

CHAPTER I

INTRODUCTION

A. Background

The instinct of man leads to the safety and enjoyment. This is called “*salam*” in Islam. Religion serves to realize the salvation of the world, specially the hereafter. Social, economic, politic, knowledge and technic served to foster safety physically that has impact on the values of the afterlife. While that serves to realize the pleasure in the world is an art.¹

From the Encyclopedia Indonesia, art is a wonderful sense of embodiment contained in the human soul generated by intermediate means of communication into a form that can be captured by the listener sense (voice art), sight (painting) and motion (dancing, theater). Other meaning, art is a man’s work comes from the mind and aesthetic feelings that can arouse heart live.² According to Herbert Read, art is effort to create happiness forms.³

Islam⁴ recognizes *fiṭrah* and instinct of people as created by Allah, where He created them as creature who likes happy, fun, laughing and playing, as it likes to eat and drink.⁵

¹ Sidi Gazalba, *Asas Kebudayaan Islam; Pembahasan Ilmu Dan Filsafat Tentang Ijtihad, Fiqih, Akhlak, , Bidang-Bidang Kebudayaan, Masyarakat, Negara*, (Jakarta: Bulan Bintang, 1978), p. 299.

² Retrieved on 12 October 2013 from: <http://istilaharti.blogspot.com/2013/06/pengertian-menggambar-dan-melukis-html?m=1>.

³ Sidi Gazalba, *loc. cit.*

⁴ So many scholars had a notion that art is not has relation with religion especially in Islam. So, it has to leave, even a statement, it is haram. They have a notion that Islam is just a religion; mean the relation between human and God. That opinion is not completely wrong, in relationship with God is not need an art, because God does not persuade with singings or dancing. He just requires the god-fearing from His creature. Actually Islam is as *ad-din* not only as just religion, but as the culture too. Where the culture is result of activity and the creation of human spirit (reason)-include believing, art and custom. As the universal cultural, it met in every culture since early till now, also in Islamic culture. Although art position is in the culture, but the tendency of art could be found in religious area. Example; reciting of Holy Qur’an by *Tilawah*, boom out of *Adzan* by melodiously. See Sidi Gazalba, *Asas Kebudayaan Islam; Pembahasan Ilmu Dan Filsafat Tentang Ijtihad, Fiqih, Akhlak, , Bidang-Bidang Kebudayaan, Masyarakat, Negara*, (Jakarta: Bulan Bintang, 1978), p. 302.

⁵ *ibid.*, p. 396.

Ilahi's Law plays an importance role to create an environment and background to Islamic⁶ art⁷. Basically, *Ilahi's* Law contains the commands for Moslem about how to do. Its influence on art is to give the general social background, and also create the soul of artists with nature inspired and policies derived from the Qur'an and Hadith. To understand the dimensions of the soul of Islam, then had to switch to the forerunner of Islamic art.⁸ All of Islamic art evolving to fulfill the divine transcendence becomes highest aesthetic principles. All of Islamic art develop stylization as denaturalization, so it is non-developmental and non-figurative.⁹

Artist is someone who expresses the variety of feelings, ideas and expression in a work of art. They understand the art more deeply than others, so as the definition of art above especial Islamic art; ideally, it will have an impact on their work, as a Moslem artist is able to create a good and beautiful work. Because, their work as well as self-expression it will also be to the public art. It does not only show the aesthetic value but also able to translate ideas and messages in his work properly. Basically, there is no art with just a story, but there is an idea and message. In addition, they must take responsibility for their work that they serve, both to themselves and to society as the public art.

⁶ Many calls God in His the scriptures telling people to bring the art of life. Allah explains in the Surah al-A'raf :31-33 about how Islam views on art and judgment. Jewelry is for pleasure (aesthetic) and eating and drinking for safety, God sent down Islam for salvation for His creature. Therefore, ordered to pleasure and safety to enforce "*salam*". In this case, the Lord revealed that jewelry equated with eating and drinking, synonymous with pleasure aligned with safety. See, Sidi Gazalba, *Asas Kebudayaan Islam; Pembahasan Ilmu Dan Filsafat Tentang Ijtihad, Fiqih, Akhlak, , Bidang-Bidang Kebudayaan, Masyarakat, Negara*, (Jakarta: Bulan Bintang, 1978), p. 305.

