

CHAPTER II

CALLIGRAPHY AS SYMBOL OF HUMAN INTERACTION

A. Arabic Calligraphy

1. Definition

Calligraphy, which is called by *khot* or *Fan al Khottoth* in Arabic,¹ is natively come from Greek, *Kallos* (beautiful) and *Graphein* (to write), means beautiful, artistic, stylized or elegant hand writing, the art of producing such writing.² Whereas terminologically, in *Irsyad al Qoshid* chapter *Hasyr al 'Ulm*, Syekh Syamsuddin al Akfani defines calligraphy as:

علم تتعرف منه صور الحروف المفردة، وأوضاعها وكيفية تركيبها خطا ، او ما يكتب منها في السطور، وكيف سبيله ان يكتب ، وما لا يكتب، وابدال ما يبدل منها في الهجاء وبما ذا يبدل .

*A study which makes us known about singular letter forms and its place, its rule or way to bunch it became a structured writing or whatever was written on lines and how to write and certain or definite what is must not be written and change spelling must be changed and certain way to change it.*³

Yaqut al Mu'tashimi, an Ottoman famous calligrapher defines calligraphy as:

الخط هندسة روحانية ظهرت بألة جسمانية

*Calligraphy is a spiritual geometry brought about with material tools.*⁴

¹ *Khot* or *Fan al Khottoth* means line or draft of pen, or means the writing of art. see *Al Mu'jam al Wajiz* (Majma' al Lughah al 'Arabiyah, 1995), p. 203

² *Websters Ninth New Collegiate Dictionary*, (Springfield: Meriam Websters Inc, 1990), p. 198

³ Al Qalqasyandi, Abu al Abbas Ahmad ibn, *Subh al A'sya fi Shina'ah al Insyah*, (Kairo: Kustatasumas wa Syarikahu, wyr), p. 3-4.

⁴ AR, D. Sirojuddin, *Seni Kaligrafi Islam*, (Jakarta: Pustaka Panjimas, 1985), p. 3

Whereas, Arabic refers to one of community that comes from *Semith* scribe (Sam ibn Noah heritage) who live in Arabian Peninsula that geographically placed on southwest of Asian continent. It is surrounded by Irak and Suriah at north side, the south side part is bounded by Indian Ocean, the eastside part is bounded by Persian Gulf and Oman Sea, and the west side part is bounded by Red Sea.⁵ Thus, Arabic calligraphy is beautiful writing that comes from and develops in Arab.

It has been known that generally the name of calligraphy such Chinese, Egypt and Indian calligraphy is refers to ethnic, area or place where create and use script firstly, and it is not related to religion or faith, but it is not for Arabic calligraphy, it is not only referred to ethnic or area that appears it firstly, but also related to religion even its believer and the holy book. In “*Monograph on Moslem Calligraphy*”, Ziauddin named Arabic calligraphy as Moslem calligraphy, Annemarie Schimmel⁶ and YH. Safadi in “*Islamic Calligraphy*” call it as Islamic calligraphy, and Martin Lings call Qur’anic calligraphy in “*the Qur’anic Art and Illumination*”.

Although Arabic is different with Islam, Muslim and Qur’an, but at least there are two points that make scholar give predicate “*Islam*”, “*Qur’anic*” or “*Muslim*” for this calligraphy properly. *First*, Muhammad PBUH, the messenger of Allah who brings and delivers Islamic teaching is comes from *Quraisy*, one of Arab scribes. *Second*, the language of Qur’an that revealed not only for Muslim but also all *Ummah* is Arabic.⁷

⁵*Ensiklopedi Islam*, (Jakarta: Ichtiar Baru Van Hoeve, 1994), Print. 3, p.153-154, or see also http://www.newworldencyclopedia.org/entry/Arabian_Peninsula.

⁶According to Schimmel, calligraphy that consist of verse of the Qur’an, *Hadith* or expression of Islamic thought called by Islamic calligraphy not Arabic calligraphy.

⁷ Both Muslim and critical scholars hold that the Qur’an is appeared in Arabic language. The Qur’an itself repeatedly asserts that it is a unique and inimitable “Arabic Qur’an” in order to communicate its meaning in a perfect manner to a people who took great pride in the expressive quality of their language (12:2, 13:37, 16:103). The Qur’an does not contain any foreign or non Arabic terms (4:41). But the kind of language is still debatable, when the Qur’an revealed firstly, Arabic has many various. Jurji Zaidan in “*Tarikh Adab Lughah al Arabiyah*” categorize it into Yaman (Musnad, Zabur, Rasyaq, Hawil and Zaqaqah) and Hijaz. According to him, Hijaz is a Qur’anic language, it resembles Quraisy dialect where the Prophet come from. While Watt in his

2. History of Arabic Calligraphy

2.1. The Origins of Arabic Calligraphy

Arabic calligraphy is a calligraphy that used Arabic script. Thus, talking about the origin of Arabic calligraphy is as same as talking about the origin of Arabic script. Actually there are many opinions about it, part of scholars bases their opinion on historical data that can be traced and examined its validity, and the part again bases their opinion on mystical truth that can not be proven scientifically.

Arabian reporters note that Adam AS is who knows Arabic calligraphy firstly. Allah SWT gives him knowledge trough revelation directly (2:31), furthermore in three centuries before his death, Adam written all of names that is taught by God on plague of clay, then he burned it till became ceramics, after world pounded by deluge in Noah AS era, every race or scribe gets those ceramics,⁸hence each scribe has script respectively. This opinion has known as *Nadzariyah al Tauqif* theory.⁹

Instead, after succeeding of the Holland Orientalist, Von de Bronden in finding carvings that wrote by script that close to *Hieroglyph* (Old Egypt) on 1904-1905 in Sinai, many scholars had opinion that Arabic calligraphy was advanced or derived from *Hieroglyph* that broken

work "*Early Discussion about the Qur'an*" note that Orientalist found some word that adopted by the Qur'an, there were words in Arabic language that were also found in Non Arabic languages, so to deal with it, Muh. Idris al Syafi'I and Thabari developed the notion of *tawafuq* (coincidence). They argued that both Arabic and other languages employ the same words with identical meanings and that this uniformity of meaning was purely coincidental. While Ibn Atiyah (d.1146), Suyuti (d.1505) and Abd al Rahman al Tha'labi (d.1468) tried to reconcile theology with linguistic principles, they argued that the foreign words in the Qur'an came into Arabic trough the ancient Arab's contacts with other languages in foreign travel and commerce but that they had been thoroughly Arabized by the time of the prophet. See Essack, Farid, Esack, Farid, *The Qur'an : a Short Introduction*, (Oxford: One World Publication, 2002), p. 68

⁸ The story of Noah is can be read in al Qur'an surah Hud: 25-49 and surah Yunus:71-73.

