

**UNIVERSITI TEKNOLOGI MARA**

**ISLAMIC CALLIGRAPHY IN BATIK TEXTILES  
AS A PATTERN**

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Thesis submitted in fulfillment of the  
requirements for  
**Bachelor Degree (Hons) in Graphic Design**

**Faculty of Art & Design**

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## **AUTHOR'S DECLARATION**

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Teknologi MARA. It is original and is the results of my own work unless otherwise indicated or acknowledged as referenced work. This thesis has not been submitted to any other academic institution or non-academic institution for any degree or qualification.

I, hereby, acknowledge that I have been supplied with the Academic Rules and Regulations for Undergraduate, Universiti Teknologi MARA, regulating the conduct of my study and research.

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## ABSTRACT

Islamic calligraphy is now generally perceived as a dying art after it was replaced by a Latin alphabet called Rumi script decades ago. In attempts to reclaim the Islamic calligraphy's historic prestige, the idea of using calligraphy elements in batik textiles was sparked. It is necessary for society to encourage the enhancement of the glory of Islamic calligraphy by applying it as a pattern in Batik textiles. As long as the two collections of art have markedly different aesthetic characteristics, they will retain their ability to be accepted as new art, which is increasingly being swallowed up by the times. As a reminder, Islamic calligraphy is defined as writings that contain the word al-Quran, whose meaning is clear but can be misinterpreted depending on the writing used. The artistic use as a pattern and design in Batik textiles in attire, whereas there was once an issue that raised the misuse of the word Allah on attire used as daily clothing without any proper manners and ethics as to respect the art and ethics of the use of calligraphy. Whether the knowledge of different types of calligraphy can be known as there are few popular types of calligraphy in Malaysia such as Nasakh, Thuluth, Rika'ah, and Kufi which may retain attraction due to just the design but not the appreciation towards it. Thus, this research remains to observe the perception of society toward calligraphy in Batik textiles as a pattern and to gain an awareness of preserving the design of calligraphy and Batik elements as a new idea design. The assessed qualitative data will assist in the execution and fulfilment of the research requirements among the participants. This study aims to raise awareness and influence society's perception of calligraphy as a pattern in batik textiles.

**Keywords: Islamic calligraphy, Batik textiles, Attire, Pattern**

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