

## Analysis *Full Letter An-Naba'* In Mushaf Maghribi Karya Belaid Hamidi Al-Khattat

**Author:**Multazam<sup>1</sup>Nasrullah<sup>2</sup>**Affiliation:**

<sup>1,2</sup> Universitas Islam  
Negeri Maulana Malik  
Ibrahim Malang

**Corresponding author:**

[ibnuasroriazaem@gmail.com](mailto:ibnuasroriazaem@gmail.com)<sup>1</sup>

[nasrulloh@syariah.uin-malang.ac.id](mailto:nasrulloh@syariah.uin-malang.ac.id)<sup>2</sup>

**Abstract:**

The development of mushaf writing from time to time shows changes with their respective characteristics. Starting from leafless writing until there were vowels, waqf signs, and various kinds of script (khat) like today's mushaf. With these various types of script, it certainly creates varied mushafs, especially in script that have different punctuation marks, such as mushafs written in Maghribi script. More specifically, this can be found in Juz Amma which is the favorite recitation of most Muslims because it can be used in daily worship. However, they often find it difficult to read and fear that it will lead to errors in meaning. Therefore, the research aims to describe the rules for writing Surah An-Naba' in the Maghribi Mushaf by Belaid Hamidi Al-Khattat. The type of research used is descriptive qualitative by collecting data through direct observation of Belaid Hamidi's Maghribi Mushaf, and interviews with informants who are three of his students. The results of this study indicate that the writing of Surah An-Naba' in the Maghribi Mushaf by Belaid Hamidi has special writing rules; First, there are striking differences in some of the letters, such as fa', qaf, kaf, shad, dal, and tho'. Second, it has a different form of vowel than usual, namely kasrah and fathah are straight vertically while dhumma is shaped like the comma above. Third, writing hamzah washal and qath' is adjusted to the vowel of the previous letter, if in kasrah there is one dot above and kasrah below the hamzah, if in fathah there is one dot and fathah above the hamzah, and if in dhumma there is one dot above and fathah in the middle of the hamzah. And fourth, it uses Rasm Imam Wars in writing.

**Keywords:** Moshaf Al-Qur'an, Khat Maghribi, Islamic, Calligraphy Art.

**Abstrak:**

Perkembangan penulisan mushaf dari masa ke masa menunjukkan perubahan dengan cirikhas masing-masing. Bermula dari tulisan saja hingga terdapat harakat, tanda waqaf, dan beraneka ragam khat sebagaimana mushaf saat ini. Dengan keanekaragaman jenis khat ini, tentunya menciptakan mushaf-mushaf yang variatif, terutama pada khat yang memiliki perbedaan tanda baca sebagaimana lazimnya, seperti mushaf yang ditulis dengan jenis khat Maghribi. Lebih khusus pada pembacaan Juz Amma yang menjadi bacaan favorit sebagian besar kalangan muslimin karena dapat digunakan dalam ibadah sehari-hari. Akan tetapi, tak jarang mereka mendapatkan

**Author:**Multazam<sup>1</sup>Nasrullah<sup>2</sup>**Affiliation:**<sup>1,2</sup> Universitas Islam  
Negeri Maulana Malik  
Ibrahim Malang**Corresponding author:**[ibnuasrorizaem@gmail.com](mailto:ibnuasrorizaem@gmail.com)<sup>1</sup>[nasrulloh@syariah.uin-malang.ac.id](mailto:nasrulloh@syariah.uin-malang.ac.id)<sup>2</sup>

akan menimbulkan kesalahan makna. Oleh sebab itu, peneliti ini bertujuan untuk mendeskripsikan kaidah penulisan surat An-Naba' dalam mushaf Maghribi karya *Belaid Hamidi Al-Khattat*. Jenis penelitian yang digunakan adalah deskriptif kualitatif dengan pengambilan datanya melalui observasi langsung terhadap mushaf Maghribi karya Belaid Hamidi, dan wawancara bersama narasumber yaitu tiga muridnya. Hasil dari penelitian ini menyimpulkan bahwa penulisan surat An-Naba' dalam mushaf Maghribi karya *Belaid Hamidi* memiliki kaidah penulisan khusus, diantaranya: pertama, perbedaan mencolok pada beberapa hurufnya seperti, *fa'*, *qaf*, *kaf*, *shad*, *dal*, dan *tho'*. Kedua, memiliki bentuk harakat yang berbeda dengan umumnya yaitu, kasrah dan fathah lurus secara vertical sedangkan dhummah berbentuk seperti koma diatas. Ketiga, penulisan hamzah washal dan qath' disesuaikan dengan harakat huruf sebelumnya, jika kasrah ada satu titik di atas dan kasrah dibawah hamzahnya, jika fathah ada satu titik dan fathah di atas hamzahnya, dan jika dhummah ada satu titik diatas dan fathah ditengah-tengah hamzahnya. Dan yang keempat, menggunakan rasm imam warsh dalam penulisannya.