⁹ al Qalqasyandi, Abu al Abbas Ahmad ibn, *op. cit.*, p. 6-7, and see also Makin, H. Nurul, *Kapita Selektta Kaligrafi Islami*,(Jakarta: Pustaka Panjimas, 1995), p.12 or Sirojuddin, AR, *Seni Kaligrafi Islam,op. cit.*, p. 5

to *Feniqi* (Phoenicia), *Aramaic* (Aram) and *Musnad*.¹⁰ Furthermore, *Aramaic* bore *Nabthi* and *Satranjili-Suryani*, whereas *Musnad* bore *Safawi*, *Samudi*, *Lihyani* and *Humeiri*.¹¹ From those all scripts, just *Nabthi* and *Musnad* that really recognized as the old Arabic script.¹² But after *Musnad* is removed, just *Nabthi* that used by Arabian and recognized as a script that adopted by Arabic calligraphy.¹³

Moreover, that opinion is approved by Archeologists, Linguists and Epigraphists – de Vogue, Littmann, Starcky, Rene Dussoud, Michelle, Lifenson, Zibarsky, White, Spaghet and others – who study and analyze the five *Nabataean* inscriptions (*Al Ahjar al Khomsah*), are:

1. *Umm al-Jimal I* (250 A.D), the old inscription that placed at north of Druze Hill, Umm al Jimal area, a district that placed between Syria and Yordania. Although *Umm al Jimal* inscription's form is still premature, but it is believed as a basic of Arabic script growth. It is derivation of *Himyari* (*Lihyani*, *Tsamudi* and *Shafawi*). De Vogue, Eno Littmann and Starcky make its transliteration in Arabic modern and translate it as:



دنه نقشو فهر و بر سلي ربو جذيمة ملك تنوخ
هذا قبر فهر بن سلي مربي جذيمة ملك تنوخ

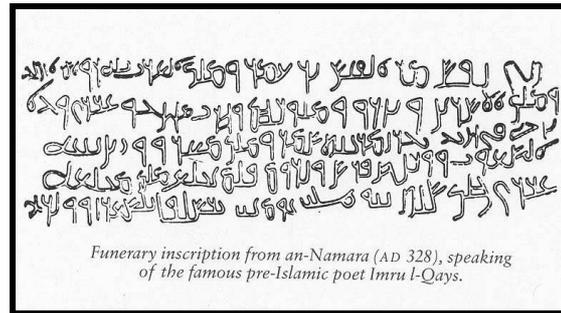
¹⁰ AR, D. Sirojuddin, *Dinamika Kaligrafi Islam*, (Jakarta: Darul Ulum Press, 1992), p. 9-10

¹¹ AR, D. Sirojuddin, *Seni Kaligrafi Islam*, *op. cit.*, p. 20

¹² Klaser, Necker and Hommel success in examine the using of *Musnad* since 1000 years BC.. According to Muqrizi, Musnad is script that used by Kings of Ad and Himyar society. But Ibn Khaldun notes that Hejaz society takes their script from Herah that comes from Humeir (Yaman) that is expected as birthplace of *Musnad*. Unfortunately, its sites is not covered clearly. See AR, D. Sirojuddin, *Seni Kaligrafi Islam*, *op. cit.*, p. 26-27, or Khaldun, Ibn, *Muqaddimah*, (Egypt: Mustafa Muhammad, wyr), vol.1, p. 418.

¹³ Husein, H. Abdul Karim, *Seni Kaligrafi Khat Naskhi: Tuntunan Menulis Huruf Halus Arab dengan Metode Komparatif*, (Jakarta: CV. Pedoman Ilmu Jaya, wyr), p.7

2. *Nemmara* (328 A.D), it is on *Imr Al Qoys* tombstone at *Nemmara* in the Syrian Desert. It was opened firstly by Dussoud and Michelle on 1901. It is written in *Nabatean* letter and used *old Adnan* language, except one word “*bir (bin/son)*” that come from *old Aramaic*. Now it is saved in Le Louvre museum, Paris, French. This is its transliteration:



- في نفس مر القيس بر عمرو ملك العرب كله ذو اسر التاج.
 - وملك الأسدين ونزرو وملوكهم وهرب منحو عكدي وجا.
 - يزجى في حيج نجران مدينة شمر وملك معدو ونزل بنيه.
 - الشعوب ووكلهن فرسو لروم فلم يبلغ ملك مبلغه.
 - عكدي هلك سنة 223 يوم 7 بكسلول بلسعد ذو ولده.
3. *Zabad* (511-512 A.D), it is placed on tombstone in “*Zabad*” church that placed on south east of Halb (Aleppo), between Qinsrin and Euftrat River. It is written on Greek, Suryani and Nabatean that resemble with *Kufi*. Rene Dussoud, Israely, Lifenson and Zibarsky agree that its transliteration is:

- باسم الإله شرحو بر منقدو برمر القيس .
 - وشرحو بر سعدو وسترو وشريحو
4. *Huran* (568-569 A.D), it is placed on stone in Alluja church, Harran. It is dedication to Yohana al Ma’madan. It is written on Greek and Arabic that resemble with old *Naskh*. Litmann read this inscription as below:

انا شرحيل بن ظالم بنيت هذا المرطول، سنة 463 بعد مفسد، خير، بعام.

5. *Umm Jimal II*, the nabatean inscription that the language and writing is close to the Qur'an even far from *Nabatean*. Spaggett, White and Litmann transliterate it:

الله غفر لأبيه، - بن عبيدة كاتب، - الخليل أعلى بن، - عمري كتب عنه ه - يقرؤه.

Based on those inscriptions, they assert that the earliest manifestation of a script form which can be identified as Arabic is on them. Early Arabic script employed to record the Quran shares several characteristics with *Nabatean* script such as the use of symbols which hold resemblance in their shapes to denote distinct letters, as in the case of the letters b, t, and th.¹⁴

2.2. The Development of Arabic Calligraphy

The Qur'an, as a holy book that used Arabic as its language has important role in development of Arabic calligraphy. This fact can be traced through phenomenon that related to Arabic calligraphy development before and after revealing the Qur'an. Before revealing the Qur'an, development of Arabic calligraphy is so sluggish. It is caused by Arabian life ways. Although there is scribe that live permanently (*Qurays*), but most of them live nomadic, do not has writing culture and far from knowledge. Actually Arabian skill in making poetry was known, but in writing (*kitabah/ khath*) they still far leaved by others, such Egypt with *Hieroglyph*, Indian with *Azteca*, Assyrian with *Cuneiform*, Greek with *Roman*, Japan with *Kaminomoji* and Hindi with *Devenagari*. Sirojuddin record that in 1.600 years just there was two scripts – *Musnad and Nabthi* – and its variants (*Satranjili Suryani, Safawi, Samudi, Lihyani, Humeiri, Heiri, Anbari, Makki and Madani*) that exist in Arab Peninsula. Basically all scripts are just consisting of

¹⁴ AR, D. Sirojuddin, *Seni Kaligrafi Islam, op. cit.*, p. 32-37 and see also Makin, H. Nurul, *Kapita Selekt Kaligrafi Islami, op. cit.* p.16-21, Watt, Montgomery, *Pengantar Studi al Qur'an, Penyempurnaan atas Karya Ricard Bell*, translated by Taufiq Adnan Amal, (Jakarta: CV. Rajawali, 1991), or see also Israr, C, *Dari Teks Klasik sampai ke Kaligrafi Arab*, (Jakarta: Yayasan Masagung, 1985), p. 37-38.

two basic styles, *Mudawwar* (soft writing) and *Mabsuth* (dry writing) that also called by *Kufi*.¹⁵

But after revealing the Qur'an, the development of Arabic Calligraphy is so progress. It develop in many styles, get completing, spread on entire country, its theory is formulated and show optimal artistic existence. It progress is influenced by the Qur'an present. Influence of the Qur'an is presented in three forms: Qur'anic normative motivation¹⁶, writing of the Qur'an (*mushaf*) and choosing Arabic language as language of the Qur'an¹⁷.

When the Qur'an revealed firstly, *Kufi*¹⁸ and its variations – *Almathfoor* (plaited), *Almazhoor* (floriated), *Almowarraaq* (foliated), *Almua'good* (knotted), *Almukhammal* (superimposed) and *Almuraba'* (squared) – be a dominant priestly style, its role is central in all Arabian activities, it used to write the Qur'an, trade notes, correspondence, and other documentation. But after *Kufi* that rigid is felt so surfeited, the domination of *Kufi* is removed, it is take over by *Mudawwar* that more elastic and flexible.

¹⁵ Safadi, YH, *Islamic Calligraphy*, (London: Thames and Hudson, 1978), p. 7, or see also AR, D. Sirojuddin, *Seni Kaligrafi Islam, op. cit.*, p. 18

¹⁶ Qur'anic normative motivation is spirit that emerged by Qur'anic verses, inform of norms that can influence consciousness and behavior of Muslims in writing that will be motivator for Arabic calligraphy advance. It divided into: (1) command to write and seek a knowledge (96:1-5, 2:282, 58:11, 35:28), (2) naming the Qur'an as al Kitab (21:10, 44:1-2, 2:2), and (3) prohibition to worship idol or sculpture (21:58, 6:74, 5:90).

