

## **Hadith Review on Beauty: A Living Sunnah Study of Calligraphy as a Medium in Prospering the Mosque**

**Radhie Munadi, I Gusti Bagus Agung Perdana Rayyn, Fathur Rahman Al-Fikri**

Universitas Islam Negeri Alauddin Makassar

[radhie.munadi@uin-alauddin.ac.id](mailto:radhie.munadi@uin-alauddin.ac.id), [rayynbugis@gmail.com](mailto:rayynbugis@gmail.com),

[daengsaming25@gmail.com](mailto:daengsaming25@gmail.com)

### **Abstrak;**

*Penelitian ini mendeskripsikan persepsi masyarakat dan implementasi nilai-nilai living sunnah terhadap hadis tentang keindahan kaligrafi sebagai media dalam memakmurkan masjid di Desa Banyuanyara, Kecamatan Sanrobone, Kabupaten Takalar. Pisau analisis yang digunakan dalam penelitian ini adalah living sunnah dengan metode kualitatif yang bersifat deskriptif dengan mengeksplorasi implementasi living sunnah pada masyarakat. Adapun hasil penelitian menunjukkan bahwa masyarakat memiliki perbedaan persepsi berkaitan dengan kaligrafi di masjid. Sebagian berpandangan bahwa kaligrafi bukan merupakan hal yang penting karena esensi dari sebuah masjid adalah tempat ibadah, yang terpenting adalah kenyamanan masjid tersebut untuk beribadah. Namun, sebagian masyarakat juga berpandangan bahwa kaligrafi merupakan komponen penting pada masjid sebagai bentuk memperindah masjid dan memberikan kenyamanan visual pada jemaah. Implementasi nilai-nilai living sunnah terhadap objek penelitian, yaitu: kaligrafi sebagai media dakwah, membaca Al-Qur'an di masjid yang memiliki kaligrafi dapat memberikan ketenangan psikologis pada jemaah, dan sebagai upaya untuk memahami ayat-ayat Allah swt secara tidak langsung dengan adanya kaligrafi di masjid.*

### **Keyword;**

*Calligraphy; Hadith; Living Sunnah*

### **Abstract**

*This study describes the public perception and implementation of living sunnah values towards the hadith about the beauty of calligraphy as a medium in prospering the mosque in Banyuanyara Village, Sanrobone District, Takalar Regency. The analytical knife used in this research is living sunnah, using a descriptive qualitative method to explore the implementation of living sunnah in the community. The results showed that the community has different perceptions regarding calligraphy in the mosque. Some people think that calligraphy is not important because the essence of a mosque is a place of worship; the most important thing is the comfort of the mosque for worship. However, some people also think that calligraphy is an important component of the mosque as a form of beautifying the mosque and providing visual comfort to the congregation. The implementation of living sunnah values towards the object of research, namely: calligraphy as a medium for da'wah, reading the Qur'an in a mosque that has calligraphy can provide psychological calm to the congregation, and as an effort to understand the verses of Allah swt indirectly with the calligraphy in the mosque.*

### **Keywords;**

*Calligraphy; Hadith; Living Sunnah*

## Introduction

**H**adith as the second source of law after the Quran is important to be studied and studied intensively by Muslims, including by santri in pesantren, which are quite large educational institutions and are in great demand by the Indonesian people. In Indonesia, calligraphy is a very important art and plays an active role in the world of classical arts.

Arabic calligraphy began to develop since the emergence of Islam in the Arabian plains in the 6th century AD. The first use of Arabic calligraphic writing during the Islamic period was to record verses or revelations received by the Prophet, the verses and revelations were written on several media, such as on animal skin (*ar-Riqa`*), stone slabs (*al-Likhaf*), animal bones (*al-Aktaf*), and date palm fronds (*al-'Usbu*).<sup>1</sup>

In Indonesia, calligraphy is one of the products of Islamic culture resulting from the expression of faith, which influenced the early development and progress of Islamic civilization. Calligraphy as a product of Islamic culture experienced a very rapid development, especially when Islam reached its glory. Islamic calligraphy has great value as a work. It is not only seen as an ordinary beautiful writing, but also an art that results from the expression of a Muslim's life towards his religion and God. Therefore, the creation process, ideas, and ideas of the artist in making calligraphy are usually inseparable from how his relationship with Allah swt., relationships with fellow humans and his interpretation of himself and the surrounding environment.<sup>2</sup>

In Indonesia, calligraphy is one of the products of Islamic culture resulting from the expression of faith, which influenced the early development and progress of Islamic civilization. Calligraphy as a product of Islamic culture experienced a very rapid development, especially when Islam reached its glory. Islamic calligraphy has great value as a work. It is not only seen as an ordinary beautiful writing, but also an art that results from the expression of a Muslim's life towards his religion and God. Therefore, the creation process, ideas, and ideas of the artist in making calligraphy are usually inseparable from how his relationship with

---

<sup>1</sup> Alan Zuhri, 'Sejarah Perkembangan Kaligrafi Arab Pada Masa Pra-Islam Sampai Kodifikasi Al-Qur'an (250-940 M)' (Universitas Islam Negeri Syarif Hidayatullah Jakarta, 2017) <<https://repository.uinjkt.ac.id/dspace/handle/123456789/34475>>.