**Kata Kunci:** Mushaf Al-Qur'an, *Khat Maghribi*, Seni Kaligrafi Islam.

## INTRODUCTION

The history of the codification of the Qur'an began since the time of the caliphate of Abu Bakar Ash-Shidiq at the suggestion of Umar bin Khattab's friend, seeing the large number of Muslim scholars. *Qura* who died during the Yamamah war. At the beginning of the coming of Islam, the Prophet had chosen among the companions to be *kuttatul revelation* who is in charge of writing down revelations according to what was received by the Messenger of Allah. Being *Kuttatul revelation* was a noble and special task, bearing in mind that at that time there were still many people who could not read or even write. (Ayomi, Nindhya. 2020. HamidiOnline.net)

Since the early period of Islamic development until now, the authenticity of the Qur'an has always been maintained and maintained through the teaching of the holy book of the Qur'an orally together with its writing (saifudin 2018, 87). The writing is not just a teaching need, but aims to maintain the correct text and as a means of controlling deviations. Writing technique *Al-Quran* until now it is still experiencing development, ranging from the classical way to the modern way. When the Qur'an was originally revealed, it was written by hand and on makeshift materials such as leaves, date palm fronds, bones, stones and others (Naajikhah 2019, 2). Along with the development of the Islamic religion, the art of khat also began to heed and soften its writing. In the early days the letters were still in the form of symbols as in the Nabataean writings, which were first written by Basyar bin Abdil Malik (Abu Sufyan's brother-in-law) similar to the ancient Arabic script and from here the forerunners of the Kufic, Naskhi, and Maghribi script (Zamri Ba'labka 1981).

Yahya said, the expansion of Islamic territory forced khat to also develop, starting with Anbar khat, Nabati khat, Maghribi khat and lastly Naskhi khat which we often encounter today. The use of Maghribi script in manuscripts has started since the time of the Prophet's companions, as evidenced by the existence of manuscripts and royal letters inscribed with Maghribi script at that time.

Along with the expansion of the Islamic religion, making it not only the religion of the Arab nation, but also the religion of the inhabitants of the expansion area. So that the number of 'ajam (foreign) people causes problems in terms of reading Al-Quran Because the writing is different, including Indonesia, ranging from no punctuation to different types of khat (Atho'illah, 24 August 2018). Not only in ancient times, mushaf variations have occurred until now, especially the use of

different styles of khat and each having their own punctuation marks makes it difficult for ordinary people to read them, such as *Al-Quran* which uses Moroccan calligraphy in the use of letter point *qaf* only have a dot and a letter *but* one point but below and others (Ashari, Jimly, 10 May 2023).

The spread of Islam throughout the world has made khat art known by the wider community, one of the khat that has expanded its existence to Southeast Asia (Indonesia, Malaysia, Singapore and its surroundings) is the Maghribi style. Khat Maghribi is one of the Arabic khat styles originating from the Maghribi region or North Africa. In Indonesia, it became known when sheikh Belaid Hamidi (Katib Royal Morocco, wrote 7x Moroccan Mushaf, IRCICA Turkey panel of judges) to Sakal (Al-Quran Calligraphy School) Mambaul Ma'arif Islamic Boarding School, Denanyar, Jombang in 2014, by teaching the students there so that in the end some of them get world achievements, making this khat spread more massively (Ashari, Jimly, 10 May 2023).

However, the khat is so unique that the majority of us cannot read and understand, so it makes researchers interested in studying how the rules for writing in the Maghribi mushaf with the aim of helping the wider community understand so that they have no difficulty in reading the Al-Qur'an written with Khat Maghribi, especially in Juz ' Amma is very loved by Indonesian people.

## METHODOLOGY

The type of research used was qualitative descriptive with data collection through direct observation of the Moroccan mushaf by Belaid Hamidi, and interviews with resource persons, namely three of his students. The results of this study concluded that the writing of Surat An-Naba' in the Moroccan mushaf by Belaid Hamidi has special writing rules, including: first, striking differences in some letters such as, fa', qaf, kaf, shad, dal, and tho'. Second, it has a different harakat shape from the general, namely, kasrah and fathah straight vertically while dhumma is shaped like a comma above. Third, the writing of hamzah washal and qath' is adapted to the previous letter harakat, if kasrah has one point above and kasrah below hamzahnya, if fathah there is one point and fathah above hamzah, and if dhumma there is one point above and fathah in the middle of hamzah. And the fourth, using rasm imam warsh in his writing.

## RESULT AND DISCUSSION

### Seni Khat

Calligraphy is part of the branch of Islamic art, and also one of the most valuable Islamic treasures and has a special position in the Islamic community (Moain, 1996; Samah, 2012; and Harun & Lubis, 2014). Because calligraphy has a direct connection with the scriptures *Al-Quran*. Because of this, whoever is skilled in the knowledge of calligraphy will get a certain place and position in Islam. Furthermore, we can see the role of calligraphy when it is used to write the revelation of Allah SWT (*Glory be to Him Wa-Ta'ala*), which became the gaze of all Muslims and made it a branch of art and knowledge that cannot be separated from *Al-Quran* it self.

In this highly advanced and sophisticated era, the art of calligraphy is increasingly being forgotten. Learning the art of calligraphy is very important for Muslims (Atho'llah, 2019). This is because the art of calligraphy is closely related to the holy book of Islam, that is *Al-Quran*. Besides that, the holy book *Al-Quran* written in Arabic and using calligraphy. Dissemination *Al-Quran* Among Muslims there are already various, one of which is the Mushaf with Maghribi khat which we often encounter even in Indonesia.