¹⁷ (12:2, 41:44, 16:103, 26:195)

¹⁸ *Kufi* is taken from the Iraqi town of Kufa, one of the earliest centers of Islamic learning and the sacred burial place of Maulana Ali Ibn Abi Talib (AS) whose contribution to this script is most outstanding. *Kufi* symbolizes the qualities of majesty and beauty of the Creator as also the analogy between creation and revelation. It is a more or less square and angular script characterized by its heavy, bold, and lapidary style. It was particularly suitable for writing on stone or metal, for painting or carving inscriptions on the walls of mosques, and for lettering on coins. *Kufi* went out of general use about the 11th century, although it continued to be used as a decorative element contrasting with those scripts that superseded it. One of the early *Kufi* inscriptions can be seen inside the Dome of the Rock in Jerusalem. See Zakariya, Muhammad, *History of the Different Styles*, (<http://islamicart.com>, 2009).

For many people and scribes (especially *A'jam*), the Arabic script that wrote in *defective* form is unclear and confusing. There is no sign that distinguish between consonants and vocal. So for solving problems concerning diacriticals, Abu Aswad ad-Du'ali (d. 688), a legendary founder of Arabic grammar introduced the system of diacritical marks is known as *Tasykil* (vocalization)¹⁹ that then continued and completed by the famous Arab philologist and lexicographer, Khalil Ibn Ahmad al-Farahidi, with new system that gained wide popularity throughout the Muslim world.²⁰ Calligraphy is developed by Quthbah al Muharrir who creates four styles, *Thumar*, *Jalil*, *Nishf* and *Tsuluts*, Khalid ibn al Hayyaj, Khasynam and Malik ibn Nashir. But unfortunately, their estate can not be covered totally, because based on politic consideration, Abbasid Dynasty shatter it.²¹

Calligraphy entered a phase of glory in Abbasid era (750-1258). Al Dhahak ibn Ajlan, Ishaq ibn Hammad, Yusuf al Sijzi created *Khafif al Thuluth*, *Khafif Thulutain* and *al Riyasi*. Then al Ahwal al Muharrir created the Six Pens (*al aqlam al sittah*), it is *Naskh*,²² *Thuluth*,²³ *Tawqi'*,

¹⁹For distinguishing between certain identical consonants such as the '*qaf*' and '*fa*', he introduced the invention of placing diacritical points or the use of dots and certain vowel signs as differentiating marks. The dots were placed either above or beneath the letter, either single or in groups of two or three. Different colors also were introduced to differentiate between these marks, black for the diacriticals and red or yellow for the vocalic. See Al Zanjani, Abu Abdullah, "*Wawasan Baru Tarikh Al Qur'an*", translated by Kamaluddin Marzuki Anwar and A. Qurtubi Hasan. (Bandung: Mizan,1993), p. 114-117

²⁰ Khalil ibn Ahmad al Farahidi introduced vowel signs inspired by the initial shape or parts of certain letters. The sign '*hamza*,' for example, is part of the letter '*ayn*' (without its end-tail). See Al Athar, Dawud, *Perspektif Baru Ilmu Al Qur'an*. (Jakarta: Pustaka Hidayah, 1994), p. 195

²¹ Safadi, YH, *Islamic Calligraphy, op. cit.*, p. 15-16, or see also AR, D. Sirojuddin, *Seni Kaligrafi Islam, op. cit.*, p. 78-82

²² *Naskh* is a simple cursive writing that was used in official decrees and private correspondence before the calligraphers started using it for Qur'an writing. It is slender and supple, without any particular emphasis, and highly readable. It evolved into innumerable styles and varieties, including *Ta'liq*, *Riq'a*, *Diwani*, and *Thuluth*, and became the parent of the modern Arabic writing.

²³ It is a more monumental and energetic writing style, with elongated verticals. The name means "a third" perhaps because of the proportion of straight lines to curves, or perhaps because the script was a third the size of another popular contemporary script. Though rarely used for writing the Holy Qur'an, *Thuluth* has enjoyed enormous popularity as an ornamental script for

Riq'a,²⁴ *Muhaqqaq*²⁵ and *Rayhani*. From here, *Ghubar*, *Musalsal*, *Majmu'*, *Lu'lu'I*, *Asyar* and others appears. Beside that, the first of a triad of geniuses, Ibn Muqlah (d. 940) found the writing rule that known as al Khat al Mansub. He was followed by Ibn al-Bawwab (d. 1022) in the 11th century with *Al Manshub Al Faiq* theory and Yaqut al-Musta'simi (d. 1298) with *Yaquti* in the late 13th century²⁶.

After escaping from Abbasid, Aghlabid kings (800-909) built Islamic dynasty in west include west side of Arab, Egypt, and Andalusia. They created and developed any kind style, such as *Kufi Maghribi*, *Qoyrawani*, *Andalusi*, *Fasi*, *Sudani*, *foliate*, *floriated* and *animate*.²⁷ After Baghdad was sacked by Chengiz Khan, the son of Hulagu, Abaqa established the Ilkhanid dynasty in Baghdad and Persia (1265-1349). During this era, the arts of the book and calligraphy were at their zenith. Abdullah Ibn Muhammad al-Hamadani was commissioned by Uljaytu to copy and illuminate the Holy Qur'an in *Rayhani* script. Ahmad al-Suhrawardi, another master calligrapher and a student of Yaqut al-Musta'simi, copied the Holy Qur'an in *Muhaqqaq* script. Many master calligraphers contributed significantly to the production of fine copies of the Qur'an in *Rayhani* and *Thuluth* scripts, these calligraphers included

calligraphic inscriptions, titles, headings, and colophons. It is still the most important of all the ornamental scripts.

²⁴ This script also called *Ruq'ah* (small sheet), evolved from *Naskh* and *Thuluth*. Although *Riq'a* has a close affinity with *Thuluth*, *Riq'a* developed in a different direction. *Riq'a* became simplified. The geometric forms of the letters are similar to those of *Thuluth* but are smaller with more curves. *Riq'a* is rounded and densely structured with short horizontal stems, and the letter *alif* is never written with barbed heads.

²⁵ It was an ample, alert script. Letter endings are elongated and their curves underline the text.

²⁶ The latter two men built upon Ibn Muqlah's achievements so well that to scribes, connoisseurs, and literati from the 14th through 18th centuries, these three calligraphers appeared to be the sole creators of the 'modern styles, and the three men assumed the roles of semi-legendary figures personifying the developments that took place over many centuries by a number of scribes. Each of the three men came to be viewed as an exemplar of certain admirable personal characteristics or as a model for necessary calligraphic skills. Akbar, Ali, "*Kaligrafi Murni, Catatan Ringkas tentang Perkembangan Gaya-Gaya*", (Jakarta: Yayasan Festival Istiqlal, 1995), p. 8-10

²⁷ Safadi, YH, *Islamic Calligraphy, op. cit.*, p. 21-24, or see also AR, D. Sirojuddin, *Seni Kaligrafi Islam, op. cit.*, p. 116-129

Abdullah al-Sayrafi, Yehya-l-Jamali al-Sufi, Muhammad Ibn Yousuf al-Abari, Abdullah Argun, Mubarak Syah al Qutb and Sayd Haidar.

By the end of the 14th century, the Timurid dynasty (1369-1502) had succeeded the Ilkhanids in Persia. The arts and architecture under the Timurids and their contemporaries set a standard of excellence and elegance for generations in Iran, Turkey, and India. During this era, special attention was given to the arts of the book, elaborate arts involving transcription, illumination, illustration, and binding. The *Timurid* style aimed to create a balance between beauty and grandeur by combining clearly written scripts in large Qur'ans and extremely fine, intricate, softly-colored illumination of floral patterns integrated with ornamental eastern *Kufi* script so fine as to be almost invisible. The calligraphers of this era are Abdullah ibn Mir Ali, Ja'far al Tabrizi, Muhammad Mu'min ibn Abdillah, Abdullah al Tabbakh and Abd al Haqq al Sabzavari.

