



Arty 14 (2) 2025

Arty: Jurnal Seni Rupa
<https://journal.unnes.ac.id/journals/arty>

MULTICULTURAL LEARNING THROUGH CALLIGRAPHY ART CLASSES AT THE PIJI WETAN CULTURAL VILLAGE

Randi Gita Setyoko[✉], Hartono, Vania Febianti

Pascasarjana Pendidikan Seni, Fakultas Bahasa dan Seni, Universitas Negeri Semarang, Indonesia

Info Artikel

Article History:

Accepted:**

Approved:

Published:

Keywords:

Calligraphy art, multicultural,
local cultural identity, Piji
Wetancultural village, Kudus

Abstract

This study aims to analyze multicultural learning through calligraphy art in Piji Wetan Cultural Village, Kudus, Central Java, and examine its influence on local cultural identity. The approach used is qualitative with a case study method, where data is collected through observation, in-depth interviews, and documentation. The results of the study indicate that the process of learning calligraphy art in Piji Wetan Cultural Village is carried out inclusively and involves various levels of society, from children to adults. This learning does not only focus on Arabic calligraphy writing techniques, but also integrates religious values and local art elements. The resulting works reflect a harmonious blend of Islamic calligraphy art with traditional Kudus decorative patterns and motifs. These works demonstrate the innovation of students in combining local motifs with calligraphy art without eliminating the authenticity of the writing character. Calligraphy art in Piji Wetan Cultural Village plays an important role in preserving local cultural identity through cross-cultural teaching, which not only enriches calligraphy art aesthetically, but also strengthens understanding and appreciation of culture and religion. The influence of learning calligraphy art is seen in the formation of a stronger local cultural identity, increased creativity of the younger generation, and pride in local artwork. In conclusion, the art of calligraphy in Piji Wetan Cultural Village has succeeded in becoming an affective multicultural learning medium, which not only emphasizes the artistic aspek but also strengthens the community's relationship with their cultural heritage.

© 2025 Universitas Negeri Semarang

[✉] Correspondence address:

Building B5 2nd Floor FBS Unnes
Sekaran Campus, Gunungpati, Semarang, 50229
Email :

ISSN 2252-7516

E-ISSN 2721-8961

INTRODUCTION

In Indonesia, the most well-known art of calligraphy is Arabic calligraphy. Arabic writing is decorated with high artistic beauty, so it has an extraordinary aesthetic appeal. The popularity of Arabic calligraphy in Indonesia exceeds that of other types of calligraphy, mainly due to its rapid development since the era of the Islamic kingdom. The art also gained an important place in history, as evidenced by the relics of Islamic kingdoms that featured calligraphy as an integral part of their culture. In the book *The Art of Calligraphy*, it is explained that the term "calligraphy" comes from Latin, namely "kalios" which means beautiful and "graf" which means writing or drawing. In English, the term *calligraphy is known*, which refers to the art of beautiful writing. The art of calligraphy includes various forms of fine writing, such as Javanese, Latin, Japanese, Hindi, Chinese, and Russian scripts. In Arabic, this art is called "khath," which means beautiful writing (Lestari et al., 2021).

The art of calligraphy has become an inseparable part of Indonesian culture, especially in the context of the development of Islamic civilization. Among the different types of calligraphy that exist, Arabic calligraphy occupies the most popular and influential position. The beauty of Arabic writing decorated with high art has made it a medium of artistic and spiritual expression that is closely related to Islamic traditions in Indonesia. The popularity of this calligraphy art is inseparable from its historical role, especially during the Islamic kingdoms in the

archipelago. The historical relics that adorn the mosque, manuscripts, and cultural artifacts reflect how the art of calligraphy is accepted and developed rapidly in Indonesian society.

According to the book *Dasar-Dasar Linguistik* (Aribowo, 1970), the spread of Islam in Indonesia brought with it the Arabic script which was then used not only to write Arabic or the Qur'an, but also the Malay language in the form of Pegon (Jawi letters). This script is widely used in Islamic boarding schools in religious teaching and book writing. In addition, local Indonesian artists also apply calligraphy in other works of art, such as tombstones, showing their creativity in developing this art. The use of Arabic script in Indonesia was first introduced through the process of spreading Islam. This script is not only used to copy the Qur'an or Arabic texts, but also to write local languages such as Malay in the form of Pegon or Jawi letters. The existence of this script supports religious education activities in Islamic boarding schools as well as being an effective teaching tool in Islamic da'wah. On the other hand, the creativity of local artists has enriched calligraphy by adapting it in various media such as tombstones, fabrics, and architectural art, creating unique and distinctive art forms. The art of calligraphy has the main purpose of glorifying the name of God, so that it is closely related to worship and da'wah. As a medium of creative expression, this art often integrates elements of Islamic art with local traditions, producing works that still maintain the authenticity of the written form.