⁷ Work of art's category as Islamic art is not just because created by Moslem, but also based on revelation. Islamic art is protracting the realities of Islamic revelation spirit in the form world and come out from Islamic spirit dimension to *Ilahi* revelation spirit. See on Seyyed Hosein Nasr, *Spiritualitas Dan Seni Islam*, translator: Drs. Sutejo, (Bandung: IKAPI, 1993), p. 17.

⁸ Causal relationship between the revelation of Islam and Islamic art is evidenced by the organic relationship between art and worship. Between the contemplation of God in the Qur'an with contemplation of the nature of art, namely remember Allah as the final destination of all Islamic worship. See. Seyyed Hosein Nasr, *Spiritualitas Dan Seni Islam*, Translator: Drs. Sutejo, (Bandung: IKAPI, 1993), p. 14.

⁹ Isma'il Raji Al Faruqi, *Tawhid; It's Implication for Thought and Life*, translator: Rahmani Astuti, (Bandung: Pustaka, 1982), p. 70.

In fact, lately in daily phenomena art is not the case anymore. The term of art used arbitrarily. Indeed, basically everyone is an artist. Just like human is religion man, social man, economic man, politic man, thinker from the philosophical term. But in the daily life, artist is certain people who have a sense of feeling and often he was moved to create a works, probably about the skill and ability to give shape to his imagination, so it can be enjoyed by public art.¹⁰ Today many phenomena that can be encountered in everyday life, many impromptu artists express ideas in a work regardless of his work can be accepted in society or not. They do not care about the consequence afterwards. Sometimes, their work rather than contribute meaningfully in society, but it becomes a conflict. They make the work only as a form of expression. They do not care about the importance elements of art. Art becomes absurd with no clear boundaries. People tried to open these limits by saying the name of art. They forget the most important element in creating a work of art; art directed and guided religion, in addition to the aesthetic value, work of art must contain the ethics value.¹¹

Commonly, in the Eastern art, the function of art is a medium of religious worship. The content and form of art, either technic or aesthetic and the message cannot be separated from its function. It required the art method which is based on the teachings of religion and cult king. Art method becomes a low and art concept is the source of artistic creation.¹² Most of Islamic society avoiding art because it is based on Western art meaning. Art is the art of idolatry that definitively developed by pagan.¹³ In fact, art from the West spawned a variety of high achievement that can make art lovers lost in dreams, and their feeling will float in dreamland. What is directed by *wathaniyah* art has decorated all of art form, by

¹⁰ Sidi Gazalba, *op. cit.*, p. 301.

¹¹ *Ibid.*, p. 307.

¹² Wiyoso Yudoseputro, *Pengantar Seni Rupa Islam di Indonesia*, (Bandung: Angkasa,t.th), p. 5.

¹³ Muhammad Quthb, *Jahiliyah Masa Kini*, translator; Afif Mohammad, (Bandung: Pustaka, 1985), p. 286.

aesthetic and its magic formula. Therefore, fine of art is synonymous with the western art gets a bad response in Islamic society.

Fine of art is creation world that produce a variety of idea that set the river on fire means amazed or agree and sometimes make sensitively problem in the society (conflict). Even less is about Moslem view of painting. It happens because ambivalent in Islamic law, especially for paint the living creature (human and animal). That is too extreme and too permissive attitude; keep in mind this problem is more about feeling and heart than mind.¹⁴

As the history of development Islam, at the first has born Prophet Muhammad PBUH., forbid for paint special the living creature. Hadith was narrated by Bukhara and Muslim:

وَعَنْ ابْنِ مَسْعُودٍ رَضِيَ اللَّهُ عَنْهُ قَالَ : سَمِعْتُ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَقُولُ : إِنَّ أَشَدَّ النَّاسِ عَذَابًا يَوْمَ الْقِيَامَةِ الْمُصَوِّرُونَ. (رواه البخارى و مسلم)

Translation: “and from Ibnu Mas’ud r.a. said: ‘I heard the Prophet said: indeed, those most severe torment on the Day of Judgment is a painter’”. (H.R. Bukhara and Muslim)

The definition contained in the Hadith provides insight as if the painter is a person who is an absolute God damned. In fact, the bad on the paint in the Qur’an does not mention directly.¹⁵ That is, it will have a negative impact for artists painting, they will be afraid when they want to express their creativity and ability in painting.