### Khat Maghribi

Khat Maghribi is considered the most popular and widespread Arabic script in most parts of the North African continent and is very well known in Andalusia. This khat is a fragment of the ancient Kufic khat, this khat is also named Khat Qayrawan. Islamic scholars agree that the originator of the Maghribi khat was 'Uqbah bin Nafi' in 50 H (Riyad, Salih. 1985). The fact above illustrates that the Maghribi khat is one of the khat that has been used since the time of the companions of the Prophet Muhammad. Yahya Wahab Al-Jabburi, 1994, also said that Companions used this khat when copying mushafs, sending letters to major kingdoms such as Kisra in Persia, Hercules in Rome and the king of Egypt.

The changing times have made the Maghribi khat itself more varied and experienced change after change, resulting in several types including (Abdul, Muhammad, 2020):

1. Maghribi Ila: The Maghribi Ila khat has a more rounded letter shape with soft, curved lines. Its characteristics include more rounded corners and denser writing.



*Gambar 1. Maghribi Ila*

2. Moroccan Kufi: This type combines elements of Kufi calligraphy with Moroccan style. It has a strong and firm typeface, with blunter corners and thicker lines.



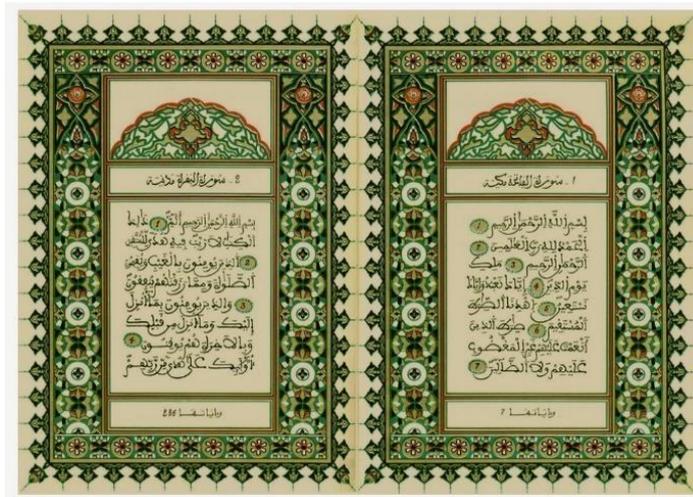
*Picture 2. Kufi Morocco*

3. Andalusian Morocco: reflects the Andalusian influence that already exists in the Maghreb region. This style features a more flexible typeface with softer, more curved corners.



*Picture 3. Andalusian Morocco*

4. Maghribi Mabsuth: The Maghribi Mabsuth khat has a longer and more proportional font. It features sharper angles and looser writing. The majority of Indonesian people study the Mabsuth type of Maghribi khat.



Picture 4. Morocco Mabsuth

5. Moroccan Makhzuni: this type of calligraphy is characterized by more decorative letterforms with complex decorative elements. It has sharp corners and fine lines.



Picture 5. Morocco Makhzuni

It is important to note that variations in the types of Maghribi khat may occur, and that there are also specific styles of writing that occur within them. Writers or calligraphers often have the freedom to develop their own style by combining or modifying existing characteristics. In the art of Arabic calligraphy, each type of khat has its own uniqueness and aesthetics which affect the visual impression and feelings transmitted by the writing (Hoeve, Van, 2001).

### Writing of Rasm Ustmani in The Maghribi Mushaf

*Picture* it means image. Intent of *rasm mushaf* is a complete picture of a mushaf. In this study, the Moroccan mushaf follow *spicture Ustmani* the same as the mushafs in Indonesia. *Picture of Ustmani* is a complete picture of a mushaf written during the time of 'Ustman ibn' Affan.

The complete description of 'Ustman ibn' Affan's Mushaf includes the order of the letters, the number of verses in each letter, usage *basmalah* in each letter (except those that are not written), the name of the letter, and the written form of the word in

each verse of the Qur'an (Sunhaji, 2002). In terms of the number of surahs, the Maghribi Mushaf has 114 surahs, starting with *al-Fatiha* and ends up *An-Nas*. Every sura always begins *basmalah*, except Q.S. al-Tauba.

In terms of *picture*, the Maghribi mushaf basically follows the writing model found in the mushaf of 'Ustman bin 'Affan, or in other words according to *picture* 'Ottoman. If there are differences in writing with the same mushaf *picture* In fact, mushaf scholars refer to the same figures, including Ad-Dani and Abu Dawud (Nasrullah, 2023).

In this study it was not discussed in depth and comprehensively *picture* because it has nothing to do with the study of codification or diacritics. Discussion *picture* needed because it affects the codification process carried out by the mushaf scholars based on the rules *imla'*, *tajwid*, *qira'ah*, and sound.