Kudus Regency, which is the smallest district in the north of Central Java, is known as the City of Kretek because of its cigarette industry. The name Kudus itself is adapted from the Arabic word "Al-Quds," which means holy, and has a long history with Islamic cultural influences. The spread of Islam in Kudus cannot be separated from the role of two Wali Songo figures, namely Sunan Kudus (Ja'far Shodiq) and Sunan Muria (Raden Umar Said). Sunan Kudus uses dance culture in his *da'wah*, such as the construction of the Menara Kudus Mosque which reflects the acculturation of Hindu-Buddhist and Islamic cultures. Meanwhile, Sunan Muria uses traditional *tembang* art such as *Sinom* and *Kinanthi* to approach the people of the Muria mountains (Syafrizal, 2015).

The multicultural influence in Kudus was also enriched by the arrival of ethnic Chinese, who helped shape the local cultural identity. This acculturation produces a multicultural society with a variety of arts such as *Ketoprak*, *Tayub*, *Barongsai*, *Wayang*, Tambourine music, *Dangdut*, to fine arts such as calligraphy. However, fine arts, including calligraphy, still receive less attention in Kudus.

The Piji Wetan Cultural Village (KBPW) in Lau Village, Dawe District, is a village-based creative community that focuses on art education with an Islamic approach. This village teaches the art of calligraphy as part of cultural preservation, uniting artistic and religious values. The art of calligraphy here is not only a medium of artistic

expression but also a tool to understand Islamic teachings and strengthen local cultural identity. This activity involves various groups of people, from children to adults, to preserve traditions that have developed since the beginning of the spread of Islam in the archipelago (Farid, 2022).

Calligraphy art education at KBPW contains spiritual values, aesthetics, creativity, cultural preservation, togetherness, and perseverance. These values make calligraphy not only a means of honing artistic skills, but also a holistic medium of self-development. Through a multicultural learning approach, people are invited to appreciate social, ethnic, and cultural diversity, which enriches their understanding of art and the social environment (Aulia et al., 2023).

The Piji Wetan Cultural Village (KBPW), emerged as one of the centers for the preservation of Islamic art and culture. This village combines calligraphy art education with Islamic values, creating a creative space that not only preserves traditions but also encourages the younger generation to develop calligraphy art as a form of expression and cultural identity. The art of calligraphy at KBPW does not only focus on aesthetics, but also contains spiritual values, creativity, cultural preservation, and togetherness.

The calligraphy art education offered at KBPW has a holistic approach, involving various levels of society from children to adults. By utilizing a multicultural approach, this education not only trains artistic skills, but

also instills an appreciation for cultural diversity and Islamic values. Through this effort, the Piji Wetan Cultural Village contributes to building a superior, characterful, and ethical community with the spirit of sustainable village independence.

The Multicultural Learning Model offers an approach that emphasizes the importance of social pluralism, cultural diversity, ethnic diversity, and contextualism. The socio-anthropological view is the basis for examining the works of art and the cultural experience of their creation. The multicultural approach expands the view of culture by including the natural environment and the socio-cultural environment, this is due to the existence of multicultural awareness.

The focus of the research is described in the formulation of the problem below: 1) What is the process of multicultural learning through calligraphy art in Piji Wetan Cultural Village? 2) What are the results of works in multicultural learning through calligraphy art in Piji Wetan Cultural Village? 3) How can calligraphy art as a multicultural learning medium affect local cultural identity in Piji Wetan Cultural Village?

The purpose of this study is to analyze the multicultural learning process through calligraphy art in the Piji Wetan Cultural Village, to find out the results of the work in multicultural learning through calligraphy art in the Piji Wetan Cultural Village, to measure the contribution of Calligraphy art in the cultural context and cultural preservation in the Piji Wetan Cultural Village.

RESEARCH METHODS

The research approach to multicultural learning of calligraphy art materials in the Piji Wetan Cultural Village uses a qualitative descriptive research method. The object of this research is learning the art of calligraphy in the Piji Wetan Cultural Village. In this study, it is in the form of data documentation obtained from observations, observations, and interviews. Data collection techniques to obtain comprehensive data are through participant observation, in-depth interviews, documentation, and literature studies. Data analysis was carried out in a qualitative descriptive manner, namely by summarizing the results of observations, interviews, and documentation to find the main themes that are in accordance with the focus of the research. Steps that must be taken in data analysis include: (1) Data reduction, namely filtering relevant data from observations, interviews, and documentation. (2) Data presentation, namely grouping data into certain categories based on the research theme. (3) Drawing of Conclusions, namely making conclusions based on the main findings of data analysis that are in accordance with the formulation of the problem.