<sup>2</sup> Ade Setiawan, 'Kaligrafi Islam Dalam Aktivitas Budaya', *Jurnal Al-Furqan*, 3.2 (2016), 1-12 <<https://doi.org/https://doi.org/10.69880/alfurqan.v3i2.21>>.

Allah swt., relationships with fellow humans and his interpretation of himself and the surrounding environment.<sup>3</sup>

The emergence of the Quran as divine revelation and *kalam* is an inspiration for Muslims in the aesthetic aspect. After the Quran was revealed, every activity of a Muslim will be colored by the instructions written in the Quran as a guide to life. Calligraphy experienced many developments, which were originally only intended to write revelation, but over time the expression grew into a spirit of spirituality marked by the many types of calligraphy writing and the spread of Islamic calligraphy to various parts of the world including Indonesia. The emergence of calligraphy in Indonesia was initially not as popular as other countries because it was only used as a decorative function.<sup>4</sup>

In Indonesia, calligraphy was the first form of Islamic cultural art to be discovered. At that time, calligraphy was found on tombstones and other Islamic relics. Along with the times, calligraphy is currently not very popular, especially among young people. This is because not many people introduce it to young people. Actually, Islamic art in the form of calligraphy is very helpful in teaching Islam. *Da'wah* with calligraphy has its own advantages.<sup>5</sup>

Nowadays, there are more and more deviant behaviors caused by being away from religious teachings, especially among young people. Young people in the current era are very easily influenced by negative things obtained from social and environmental factors so it is possible that this factor makes Muslims far from the mosque. Therefore, with the effort to beautify the mosque with calligraphic carvings as a medium to attract people to come to the mosque, and feel comfortable and comfortable to keep coming to the mosque to worship Allah swt.<sup>6</sup> Basically, the art of calligraphy contains this and should be appreciated as a product that has high aesthetic value and has a cultural role in the history of Islamic civilization.

This is in accordance with what the Prophet Muhammad PBUH has taught to maintain a culture of peace to each person. Such as what the Prophet Muhammad taught his friends to respect adherents of other religions. The Prophet did not hate

---

<sup>3</sup> Rispul Rispul, 'Kaligrafi Arab Sebagai Karya Seni', *TSAQAFa, Jurnal Kajian Seni Budaya*, 1.1 (2012), 9-18 <<https://eprints.uad.ac.id/1486/3/02-tsaqafa-Rispul-kaligrafi-arab-sebagai-seni.pdf>>.

<sup>4</sup> Rispul.

<sup>5</sup> Setiawan.

<sup>6</sup> Utik Nurwindah and others, *Melestarikan Warisan Budaya Seni Melalui Seni Kaligrafi Sebagai Bentuk Moderasi Beragama*, ed. by Muhibuddin Muhibuddin, 1st edn (Serang: FUDPRESS, 2021).

the adherents of other religions even though he was antagonized by them. Not only that, the Prophet also united the Muhajirin and the Anshar.<sup>7</sup>

In this research, the author focuses on the beauty of calligraphy in prospering the mosque, because he wants to show that one of the media for preaching is through art. Through the art of calligraphy, moral messages can be conveyed in the visual form of calligraphic paintings. Directly it is not found in the Qur'an the recommendation to use the beauty of calligraphy as a tool of da'wah, but it can be understood that in conveying the message of Islam can be done in any way.

### Overview of Calligraphy

Calligraphy comes from the simplified English calligraphy, which comes from the Latin words *kallos* meaning beautiful and *Graph* meaning writing or script. As far as the expression put forward by Sheikh Syamsuddin al-Akfani, as quoted by D. Sirajudin AR, "Khat calligraphy is the science that presents the types of single letters, their positions, and approaches to arrange them into a coordinated arrangement.<sup>8</sup> Or on the other hand what is arranged on the line, how to arrange it and find out where not to write, change the spelling that must be changed and decide how to change it..." Ya'qut al-Musta'simi, a famous calligrapher during the Ottoman Empire who is also quoted by D. Sirajuddin AR, saw the art of calligraphy in terms of the excellence of the flavour it contains. As a result, he imposed the following restrictions: "Calligraphy is a spiritual architectural art born through material furnishings".<sup>9</sup>

Calligraphy is one of the major works of Islamic craftsmanship. Islamic calligraphy that emerged in the Middle Eastern world was an advancement of the delightful art of writing in Arabic letters called *khat*. In fact, this definition is identical to the etymological meaning of the word "calligraphy", which comes from the Greek word *calligraphia* and means "beautiful writing".<sup>10</sup>

In its development, the Arabic letters that were the object of *khat* creation were made according to the development of the place where the *khat* was

---

<sup>7</sup> 'Abd al-Malik bin Hisyām bin Ayyūb al-Ḥumairī al-Mu'āfirī Abū Muḥammad Jamāl al-Dīn, 'Al-Sirah Al-Nabawiyah Li Ibn Hisyām', in 1-2, 2nd edn (Mesir: Syirkah Maktabah wa Maṭba'ah Muṣṭafā al-Bābī al-Ḥalbi wa Aulādah bi Miṣr, 1955).

<sup>8</sup> D. Sirojuddin A.R., *Seni Kaligrafi Islam*, ed. by Nur Laily Nusroh, 1st edn (Jakarta: Amzah, 2016).

