

Lekesan: Interdisciplinary Journal of Asia Pacific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

WOLIO SCRIPTURE AS A SOURCE OF INSPIRATION IN THE CREATION OF ISLAMIC CALLIGRAPHY ART

Adam Almiftah Umar¹, Hasmah², I Wayan Seriyoga Parta^{3*}

Department of Fine Arts and Design, Faculty of Engineering Universitas Negeri Gorontalo, Gorontalo, Indonesia

adamalmiftah27@gmail.com, hasmahhaiman@ung.ac.id, seriyoga@ung.ac.id

This research is based on developing the Wolio script into the creation of Islamic calligraphy paintings. The method applied uses a creation approach from Husein Hendriyana's theory regarding creating works (practice-led research). Through 4 stages of creation, starting with 1) Pre-design, containing preliminary research. 2) Designing and making designs/drawings using the Wolio script and the Buton Palace fort. 3) Embodiment, applying images into visual calligraphy, and 4) Appreciation exhibition. Data collection techniques were collected through observation, interviews, and documents (document study), then continued with a presentation of the creation process and the results achieved. This research suggests that Wolio script writing can be formulated into Islamic calligraphy. This creation resulted in 10 works using plaque technique painting as media with different themes/backgrounds, interpreting the Wolio script within the scope of the Buton palace as a primary source developed into artistic creations of Arabic script calligraphy. The final stage is that the works are exhibited to gain public appreciation. So that interaction and communication can be established, which inspires an increase in experience and knowledge, especially in artistic practice in Islamic calligraphy writing. Based on the evaluation results, this work is suitable as a reference for creative calligraphy. Seeing this potential, I recommend that the Cultural Heritage Development Agency coordinator in Kamali Baadia collaborate to create creative calligraphy using the Buri Wolio script.

Keywords: Wolio Script, Art Creation, Calligraphy Art

Received February 13, 2024; Accepted May 6, 2024; Published August 9, 2024
<https://doi.org/10.31091/lksn.v7i2.2780>

© 2024 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.
This is an open-access article under the CC BY-NC-SA license

INTRODUCTION

The Wolio language is used, within the scope of Butonese society, as a medium of communication. This communication language spreads throughout all levels of Wolio society. The Wolio language has different characteristics from the languages in Southeast Sulawesi. This difference is found in the script usage system, which adopts the Jawi-Melayu script. Then, it adapts to local language speech (Niampe, 2012). The Wolio script is urgent in Butonese society because it provides a literal understanding of the local language. According to Rosdin (2015): "Script is fundamental in transliterating the textual points of Islamic teachings, as well as making it easier for people to interpret and interpret written Kabanti (Islamic poetry) text. The Wolio script needs to be addressed, and it is receiving no attention or patronage. This is confirmed by Kalsum Kudus (*Cultural Worker, komunikasi pribadi, 9 Agustus 2022*): "The use of the Wolio script in Baubau City is almost non-existent, while the use of the language still exists."

The Butonese people's lack of knowledge and understanding of the Wolio script means that the system and writing are no longer used. Researchers try to overcome the above phenomenon by presenting the Wolio script as an effort to create artistic Arabic writing creations. This research aims to produce Islamic calligraphy creations from the Wolio script, especially in Baadia Village, Murhum District, Baubau City, Southeast Sulawesi Province. The written form of the Wolio script resembles the Jawi script, only in the Wolio script, the phoneme, vowel, and consonant symbols are separated, where the vowels are written using punctuation/*harakat*, (Abas dkk., 1983). The researcher created the Wolio script into decorative calligraphy. The transfer of the Wolio script certainly conforms to standard calligraphy standards. Sirojuddin (2020) said: "The true beauty of calligraphy is its messages, which have spiritual value." Calligraphically written creations reflect more the content of meaning and beauty. The investigation of meaning is contained in the meaning of Kabanti writing (Islamic poetry) written in script obtained from book manuscripts, such as Religious Manuscripts (*Bula Malino*) and Legal Texts (*Istiadatul- Al-Dzali*)

The process of creating calligraphic characters is based on ideas. According to Primadi Tabrani (2006), "Ideas are the result of the integration of imagination, from the ordinary level to the highest level, from the three types of imagination, from the ordinary level to the highest level, from the three types of imagery we have (pre-images, concrete images, and abstract images)". The main idea in this research is the Wolio script. The Wolio script is substantially presented with elements of inventive creation or (invention), so it can be conceptualized on a massive scale by transferring the 2-dimensional media into Islamic calligraphy. According to Ratna (2017), "the creative process is paralleled with psychiatric symptoms, such as neurosis, obsession, contemplation, compensation, and sublimation, even with libido itself". The correlation of creativity is reflected in the embodiment of Wolio script writing so that the creation emphasizes creating works by processing decorative elements, motifs, and shapes.