RESULTS OF RESEARCH AND DISCUSSION

The Piji Wetan Cultural Village is now increasingly famous in Kudus City, especially because it is known as a cultural village located in Lau Village, Dawe District, Kudus Regency. Since 2015, this village has routinely held various activities that promote local culture. As a result, the name of the Piji Wetan Cultural Village in 2020 won 2nd place

nationally in the "Cerita Budaya Desaku" competition organized by the Ministry of Education and Culture (Kemendikbud) in mid-2020. Now the name of the Piji Wetan Cultural Village is getting more and more popular after the many activities that have been held by the Piji Wetan Cultural Village, including multicultural learning through its calligraphy art materials.

This research aims to understand multicultural learning through calligraphy art in the Piji Wetan Cultural Village, focusing on three main aspects: the learning process, the resulting works, and the influence of calligraphy art on local cultural identity. The following are the results and discussion of the research.

Multicultural Learning Process through Calligraphy Art in Piji Wetan Cultural Village



Figure 1. The process of learning the art of calligraphy in the Piji Wetan Cultural Village

Based on participant observations and in-depth interviews with trainers and students, the multicultural learning process through calligraphy art at Piji Wetan Cultural Village takes place in several stages: (1) An inclusive and participatory approach, namely learning is carried out openly for all levels of society. (2) The integration of multicultural values, namely learning not only includes Arabic calligraphy

writing techniques, but also the introduction of cultural characters and motifs. (3) Cultural project development, i.e. participants participate in community art projects such as the creation of calligraphy murals in public spaces, which incorporate messages of tolerance and cultural diversity.

Works in Multicultural Learning through Calligraphy Art

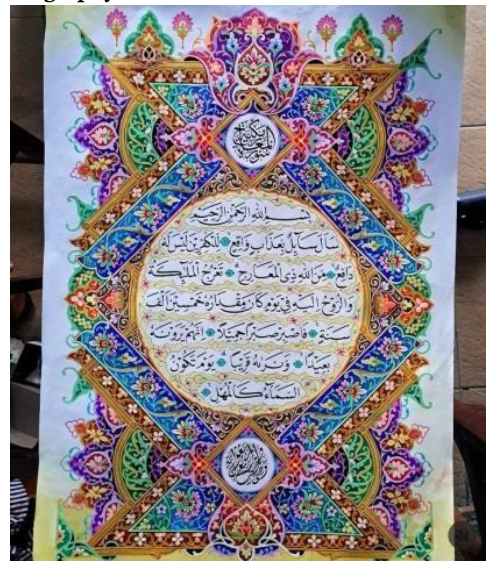


Figure 2. Calligraphy Art Works in the Village of Piji Wetan

Analysis of the works of calligraphy learning participants in Piji Wetan Cultural Village showed characteristics: (1) A combination of styles and motifs that display a combination of Arabic script with batik motifs or local ornaments. (2) Innovation in media and techniques, namely participants experimenting with various media. (3) The multicultural messages from the participants mostly contained messages about peace, tolerance, and intercultural harmony.

The participants' work reflects the success of learning in developing creativity in terms of freedom to experiment with styles and

techniques, encourages participants to think creatively, bridges cultures that are able to bring together elements of different cultures and create works that reflect multicultural identities, and increase self-confidence as recognition from the community of participants' work increases their confidence and motivates them to continue work.

The Influence of Calligraphy as a Multicultural Learning Media on Local Cultural Identity



Gambae 3. Calligraphy Art as a Multicultural Learning Media

From the results of interviews and observations, it was found that the art of calligraphy has a significant impact on local cultural identity, namely: (1) Strengthening local identity to involvement in calligraphy art that integrates elements of local culture makes participants feel more attached to their cultural heritage. (2) Increasing tolerance and intercultural understanding in multicultural learning through calligraphy art can increase understanding and appreciation of cultural differences. (3) As a preservation of tradition,

that the art of calligraphy is a means to preserve the tradition of writing Arabic and local scripts to cultural motifs and ornaments of the archipelago. (4) The formation of an art community and local calligraphy artists who actively contribute to cultural and educational activities.

The positive influence of calligraphy art on local cultural identity in Kampung Budaya Piji Wetan shows that calligraphy art is a tool of social transformation that calligraphy art not only functions aesthetically but also becomes a tool for social information. An effective multicultural learning model through a practical and creative approach, multicultural learning becomes very interesting and meaningful for participants, compared to conventional methods. The cultural preservation model is also sustainable by involving the younger generation in art activities that are relevant to their culture, therefore cultural preservation becomes more sustainable in the Piji Wetan Cultural Village.