<sup>9</sup> Herman Sawiran, 'Resepsi Seni Kaligrafi Al-Qur'an (Studi Kasus D. Sirojuddin AR)' (Universitas Islam Negeri Syarif Hidayatullah Jakarta, 2022) <<https://repository.uinjkt.ac.id/dspace/handle/123456789/64007>>.

<sup>10</sup> Syamsuriadi Syamsuriadi, 'Kaligrafi Dalam Islam Suatu Pengantar' (Univeraitas Islam Negeri Alauddin Makassar, 2015) <<https://repositori.uin-alauddin.ac.id/2308/>>.

originally made. For example, in the 10th century, the Kufic style marked the beginning of the evolution of *khat*, which changed from being somewhat rigid to more flexible, yet still angular. Later, at that time, *cursive* (sideways) types of *khat* also developed which appeared in the works called *sulus*, *naskhi*, *raiham*, *riqa* and *tauqi*. At a later stage, the use of the *riqa* and *tauqi* styles was still not visible.<sup>11</sup>

Since it is a type of "embodiment" of the holy words of Allah swt, calligraphy is seen as a speciality of Islamic art. In addition, calligraphy is a major Islamic work delivered solely by Muslims themselves, in contrast to various types of Islamic art (such as engineering, painting and design) that are heavily influenced by non-Muslim craftsmanship and artists. It is not surprising that throughout time, Muslim attention to calligraphy has been much higher than that of other types of art.<sup>12</sup>

In addition, some assert that calligraphy is anything written with a touch of art by experts. The art of calligraphy forms a separate discipline in the study of writing and examines the signs of language that can be communicated in a professional and harmonious manner that is visible to the naked eye and recognisable as an order created through artistic efforts.<sup>13</sup>

Based on this, the process, aesthetics, and background of making calligraphy artworks are influenced by factors from within an artist. In addition, culture and environment are further factors. Thus, each calligraphic work contains meanings and messages of worship to God and a philosophy of life.<sup>14</sup>

At first the Himyars from Yemen had a type of writing called Al Masnad. This form of writing developed over time, especially during the reign of At-Thobabi'ah. At that time Himyar writing reached its beautiful (artistic) form.<sup>15</sup>

Calligraphy is one of the products of Islamic culture resulting from the expression of faith. This expression influenced the beginning of the development and progress of Islamic civilisation. Calligraphy as a product of Islamic culture experienced rapid growth, especially when Islam was at its peak. Islamic calligraphy has a noble value as a work. It is not only seen as ordinary beautiful writing, but also art that results from the expression of a Muslim's life towards his

---

<sup>11</sup> Ambary Hasan Muarif, *Menemukan Peradaban Jejak Arkelogis Dan Historis Islam Indonesia* (Jakarta: Logos Wacana Ilmu, 1998).

<sup>12</sup> Sawiran.

<sup>13</sup> A.R.

<sup>14</sup> Desi Wulandari, 'Makna Filofis Pada Karya Lukis Syahdu Ramadhan Abay D. Subarna (Kajian Semiotika Visual)' (Universitas Pendidikan Indonesia, 2019) <<https://repository.upi.edu/39175/>>.

<sup>15</sup> A.R.

religion and God.<sup>16</sup> Therefore, the creation process, ideas, and ideas of the artist in making calligraphy are usually inseparable from how his relationship with God, relationships with fellow humans and his interpretation of himself and the surrounding environment.

Long before calligraphy developed in other countries, Sayyidina Ali bin Abi Talib was the one who showed more of the inner dimension of the Islamic message. The Companion who also became the Prophet's son-in-law said, "the beauty of writing is the skill of the hand and the flexibility of the mind". This philosophy also motivated Muslims to write more and more calligraphic art with more artistic models. Furthermore, this tradition began to flourish during the Umayyad dynasty in Damascus. At first, the ancient people used papyrus trees as a writing medium. At that time two types of writing were known, namely the Naskhi and Kufi styles. These two models are the forerunners in the development of the art of calligraphy.<sup>17</sup>

### Living Sunnah

The term living hadith has actually been popularised by Barbara Metcalf through her article, "Living Hadith in Tablighi Jama'ah".<sup>18</sup> If traced further, this term is actually a continuation of the term living sunnah,<sup>19</sup> and furthermore the practice of the companions and tabiin with the Medina tradition initiated by Imam Malik.<sup>20</sup> So basically this is not new. However, the novelty is in the word phrases used. In more detail, the emergence of the term living hadith is mapped into four parts.<sup>21</sup>

---

<sup>16</sup> A.R.

<sup>17</sup> Lia Mamlatul Hikmah, 'Filosofi Seni Kaligrafi Al-Qur'an' (Institut Ilmu Qur'an Jakarta, 2020) <<https://repository.iiq.ac.id//handle/123456789/1659>>.

<sup>18</sup> In this article Barbara explores the Jamaah Tabligh (JT) movement and describes them as people who live by the hadith. They preach from books such as 'Fad'ail A'māl' and 'Hikayah al-Abah'. In it Metcalf explores how hadith is used by JT followers as a mechanism of cultural critique of reality. Barbara D. Metcalf, 'Living Hadith in the Tablighi Jama'at', *The Journal of Asian Studies*, 52.3 (1993), 584-608 <<https://doi.org/https://doi.org/10.2307/2058855>>.