After arranging ideas with creative struggles, the next step is the Wolio Manuscript, which should have a grapheme (spelling form per letter), morpheme (basic word), and phoneme (sound) that are constant so that it can be adapted to Islamic calligraphy. Calligraphy is generally defined as beautiful writing. From Sirojuddin's perspective (2020), calligraphy is taken from Latin, namely kallos, which means beautiful, and graph, which means writing or characters. The beautiful calligraphic writing is depicted following the Naskhi, Tsulus, Farisi, Riq'ah, Diwani, Diwani Jali, and Kufic styles. This character or type of writing is all used to create works. This research follows the guidelines for the identity of calligraphers who make calligraphy, such as Syaiful Adnan, Mustofa Bisri, Sanaz Alborzi, AD Pirous, and Didin Sirojuddin. These artists accumulated in making Islamic calligraphy.

The existence of the Wolio script needs to be addressed, receiving little attention and patronage, but its potential is essential as Buton's cultural heritage and part of regional

cultural diversity. Aiming to protect the Wolio script's existence, this is confirmed in Law (UU), No. 11, 2010, article 1 concerning protecting the nation's cultural heritage. This creation research highlights the importance of the Wolio script as a source for creating works of Islamic calligraphy art.

RESEARCH METHODS

The output of this research is creating Wolio script calligraphy creations using the art creation method. In connection with the creation of work in the application of this research, this reference refers to practice-led research (the practice of creation) presented by Hendriyana (2021): 1) Pre-planning: Exploration of ideas, goals, and forms through mental development, field observations, and exploring reference sources of information. 2) Planning: verbal descriptions of the results of analyzing existing phenomena are expressed in visual ideas considering several aspects. 3) Embodiment: visualization of models in detail based on sizes that correspond to their value, function, and meaning. 4) Presentation of communication, appreciation, and meaning of the work created according to the target and purpose of its creation.

The research subject is an attribute, trait, or value of a person, object, or activity, with certain variables determined to be studied and conclusions drawn. Sugiyono (2018), states that the subject of this research is the Wolio script. Kamali Baadia Museum in Baadia Village, Murhum District, Baubau City, Southeast Sulawesi Province, has become a research object and is the primary locus for preserving the Wolio script.

Data was obtained from several methods, namely observation, interviews, and documentation. This research was supported by the study of supporting documents/references according to the topic, some of which are to obtain data related to *Buri Wolio*. These are in the form of works, manuscripts, books, and journals.

RESULTS AND DISCUSSION

Results

The results of this research show that the Wolio script can be formulated into Islamic calligraphy using the creation principles of Hendriyana (2021) theory, with the following stages:

Pre-design, at this stage, the researchers explored and searched the Kamali Baadia Museum to obtain scripts and script texts, namely a piece of Wolio script, which reads Arabic Buri Wolio.



Figure 1. Wolio alphabet

(Source: Adam Almiftah, 2023)

In the next stage, the researcher summarizes a collection of manuscript sources applied to designs or images. The background for creating this work of art is expressed with the source of ideas, namely the Wolio script and the Buton Palace Fort. Heritage traces of the Buton Sultanate surround the Buton Palace Fortress, one of the sources of ideas used for the background. Visualization produces interesting and aesthetic images. Parts highlighted as background references for the work include Kamali Baadia Museum, Buton Palace Mosque, Limbo Wolio Region, Tombs of Sultans, and landmarks from the Buton Palace Fortress and its surrounding phenomena.



Figure 2. Buton Palace Fortress

(Source: Adam Almiftah, 2023)

1. The design begins with arranging pictures and writing the Wolio script with calligraphic creations. This design strengthens the form of creating the work so that it fits the concept and principles behind the creation of the work. According to Susanto ([Wiratdoni, 2018](#)): "In compiling science or a work of art, the ability to compile basic concepts that can be explained continuously is required. This ability to abstract (compose conclusions) is called conceptual thinking. The following are the results of the design based on the idea of the Buton Palace Fort.

