they have no confessional or ulterior motive in approaching the Qur’an, other than of examining the body in the interest of scholarship. Sixth, *the Polemicist* is besotted with another beloved, either the Bible of secularism

mawlana or Muslim cleric. He returned to South Africa in 1982, Esack became involved with activities of the Muslim Youth Movement of South Africa. He, along with three other members, left the organization in 1993 and helped form the Muslim anti-apartheid group Muslims Against Oppression, which later changed its name to Call of Islam, which became an important affiliate of the United Democratic Front. In 1990 Esack left South Africa to continue his theological studies. He holds a PhD from the University of Birmingham, England and pursued postdoctoral studies in Biblical hermeneutics at the Sankt Georgen Graduate School of Philosophy and Theology, Frankfurt, Germany. Esack has also been involved with the organization Positive Muslims, which is dedicated to helping HIV-positive Muslims in Africa. In May 2005 Farid Esack delivered the second Mandela Lecture sponsored by the Netherlands Institute for Southern Africa, Amsterdam. Esack was the Prince Al-Waleed Bin Talal Visiting Professor of Islamic Studies at Harvard Divinity School in Cambridge, Massachusetts until 2008. See “*Profile of Farid Esack*”, (Helen Suzman Foundation, 2000). On <http://www.hsf.org.za/resource-centre/focus/issues-11-20/issue-17-first-quarter-2000/profile-of-farid-esack>. it was retrieved on November, 28th 2009.

and terrified of the prospect that his Muslim enemy's beloved may be attracting a growing number of devoted¹⁷.

Hence, from that definition, the mean of human interaction in this research is interrelationship between Jepara society and calligraphy.

F. Research Methodology

Methodology is used to search and find data that needed in a research, it is also make research analysis and conclusion that resulted is can be responsibly scientifically.

1. Research Kind

This research is a case study and field research which use descriptive analytic qualitative approach with symbolic interaction strategy. A case study and field research is research that has purpose to study about background of happening phenomenon and also social interaction of individual, group, institution and society.¹⁸ Descriptive analytic qualitative is research method which is done by digging, analyzing and expressing either phenomenon or nomenon. Thus, the result is qualitative data's (narrative description), not numeral or symbols.¹⁹ Whereas symbolic interaction is strategy that used to understand the meaning, motif, insight, and ideology of society culture in line with internalized value. It more emphasize on researcher participation in daily activities of researched society and ongoing observation.²⁰

¹⁷ Esack, Farid, *op. cit.*, p.4-9

¹⁸ Narbuko, Cholid and Abu Ahmadi, *Metodologi Penelitian*, (Jakarta: PT.Bumi Aksara, 2005), p. 46

¹⁹ Sudjana, Nana, Ibrhim, *Penelitian Social dan Penelitian Pendidikan*, (Bandung: Sinar Baru, 1998), p. 193

²⁰ Dr. Maryaeni, M. Pd, *Metode Penelitian Kebudayaan*, (Jakarta: PT Bumi Aksara, 2005). P. 29

2. Research Setting

Based on the title, this research setting is Jepara, regency in Central Java, Indonesia that has been known as “the City of Carving”. Over 95% of Jepara populations are Muslims, most of them work and active in wood carving industry. They produce furniture and wood carving includes sculpture, relief and calligraphy. Beside carving and selling to others, they also adorn their houses with wood calligraphy carving in various verses, styles, forms and size.

3. Research Subject

The subject of this research is unlimited population, they are Jepara society who sticks wood calligraphy carving on their houses wall. But because of cost, time and capability of researcher is limited, so this research use sample research.²¹ In taking sample, researcher uses the purposive sampling technique. It is technique where taking sample based on certain and specific characteristic that appropriate with population characteristic and research purpose that has known before.²²

Actually based on data of BPS Jepara 2008, Jepara society who sticks wood calligraphy carving in their houses wall can be classified into:

- Based on resident: urban, rural, mountain and littoral society.
- Based on economy: low, average and upper class.

²¹ Arikunto notes in *Prosedur Penelitian Suatu Pendekatan Praktek*, if amount of subject is less than 100, its better if take all of them as subject (the research is population research), but if amount of subject is more than 100, its better if take just 10 – 15 % or 20% - 25% or more (the research is sample research). See Arikunto, Suharsimi, *Prosedur Penelitian Suatu Pendekatan Praktek*, (Jakarta:PT.Rineka Cipta, 2002), p. 112

²² Zuriah, Nurul, *Metodologi Penelitian Sosial dan Pendidikan,Teori – Aplikasi*, (Jakarta:Bumi Aksara, 2002), p. 141

- Based on education: lowbrow and educated society (who never educated and graduate of SD/MI, SMP/MTS, SMA/MA, and PT/University).
- Based on occupation: farmer, fishermen, labor of industry, construction, transportation, PNS and ABRI.
- Based on faith: Muslims *Syi'i*, *Muhammadiyah* and *Nahdlatul Ulama'*.