According to Yusuf Qardhawi cited from Imam Thabari (224-310 H) that the meaning of the hadith is the people who drawing something to be worshiped except Allah, while he knew and purposely. Then this person has *kufur*. But, if it has no such intention then he classified as a sinner

¹⁴ Yusuf Qardhawi, *Islam dan Seni*, penerjemah: Zuhairi Misrawi, (Bandung: Pustaka Hidayah, 2000), cet. I, p. 17.

¹⁵ Oliver Leaman, *Menafsirkan Seni Dan Keindahan; Estetika Islam*, translator: Irfan Abubakar, (Bandung: Mizan, 2005), cet. Ke-I, p.49.

because drawing only”.¹⁶ Meanwhile, painter who paints with the aim to match the God’s creation, that is, he assumes that he is capable of making and creating the latest models such as the creation of God, and then he is deemed to have come out of the monotheism religion. Then apply the following threats:

إِنَّ أَشَدَّ النَّاسِ عَذَابًا الَّذِينَ يُضَاهُونَ بِخَلْقِ اللَّهِ. (مسلم)

Translation: “indeed, that most severe torment on the Day of Judgment is people who emulate God’s creation”. (H. R. Muslim)

According to Muhammad Abduh (1849-1905 M) people were found paints the living creature is forbidden is the very old-fashioned in understanding the hadith. According to him, hadith was intended only for certain elements, it the goal is not for it but only to be enjoyed or for beauty. So the purpose of the hadith was not directed there.¹⁷ It is also in line with the opinion of Yusuf Qardhawi, paint of the living creature is not *haram*, if the purpose it is not to be sacred, elevated and to match the God’s creation.¹⁸

Nevertheless, moslem artists choose to be careful in expressing his ideas. They prefer to avoid the situation; they paint according to the flow of feelings and artistic inspiration that sticks to the ethics of Islam. They have their own style in painting living creature; they are distanced from element of motion that is argument of life and shy away from its natural form. In creating work of art, moslem artists do not only want to show the aesthetics value of work, but also they want to show the messages of the works. Although, in the reality the art’s public does not understand the meaning contained in the work. As a painting on the wall of the living room that is only used as mere decoration. Basically, when the art’s public was able to appreciate the work of artists by seeing and appreciate the

¹⁶ Syech Muhammad Yusuf Qardhawi, *Halal dan Haram dalam Islam*, translator; Mu’ammal Hamidy, (Surabaya: PT. Bina Ilmu, 1980), p. 142.

¹⁷ Kamil al-Baba, *Dinamika Kaligrafi Islam*, translator; Drs. D. Sirojuddin AR., (Jakarta: Darul Ulum Press, 1992), p. 48.

¹⁸ Syech Muhammad Yusuf Qardhawi, *Halal dan Haram....,op. cit.*, h. 144-145.

meaning of the work, then he will find an artistic experience, aesthetics experience, even he could interpret the meaning contained the work.

In creating work of art, artists always ask more for freedom. Because they feel the imagination in the work will appear if there is no ties or rules surrounding. It also applies to artists painting calligraphy; in general, they paint without involving the rules pattern "*Khaṭṭiyah*". it become a conflict among pure calligrapher (stick to the rules of pattern *khaṭṭiyah*), the painter of calligraphy is considered deviant. This is caused by many mistakes due to lack of capitalization prudence in their paintings. Neither mistakes in putting the point, shortage of *nibrah*, less or more the points. Therefore, it feared would result in different meanings.

Calligraphic painter considered that the poor feel of pure artists and does not offer unique ideas, because they are glued to the models that have been pioneered by the classic masters in the Middle East. Certainly, it is patent that they write on plain white paper with black ink. Even when they have to turn to the media that require color, purity letters remain dominant and not susceptible to deformation. Therefore, they were dubbed "just finished the letters" by calligraphic painter. According to the painter, it was very saturating. Thus, need for new and unique ideas to express an idea in a work of art.¹⁹

There is an expression; calligraphy art is described as a sense of beauty, sense ambassador, advisor mind, knowledge of weapons, and tamer brother in contention, long-distance calls, secret storage, and repertoire of the problems of life. Therefore, calligraphy is described as a spirit in the body. As calligrapher, they are required to keep the error from any point though, either in meeting the aesthetic or functional purpose.