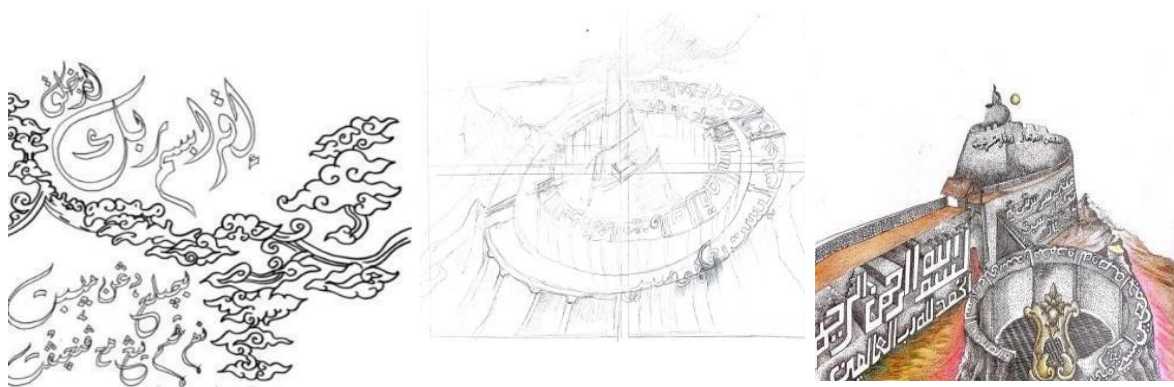


Figure 3. Alternative designs

(Source: Adam Almiftah, 2023)



Figure 4. Selected design


(Source: Adam Almiftah, 2023)



This design theme highlights the philosophy of the Butonese people. The motto of this philosophy is "Ignore self-interest for the sake of the nation", or in the Wolio language, it is known as "*Bolimo karo somanamo lipu*". This philosophy has become a pillar of Buton society, especially Baubau City. The background to the creation of this work is illustrated by the activities of the coast of Buton Island, where ropes are tied, and then a group of people pull the boat's sails.

2. The realization stage is the process of an artist trying and being able to apply the background to the concept of creation in the form of a visualization process. The realization of this work begins with the following four stages

Table 1. The realization stage is the visualization process

(Source: Adam Almiftah, 2023)

No.	Stages of the process of painting calligraphy characters	Picture
1.	<p>The first stage (Pre-Design), carried out to start the work, involves painting the base color with white paint. The space created by this white colour produces a plain and spacious impression.</p> <p>The sketch slowly follows the selected design onto the canvas. This design was put together by considering elements of art and a mature concept. Pentis is used to contour lines in the media.</p>	
2.	<p>The second stage involves choosing colours for planes, blocks, and motifs combined with acrylic/pastel. <i>Dark colours</i> are the primary colours used to create this character. The dark colour balances the background's saturation with the text written on the next colour layer.</p>	

<p>3.</p>	<p>The third stage is applying colour to the plane. The colours used to follow the field block, middle block, and front block. After painting objects, areas, or motifs, the next step is to finish with detailed drawings and written characters. Wolio.</p>	
<p>4.</p>	<p>In the completion stage, the researcher uses explicit materials to finish the work before presenting it. This material is quite economical, so it is suitable for use on canvas media. Once the finishing process is complete, the canvas is framed and can then be placed to be presented as an exhibition.</p>	

The following is one of the results of the work. After going through a long process, the researchers succeeded in creating ten paintings that incorporate the theme of the Wolio script into contemporary calligraphic works. The following is the result of the work of calligraphic script, the description and analysis of which will be explained as follows:

a. Masterpiece



Figure 5. Wolio script calligraphy work

(Source: Adam Almiftah, 2023)

b. Description of Work VI

Title	: Wolio Land
Size	: 60x80
Media	: Mix media
Technique	: Poster
Year	: 2023

c. Analysis and Identification of Works

This calligraphic script represents the teachings of Butonese philosophy, namely "*Bolimo Karo Somanamo Lipu*," which means: "You don't need yourself as long as your country is safe and peaceful." The writing style displayed in this work follows Sanaz Alborzi's character, which tends to be minor, tight, and overlapping with size 80x60 on canvas media. This work was completed on April 13, 2023.