4. Data Source

According to Arikunto, data sources of research are 3P: Person, Place, and Paper.

- *Person* is data source that can give data in the form of oral answer trough interview and questioner. Thus, in this research, they are Jepara society who sticks wood calligraphy carving on their houses walls, calligraphers (carvers and writers), and calligraphy industrialist.
- *Place* is data sources that present data in the form of silent or moving conditions that resulted from observation, such as room, good and activity. Thus, in this research, it is condition of Jepara society house, their calligraphy and also their activities.
- *Paper* is data source that provide data in the form of symbol, letter, numeral or image trough documentation. In this research, it is government files, history books, Jepara map, and images of wood calligraphy carving, etc.²³

²³ Arikunto, Suharsimi, *op.cit.*, p. 107

5. Data collection

For collecting the complete data, this research uses three methods: *First*, Passive Participant Observation, it is the data collection technique that is more sticks out social relation between the researcher and informants, though researcher does not engage in informant's activities.²⁴ She just presents in informants activities, but she does not engage in it directly. Trough passive participant observation, the researcher is able to formulate question which is needed (strategy and type). She can get interaction with them friendly, so there are no individual and cultural gaps that can obstruct the investigation process. Usually in passive participant observation researcher need observation guide, anecdotal and incidental record, check list and also mechanical device (type recorder, camera, video, etc).²⁵

Second, in depth interview, it is type of data collection in which the interviewer and interviewee involve actively in a conversation or question and answer²⁶. To get complete data, researcher should conduct this interview directly and continually. With interview guide and check list, researcher should avoid formal situation in order that process will not be so awkward.

Third, documentation, it is the data collection that used to complete information gotten within in depth interview and participant observation. Documentation is used to collect data or informants formed in legal documentation, books, magazine, private documents and photograph.²⁷ In this research, it is used as material of theoretical framework and also data source for demography and geography of Jepara.

²⁴ Narbuko, *op.cit.*, p. 117

²⁵ Zuria, Nurul. *op.cit.*, p. 172

²⁶ Narbuko, *op.cit.*, p. 83

²⁷ Sudarto, *Metodologi Penelitian Filsafat*, (Jakarta: PT. Raja Grafindo Persada, 2002), p.71
see also Sudarman Danim, *Menjadi Peneliti Kualitatif* (Bandung: Pustaka Setia, 2002) p. 51

6. Data Analysis

Since research is about the analysis of Jepara society, the analysis is solely qualitative. It means that the data obtained is analyzed and then the analysis is formed descriptively or as phenomenon, not investigating the numerals or about the inter variable relationship. Therefore, the researcher use the descriptive method to describe the co variation of the investigating object at present time according to the visible facts or as the way it is.²⁸

The analysis consists of three concurrent flows of activity: data reduction, data display and conclusion drawing and verification.²⁹ The data reduction refers to the process of selecting and transforming the data from interviewee in written up field notes or transcription. Meanwhile the data display address to the presentation of data in written forms. The last activity, conclusion drawing and verification refer to the conclusion of data analysis which is taken from the result of the research.

G. Writing System

For getting description of this research intact and making this research process easy, researcher describes system of writing as bellow:

The First Chapter is introduction of this research; include background, formulation of the problem, aim and significance of the study, prior research, theoretical framework, research method, and writing system.

The Second Chapter is consist of theoretical framework. Its explain more about calligraphy as symbol of human interaction. It includes general description of Arabic calligraphy (start from definition, history, style and

²⁸ Nawawi, Hadari, *Metode Penelitian Bidang Sosial*, (Yogyakarta: Gadjah Mada University Press, 1993), p. 63

²⁹ Miles, Methew B and A. Michael Huberman, *Qualitative Data Analysis*. (Thousand Oaks: SAKE Publication, Inc. 1994), p. 10

philosophy) and human interaction concept (either Herbert Blumer or Farid Esack concept).

The Third Chapter is describing about wood calligraphy carving for Jepara society life. Include general description of Jepara (geography, social religion, social culture and social economic) and the existence of wood calligraphy carving in Jepara (the germinal and wood calligraphy carving in Jepara society life).

The Fourth Chapter is the answer of research problem. It is the meaning of sticking wood calligraphy carving for Jepara society and how they interact with it.

The Fifth Chapter is closing. It is conclusion of previous chapters that shows the end of all research process. This chapter consists of conclusion, suggestion and closing.