In this case, the form of classical calligraphy has several advantages compared to modern forms in displaying the meaning. The form of classical calligraphy is in several nations which incidentally rapid famous development of calligraphy. Like Persia, Turkey, India and Egypt. The

¹⁹ Kamil al-Baba, *op. cit.*, h. vii-viii.

artists of Persia, Turkey and India used *Thuluth*, *Naskhi*, *Ta'liq* and *Nasta'liq* in creating and modified the figurative forms in calligraphy.²⁰ In creating the work, they have the unique character, often in the form of bird, this form identic with Turkey and Persia. The combination of calligraphy and ornamentation in the classical figurative calligraphy has several aspects and benefits. First are visual beauty that can be enjoyed and the cause of pleasure and admiration. Second is pushing to get closer to Allah SWT, by permeates the meaning contained in the text. And third is as the height symbols of art and Islamic culture.²¹ From this, it can be known that the meaning and messages of calligraphy is not only stressed in aesthetics value, but also ethics and theology. Because, in the fact the beautiful works do not necessary have the ethical values.

From some of the above problem, the authors interest to discuss more in depth about calligraphy, especially in the figural calligraphy painting. So this thesis is under the title “The Ethical and Aesthetical Dimension of Figurative Calligraphy Painting (The Study of Classical Calligraphy)”.

B. Research Question

The research that come from the perception produced the problem which explained in the background was discussed before. It can be formulated several important problems, which was fronted in this object study of this research, there are:

1. What is the ethical moral message of figurative calligraphy painting?
2. What is the ethical and aesthetical message of figurative calligraphy painting?
3. Is there a relationship between ethical and aesthetical messages in figurative calligraphy painting?

C. Aim of Research

Based on question above, this research has purpose as bellow:

²⁰ D. Sirojuddin AR. *Seni Kaligrafi Islam*, (Jakarta: Pustaka Panjimas, 1985), p. 155.

²¹ C. Israr. *Dari Teks Klasik Sampai ke Kaligrafi Arab*, (Jakarta: Yayasan Masagung, 1985), p. 152.

1. Give understanding about the ethical moral messages from figurative calligraphy painting.
2. Give understanding about the aesthetic messages from figurative calligraphy painting.
3. Proving the existence of the relationship between ethics and aesthetics messages in figurative calligraphy painting.

D. Significant of Research

1. To enrich researcher's intellectuality particularly on the ethics of painting in Islam. Especially in figurative calligraphy painting.
2. This research is expected can give contribution to Islamic intellectual treasure in the science commonly, and special to give positive understanding about figurative calligraphy painting in Islamic culture, in the ethic and aesthetic perspective.

E. Prior Research

Before finally deciding to choose and take this research, the researcher has examined some related researchers that have similar topics but different focus.

The first is thesis, "*Islam dan Seni Lukis (Studi Analisis pendapat Imam an-Nawawi tentang Lukisan Makhluk Bernyawa)*" by; Shohibunni from IAIN Walisongo Semarang. This thesis explained, Imam an-Nawawi had a notion the activity of drawing or painting with living creature object (human and animal) is forbid. But when the object is lifeless creature (trees, mountain) is allowed. The differences between this thesis and author are; this thesis was just mention about the law based on figure study (Imam an-Nawawi), while the author focused in figurative painting calligraphy in ethics and aesthetics perspective.

The second is thesis, "*Nilai-Nilai Pendidikan Akhlak Dalam Kumpulan Cerpen Lukisan Kaligrafi Karya KH. A. Mustofa Bisri*", Nanik Widayati, IAIN Walisongo Semarang, 1996. Some of *Akhlaq* educations were from the short story of Calligraphy painting by KH. A. Mustofa Bisri

is *Akhlaq* for Allah (*taqwa*, would fain on determination of Allah, praying to Allah only), *Akhlaq* for fellow being (give and take advice, broad mind, sincere, and help each other). While the *Akhlaq* for thyself (introspection, good prejudice, effort and do a kindness). The educations values above are relevant with Islamic teaching from Al-Qur'an and Hadith and it can be applied in the daily activity. From the conclusion of this paper, there is little in a common with the author, because discussed about morals. But overall, this thesis has not been discussed about the aesthetics messages, and also this thesis discusses about calligraphy painting generally, while the author specifically discusses about the figurative calligraphy painting.