Picture 6. Cover of the Moroccan manuscript  
The work of Sheikh Belaid Hamidi



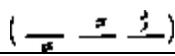
Picture 7. Approval sheet

In the following, the researcher describes the application of the writing rules to the following Maghribi manuscripts picture Ottoman:

a. *Vocal Markers and Tajwid*

Table 1. Vocal Signs and Tajwid

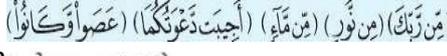
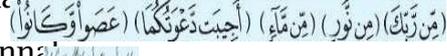
No	Moshaf Magribi	Indonesian Manuscripts	Information
1	ز	س	4
1			Small round hole in middle ( <i>da'irah khaliyat al-wast</i> )
2	◦	◦	sukun marker ( <i>ra's kha' sagirah bidun</i> )

			<i>nuqtah</i>
3	(Ø)+ 	(Ø) 	Without sign + syiddah ( <i>ta'riyat al-harf min 'alamat al-sukn ma' tasydid al-harf al-tali</i> )
4	(Ø)+ (Ø)		Without sign+without syiddah ( <i>ta'riyat al-harf min 'alamat al-sukn ma' 'adam tasydid al-harf al-tali</i> )
5			Tanwin lined up ( <i>content al-harakatayn</i> )
			Tanwin disagrees ( <i>tatabu' al-harakatayn</i> )
6			little meme ( <i>me sagirah</i> )
7			Letter <i>Illah</i> small ( <i>al-huruf al-sagirah</i> )
8			Lettersin small above the letter or below the letter <i>shad</i> ( <i>al-huruf al-sagirah</i> )
9			Small solid circle at below the letter, near nun, above the alif, hamzah with face, hamzah without face, and above the letter <i>sin</i> ( <i>nuqtah kabirah matmusat al-wast</i> )
10			two punctuation marks, <i>alif</i> horizontal and a small circle of holes ( <i>al-jurrah wa nuqtah kabirah matmusat al-wast</i> )
11			Wave, end to in ( <i>luzum al-madd</i> )

The following is a description of the function of the model sign convention based on the Maghribi Manuscripts (Mushaf Maghribi, 2017):

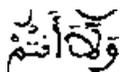
1. The small round sign above/in the middle/below is the sign of the hamza *washal/qath'*, there are two rules in this sign, the first must be written but not read, both when stopping or continuing. The second is mandatory, when it continues it is not read but when it stops it is read long.
2. Marking Breadfruit, The Moroccan mushaf uses a small holed circle mark, to show the idzhar reading mark.

3. No sign breadfruit followed by siddha. in the Moroccan mushaf this sign is used to indicate several readings including:

- a) Idgham Syamsiyya: 
- b) Idgham Mutamassilain: 
- c) Idgham Mutajnisain: 
- d) Idgham Mutaqarribain: 
- e) Idgham bi Ghunnah: 
- f) Idgham bi la Ghunnah: 

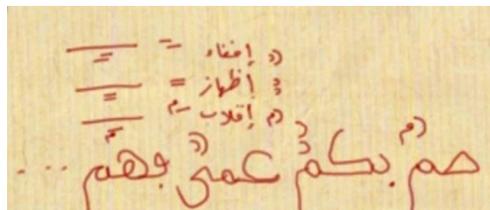
All *Idgham* above is included in the category *Idgham Kamil*, whose first letter completely fits into the second letter. So that what is read is only the second letter that is marked *Syiddah*, so that the first letter is not read at all. Therefore it is not marked *Breadfruit*

4. No sign *Breadfruit* followed by unsigned *Syiddah*. as a sign of reading *Ikhfa'*:



5. Sign *Tanwin*

- a) Form *Tanwin* conflicting, in the Moroccan mushaf shows the same function as *breadcrumbs*. If unaccompanied *syiddah* naka the law is *Ikhfa'* (vague). If accompanied by *syiddah* hence the law *idgham* or *iqlab*. One of *shakal tanwinat* the bottom is more forward meaning that there is one element of the letter (*nun mati*) which goes in the next letter.
- b) *Tanwin Lined* up, showing signs *idzhar*. Two *jacka* *l* written in a row exactly means that there is not one of the elements of the letters (*pleasure assessment*) that goes on the next letter, therefore it must be read *idzhar* (clear).

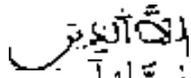
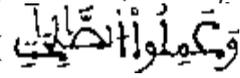
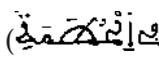


Picture 8. *Tanwin sign (handwritten by Sheikh Belaid Hamidi)*

6. *Mim* small is a tajwid marker isn't it stopped, same with Indonesian mushaf, this sign is a placeholder second *shel* on *tanwin* or substitute breadfruit on letters which functions as a legal marker of reading *iqlab*.