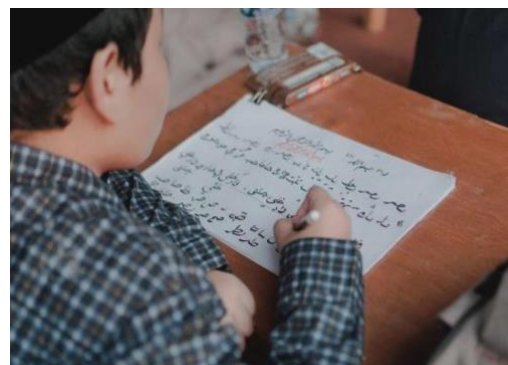


Figure 4. Student activities in calligraphy classes

In a multicultural approach, the learning process at the Piji Wetan Cultural Village is centered on students who allow teachers to

believe in and use socio-cultural values in the context of community culture when designing appropriate learning models. The use of anthropological methods to identify socio-cultures and their values and practices that influence the process of creation.

The multicultural approach also suggests identifying the use of culturally responsive learning, which can more emphatically demonstrate ethnic and socio-cultural differences in the learning process. Thus, it is further recommended to focus on the dynamic complexity of the various factors that affect all human interactions, such as physical, mental, ability, class, gender, age, religion and ethnicity. A teacher is obliged to use teaching methods using a more democratic approach.

The multicultural approach broadens the view of culture by including the natural environment and the socio-cultural environment, as environmental resources that are used and utilized. Multicultural consciousness does not separate humans from their natural environment. Multicultural consciousness is religious or spiritual consciousness, a form of consciousness in which individuals feel belonging to and closely bound to the cosmos as a whole.

CONCLUSION

From the results of this discussion, it can be concluded that calligraphy art education in Piji Wetan Cultural Village has succeeded in becoming an effective multicultural learning medium. Through the teaching of calligraphy, people can preserve and develop their cultural identity, both in

religious and cultural contexts. The resulting works show creativity that the learning reinforces a sense of pride in local identity in the midst of the community.

This study reveals that multicultural learning through calligraphy art in Kampung Budaya Piji Wetan as: (1) The implementation of an inclusive and multicultural learning process with learning methods involving active participation and cultural integrity as a result of improving the order of participants and multicultural awareness. (2) Produce artworks that reflect multicultural identities with the works of participants that show creativity and innovation in combining different cultural elements, creating unique and meaningful artworks. (3) Strengthening local cultural identity that is currently applied in calligraphy art plays a significant role in strengthening local cultural identity, increasing tolerance, and building a more solid community. This research emphasizes the importance of art as a medium of multicultural learning and cultural preservation. The learning model applied in Kampung Budaya Piji Wetan can be used as an example for other communities that want to develop multicultural learning through art.

BIBLIOGRAPHY

- Achmad Fedyani Syaifuddin. (2015). Membumikan Multikulturalisme di Indonesia. *Jurnal Antropologi Sosial Budaya*, II(1), 17–18
- Aribowo, L. (1970). Neurolinguistik: Menerapkan Konsep dan Teori Linguistik. *Deskripsi Bahasa*, 1(1), 44–49. <https://doi.org/10.22146/db.v1i1.315>
- Aulia, N. C., Nadhif, M. K., Luqmanwati, S. W., & Lisdayanti, D. (2023). Kampung Budaya Piji Wetan: Strategi Pemberdayaan Masyarakat

Berbasis Potensi Lokal Desa Lau, Kecamatan Dawe, Kabupaten Kudus. *Solidarity: Journal of Education, Society and Culture*, 12(2), 454–463.

<https://doi.org/10.15294/solidarity.v12i2.77046>

- Farid, M. (2022). Implementasi Teori Bourdieu Dalam Upaya Menjaga Warisan Budaya Sunan Muria Pada Masyarakat Piji Wetan Desa Lau Kabupaten Kudus. *Jurnal Penelitian*, 15(2), 278. <https://doi.org/10.21043/jp.v15i2.11305>
- Lestari, N. H. P., Ichsan, Y., Sukriyanto, R., & Asela, S. (2021). Urgensi Seni Rupa Kaligrafi Dalam Pendidikan Islam. *Palapa*, 9(1), 126–136. <https://doi.org/10.36088/palapa.v9i1.1063>
- Saleh, K. (2012). Pendidikan Humanis antara Barat dan Islam - Telaah Kritis Pemikiran Pendidikan John Dewey. *Dinamika Ilmu*, 12(2), 1–17. https://journal.iain-samarinda.ac.id/index.php/dinamika_ilmu/article/view/30%0Ahttp://moraref.or.id/record/view/21368
- Sumbulah, U. (2012). Islam Jawa dan Akulturasi Budaya: karakteristik, Variasi dan ketaatan ekspresif. *El-HARAKAH (TERAKREDITASI)*, 14(1), 51–68. <https://doi.org/10.18860/el.v0i0.2191>
- Yafrizal, A. (2015). Sejarah Islam Nusantara. *Islamuna: Jurnal Studi Islam*, 2(2), 235–253. <https://doi.org/10.19105/islamuna.v2i2.664>