Some researches above showed the different research from this research. Those researches did not explain exclusively about ethics and aesthetics messages in figurative painting calligraphy in Islam. So, the researcher will discuss exclusively about "The Ethical and Aesthetical Dimension of Figurative Calligraphy Painting (The Study of Classical Calligraphy).

F. Theoretical Framework

To make clear about the meaning and the target of this research, the researcher needs to explain about the title that was purposed. Ethic literally comes from ancient Greek. The Greek word of *ethos* in one form has meaning the common resident, grassland, stable, custom, tradition; *akhlāq*, character, feeling, attitude, etc.,²² other definition about ethos is an attitude, character or the way of act (according to certain norm).²³ Ethic is not addition source for moral teaching, but as the philosophy or critic thinking and basic about teachings and view of moral.²⁴ Etymologically, ethical and moral have similar meaning. Terminologically, ethic has some

²² K. Bertens, *Etika*, (Jakarta: Gramedia Pustaka Utama, 1993), p. 4.

²³ J. L. C. H. Abineno, *Sekitar Etika dan Soal-soal Praktis*, (Jakarta: BPK Gunung Mulia, 1994), p. 3.

²⁴ Franz Magnis Suseno, *Etika Dasar Masalah-masalah Pokok Filsafat Moral*, (Yogyakarta: Kanisius, 1997), p. 14.

meanings; 1) science of good and bad, 2) a group of value that correlate with *akhlāq*, 3) good and bad values that followed by society. Moral is the deed of someone that can give moral value (good and bad). Who is called as the moral person when his deed suitable with ethical principle.

Ethic have been science when the perhaps of ethic (the principles and values about right and wrong) was received by society become reflection²⁵ for systematic and methodic research. Ethic here is same with moral philosophy.²⁶ *Akhlāq* is the term that is used in Islamic perspective²⁷.

Aesthetic comes from ancient Greek; “*aesheton*” means vision ability by senses, perception, feeling, experience and scenery. The purpose of aesthetic is for beauty. Aesthetic is branch of philosophy which relate with beauty indication in the world and art. Aesthetic is sense of perception. The use of aesthetic word different with the philosophy of beauty, because aesthetic is not philosophical problem anymore, coverage talk about beauty in art relates to work of art and style or flow of art, that is the scope of scientific discussion.²⁸

Painting is a works of art in the form two-dimensional creation process elements of point, line, shape, texture, color and dark-bright through aesthetic considerations, in a harmonious whole two-dimensional plane is limited in length and width, if the revealed space using perspective lines (dark-bright-color) and light is a very important element.²⁹

Etymologically, calligraphy is derived from English, calligraphy, derived from two syllables of Greek, *kallos* means beauty and *graphein* means to write. Calligraphy is beautiful writing or beautiful art of writing.

²⁵ Ethics as reflection is a moral thinking, which can think about what should do and especially about what should be done or don'ts. Ethics is as a reflection talking about ethics as praxis or taking ethical praxis as its object. Ethics as a reflection highlight and assess good and bad moral behavior. See K. Bertens, *Esai Tentang Masalah Aktual Perspektif Etika*, (Yogyakarta: Kanisius, 2001), p. 163.

²⁶ K.Bertens, *Etika, op. cit.*, p. 6.

²⁷ *Ibid.*, p. 3-8.

²⁸ Dharsono Sony Kartika, *Seni Rupa Modern*, (Bandung: Rekayasa Sains, 2004), p.5.

²⁹ Hartono, dkk, *Ilmu Budaya Dasar*, (Surabaya: PT Bina Ilmu, t. th), p. 41.

In Arabic is called *khat* means line or graffiti which formed handwriting.³⁰ The definition of calligraphy completely as D. Sirojuddin AR. revealed from Syeikh Syamsuddin Al-Akfani in his book “*Irsyad al-Qashid*”, chapter “*Hasr Al-‘Ulum*” is a science that introduces single letters forms, its locations and the way it is applied into writing composed. While calligraphy painting is models calligraphy inscribed on the work of painting, or calligraphy is painted in such a way by using diverse colors free and not bound by the rules of pattern *khattiyah* that has been formulated.³¹ Figurative painting calligraphy is contemporary calligraphy that focuses on the type of figure painting (human, animal).