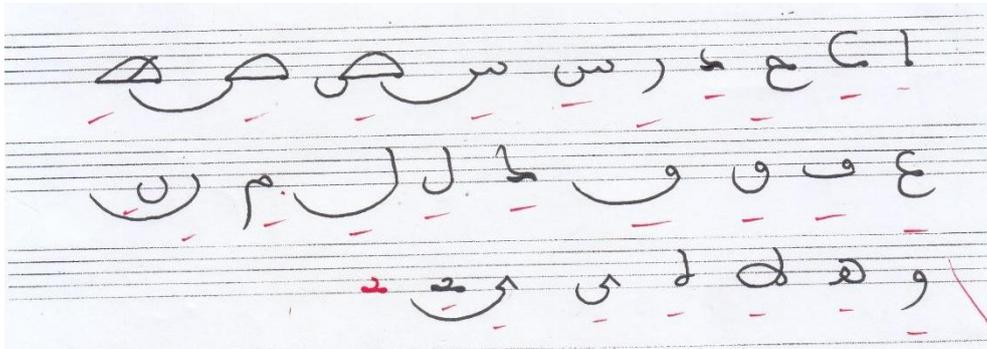
7. Letter *Alif*, *waw*, and small, serves as a substitute for letters that are omitted but read. This sign indicates that the three letters are written in small letters to explain that this sign is an additional letter that is not written in the Mushaf 'Ustman bin 'Afffan but is still read Long (*madd*).
8. Letter *sin* small above/below letters *shad*, the same as the Indonesian mushaf this sign shows that when there are letters *shad* accompanied by this sign then the letter *shad* can be read with letters *sin*.
9. Solid circle sign, this sign is found in Moroccan and Saudi Arabian Mushaf. Its function is to show the presence of foreign readings, for example: *isymam*, *tashil*, or come *on* Indonesian Manuscripts do not use circle marks to indicate foreign readings, but are written directly under the letters with a smaller size according to the name of each reading.
10. Double sign jackal (straight lines and solid circles), This sign is an indicator hamzah *washal*. If it is in the middle then it is not read, this condition is indicated by a solid circle above hamza. If it is at the beginning, then there are three kinds of reading, if it is started *victory* then followed jackal above (أ), if it starts with *kasrah* then it is followed jackal down (إ), and if prefixed that's *all then* followed jackal middle (آ). For example:

- a. Sign *jackal* on *alif* (  ). read *al-ladzina* ( الَّذِينَ ).
- b. Sign *Jackal* In the middle *alif* (  ) read *us-shali* ( الصَّالِحِينَ ).
- c. Sign *jackal* under *alif* (  ), read *il-khutamah* ( الْخُتْمَةُ ).

The difference in these signs is due to the difference between Maghribi Mushaf and other Mushafs. The basis used in this mushaf is the reading of Imam Nafi' narrated by Warsy (Yasir Amrullah. Interview 4 June 2023).

11. Wave Signs, in the Maghribi Mushaf there is only one wave model, namely the far left (pictured). There is no difference between *mad wajib* (should read Long) with *madd jaiz* (can be read long/short).

**b. Consonant Markers**



**Picture 9. Consonant Markers**

The picture above is a form of writing the letters from the Maghribi khat used in the Maghribi mushaf. In general, these letters look the same as the letters in the Indonesian Mushaf, namely the Naskhi khat. However, both of them have some striking differences in the shape of the letters and the writing of the dot sas the table below (Ashari, Jimly, 10 May 2023):

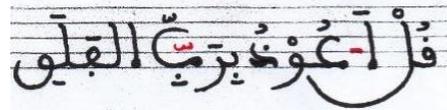
**Table 2. Consonant Markers**

No	Moshaf Magribi	Indonesia n Manuscript s	Information
1	2	3	4
1		ذ/د	The difference lies in the shape of the letters
2		ك	The difference lies in the shape of the letters
3		ظ/ط	The difference lies in the shape of the letters
4		ه/ة	The difference lies in the shape of the letters
5		ف	The difference lies in the placement of the dots
6		ق	The difference lies in the placement of the dots

7		ن	The difference lies in the placement of the dots
---	---	---	--

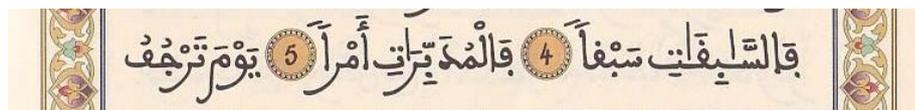
Description (Ashari, Jimly, 10 May 2023):

- On the letter qaf has a shape almost the same as the Indonesian manuscripts, however, the Maghribi manuscripts only have one dot above the letter, when the letter *qaf* is at the end of a word, the period is omitted.



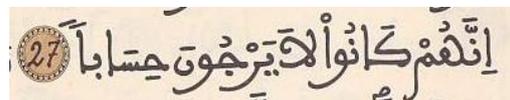
Picture 10. Example of writing qaf letters

- Letter difference but located at the only point that is under the letter, as with the letter but when the end of the word then the point is lost.



Picture 11. Example of writing the letter fa'

- Differences in letters *no* only lies in the placement of the dot which is removed when it is at the end of the word.



Picture 12. Example of writing nun letters

### c. Endowment marker

In the book *al-Muktafa*, Abu 'Amr explained that division waqf various. According to ibn al-Anbari there are three kinds waqf, namely: *for tam* (perfect for stopping), *hasan* (better stop), and *Qabihi* (not good stop). According to al-Sajawandi there are five kinds, namely: *Lazim* (must stop), *Mutlaq* (should stop), *ja'iz* (can stop), *mujawwaz liwajh* (can be for certain reasons), and *murakhkhas li darurah* (allowed in case of emergency). According to al-Jazari there are two, namely: *Ikhtiyari* (by choice) and *Iddirari* (due to emergency).

In this case the scholars of the Mushaf Maghribi, Saudi Arabia and Indonesia followed the scholars waqf it on termination. There are two leading books that become references for where to stop and start, namely *al-Muktafa* by Abu 'Amr and 'Ustman ibn Sa'id ad-Dani, and *al-Qat wa al-I'tinaf* the work of al-

Nahhas. However, in the Moroccan mushaf, only one form of waqaf sign ( ) is used for all types of waqaf in it.