The Mamluks founded their dynasty mainly in Egypt and Syria (1252-1517). During the Mamluk era, architecture was the pre-eminent art, and the Mamluks' patronage defined many Islamic arts. Objects like lamps, glass, brass candlesticks, paper Qur'an manuscripts, and wooden *mimbars* were well designed, calligraphed, and decorated. There were many master Mamluk calligraphers whose works exhibit superb artistic skills including Muhammad Ibn al-Wahid, Muhammad Ibn Sulayman al-Muhsini, Ahmad Ibn Muhammad al-Ansari, and Ibrahim Ibn Muhammad al-Khabbaz. Abd al-Rahman al-Sayigh is very well-known for copying the largest-size Qur'an in *Muhaqqa* script. The artistic works of the Mamluks are regarded as extraordinary masterpieces.

The Safavid dynasty (1502-1736) in Iran also produced alluring and attractive masterpieces of Islamic art. Taj Salmani create *Farisi* that later formulated and developed into *Ta'liq* by Abd al Hayy, and finally perfected by Mir Ali Sultan al-Tabrizi into a lighter and more elegant

version called *Nasta'liq*.²⁸ Both scripts were used extensively for copying Persian anthologies, epics, miniatures, and other literary works but not for the Holy Qur'an. Then it is followed by *Sykastah* style by Darwis Abd al Majid al Thaliqani that used for private and trade notes.²⁹

The Ottoman dynasty reigned in Anatolia from 1281 until 1923. Under Ottoman patronage, a new and glorious chapter of Islamic arts and architecture was opened, especially the arts of the book and Arabic calligraphy. The Ottomans not only adopted the most popular calligraphic scripts of the time, but also invented a few new and purely indigenous styles such as *Tughra*. The most accomplished Ottoman calligrapher of all time was Shaykh Hamdullah al-Amsani, who taught calligraphy to the Sultan Bayazid II (1481-1520). Ibrahim Munif was credited with the invention of *Deewani* which was later refined by the Shaykh Hamdullah (Hafiz Uthman) into *Deewani Jali* or *Humayuni*. Beside that Hamid al Amidi and Hasyim Muhammad al Baghdadi also had merit in structuring book of calligraphy rules that had used till now.

The Mughals lived and reigned in India from 1526 to 1858. This dynasty was the greatest, richest, and longest-lasting Muslim dynasty to rule India. The dynasty produced some of the finest and most elegant arts and architecture in the history of Muslim dynasties. A minor script appeared in India called *Behari*, *Naskh Indi*, and *Thuluth Indi* and *Kufi Herati*. During the Mughal reign of Shah Jahan (1628-1658), calligraphy reached new heights of excellence, especially when the Taj Mahal was built.³⁰

²⁸ There is only one copy of the Holy Qur'an written in *Nasta'liq*. It was done by a Persian master calligrapher, Shah Muhammad al-Nishaburi, in 1539. The reign of Shah Abbas (1588-1629) was the golden era for this script and for many master calligraphers, including Kamal ad-Din Hirati, Ghiyath ad-Din al-Isfahani, and Imad ad-Din al-Husayni that was the last and greatest of this generation.

²⁹ Safadi, YH, *Islamic Calligraphy, op. cit.*, p. 24-26, or see also AR, D. Sirojuddin, *Seni Kaligrafi Islam, op. cit.*, p. 130-136

³⁰ *Ibid*, p. 29-31, or *Ibid*, p. 149-163

Calligraphy also spread and grows in China, Japan and Indonesia. Muslims in China use the Arabic scripts for liturgical purposes adopted the calligraphic styles of Afghanistan with slight modifications. Muslim Chinese calligraphers invented a unique script called *Shini*.³¹ It can be look at the first mosque in China named Xi Jiang and Yangzhou.

In Japan, calligraphy also adorns their mosque, such Seadow, Yayogi Omayo-cho, Shibuyaku, and Tokyo that dedicated on 1938. While, in Indonesia, calligraphy placed on great place. It is the first Islamic art that be found, even it is a symbol or proof of entering Islam in Indonesia. Archeologist found calligraphy in *Kufi* (11th Century) and *Thuluth* and *Nasta'liq* style (13-19th Century) on tombs Aceh, Troloyo, Mojokerto, Cirebon, Mataram, Ternate, Java and Madura.

Nowadays in modern era, together with the advance of time, the contemporary style that born from computer sophisticated technology emerged, such *Qasbah*, *Salim*, *Thahir*, *Nasim*, *Huda*, *Mofid*,³² *Callifineart*, *Calligrafity* and *Pictorial calligraphy*³³, etc.³⁴

Based on explanation above, it can get conclusion that since the Qur'an revealed until now (14 centuries) Arabic calligraphy developed progress, it reach more than 400 styles or about 500 styles. Compared with its development during 16 centuries before revealing the Qur'an, it just produces two basic styles, even if it's various is counted, eleven styles that emerge. So from this reality, it is reasonable that the existence of the Qur'an be important milestone that separate indolence of Arabic

³¹ The features of this script are extremely rounded letters and very fine lines. The *Sini* also was used on ceramics and chinaware for ornamental purposes. This ornamental style is characterized by thick, triangular verticals and thin horizontals. This form has evident influences from Chinese calligraphy, using a horsehair brush instead of the standard reed pen. A famous modern calligrapher in this tradition is Hajji Noor Deen Mi Guangjiang.

³² Israr, C, *Sejarah Kesenian Islam*, (Jakarta: Bulan Bintang, 1955), vol. 2, p. 144

³³ In pictorial calligraphy, the words are manipulated and structured into the shape of a human figure, a bird, an animal, or an object.

³⁴ Nihad, Dukhan, *Contemporary Arabic Calligraphy*, (<http://www.luc.edu/luma>, 2010), it was retrieved 16 May 2010.

calligraphy development from its velocity. The Qur'an had a major impact on the development of Arabic calligraphy.

Moreover, in reality Arabic calligraphy can not be separated from the Qur'an. Arabic calligraphy is a visual manifestation of God revelation and realization of Qur'anic texts. So by itself, the Arabic calligraphy inherit Qur'anic spiritually till occupy the special position in Islamic civilization. Arabic calligraphy acquired a sublime reputation for being the divine, moral, and artistic representation of Islamic faith and arts. The contributions of calligraphers and their legacies still remain today. The rules governing the use of scripts, the writing techniques, and the entire calligraphic culture the scripts generated are a valued part of the heritage of the Islamic world.³⁵

3. The Style of Arabic Calligraphy

Generally, the style of Arabic calligraphy is reach more than 400 styles or about 500 styles, but it is divided into Geometric and Cursive style.

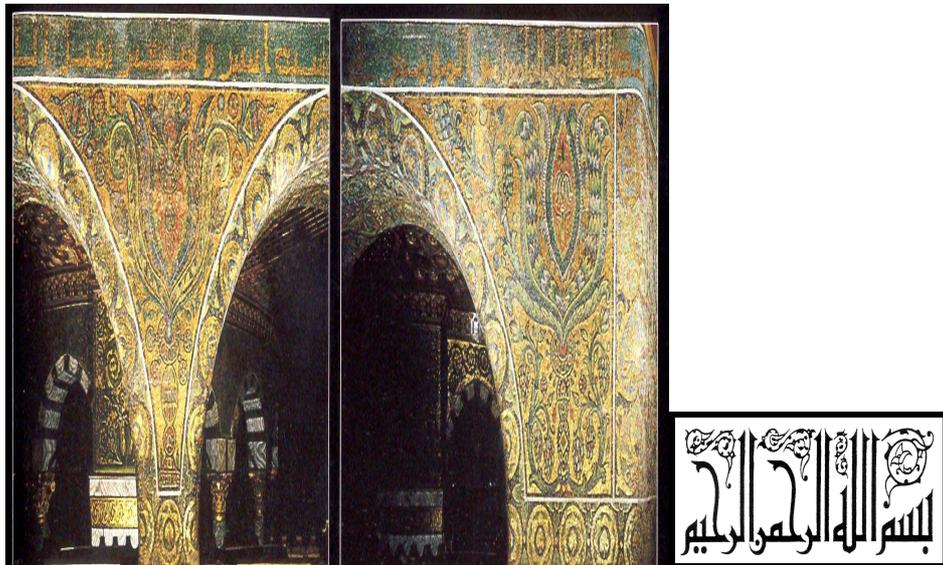
1. Geometric style

Geometric style is *Kufi* and its variations, such as *Almathfoor* (plaited), *Almazhoor* (floriated), *Almowarraaq* (foliated), *Almua'qood* (knotted), *Almukhammal* (superimposed), *Almuraba'* (squared), and many others.