In Islam, figurative painting is not popular, because some hadiths which forbid it. So, they tend to stay away from painting. It will be different when they switched on calligraphy; they were able to demonstrate aesthetic values with Arabic *khat* perfectly collaborate, without leaving the value of ethics in their work.

Classical calligraphy that is meant by researcher in this thesis is not about the time or a certain period, but on the type of calligraphy. That is a distinctiveness and identity of form in a work. Classical calligraphy gave priority to the meaning of work that was created. Which is a painting calligraphy containing values, such as aesthetics, ethics, and even theology. This is in contrast with the modern style. According to its meaning, oxford dictionary shows the modern word comes from the Latin “*modernus*” (originally *hodiernus*) means now or today. This meaning is related to the contemporary meaning.³² This type of further highlight a display, in other word about the meaning of a work is not to precedence,

³⁰ Ilham Khoiri R., *Al-Quran dan Kaligrafi Arab Peran Kitab Suci dalam Transformasi Budaya*, (Jakarta: LOGOS, 1999), cet. I, h. 49. From other source explained that calligraphy was taken from Latin, “*kali*” means beauty, and “*graph*” means writing, see, D Sirojuddin AR. *Seni Kaligrafi Islam*, (Jakarta: Pustaka Panjimas, 1985), p. 1. See also on John M. Echols dan Hasan Shadily, *Kamus Inggris-Indonesia*, (Jakarta: PT. Gramedia Pustaka Utama, 1997), Cet. XXIV, p. 95.

³¹ D. Sirojuddin AR. *op. cit.*, p. 11.

³² John Scot, *Teori Sosial Masalah-Masalah Pokok Dalam Sosiologi*, Translator; Ahmad Lintang Lazuardi, (Yogyakarta: Pustaka Pelajar, 2012), p. 262.

because the work of art is no longer an expression of an artist's expression to show the beauty of divine, but as a work order. So, the work of art is no longer sacred, in the sense that the work is no longer a manifestation of divine beauties that contain values of ethics and theologies, but just a profane work aimed the materialists. This is the fundamental reason that the researcher wants to express in this thesis. That is about the ethics and aesthetics values in figurative painting calligraphy.

G. Methodology of Research

Research method is how researcher reach of their purpose is or resolve a problem. Methodology is series of methods that complements and is used in doing research. The purpose is for getting the result of research that systematic and scientific, so this research uses series of methods. They are:

1. Type of research

This research is included in the category of data-based research or literature in the library research, namely collected and analyzed data taken from some literatures, books, journals, bulletins, articles, websites, and etc. which distinctly discussed about art.

The researcher was examined the various kinds of literature that have relevance to the ethics of painting in Islam, while the research approach in this case is qualitative.

2. Source of data

This research uses two kinds of source, they are:

a. Primary data

This is the data that directly collected by the researcher from the primary source, that is "*Seni Kaligrafi Islam* by; Drs. D. Sirojuddin AR.

b. Secondary data

It refers to the data that support the explanation of primary source. The secondary data of this research was taken from many

literatures or books, journals, papers, and websites, distinctly discussed about art.

Those books that may be taken by the researcher are: *Dinamika Kaligrafi Islam* by Kamil Al-Baba, *Dari Teks Klasik Sampai Ke Kaligrafi Arab* by C. Israr, *Estetika Islam* by Oliever Leaman, *Etika Hamka; Konstruksi Etik Berbasis Rasional Religius* by Dr. Abdul Haris, *Kultur Islam* by Dr. Oemar Amin Hoesin, *Cultural Atlas of Islam* by Isma'il Raji' al-Faruqi, *Seni Tauhid* by Isma'il Raji' al-Faruqi, *Tawhid; It's Implication for Thought and Life* by Isma'il Raji al-Faruqi.

3. Method of collecting data

Since this research is bibliographical research that has functions to raw data, the collecting data is supported by book, newspaper, journals, papers, magazine, report, newspaper, advertisement and website that have relationship with this topic. In this research, the research explores several previous findings and research done by the expert who has discussed the same topic.

The data which have been collected by the researcher is utilized and synchronized with the topic based on inductive method³³. Those previous research have function of raw data. Based on the data, it is necessary to look for outlines fundamental structure and basic principle and detail and to ignore the irrelevant data³⁴.