<sup>19</sup> The study of living sunnah is reviewed in depth by Suryadi, in his article "Dari Living Sunnah ke Living Hadis". Lihat *Metodologi Penelitian Living Qur'an Dan Hadis*, ed. by Sahiron Syamsuddin (Yogyakarta: TH Press - Penerbit Teras, 2007).

<sup>20</sup> Medina is the place where the Prophet Muhammad lived and died. The people of Medina after his death continued to practice what the Prophet Muhammad had preached to them. Imam Malik himself was of the view that the entire Muslim community was under the community of Medina, this was revealed in his correspondence with al-Lais ibn Sa'ad. Muhammad Ginanjar, 'Gotong Royong Di Pondok Pesantren Rahmatul Asri Desa Botto Mallangga Kec. Maiwa Kab. Enrekang (Kajian Living Sunnah)' (Universitas Islam Negeri Alauddin Makassar, 2022).

<sup>21</sup> Ginanjar.

Firstly, as already mentioned, living hadith is just a term that has emerged in the current era. Historically it already existed, for example the Medinan tradition became the living sunnah and when the sunnah was verbalised it became the living hadith. Of course, this assumption coincides with the assumption that the scope of hadith here is broader than sunnah which literally means habitual practice.<sup>22</sup> This understanding is a consequence of the encounter of the normative text (hadith) with the reality of time and local space. The long distance between the birth of the hadith text or the Qur'an causes the teachings contained in both to be absorbed in various Muslim reading literatures, taking the yellow book as an example.<sup>23</sup>

Secondly, at first, the study of hadith relied on the text, both sanad and matan. Later on, the study of living hadith started from the practice (context), focusing on the practice in society inspired by the hadith text. At this point, hadith studies cannot be represented in either *ma'āni al-ḥadīth* or *fahmil ḥadīth*. From this, it can be concluded that if there is a question, what is the difference between *ma'āni al-ḥadīth fahmi al-ḥadīth* and living hadith? The point of difference is in text and practice. If *ma'āni al-ḥadīth fahmi al-ḥadīth* relies more on the text, living hadith is a practice that occurs in society, if in the study of *ma'āni al-ḥadīth* or *fahmi al-ḥadīth*, the study focuses more on the matan and sanad, then living hadith focuses on how people understand the matan and sanad. So the difference is clear, namely the difference in starting points. Yusuf Qardawi Khatib al Bagdādī Ṣalah al-Dīn al-Adlābi, Syuhudi Ismail, Nurun Najwah, are among the figures who concentrate on the studies of *ma'āni al-ḥadīth*. On the whole, they provide concepts of understanding the rules of hadith matan. However, the study of the practical aspects of hadith matan is absent from the books of these scholars of *ma'āni al-ḥadīth*.<sup>24</sup>

Third, in hadith matan and sanad studies, a hadith text must have a standard hadith quality, such as sahih, hasan, daif and maudu'. In contrast, in the study of living hadith, a practice that relies on hadith is no longer concerned with whether it comes from sahih, hasan, daif hadith as long as it is a hadith and not a maudu' hadith. So the rules of sanad and matan validity do not become the emphasis in the study of living hadith.<sup>25</sup>

---

<sup>22</sup> Hans Wehr, *The Dictionary of Modern Written Arabic* (New York: Spoken Language Services Inc., 1975).

<sup>23</sup> Ginanjar.

<sup>24</sup> Ginanjar.

<sup>25</sup> Ginanjar.

Fourth, it opens up a new field of hadith studies. Hadith studies have experienced a lot of stagnation, especially in the early 2000s the study of hadith sanad had reached a saturation point, while the study of hadith matan still also depended on the study of hadith sanad. Finally, in 2007, the book *Methodology of Living Qur'an and Hadith Research* was released by Sahiron Syamsuddin in the Hadith Interpretation Study Programme, Faculty of Ushuluddin, UIN Sunan Kalijaga Yogyakarta.<sup>26</sup> From this it can be concluded that the focus of the study of living hadith is on a form of study of the phenomenon of practices, traditions, rituals, or behaviours that live in the community that have their basis in the Prophet's hadith.<sup>27</sup>

Simply put, living hadith can be defined as the symptoms that appear in society in the form of patterns of behaviour that originate from or as a response to the interpretation of the hadith of the Prophet Muhammad. The same term can also be attributed to the Qur'an, namely living al-Qur'an.<sup>28</sup> Here there is an expansion of the area of study, from the study of texts to socio-cultural studies that make the religious community as the object. Some varieties of living hadith are written, oral and practical.<sup>29</sup>

There is a difference among the scholars of hadith regarding the terms sunnah and hadith especially between the *mutaqaddimīn* and the *muta'akhirin*. According to the *mutaqaddimīn* scholars, hadith is any word, deed or decree attributed to the Prophet Muhammad after prophethood while sunnah is anything that is taken from the Prophet without limiting time. The *muta'akhirin* scholars, on the other hand, are of the opinion that hadith and sunnah have the same meaning, i.e. all the sayings, actions or decrees of the Prophet.<sup>30</sup>

After the Prophet's death, the Sunnah of the Prophet remained an ideal for later generations of Muslims to follow, interpreting it in the light of their new needs and new material. This continuous and progressive interpretation, in different regions such as the Hijaz, Egypt and Iraq, is referred to as the Living Sunnah.<sup>31</sup>

---

<sup>26</sup> Syamsuddin.

<sup>27</sup> Ginanjar.