Kufi was the dominant priestly script in early times. *Kufi* is taken from the Iraqi town of Kufa, One of the earliest centers of Islamic learning and the sacred burial place of Maulana Ali Ibn Abi Talib (AS) whose contribution to this script is most outstanding³⁶. *Kufi* symbolizes the qualities of majesty and beauty of the Creator as also the analogy between creation and revelation. It is a more or less square and angular

³⁵ Mubireek, Khalid, "Arabic calligraphy", (<http://islamicart.com>, 2009), it was retrieved 23th November 2009.

script characterized by its heavy, bold, and lapidary style. Its letters are generally thick, squat, and unslanted, and it was particularly suitable for writing on stone or metal, for painting or carving inscriptions on the walls of mosques, and for lettering on coins. Professional copyists employed a particular form of *Kufi* for reproducing the earliest copies of the Quran that have survived. These are written on parchment and date from the 8th to the 10th century. *Kufi* went out of general use about the 11th century, although it continued to be used as a decorative element contrasting with those scripts that superseded it. One of the early *Kufi* inscriptions can be seen inside the Dome of the Rock in Jerusalem.



Original Kufic inscriptions in the Dome of the Rock Jerusalem, 692 AD
(Courtesy of Islamic Art & Architecture Organization: www.islamicart.com)

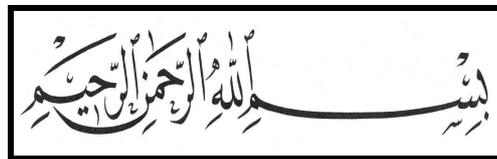
2. Cursive style

Cursive style is easier to write and read and soon replaced the earlier geometric style, except for decorative purposes. It is appeared during the 10th century, they are:

a. *Naskh*

Naskh is a simple cursive writing that was used in official decrees and private correspondence before the calligraphers started using it for Qur'an writing. It is slender and supple, without any

particular emphasis, and highly readable. It remains among the most widespread styles. *Naskh*, was gained popularity after being redesigned by the famous calligrapher *Ibn Muqlah* in the 10th century, and refined into a fine art form in Turkey in the 16th century. Since then it became the most popular script in the Arab world generally accepted for writing the al Quran. In time, it evolved into innumerable styles and varieties, including *Ta'liq*, *Riqa'*, *Diwani*, and *Thuluth*, and became the parent of the modern Arabic writing.



b. *Thuluth*

It is a more monumental and energetic writing style, with elongated verticals. It was especially used by Mamluks during the. It was first formulated in the 7th century during the Umayyad caliphate, but it did not develop fully until the late 9th century, and during the 14th-15th centuries it was especially used by Mamluks. The name means 'a third' perhaps because of the proportion of straight lines to curves, or perhaps because the script was a third the size of another popular contemporary script. Though rarely used for writing the Holy Qur'an, *Thuluth* has enjoyed enormous popularity as an ornamental script for calligraphic inscriptions, titles, headings, and colophons. It is still the most important of all the ornamental scripts³⁷.



³⁷<http://www.islamicart.com/> it is accessed on November 22nd 2008

c. *Riq'a*

This script also called *Ruq'ah* (small sheet), evolved from *Naskh* and *Thuluth*. Although *Riq'a* has a close affinity with *Thuluth*, *Riq'a* developed in a different direction. *Riq'a* became simplified. The geometric forms of the letters are similar to those of *Thuluth* but are smaller with more curves. *Riq'a* is rounded and densely structured with short horizontal stems, and the letter *alif* is never written with barbed heads. *Riq'a* was one of the favorite scripts of Ottoman calligraphers and underwent many improvements at the hand of Shaykh Hamdullah al-Amasi. Later, *Riq'a* was revised by other calligraphers and went on to become the most popular and widely used script. Today, *Riq'a* is the preferred script for handwriting throughout the Arab world.



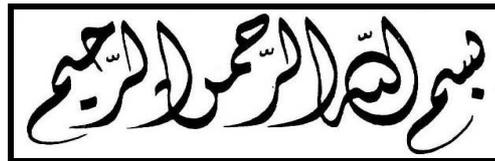
d. *Nasta'liq*

The word *Nasta'liq* is a compound word derived from *Naskh* and *Ta'liq* that means "suspended", which is a good description of the way each letter in a word is suspended from the previous one, i.e. lower rather than on the same level. It is a cursive style that developed in the Persian world since the early 9th century by Mir Ali Sultan al-Tabrizi. It is a lighter and more elegant than *ta'liq*. Both scripts were used extensively for copying Persian anthologies, epics, miniatures, and other literary works but not for the Holy Qur'an.



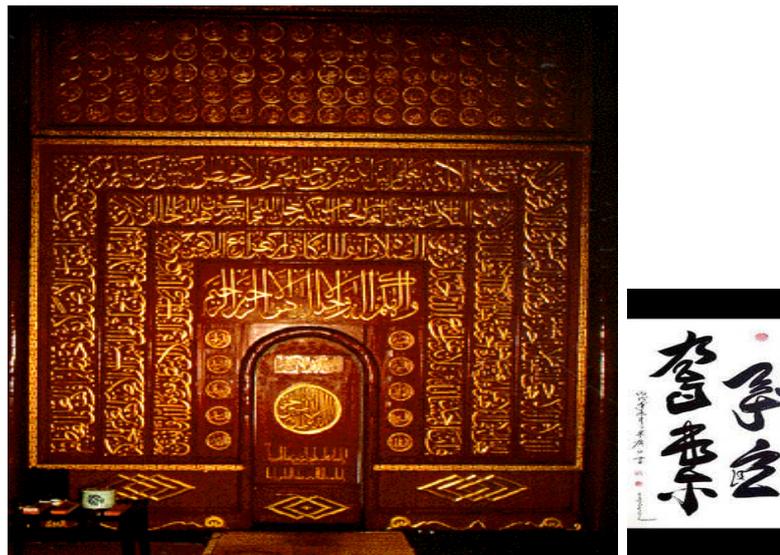
e. *Deewani*

It is a cursive style of Arabic calligraphy developed during the reign of the early Ottoman Turks (16th and early 17th centuries). It was invented by Ibrahim Munif and Housam Roumi in the late 15th century and reached its zenith under Süleyman I the Magnificent, Shala Pasha in the 17th century as decorative as it was communicative. *Deewani* is excessively cursive and highly structured with its letters undotted and unconventionally joined together. It uses no vowel marks. *Deewani* also developed an ornamental variety called *Deewani Jali* which also was known as *Humayuni* (Imperial) by Hafiz Uthman that is highly favored for ornamental purposes.



f. *Shini*

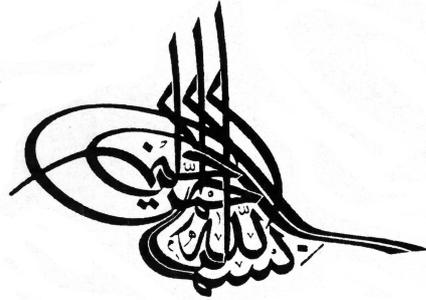
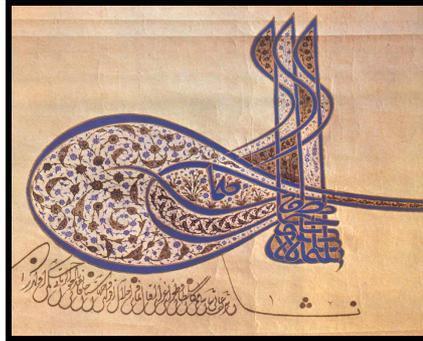
This style is characterized by thick, triangular verticals and thin horizontals. It can be look at the Xi Jiang and Yangzhou Mosque.