### The Writing Of The Qur'an Surat An-Naba' In The Maghribi Mushaf By Sheikh Belaid Hamidi

The writing rules for the Maghribi Mushaf are very clear in the form of handwriting. In terms of the shape of the letters which tend to be thick and again there is no technology that can write the Maghribi type of khat. Around the writing is filled with zukhrufah/ornaments that can attract the reader. If the writing is carefully observed and the zukhrufah is still using the manual method, it is proven by the sides of the letters that are not precise, and there are several sides that are not the same length and short and the coloring is uneven on the zukhrufah.

From the explanation of the Maghribi script rules above, we can see that khat/calligraphy has standard rules for writing, so that the letters are arranged proportionally. And the Maghribi khat has also been inaugurated by the Research Center for Islamic History, Art and Culture (IRCICA) is based in Istanbul, Turkey, as evidenced by the holding of a world-class Maghribi khat competition every year. In this case the writer will analyze the rules *khat maghribi* letter An-Naba On the Moroccan mushaf of the work of Sheikh Belaid Hamidi by using provisions that maghribi generally as described above.



Picture 13. Surat An-Naba' in the Moroccan Mushaf by Sheikh Belaid Hamidi

1) Type of Khat

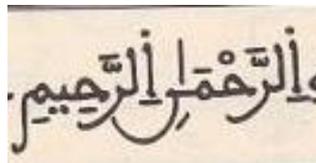
In this Moroccan manuscript by Sheikh Belaid Hamidi, the Moroccan Mabsuth type of calligraphy is used, with the characteristics of a longer and proportional letter shape. It features sharper angles and looser writing (Abdul, Muhammad, 2020). For example, writing on basmalah up to the second verse.



Picture 14. Surat An-Naba' basmalah pronunciation up to the second verse

2) Tarsif (close and regular letter spacing)

Tarsif (close and regular letter spacing) is the distance between letters that are not too far from each other and not too crowded. For example in lafadz basmalah the placement of letters *ha* on pronunciation *arrahman* and *arrahim* there must be one dot distance from the letter *lam*, and a dot next to the letter *ra'* (Ghazali 2016, 54).



Picture 15. Surat An-Naba' lafadz basmalah

3) Ta'lif (arrangement of separate and connected letters in a compatible form)

In general rules *khat* have harmony provisions in the writing of each letter, so that the arrangement is more consistent. Of course, this rule is also influenced by the pen and ink used. A good pen for writing full is a pen that is made of hard, and does not easily absorb ink, so that the ink on the pen can run regularly (Makin 1995, 164). Likewise with ink, if it is too liquid or too thick it will damage the shape of the letters (Makin 1995, 157). Therefore, in order to scratch single or continuous letters so that they appear as if the writer/calligrapher must pay attention to the materials used.



**Picture 16. Surat An-Naba' verses 4-13**

In the picture above the writing looks harmonious between connecting one letter to another, because the writing of the letters looks consistent so that there is no confusion between one letter and another. The connections between the letters look very neat, clear, and tight, so that they reveal beauty or aesthetic value in every curve.

- 4) *Tastir* (harmony and perfection of the relationship of one word with another in one line)

Writing single or connected letters must pay attention to alignment in a straight line. In the rules of writing letters *hijaiyyah* there are several letters that must be written above the line, and some are in the middle of the line, even some of the letters are below the line, this provision applies in the rules *khat maghribi* because as a differentiator with *full* others (Prasetyo and Jalil 2019, 20).

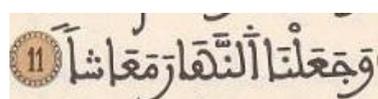


**Picture 17. Surat An-Naba' verses 14-22**

In the picture above it can be seen neatly and clearly because it adheres to the rules of letters *hijaiyyah* which places all the letters in their respective proportions taking into account the distinguishing line or the seat line (Yulia, Rini 2017).

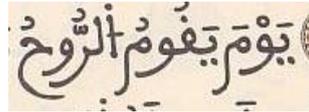
- 5) Rules for Writing Harakat Hamzah *Washal* and *Qath'*

The writing of movement signs in Moroccan manuscripts has several rules that must be observed. Among them is the writing of hamzah washal which has its own rules, you could even say it's unique because it only exists in the Maghribi Mushaf (Amrullah, Yasir, 4 June 2023).



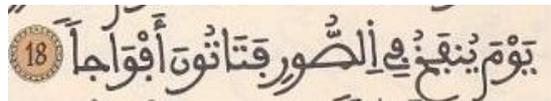
**Picture 18. Surat An-Naba' verse 11**

In the picture above, it can be seen in verse eleven lafadz *An-Nahara* there is a hamzah *washal* which was preceded by movement *Hamza*, then in the rules of Moroccan calligraphy Hamzah *washal* it is marked *jackal* at the top.



**Picture 19. Surat An-Naba' verse 38**

Also in the picture above on lafadz *Ar-Ruh* here is a hamzah *washal* which was preceded by movement *all right* then in the rules of Moroccan calligraphy Hamzah *washal* it is marked *jackal* in the middle.