<sup>28</sup> Maizuddin Maizuddin and Suarni Suarni, 'Kecenderungan Memakai Cadar Di Kota Banda Aceh Dan Aceh Besar: Kajian Living Hadis', *Mutawatir: Jurnal Keilmuan Tafsir Hadis*, 9.1 (2019), 43-67 <<https://doi.org/https://doi.org/10.15642/mutawatir.2019.9.1.44-67>>.

<sup>29</sup> M. Alfatih Suryadilaga, *Metodologi Penelitian Hadis* (Yogyakarta: Pokja Akademik UIN Sunan Kalijaga, 2006); M. Mansyur and others, *Metodologi Living Qur'an Dan Hadis* (Yogyakarta: Penerbit Teras, 2007).

<sup>30</sup> Suryadilaga.

<sup>31</sup> Suryadilaga.



Sunnah here is in the sense of a living Sunnah. Actually, Sunnah is relatively synonymous with the *ijma'* of the Muslims and includes the *ijtihad* of the early generation of scholars and political figures in their activities. Thus, the living Sunnah is the Sunnah of the Prophet, which was freely interpreted by scholars, rulers and judges according to the situations they faced.

## Hadith about Beautification and Sanctification the Mosque

### 1. Hadith about Beauty

Meaning:

*'Arim narrated to us Abdul Aziz ibn Muslim Al Qasmali narrated to us Sulaiman Al A'masy from Habib ibn Abu Tsabit from Yahya ibn Ja'dah from Abdullah ibn Mas'ud who said: The Messenger of Allah (peace and blessings of Allah be upon him) said: "He will not enter Hell who has in his heart a mustard seed of faith, and he will not enter Paradise who has in his heart a mustard seed of pride." A man asked: O Messenger of Allah, I like it when I am dressed in clean clothes, my head is oily and the straps of my sandals are new, he mentioned everything up to mentioning the bonds of his whip, is it included in arrogance, O Messenger of Allah? He said: "No, it is beauty, indeed Allah is the Most Beautiful, loves beauty, but pride is rejecting the truth and belittling people". (HR. Ahmad).<sup>32</sup>*

### 2. Hadith about Cultivating the Mosque

Meaning:

*Abu Kuraib reported: Risydin ibn Sa'd reported from 'Amru Ibnul Harith reported from Darraj reported from Abu Al Haitam reported from Abu Sa'id reported that the Messenger of Allah (blessings and peace of Allah be upon him) said: "If you see a man always attending the mosque, then testify that he is a believer. Allah says: {Only those who honour the mosques of Allah are those who believe in Allah} (At Taubah: 18)" (HR Ibn Mājah).<sup>33</sup>*

The hadith that is the object of research also contains the meaning that Allah is the Most Beautiful and loves beauty, being gentle, and doing all good things that can produce beauty. The above hadith is basically in line with the object of research, if examined further, calligraphy is a good thing and can provide benefits.

<sup>32</sup> Abū 'Abdullāh Aḥmad bin Muḥammad bin Ḥanbal bin Hilāl bin Asad Asy-Syaibānī, 'Musnad Al-Imām Aḥmad Bin Ḥanbal', in 1-6, ed. by Syu'aib al-Arna'ūt and 'Ādil Mursyid, 1st edn (Muassasah ar-Risālah, 2001) <<https://shamela.ws/book/25794>>; 'HaditsSoft' (Home Sweet Home, 2016) <<https://archive.org/details/SetupHaditsSoft>>.

<sup>33</sup> Ibn Mājah Abū 'Abdillāh Muḥammad bin Yazīd Al-Qazwainī, 'Sunan Ibn Mājah', in 1-2, ed. by Muḥammad Fu'ād 'Abd al-Bāqī (n.p.: Dār Iḥyā' al-Kutub al-'Arabīyyah) <<https://shamela.ws/book/1198>>; 'HaditsSoft'.

On the other hand, calligraphy also creates aesthetics and can prosper the mosque in the context of this research is the mosque in Banyuanyara Village, Sanrobene Subdistrict, Takalar Regency.

## **A Living Sunnah Analysis of the Hadith on the Beauty of Calligraphy in Prospering the Mosque in Banyuanyara Village, Sanrobone Subdistrict, Takalar Regency**

### **1. Public Perception of the Beauty of Calligraphy in Prospering the Mosque**

After the researcher conducted research in Banyuanyara Village, Sanrobone District, Takalar Regency, the author increasingly understood how hadith becomes important for the progress of a civilisation, especially in the issue of calligraphy as a medium to prosper the mosque. This can be seen when the author traces the source of informants with their various answers. researchers took 8 samples. after conducting interviews.

In fact, in Banyuanyara Village, Sanrobone Subdistrict, Takalar Regency, they still do not know about the editorial which is the object of research and also the hadith about prospering the mosque as the hadith which is the object of research in this study. However, even though they still do not know the redaction of the hadith, they understand about calligraphy in the mosque as a medium to prosper the mosque. This is what is important to be implemented in everyday life, so that it can prosper the mosque.