The Mosque of the Immortal Crane in Yangzhou, China, featuring the Shahada in the central medallion and Qur'anic verses written in parallel bands around the sides. (Courtesy of Islami City: www.islamicity.org)

g. *Thugra*

The Style was used by the Ottoman sultans as their signature. It was supposed to be impossible to imitate.



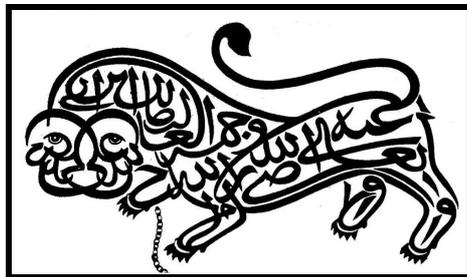
Signature of an Ottoman Sultan

Basmallah in Tughra' style

(Courtesy of Metropolitan Museum of Art: www.metmuseum.org).

h. *Pictorial Calligraphy*

In this style words are manipulated and structured into the shape of a human figure, a bird, an animal or an object.



Prayer in a form of a Lion "Ali bin abi Talib, the victorious lion of God, may God be pleased with him"

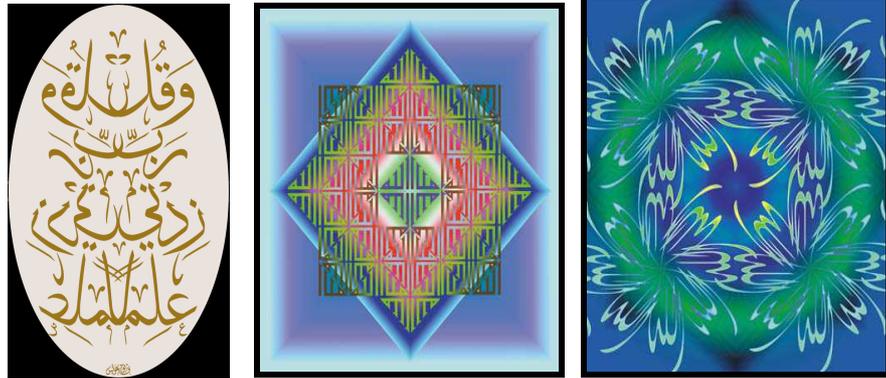


Surah al Fiil

(Courtesy of Mamoun Sakkal Design: www.sakkal.com)

i. *Contemporary style*

The style that born from computer sophisticated technology, such Calligrafineart and Decotype Thuluth, etc.



Manipulated of Computer

Allah in callifineart

(Courtesy of Fayeq Oweis on www.oweis.com and Los Angeles County Museum: www.lacma.org)

4. Philosophy of Calligraphy

Calligraphy as a highest art in Islam is used as the ultimate expression of God's words. It is a symbol representing power and beauty. Its history is the integration of artistry and scholarship. Through the abstract beauty of the lines, energy flows in between the letters and words. All the parts are integrated into a whole. These parts include positive spacing, negative spacing, and the flow of energy that weaves together the calligrapher's rendering. The abstract beauty of Arabic calligraphy is not always easily comprehended, but this beauty will slowly reveal itself to the discerning eye.

Arabic calligraphy is not merely an art form but involves divine and moral representations from which calligraphy acquires its sublime reputation. From philosophic perspective and the involved meaning, actually calligraphy buries deep meaning that just be known by certain people, but it can be explained in order to be understood by all of peoples. It is:

- a. Good writing is just possible produced by writer who has soft feeling, good moral and high spirituality.
- b. Presence of writing is influenced by feeling of writer, include happy, sad, angry, afraid etc.
- c. Hand writing is reflection of short or tall of finger and body of writer. A short man considers writing in close and short form, whereas a tall man considers writing in rare and tall form.
- d. It's impossible for a writer to make a same letter or form in many works.
- e. There are no two or more writers have same writing form in every letter.

AD. Pirous said that the variety of Arabic calligraphy style (*Naskh, Deewani, Kufi etc*) is reflection of human intention. Human always want to look for something new, he does not want to be bound or *taklid* to whatever that exist before. This process is important aspect in Islam.³⁸

Sayyid Hossein Nasr, who has succeeded in revealing spiritually meaning that is saved in Arabic calligraphy argue that Arabic calligraphy is a basic of art. The drops or lines arrangement on many form and rhythm that has no end and never stop to stimulate memory (*dzikir*) to the action of Primordial from Ilahi Pen for who has capability to feel trace of the Unlimited in many forms. Pen that used to write is bamboo that not only produce lines and forms of beautiful calligraphy but also strains of holly music from God lovers who call them to turn back to the source in the midst of God.

After that, Nasr analyze meaning of letter as visual manifestation of Qur'anic value crystallization that blowed by God. Letters, words and verses of the Qur'an is not only elements of writing, but also creature or personality with calligraphy as physical or visual form. Alif for example, its vertical symbolize of the Almighty and the Transcendent principle that

³⁸ Ilham, Khoiri, *op. cit.* p. 80-81

everything comes from Him. It became a source of alphabets and first letter of the name of Allah, its visual form is really convey all of Islamic metaphysic doctrines about Reality nature, because we can look horizontal, vertical and circle lines clearly in Arabic writing form of Allah name. These three elements are show three dimensions: the “horizontal” like as desert or layer of snow that show calm, and the “vertical” like as soundness of mountain that show power or authority, and the “circle line” show mystery of Allah characteristic (*Zat*) and intellectual (*ma’rifat*).³⁹

Secular incarnation of basic pattern of Arabic Calligraphy has a basic spiritual signification. *First*, the origin of this art is related to ‘Ali bin Abi Thalib and first Islamic spiritual figures that considered as Sufism poles in Shunni and as imam or leader in Syi’i. *Second*, calligraphy is written by human hands that practiced consciously as human emulation to God action. Although is so far from its basic form. *Third*, traditional calligraphy is based on knowledge about forms and exact geometrical rhythm, its every letter is formed from amount of point with different mathematical style, although is based on knowledge that has its rules itself.⁴⁰

Calligraphy that can be found in Mosques in entire world is become visual of *dzikr*. According to AD. Pirous, it is difficult to know from where it is started and ended. But it’s easy to feel that every part of calligraphy has focus and moment that makes gazer spellbound. It is appropriate with *tauhid* understanding that difficult to find where the beginning and the end are. Everything is unlimited. It is a truly deepest soul of calligraphy that then is integrated with illumination.⁴¹

³⁹ Nasr, Sayyed Hossein, *Islamic Art and Spirituality*, *op. cit.*, p. 45-49

⁴⁰ *ibid*, p.36

⁴¹ Ilham, Khoiri, *op. cit.*, p.83.