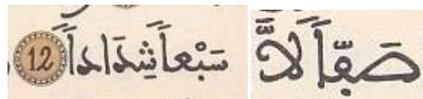


**Picture 20. Surat An-Naba' verse 18**

While in the picture above on lafadz *Ash-Shuri* there is a hamzah *washal* which was preceded by movement *kasrah*, then in the rules of Moroccan calligraphy Hamzah *washal* it is marked *jackal* at the bottom. For hamzah rules *qath'* it follows the rules recitation imam *warsy* on picture Ottoman.

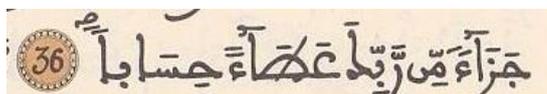
6) Writing Rules *Tanwin*

As the researcher has explained above the writing rules *tanwin* in Maghribi khat also has its rules, the first is the sign conflicted *tanwin*, in the Moroccan mushaf shows the same function as breadcrumbs. If unaccompanied *syiddah* naka the law is *Ikhfa'* (vague). If accompanied by *syiddah* hence the law *idgham* or *iqlab* (usually accompanied by letters *mim* small). One of *shakal tanwin* at the bottom is more forward meaning that there is one element of the letter (*nun mati*) which goes in the next letter.



**Picture 21. Examples of conflicting tanwin writing**

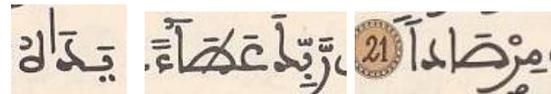
Both *tanwin lined up*, indicates a sign *idzhar*. Two *jackal* written in a row exactly means that there is not one of the elements of the letters (*pleasure assessment*) that goes on the next letter, therefore it must be read *idzhar* (clear). As in the picture below which is stated in lafadz *Athoan Hisaba*.



**Picture 22. An example of writing tanwin lined up**

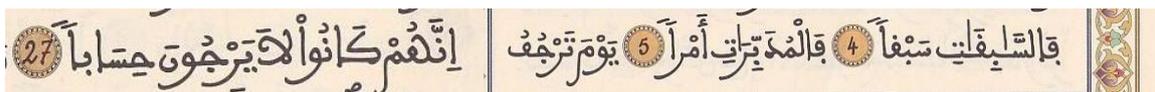
7) Differences in Waqf Letters and Signs

In the Maghribi mushaf there are several letters that we must understand because the writing is different from Indonesian mushafs in general. For example letters *dal*, *kaf*, *ta' marbutoh*, and *tha'* different in terms of shape while the letters *fa'*, *qaf*, and *nun* different in terms of point placement and when it is in a word



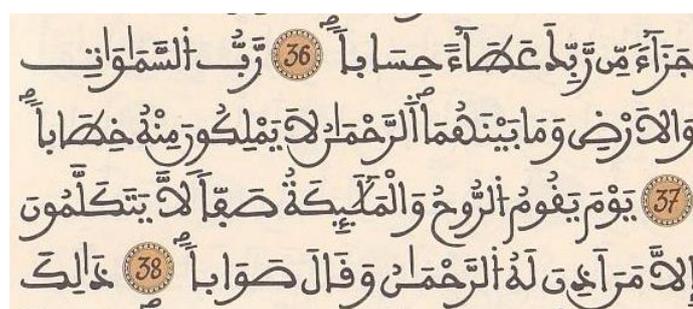
**Figure 23. Examples of writing the letters *dal*, *kaf*, *ta' marbutoh*, and *tha'***

For letter *qaf* has one dot above the letter, while the letter *but* has one dot at the bottom of the letter. Letter *fa'*, *qaf*, and *nun* this is at the end of something word then does not have a period.



**Picture 24. Examples of writing the letters *fa'*, *qaf*, and *nun***

Sign *waqaf* in the Maghribi mushaf it has only one sign (head of letters *shad*) only, and this sign applies to all sign type *waqaf* which is in the Indonesian Mushaf: *tam* (perfect for stopping), *hasan* (better stop), and *qabih* (not good stop). As for the sign *mad* marked with a straight line with a sharp tip. As stated in *lafadz Athoan* and *Bainahuma Ar-Rahmanu* below this.



**Picture 25. Example of writing *waqaf* and *maa***

## CONCLUSION

Based on the results of "Analysis of An-Naba's Khat letter in the Maghribi Mushaf by Belaid Hamidi Al-Khattat" it can be concluded that the Maghribi mushaf is a mushaf originating from a developing Moroccan country in the North African region, namely Egypt, Libya, Al-Jazair, Tunisia, Mauritama and Morocco. This

manuscript has a characteristic that has its own technique and style of writing compared to other mushafs *Masriqiyah* in general that developed in the eastern region of the Arabian Peninsula, including Indonesia.

Judging from Belaid Hamidi's Mushaf Maghirbi, he uses Maghribi khat which is of the Mabsuth type, which can be seen from his writing style which has characteristics of longer and more proportionate letterforms, featuring sharper angles and looser writing. Based on the observations of researchers, there are several rules that readers must pay attention to, so that they can help readers in terms of reading this manuscript. **First**, in terms of writing *hamzah washal and qath'*, if started *victory* then followed *jackal* and *solid circle above* (◌ِ), if it starts with *kasrah* then it is followed *solid circle* and *jackal down* (◌ِ), and if prefixed that's *all* then followed *solid circle* and *jackal middle* (◌ِ). *hamzah rule washl and qath'* it follows the rule *recitation imam warsy* on picture Ottoman. Second, on **writing tanwin**, *conflicted tanwin* performs the same function as *breadcrumbs*. If unaccompanied *syiddah* then the law is *Ikhfa'* (vague). If accompanied by *syiddah* hence the law *idgham* or *iqlab* (usually accompanied by letters *mim* small). Where as *Tanwin lined up*, indicates a sign *idzhar*. Two *jackal* exactly aligned.