They have diverse views on the hadith. A small number consider that the beauty of calligraphy is not an important thing to be displayed in the mosque. As stated by Muh. Rusli dg. Taba, one of the mosque administrators:

*"In my opinion, calligraphy is not too important because basically the main purpose of the mosque is as a place of worship, the most important thing is that the mosque provides comfort in worship".<sup>34</sup>*

One of the residents of Banyuanyara Village, Sanrobone Sub-district, Takalar District made the following statement:

*"In my opinion, if there is a mosque, there is no need to overdo it because the mosque has the main function as a place of worship because as far as I understand, the Prophet Muhammad PBUH forbade raising the building. The statement has the same contextual meaning as exaggerating the building. I am not saying that calligraphy is not good, but*

---

<sup>34</sup> Muh. Rusli dg. Taba, *Wawancara* (Takalar, 2023).

*for me calligraphy is a form of exaggeration. The most important thing should be to prioritise the urgent for the comfort of the congregation".<sup>35</sup>*

Meanwhile, a different narrative was conveyed by Amir dg. Bumbung:

*"In my opinion, calligraphy is an important component and must be present in the mosque, because calligraphy can beautify the mosque, calming the heart. On the other hand, it should be understood that Allah swt. loves beauty because Allah swt. is the most beautiful. This is also a form of love for Allah swt. because the mosque is the house of Allah swt., so it is very natural to beautify the mosque with calligraphy".<sup>36</sup>*

Seeing the different perceptions of the two speakers, it can be understood that calligraphy in the mosque is not a necessity. If examined further, differences in understanding of the Prophet's hadith lead to differences in views regarding calligraphy in mosques. This is based on the Prophet's hadith related to the issue of prohibiting the elevation of buildings.

Meanwhile, according to H. Timung as the Head of the Mosque Management in Banyuanyara Village, Sanrobone District, Takalar Regency, the implementation of the beauty of calligraphy in prospering the mosque shows a fundamental difference, from the three large mosques in Banyuanyara Village, only one mosque has calligraphy. Religious activities are more likely to be actively carried out in mosques that have calligraphy. On the other hand, mosques that have calligraphy have a large number of worshippers and worshippers feel more at home in the mosque while reading the Qur'an or calligraphy carvings in the mosque.<sup>37</sup>

In line with this statement, Subair Ewa as the village head said that:

*"In Banyuanyara Village, there are only three large mosques, and only these three large mosques are used for Friday prayers, the rest are small mosques and are not used for Friday prayers. Of the three large mosques, only one uses calligraphy. Actually, the basic reason is the budget problem in this case the funding of the mosque. But there is also a problem of differences in understanding because indeed in the two mosques that do not use calligraphy, the majority view that calligraphy is something that is not important".<sup>38</sup>*

The descriptions above show that there are differences of opinion between communities regarding calligraphy in the mosque, some think that calligraphy is not too important because the basic essence of the mosque is a place of worship

<sup>35</sup> Suaib dg. Pasang, *Wawancara* (Takalar, 2023).

<sup>36</sup> Amir dg. Bumbung, *Wawancara* (Takalar, 2023).

<sup>37</sup> Timung Timung, *Wawancara* (Takalar, 2024).

<sup>38</sup> Subair Ewa, *Wawancara* (Takalar, 2024).

that brings calm. On the other hand, the community considers that calligraphy is important because the mosque is a place of worship and Allah swt. It is natural that the mosque is beautified with calligraphy. Calligraphy can be a medium in prospering the mosque in the form of massive implementation of activities in mosques that have calligraphy. The beauty of calligraphy also has a significant impact on prospering the mosque, with the large number of mosque congregations.

## **2. Implementation of the Values of Living Sunnah Hadith on the Beauty of Calligraphy as a Medium in Prospering the Mosque**

### **a. Calligraphy as a Medium of Da'wah**

Irfan Amir, one of the mosque teenagers, explained that it would be nice to have calligraphy in the mosque which aims to attract the mosque, beautify the mosque and capture the verses of Allah swt. which can indirectly become a medium for preaching. The presence of calligraphy in the mosque can increase visual comfort for the congregation, so that it becomes comfortable doing various religious activities in the mosque.<sup>39</sup>

This can be seen from the following statement:

*"Calligraphy is important as one of the media to prosper the mosque, so that the mosque is not silent it is necessary to have calligraphy as a visual beauty so that the congregation wants to linger in the mosque because they feel comfortable".<sup>40</sup>*

The statement above shows that the presence of calligraphy will create visual beauty in the mosque in line with the hadith that is the object of research that Allah is Beautiful. On the other hand, the statement above is a form of implementation of the Sunnah values that have been living in the Banyuanyara Village community. This is in line with the Prophet's hadith related to the command to prosper the mosque.

### **b. Reciting the Qur'an in the Mosque**

Meanwhile, one of the residents of Banyuanyara Village said:

*"I prefer a mosque with calligraphy because it makes me feel at home in the mosque, I read the Qur'an in the mosque. On the other hand, calligraphy in the mosque can provide psychological peace. With the calligraphy in the mosque, I feel at home in the*

---

<sup>39</sup> Irfan Amir, *Wawancara* (Takalar, 2024).

<sup>40</sup> Amir.

*mosque, then I read the Qur'an, so I feel calm. In my opinion, this is inseparable from the impact of calligraphy in the mosque".<sup>41</sup>*

The statement above shows that one of the impacts caused by the presence of calligraphy in the mosque is not only an effort to prosper the mosque, but calligraphy also has an impact on psychological conditions by providing peace to the congregation. On the other hand, calligraphy can be a medium for reviving sunnah values, in this case, the desire to linger in the mosque while reading the Qur'an.