B. Human Interaction Concept

1. Human Interaction in Symbolic Interaction Concept

Humans, as a social creatures who not lives alone in this world, should act toward or interact with others. They not only acts toward and interacts with other humans exclusively, but also all micro cosmos inclusively. Herbert Blumer was influenced by George H. Mead claimed that in giving response, acting toward or getting interaction with other, humans must pass *the self indication process*. It is a process where humans know something then give it value and meaning and finally decide to act based on that meaning. Blumer also call this process as “Symbolic Interaction” that broke down into three premises:

1. Humans act toward things on the basis of the meanings they ascribe to those things.
2. The meaning of such things is derived from or arises out of the social interaction that one has with others and the society.
3. These meanings are handled in and modified through an interpretative process used by the person in dealing with the things he/she encounters.⁴²

Based on three basic premises above, it can be known that humans give response, act toward and interact with other (people, good, event or symbols⁴³) is based upon the meaning that they have given to them.⁴⁴ Actually, things (people, good, event or symbols) are not having intrinsic and definite meaning. Thus, to get meaning humans must get interaction with other. Meaning is a social product. Meaning stems not from solitary mental processes, but from social interaction proceses that is not simply a process by which humans learn the things that they need to survive in

⁴² Margaret, M, Poloma, *Contemporary Sociological Theory*, translated by YOSOGAMA team, (Jakarta: PT. Raja Grafindo Persada, 2004), p. 58

⁴³ Symbols are social objects used to represent or take the place of whatever people agree they shall represent. It be in form of word, physical artifacts and physical action.

⁴⁴ Griffin, E, *A First Look at Communication Theory*.(New York: The McGraw Hills Companies, 1997), p. 39

society, but it is a more dynamic process that allows humans to develop and express the ability to think that is embedded in the mind. Social interaction process is not simply a one way process in which humans receives information, but is a dynamic process in which humans shapes and adapts the information to their own needs.⁴⁵

After the meaning is got, then it is handled in and modified through an interpretative process. Blumer defined interpretation in two ways, *the first* being the actor's identification of the objects in a situation that has meaning. *The second* is an internal communication with him or herself to decide which meaningful object to respond to, he or she should to select, investigate than apply the meaning that found or resulted by him or herself.⁴⁶

Because of the ability to handle meanings, people, unlike lower animals, can make choices in actions in which engage. People need not accept meanings that are imposed on them from without. On the basis of their own interpretation, human are capable of forming new meanings and new lines of meaning. Thus, to the Symbolic Interactionist, humans have at least some autonomy. They are not simply constrained or determined, they are capable of making unique and independent choices. They have freedom to choose and decide to act toward or interact with other based on what is appropriate with their wills, wishes, aims and interpretations.⁴⁷ Most of us learn a common set of meanings, but in many cases we have different definitions of the same objects⁴⁸. Objects are seen simply as things "out there" in the real world, what is of greatest significance is the way that they are defined by actors. The latter leads to the relativistic view, that different

⁴⁵ Ritzer, George, *Sociological Theory*, (New York: The McGraw Hills Companies, 1996), p. 348

⁴⁶ Calvin J. Larson, *op. cit.*, p.143

⁴⁷ Margaret, M, Poloma, *op, cit*, p. 259-261

⁴⁸ Symbolic interactionists differentiate among three types of objects: physical objects, such as a chair or tree; social objects, such as a student or a mother; and abstract objects, such as an idea or a moral principle.

object have different meanings for different individuals. A tree will be a different object to a botanist, a lumberman, a poet, and a home gardener.

To get clear description about Symbolic Interaction theory of Blumer, we can look at an example about snake. For certain people, snake is one of nauseating reptiles, but belong to biologist it is one of nature balance series. So what do person kill, examine or devote the snake is based on meaning that was given to this object. The meaning is comes from interaction with other. A biologist's son who know snake from his father will give response that different with a son that know snake from *Torah* that note about meeting between Adam, Eve and the bad snake.

From that example we can say that the meaning of things is comes from human interaction with other, especially with who is regarded by him. But, need to remember that the truth as lover or hater is not internalizing both extreme definition of snake as object. Human can choose, investigate, think, classify and transform the meaning in its relation with situation where he will placed or where his action will directed. Actually, interpretation should not considered as applying of the determined meaning, but also as a forming process where the meaning is completed or perfected as instrument for directing or forming action.⁴⁹

2. Human Interaction in Farid Esack Concept

Human, as a creature that has a soul interact with other or act toward things such good, event and certain phenomenon of course. And for Muslims, it's believed that they know about the Qur'an and have been getting interaction with it, although in different models and capacities. The Qur'an, the revelation of God, which provides meanings and guidance for Muslims, is their medium to get communication with Allah. Beside that, the Qur'an is alive and has quasi human personality. It is heart of Muslim life. It

⁴⁹ Margaret, M, Poloma, *op, cit*, p. p. 265

is be united in their life. It fulfills many of functions of their life. For them, there is no great activity except which God himself engages in.

In “*the Qur’an: a Short Introduction*“, Farid Esack describe how human approach and interact with the Qur’an. He respects human or the personality who effort closes to The Qur’an as lover and the Qur’an itself as female or beloved. According to him, the Qur’an is as same as the female body, it is usually presented and viewed as passive and more often objectified as “something” to be approached even it is alive. Yet this body or person also does something to the one that approached it. Moreover, he also divided the personality who effort closes to The Qur’an (the lover) into:

First, the Uncritical Lover, they are the Ordinary Muslim. For this lover, to be with the Qur’an is to be in presence of the Divine. The presence and beauty of the beloved can transport them to another plane of being that enables them to experience sublime ecstasy, to forget his woes, or to respond to them. It can console their aching heart and can represent stability and certainty in a rather stormy world, the Qur’an is everything. It is the answer to all needs, a clarification of all things (16:89) and a cure for all the aches that may be in hearts (10:57). For most lovers it is perfectly adequate to enjoy the relationship without asking any question about it. When coming from outside, question about the nature of the beloved’s body, will in all likelihood be viewed as churlishness or jealousy. For the unsophisticated yet ardent lover such questions are at best seen as distraction from getting on with a relationship that is to be enjoyed rather than interrogated or agonized over. At worst, they are viewed as a reflection of willful perversity and intransigence.⁵⁰

Second, the Scholarly Lover, they are Confessional Muslim Scholar. They want to explain to the entire world why his beloved is the most sublime, a true gift from God that cries out for universal acclaim and

⁵⁰Essack, Farid, *op, cit.*, p. 2

acceptance. They go into considerable detail about the virtues of his beloved, its unblemished origins and its delectable nature. This pious scholarly lover literally weeps at the inability of others to recognize the utter beyondness of his beloved's beauty, the coherence of its form and the awe inspiring nature of its wisdom. The Qur'an is unique in its perfection, surely it is sheer blindness, jealousy and ignorance that prevents others from recognizing this. This is the path confessional Muslim scholarship based on prior faith that the Qur'an is the absolute word of God. They engage in vigorous combat with all those who challenge the divine nature of the Qur'an. Some of the mayor contemporary works that have emerged from these scholars include the exegeses of Jalaluddin as Suyuti, Abu'l 'Ala al Maududi⁵¹, Husain Tabataba'i⁵² and Aisyah Abdurrahman (bintu Shati')⁵³, work on Qur'anic studies by Muhammad Husayn al Dhahabi⁵⁴, Muhammad Abd al Azim al Zarqoni⁵⁵, and Abu al Qosim al Khu'I⁵⁶, and also work

⁵¹ Al Maududi, originally from India, is one of the most influential activist scholars of the twentieth century whose work inspired two generations of Islamic activists. His volume exegetical work is in Urdu, entitled "*Tafhimul Qur'an*" (*Understanding the Qur'an*) (Lahore, 1949-1972).

⁵² Husayn Tabataba'i is one of the great contemporary Shi'i theologians, is the author of a twenty volume work, *al Mizan fi Tafsir al Qur'an* (Beirut, 1995) which is a comprehensive philosophical, mystical, linguistic and theological exposition of the Qur'an.

⁵³ Among the few women scholars is the Egyptian Aisyah Abdurrahman (bintu Shati') who has distinguished herself by her literary and exegetical studies of the Qur'an, of which the most important are *al Tafsir al Bayan lil Qur'anil Karim*, 2 vols. (Cairo: Dar al Ma'arif, 1962-1969) and *Al Qur'an wa l Tafsir al Asri* (Cairo: Dar al Ma'arif, 1970).