**Third**, in terms of differences letterf and signs **Waqaf**, for the most prominent form the difference is the letter *dal*, *kaf*, *ta' marbutohoh*, and *tha'*, while in terms of dot placement occurs in letter *fa'*, *qaf*, and *nun*, write *fa'* with one dot below, *qaf* one dot above, while letters *nun* does not have a period if it is at the end *words*, the same applies to letters *but* and *qaf*. Final, *waqf* the Maghribi Mushaf has only one sign *waqaf* only, namely with the head letters *shad* small is above which functions as all kinds of signs *waqf*.

## REFERENCES

- Abdu Hafidz, Muhammad. "Al-Khatt Al-Maghriibi Tarikhu wa Ashnafuhu" di dalam Majalah "Hurufun 'Arabiyatun" Edisi, no. 49 (2020) : 25-32.
- al-Jabburi & Yahya Wahib. *al-Khat wa al-Kitabah fi al-hadarah al-'Arabiyyah*. Beirut: Dar al-Gharb al-Islami. 1994.
- Amrullah, Yasir. 2023. "Wawancara melalui via WhatsApp pada tanggal 4 Juni 2023"
- Ashari, Jimly. 2023. . "Wawancara melalui via WhatsApp pada tanggal 10 Mei 2023"

- Ayomi, Nadhya. "Khat Kufi dan Perannya dalam Sejarah Penulisan Al-Qur'an." *Artikel Ahaly Hamidi*. Last Modified 2020. <https://hamidionline.net/khat-kufi-dan-perannya-dalam-sejarah-penulisan-al-quran/>
- Ba'labka, Zamri. *al-Kitabah al-A'rabiyyah wa al-Samiyyah*, Beirut: Dar al-Ilmi Lilmalayyin. 1981.  
Beirut: Dar al-Gharb al-Islami, 1994.  
Beirut: Dar al-Maghriib al-'Arabi, 2017.
- Ghazali, Muhammad. 2016. "Al-Muwazanah Bayna Muhammad Syauqy Afandy wa Hasyim Muhammad Al-Baghdadiy fi Kitabah Qawa'id al-Khath al-Naskhiy," Last Modified Mei. Accessed on june 4, 2020. <https://repository.uinjkt.ac.id/dspace/handle/123456789/31075>.
- Harun, Makmur Haji & Muhammad Bukhari Lubis. (2014). "Seni Kaligrafi Cina dan Kaligrafi Islam: Kajian Pengaruh Karya-karya Seni Kaligrafi Cina dan Seni Kaligrafi Islam terhadap Seni dan Budaya di Alam Melayu". Tersedia secara online di: [https://www.researchgate.net/profile/Makmur\\_Harun/](https://www.researchgate.net/profile/Makmur_Harun/). (diakses di Malang Indonesia: 31 Mei 2023].  
<https://doi.org/10.15575/hijai.v2i2.5516>.
- Ibn Ajatta, Abu Muhammad 'Abd Allah ibn 'Umar al-Sunhaji. *at-Tibyan fi Syarh Mawrid az-Zaman*, tahqiq: 'Abd al-Hafiz ibn Mu'ammad Nur ibn 'Umar al-Hindi. Arab Saudi: al-Jami'ah al-Islamiyyah, 2002.
- Makin, Nurul. *Kapita Selekta Kaligrafi Islam*. Jakarta: PT. Citra Serumpun Padi. 1995.
- Moain, Amat Juhari. *Perancangan Bahasa: Sejarah Askara Jawi*. Kuala Lumpur: Dewan Bahasa dan Pustaka. 1996.  
*Mushaf Al-Mamlakah Al-Maghribiyah: Wafq Riwayah Warsy 'an Al-Imam an-Nafi'*.
- Naajikhah, Rif`atun. "Mushaf Menara Kudus Cetakan 1974: Analisis Rasm Dan Sumber Acuan Penulisan." *Al-Itqan: Jurnal Studi Al-Qur'an* 5, no1 (2019): 1-18.
- Praseryo. Eko & Maman Abdul Jalil. "Studi Komparatif Khat Naskhi
- Prasetyo, Eko, dan Maman Abdul Jalil. "Studi Komparatif Khat Naskhi Abdurraziq Muhammad Salim Dan Mahdi Sayyid Mahmud." *Hijai - Journal on Arabic Language and Literature* 2, no.2, (2019) : 54-69.
- Saifudin, Ahmad. "The Industrialization of The Qur'an in Indonesia." *Wahana Islamika: Jurnal Studi Keislaman* 4, no.1 (2018) : 86-107.
- Samah, R. "Pembinaan Ayat Bahasa Arab dalam Kalangan Lulusan Sekolah Menengah Agama" dalam *GEMA: Online Journal of Language Studies*, 12, no.2 (2012) : 555-569.