**c. As a Form of Understanding the Verses of Allah swt.**

Meanwhile, M. Rusdi gave a further statement regarding calligraphy as a medium to prosper the mosque:

*"I like mosques that have calligraphy because with calligraphy I indirectly like to read and sometimes I also find out what the verses written in the calligraphy of the mosque mean".<sup>42</sup>*

Basically, what M. Rusdi said has indeed been commanded by Allah swt. to interpret the verses as in QS. an-Nisā'/4: 82.

Translation:

*"Have they not analyzed the Qur'an? Had it not come from Allah, they would have found many contradictions in it". (An-Nisa'/4:82).<sup>43</sup>*

The above evidence in general contains the command to meditate on the power of Allah swt, the verses of Allah as a form of understanding the verses of qauniyah and as a form of admiration for the greatness of Allah swt. This indirectly shows that with the presence of calligraphy in the mosque in addition to being a medium to prosper the mosque, calligraphy can also be a medium to contemplate the power of Allah swt. through the verses written in calligraphy.

Based on the descriptions above, it can be understood that the values of living sunnah contained in the subject of research are calligraphy can beautify the visual of the mosque so that it can increase the massive implementation of religious activities in the mosque, become a medium for da'wah, recite the Qur'an which can provide psychological calm to the congregation and become a means to meditate on the verses of Allah swt. and the main thing is that calligraphy can be a medium

<sup>41</sup> Syahraeni dg. Sanga, *Wawancara* (Takalar, 2024).

<sup>42</sup> Muh. Rusdi, *Wawancara* (Takalar, 2024).

<sup>43</sup> Lajnah Pentashihan Mushaf Al-Qur'an, 'Qur'an Kemenag', *Kementerian Agama Republik Indonesia*, 2019 <<https://quran.kemenag.go.id/>> [accessed 19 December 2024].

to prosper the mosque, especially in the community of Banyuanyara Village, Sanrobone District, Takalar Regency.

### **Conclusion**

Based on the descriptions above, it can be concluded that calligraphy is a work of art related to the beauty of writing Arabic letters. As for the study of living sunnah about the hadith of the beauty of calligraphy as a medium in prospering the mosque, the people in Banyuanyara Village, Sanrobone District, Takalar Regency show different perceptions regarding this matter. Some people think that it is not important because the main purpose of a mosque is as a place of worship. On the other hand, this perception is based on the understanding that there is a prohibition on excess and calligraphy is one form of excess. What should be prioritised are all urgent needs related to the comfort of the congregation. However, a different perception was also conveyed by some people in Banyuanyara Village, Sanrobone Sub-district, Takalar Regency in relation to this matter. The perception is that calligraphy in the mosque is an important component to beautify the mosque. This is based on the view that Allah swt. is beautiful and loves beauty. So it is considered a natural thing when the mosque is beautified with calligraphy. The difference in perception is inseparable from the factor of differences in religious understanding in Banyuanyara Village, Sanrobone District, Takalar Regency.

Basically, the presence of calligraphy in the mosque in Banyuanyara Village, Sanrobone District, Takalar Regency has a significant impact on the prosperity of the mosque in the village with massive activities carried out in mosques that have calligraphy. This is supported by the increasing number of worshippers in the mosque compared to other mosques.

Regarding the implementation of the values of living sunnah hadith about the beauty of calligraphy in prospering the mosque, there can be three forms of implementation of living sunnah values, namely: calligraphy as a medium of da'wah, reading the Qur'an in the mosque, and as a form of understanding the verses of Allah swt. Calligraphy is considered as a medium for da'wah because it perpetuates the verses of the Qur'an and provides visual comfort to the congregation. Meanwhile, reading the Qur'an means that calligraphy can provide a sense of comfort to the congregation, so that the congregation feels at home

reading the Qur'an in the mosque and gets psychological peace. Calligraphy is also considered as a form of effort to understand the verses of Allah swt.