The spirit of coastal activities on the island of Buton inspires the idea behind this work. This atmosphere is expressed in the form of painted calligraphy creations. I am writing "*Bolimo Karo Somanamo Lipu*" using a collection of Riq'ah khat particles. According to Alashari (2020), Khat Riq'ah states that writing is written quickly and thickly with dexterity.

The plane is formed from plots placed on a sailing ship in the form of straight lines and the ship's plan. According to Salam (2020), a plane is a flat shape without thickness, only has length and width (area) dimensions, position, and direction, and is limited by lines, commonly referred to as a two-dimensional shape. The colouring technique in this work is saturated with dark colours such as dark blue for the sky, dark green for the mountains, and chocolate cream on the ship structure.

The process of making the details of the work is inscribed with coloured lines; this composition of various colours creates an impressionistic impression of the sky. The work medium used is canvas. The researcher used canvas to maximize the pattern results from the splash technique used to depict the background of the work. The relationship between colour patterns includes a series of sailing ships, human interaction objects, and an expressionistic ceiling.

3. Presentation of the Work

Appreciation of calligraphy script works exhibited in a closed room (indoor), namely the Riden Baruadi gallery, located on Jalan Raja Eyato, Kota Selatan District, Gorontalo City. This gallery is where the final assignment appreciation exhibition took place. Researchers chose this location because it is in a district known as a locus for local arts. Apart from being strategic, one thing that can support the exhibition is the acceleration of visual discourse. The process of appreciating and interpreting calligraphy works between Fine Arts Students and other visitors.



Figure 6. Exhibition Activities (presentation of works)

(Source: Adam Almiftah, 2023)

Discussion

The literature of the Butonese people is based on the Wolio script, which is used with a formal copy system of the Arabic-Malay script. In the view of the Butonese people, the Wolio script is a pillar in interpreting and studying Islamic teachings in stages, especially in the Kamali Baadia community, Murhum Village, Baubau City, Southeast Sulawesi Province.

Wolio script or in the local narrative *Buri Wolio* is very similar to hijaiyyah letters. There is a similarity of vowels in the use of punctuation, phonemes, and lexemes from the letters of *Hijaiyyah* (Arabic alphabet) and Wolio Aksara (Malay alphabet), as stated in the manuscript's contents. The value of these messages is actualized in the creation of Wolio script calligraphy creations. This combination of script creation is combined with Islamic calligraphy. The references for both texts are Kabanti *Bula Malino* (Religious Texts) and *Istia'datul Al-Dzalii*. The text of the law or customary law is quite familiar to several levels of Wolio society.

The concretization of calligraphy begins with the stages of creation by theoretical guidelines ([Hendriyana, 2021](#)), which begin with Practice-led Research or a fundamental theory that formulates the theoretical creation process through practical research to produce innovative works of calligraphy painting. Wayan Seriyoga Parta ([2023](#)) states that modern or contemporary painting can raise ideas that originate from "traditional values that experience development and are born in a different face but whose traditional roots can still be seen".

The following stages are the principles and flow of methods for creating work practices, namely:

1. Pre-Design or Exploration: In this stage, the researcher explores the culture of the Wolio region and the components that complement the background character of the work. Direct observation, as well as documentation through pictures and writing in manuscripts. This design produces several selected creations with ideas, concepts, and visual media.
2. The second stage is Design. This practice produces alternative designs that are based on the concept of each background idea. The design or image is prepared first before painting using Wolio script calligraphy. Then, one alternative design is selected for implementation in the next stage. The design of this creation is to develop a calligraphic design that was eliminated previously. Refining this design starts with a sketch or pattern so that it is technically organized.
3. The third stage is Realization. This stage is the work's climax, which begins with preparing the tools and materials and their uses. The stages of calligraphy painting begin with making a sketch on the canvas using a white background, determining the composition, and applying colour to the main area and motif (foreground) and on the background. The next stage is to create details on the central part, namely the calligraphy object and supporting objects such as natural objects, by applying more detailed and subtle techniques until they are comprehensive. Afterwards, the following steps are to make details and write them down, and then it enters the finishing stage. The work comes with framing according to size.