⁵⁴ Al Dzahabi, a professor in Qur'anic sciences at the University of al Azhar in Cairo, has produced an exhaustive four volume account of the development of exegesis and commentators from the earliest period until today. His *Tafsir wal Mufasssirun (Exegesis and Exegetes)* was first completed in 1976 and has since seen four subsequent editions (Cairo: Maktabah al Wahbah, 1989).

⁵⁵ Al Zarqoni's four volume *Manahil al Irfan fi al Ulum al Qur'an (Spring of Knowledge in the Sciences of the Qur'an)* (Cairo: Maktabah al Wahbah, 1996) follows the traditional format of most works on Qur'anic sciences.

⁵⁶ Al Khu'I's *al Bayan fi Tafsir al Qur'an (the Elucidation of the Exegesis of the Qur'an)* is brilliant contribution to the area of Shunni- Shi'i polemics around the Qur'an and its beginnings as a canon. It is translated into English by Abd al Aziz Sachedina "*the Prolegomena to the Qur'an*" (Oxford: Oxford University Press, 1998)

about specific aspects of the beloved's beauty, the finery of its speech or the depth of its wisdom.⁵⁷

Third, the Critical Lover, they may also be enamored with al Qur'an but will view question about its nature and origins, as reflecting a deeper love and more profound commitment, a love and commitment that will not only withstand all these questions and the uncomfortable answers that rigorous enquiry may yield, but that will actually be deepened by them. They anger with the objectification of the beloved by the Uncritical Lover and the Scholarly Lover, in fact stems from an outrage that the "real" worth of the beloved is unrecognized. They want to remove the Qur'an from this prison so that it can once again be productive for the essence of culture and the arts in society. Some of the major works by these scholars include the exegetical work of Fazlur Rahman⁵⁸, the linguistic philosophical studies by Muhammad Arkoun⁵⁹, and the literary enquiry into the Qur'an and critique of religious discourse by Nasr Hamid Abu Zayd⁶⁰, and the related literary studies done by Fuat Sezgin⁶¹.

Fourth, the Friend of the Lover, it's close to same with critical lover. The difference between them is just their faith. They do not claim to be lovers or who deny it, feels an enormous sense of responsibility to the sensitivities of the lover who is often also a close friend of lover and

⁵⁷ It appears on the internet, such an extensive overview of a number of English and German articles on the Qur'an that has published by Rudiger Lohker at <http://www.sub.uni-goettingen.de/ebene1/orient/koran1.htm>.

⁵⁸ Rahman was a Pakistani scholar and remains the doyen of the contemporary modernist Muslim scholarship. His views on the Qur'an are represented in numerous articles and books. His *Major Themes of the Qur'an* (Minneapolis, 1989) is a significant contribution to thematic Qur'anic exegesis.

⁵⁹ Arkoun is a Sorbonne educated Algerian scholar who has done pioneering work on the Qur'an, revelation and semiotics. It is "*The Concept of Revelation: From the People of the Book to Societies of the Book*" (Claremont, 1987).

⁶⁰ Abu Zayd was condemned as an apostate by conservative Muslims scholars in his native Cairo for his views on the Qur'an expressed in *Mahfum an Nass- Dirasa fi 'Ulum al Qur'an (Interpreting the Text-Studies in Qur'anic Sciences)* (Cairo, 1993).

⁶¹ Sezgin's work is a compilation of mostly manuscripts from the first four centuries of Islam which is used to validate Hadith (the traditions of Muhammad) transmission. It is *Geschichte de Arabischen Schriftums*, 6 vols. (Leiden, 1967).

beloved. They may have own objects of adoration and love but acknowledge the beauty of the Muslim's beloved. They can possibly also lover her, although in different sense, but would be hesitant to declare this love for fear of being misunderstood.⁶² This category of scholar accepts the broad outlines of Muslim historiography and of claims about the development of the Qur'an. While the first two categories – the Ordinary Muslim and the Confessional scholar – find them annoying or even reprehensible, they are often in vigorous and mutually enriching conversation with the third category, the critical Muslim scholar. The scholars in the genre who has inspiring work are Kenneth Cragg⁶³, Willfred Cantwell Smith⁶⁴ and William Graham⁶⁵.

Fifth, the Voyeur, they often referred to revisionist. They claim in fact to be “disinterested” observers. They have no confessional or ulterior motive in approaching al Qur'an other than that of examining the body in the interest of scholarship. They feel no such responsibility and claims that they are merely pursuing the cold facts surrounding the body of the beloved, regardless of what it may mean to its lover or anyone else.⁶⁶ The basic premise of this group of scholars is the indispensability of a source critical

⁶² As Watt assert in “*Companion to the Qur'an* (Oxford, 1994)”, “I have always taken the view that Muhammad genuinely believed that the messages he received – which constitute the Qur'an – came from God. I hesitated for a time to speak of Muhammad as a prophet because this would have been misunderstood by Muslims”.

⁶³ Kenneth Cragg has written a large number of books on the Qur'an and responses to it as well as numerous articles. His most important works are *the Event of the Qur'an-Islam and its Scripture* (Oxford, 1994), *Readings in the Qur'an* (London, 1988), and *the Pen and Faith-Eight Modern Muslim Writers and the Qur'an* (London, 1985).

⁶⁴ Smith's view on the Qur'an as scripture are covered in a series of articles entitled “*the True Meaning of Scripture: An Empirical Historian's non Reductionist Interpretation of the Qur'an*” in the *International Journal of Middle Eastern Studies*, 1980.

⁶⁵ Graham's view on the Qur'an must be seen within the context of his notion of “humane scholarship” which recognizes that to reduce another person's faith to purely physical, social, or genetic determinants, alone, to consider it eccentric, is to pass judgment on matters to which the historian at least has no ability to penetrate with any kind of final assurance'. His views are dealt with in among others, a book titled “*Divine Word and Prophetic Word in Early Islam* (The Hague and Paris, 1977)”, and several articles, such as *the Earliest Meaning of Qur'an*, published in *Die Welt des Islam's*, 23-24:361-377(1984).

⁶⁶ Rippin, Andrew, *Literary Analysis Of Qur'an, Tafsir And Sira- The Methodologies Of John Wansbrough In Approaches To Islam In Religious Studies*, ed. Martin, Richard c.h. (Oxford: One World, 2001), p. 154

approach to both the Qur'an and Muslim accounts of its beginning, the need to compare these accounts with other external to Muslim sources, and utilizing contemporary material evidence including those deriving from epigraphy, archaeology and numismatics. These scholars view the whole body of Muslim literature on Islamic history as part of its Salvation History which is not an historical account of saving events open to the study of the historian, salvation history did not happen, it is literary form which has its own historical context and must be approached by means appropriate to such, literary analysis.⁶⁷

Their views are closely connected to the idea of Muslim history as essentially a product of a Judeo-Christian milieu. They said that the Qur'an is "the illegitimate off spring of Jewish parents". The content of al Qur'an consists of almost exclusively of elements that adapted from the Judeo-Christian tradition and its language is come from Aramaic-Syria in fact. They are Jhon Wansbrough⁶⁸, Christoph Luxenburg, Patricia Crone and Michael Crook.

Sixth, the Polemicist is besotted with another beloved, either the Bible of secularism and terrified of the prospect that his Muslim enemy's beloved may be attracting a growing number of devotees. Polemicists alarmed by the supposed rise and political influence of the lover and assume that his doings are the result of the whisperings of the beloved. Pamphlets, tracts and the internet are where these polemicists hang out.⁶⁹

⁶⁷ Ibid, p. 155

⁶⁸ Wansbrough *Qur'anic Studies: Sources And Methods Of Scriptural Interpretation* is still leading work on the Qur'an for all subsequent revisionist scholars, although nearly all of them arrive at different and even conflicting conclusions, which is probably due to their emphasis on method. Wansbrough argues that all of Islamic scripture was generated in the midst of sectarian controversy over a period of two centuries and then fictitiously projected back to an Arabian point of origin.

⁶⁹ *ibid*, p.4-9