## REFERENCES

- A.R., D. Sirojuddin, *Seni Kaligrafi Islam*, ed. by Nur Laily Nusroh, 1st edn (Jakarta: Amzah, 2016)
- Al-Qazwainī, Ibn Mājah Abū ‘Abdillāh Muḥammad bin Yazīd, ‘Sunan Ibn Mājah’, in 1-2, ed. by Muḥammad Fu’ād ‘Abd al-Bāqī (n.p.: Dār Iḥyā’ al-Kutub al-‘Arabiyyah) <<https://shamela.ws/book/1198>>
- Amir, Irfan, *Wawancara* (Takalar, 2024)
- Asy-Syaibānī, Abū ‘Abdullāh Aḥmad bin Muḥammad bin Ḥanbal bin Hilāl bin Asad, ‘Musnad Al-Imām Aḥmad Bin Ḥanbal’, in 1-6, ed. by Syu‘aib al-Arna’ūt and ‘Ādil Mursyid, 1st edn (Muassasah ar-Risālah, 2001) <<https://shamela.ws/book/25794>>
- dg. Bumbang, Amir, *Wawancara* (Takalar, 2023)
- dg. Pasang, Suaib, *Wawancara* (Takalar, 2023)
- dg. Sanga, Syahraeni, *Wawancara* (Takalar, 2024)
- dg. Taba, Muh. Rusli, *Wawancara* (Takalar, 2023)
- Ewa, Subair, *Wawancara* (Takalar, 2024)
- Ginanjari, Muhammad, ‘Gotong Royong Di Pondok Pesantren Rahmatul Asri Desa Botto Mallangga Kec. Maiwa Kab. Enrekang (Kajian Living Sunnah)’ (Universitas Islam Negeri Alauddin Makassar, 2022)
- ‘HaditsSoft’ (Home Sweet Home, 2016) <<https://archive.org/details/SetupHaditsSoft>>
- Hikmah, Lia Mamlatul, ‘Filosofi Seni Kaligrafi Al-Qur’an’ (Institut Ilmu Qur’an Jakarta, 2020) <<https://repository.iiq.ac.id//handle/123456789/1659>>
- Jamāl al-Dīn, ‘Abd al-Malik bin Hisyām bin Ayyūb al-Ḥumairī al-Mu’āfirī Abū Muḥammad, ‘Al-Sīrah Al-Nabawīyyah Li Ibn Hisyām’, in 1-2, 2nd edn (Mesir: Syirkah Maktabah wa Maṭba’ah Muṣṭafā al-Bābī al-Ḥalbī wa Aulādah bi Miṣr, 1955)
- Lajnah Pentashihan Mushaf Al-Qur’an, ‘Qur’an Kemenag’, *Kementerian Agama Republik Indonesia*, 2019 <<https://quran.kemenag.go.id/>> [accessed 19 December 2024]
- Maizuddin, Maizuddin, and Suarni Suarni, ‘Kecenderungan Memakai Cadar Di Kota Banda Aceh Dan Aceh Besar: Kajian Living Hadis’, *Mutawatir: Jurnal*

- Keilmuan Tafsir Hadis*, 9.1 (2019), 43–67  
<<https://doi.org/https://doi.org/10.15642/mutawatir.2019.9.1.44-67>>
- Mansyur, M., Muhammad Chirzin, Muhammad Yusuf, Abdul Mustaqim, Suryadi Suryadi, M. Alfatih Suryadilaga, and others, *Metodologi Living Qur'an Dan Hadis* (Yogyakarta: Penerbit Teras, 2007)
- Metcalf, Barbara D., 'Living Hadith in the Tablighi Jama'at', *The Journal of Asian Studies*, 52.3 (1993), 584–608  
<<https://doi.org/https://doi.org/10.2307/2058855>>
- Muarif, Ambary Hasan, *Menemukan Peradaban Jejak Arkelogis Dan Historis Islam Indonesia* (Jakarta: Logos Wacana Ilmu, 1998)
- Nurwindah, Utik, Aldi Anwar Kartacasmata, Yoan Rizki Saputra, Ahmad Budi Setiawan, and Yanti Apriani, *Melestarikan Warisan Budaya Seni Melalui Seni Kaligrafi Sebagai Bentuk Moderasi Beragama*, ed. by Muhibuddin Muhibuddin, 1st edn (Serang: FUDPRESS, 2021)
- Rispul, Rispul, 'Kaligrafi Arab Sebagai Karya Seni', *TSAQAFa, Jurnal Kajian Seni Budaya*, 1.1 (2012), 9–18 <<https://eprints.uad.ac.id/1486/3/02-tsaqafa-Rispul-kaligrafi-arab-sebagai-seni.pdf>>
- Rusdi, Muh., *Wawancara* (Takalar, 2024)
- Sawiran, Herman, 'Resepsi Seni Kaligrafi Al-Qur'an (Studi Kasus D. Sirojuddin AR)' (Universitas Islam Negeri Syarif Hidayatullah Jakarta, 2022)  
<<https://repository.uinjkt.ac.id/dspace/handle/123456789/64007>>
- Setiawan, Ade, 'Kaligrafi Islam Dalam Aktivitas Budaya', *Jurnal Al-Furqan*, 3.2 (2016), 1–12 <<https://doi.org/https://doi.org/10.69880/alfurqan.v3i2.21>>
- Suryadilaga, M. Alfatih, *Metodologi Penelitian Hadis* (Yogyakarta: Pokja Akademik UIN Sunan Kalijaga, 2006)
- Syamsuddin, Sahiron, ed., *Metodologi Penelitian Living Qur'an Dan Hadis* (Yogyakarta: TH Press - Penerbit Teras, 2007)
- Syamsuriadi, Syamsuriadi, 'Kaligrafi Dalam Islam Suatu Pengantar' (Universitas Islam Negeri Alauddin Makassar, 2015) <<https://repositori.uin-alauddin.ac.id/2308/>>
- Timung, Timung, *Wawancara* (Takalar, 2024)
- Wehr, Hans, *The Dictionary of Modern Written Arabic* (New York: Spoken Language Services Inc., 1975)
- Wulandari, Desi, 'Makna Filofis Pada Karya Lukis Syahdu Ramadhan Abay D. Subarna (Kajian Semiotika Visual)' (Universitas Pendidikan Indonesia, 2019)



<<https://repository.upi.edu/39175/>>

Zuhri, Alan, 'Sejarah Perkembangan Kaligrafi Arab Pada Masa Pra-Islam Sampai Kodifikasi Al-Qur'an (250-940 M)' (Universitas Islam Negeri Syarif Hidayatullah Jakarta, 2017)

<<https://repository.uinjkt.ac.id/dspace/handle/123456789/34475>>