The work presentation stage (appreciation exhibition), combined with the exhibition, is the culmination of the summary of the artistic process. This presentation establishes communication, appreciation, and meaning in calligraphic works. The communication targets in this exhibition space are the academic community and the general public. The agenda for this exhibition is formulated with presence, attendance list, attachments, and displays of Wolio script calligraphy works. The evaluation of the work carried out as a result of this research is a series of final assignment exhibitions carried out before the preparation of the final assignment report. This is so that the work can become a medium for non-academic learning by Fine Arts and Design students to develop calligraphy art skills in the realm of visualization of the creation of innovative works.

CONCLUSIONS AND RECOMMENDATIONS

Based on the research results on the theme "Wolio script" as a source of inspiration in the creation of Islamic calligraphy art. The primary method used in creating calligraphy art is a detailed process starting from The pre-design stage, which results in the exploration of two concepts, namely the metaphor of Wolio script poetry conveyed by poets and the landmarks of the Buton Sultanate including the Buton Palace Fortress, which becomes a kind of guide for the people there. In the design stage, the researcher created the selected design (alternative design) from these two main ideas. In the next part, after the elimination process of thorough selection, 10 selected designs are determined, taken from the grouping of previous designs. This design is used as a creative practice.

The realization stage formulated the background to the concept of creation, which focused on the stages in an orderly manner. The works produced in this creation are a development of the Wolio script, whose meaning is interpreted and then translated into a composition between calligraphy as the main focus and background, which includes natural dioramas, objects, and ornaments. The presentation stage was carried out in the open space of the Riden Baruadi gallery with students from the Department of Fine Arts and Design, appreciators, and visits from students, education staff, and the surrounding community. In the exhibition agenda, students as appreciators provided appreciation and constructive suggestions, establishing interaction and communication.

The literature in this script can be translated into various media, including art media. This creative change brings progress and reveals the existence of the Wolio script, whose use has been decreasing over the years. The presence of creations originating from the Wolio script triggers cultural inheritance manifested in the creation of calligraphic works.

Seeing the potential of the Wolio script, I recommended that stakeholders and government staff, especially those who oversee the Kamali Baadia Museum, collaborate in creating contemporary calligraphy using the Buri Wolio script as a source.

BIBLIOGRAPHY

- Abas, H., Manyambeang, A. K., Nandar, I., & Shaidy, S. (1983). Struktur Bahasa Wolio. Pusat Pembinaan dan Pengembangan Bahasa.
- Alashari, D., & Hamid, M. A. A. (2020). A Systematic Review on Arabic Calligraphy within Islamic Architecture. *Ulum Islamiyyah: Malaysian Journal of Islamic Sciences*.
- Cultural Worker (U. K. Kudus). (2022, Agustus 9). [Komunikasi pribadi].
- Hendriyana, H. (2021). Metodologi Penelitian Penciptaan Karya (Edisi revisi, ed. 2). Andi.
- Niampe, L. (2012). Bahasa Melayu Di Kerajaan Buton. *Bahasa Dan Seni*, 40(1), 14–25.
- Parta, I. W. S. (2023). SENI INSTALASI NYOMAN ERAWAN EKSPLORASI MELINTAS BATAS MEDIA SENI RUPA. *JSRW (Jurnal Senirupa Warna)*, 11(2), 161–174. <https://doi.org/10.36806/jsrw.v11i2.189>
- Ratna, N. K. (2017). Estetika Sastra dan Budaya (Cet. 1). Pustaka Pelajar.
- Rosdin, A. (2015). Buton Dan Tradisi Pernikahan. *Jurnal Antarabangsa Alam Dan Tamadun Melayu*, 3(1), 45–57.
- Salam, S., Sukarman, Hasnawati, & Muhaemin, M. (2020). Pengetahuan Dasar Seni Rupa. Badan Penerbit UNM.

Sirojuddin AR, D. (2020). KISAH-KISAH KALIGRAFI. IIQ Press.

Sugiyono. (2018). Metode Penelitian Bisnis: Pendekatan Kuantitatif, Kualitatif, Kombinasi dan R&D. Alfabeta.

Tabrani, P. (2006). Kreativitas & Humanitas (Himawijaya, Ed.). Jelasutra.

Wiratdoni, W. (2018). Analisis Konsep Penciptaan Seni Lukis Kaligrafi Islami Karya Ahmad Mustofa Bisri.