4. Method of Analysis

Furthermore, the data that has been arranged analyzed using interpretative qualitative analysis of ethics and aesthetics by using

³³ Inductive method is based on particular fact and concrete evidence then from the fact and the evidence are concluded as a generalization. See, Sutresno Hadi, *Metodologi Research*, (Yogyakarta: Andi Offset, 1995), p.42. In other hand, inductive method is strengthening data become the starting point of the research, it means the theory becomes the supplement of the research. Data is the main point of the research. See, Burhan Bungin, *Penelitian Kualitatif; Komunikasi, Ekonomi, Kebijakan Publik, dan Ilmu Sosial*, (Jakarta: Kencana Perdana Media Group, 2010), p. 27.

³⁴ Anton Bekker and Ahmad Kharis Zubair, *Metode Penelitian Filsafat*, (Yogyakarta: Kanisius, 1990), p. 125.

symbolic interaction approach. Symbolic interaction as has been initiated by George Herbert Mead and it was continued by Herbert Blumer. Ralph La Rossa and Donald C. Reitzes concluded the thoughts of both to be three important points.³⁵ There are; first, the importance of meaning of human behavior. Every individual has the mind³⁶ is the source of meaning that can drive a person to act with others. That meaning cannot be separated from psychological and sociological; second, the importance of the self-concept³⁷. In this case, self is regarded as a person's ability to identify with others; third, the relationship between the individual and the society³⁸. That is, the importance of social networks formed human being capable of affecting the mind and self.

In this research, the first element is the inspiration and ideas owned by the artist who encouraged them to interact with other by calligraphy painting. In this case, painting is a medium of communication, between idea (message) from artist and the public art as the message receiver.

Second element is self-owned by artist who using symbol (figurative) that is easily understood by the public art. One of the advantages of choosing a painting is to facilitate the public art in understanding the message. Self of artist appears in the forms of figurative (human, animal, plant) painting. Artists use symbols that are easily understood by the public art, thus, even if the public art does

³⁵ Eric Haramain, *Teori Interaksi Simbolik*, retrieved on October 16th, 2014 from <http://eric-haramain.blogspot.com/2009/07/teori-interaksi-simbolik-karangan-meric.html?m=1>

³⁶ Ability and tendency to generalize is universally believed then communicate. Which has made the human being has a unique ability to think and reflect. See, Irving M. Zeitlin, *Memahami Kembali Sosiologi; Kritik Terhadap Teori Sosiologi Kontemporer*, translator; Drs. Anshori and Drs. Yuhanda, (Yogyakarta: Gadjah Mada University Press, 1995), cet ke-1, p. 339-347.

³⁷ Self is the social entity that is different from physical organism, although self would not occur without the physical organism. It arises in the context of experience and social interaction specifically. Self is the object or object; it is an object for himself. This is the character that distinguishes between humans and animals. This suggests that humans capable of achieving the self-consciousness. *Ibid.*, p. 347.

³⁸ The process of human interaction must be in existence development of human's mind and self. *Ibid.*, p. 356.

not understand that Arabic writing, but from the figure symbol at least they can make a guess.

Third element is social networks that influence mind and self. Despite the visible element is not visible, but in essence, every public art will conduct an imaginary dialogue individually when looking the figurative painting calligraphy. Public art will be faced with such symbolic interaction; expression of a servant in prayer, lion, birds and fruit. This is the way of artist invites the public art to interact through figure symbols. So, mind and self of public art can understand the meaning and message of the figurative painting calligraphy.

H. Systematical of Writing

To get description of the research comprehensively and to be able to get relation between one chapter and other, it needs very much to be explained in systematical writing which is arranged as bellow:

Chapter I, In this case the researcher described the general content of the writing or the content or the limits of the problem. Expected to be more easily to be understood in bringing ideas to the point. This chapter consist of background, research question, aim of research, significant of research, prior research, theoretical framework, methodology of research, and systematical of writing.

Chapter II, In this chapter will present about the definition of painting, then calligraphy art which contains about the definition of calligraphy painting and the variety of contemporary calligraphy. So, it can be understood the meaning of figurative calligraphy painting. Furthermore, the definition of ethic includes the difference among ethic, *akhlaq* and moral, and also discusses about ethics of art for understanding the view of art in ethical perspective. Then the definition of aesthetics and its history contained the aesthetic in Islam and aesthetics in painting. The last is relationship between ethics and aesthetics.

Chapter III, In this chapter will explain about the principles of Islamic art. And also explains about the object of painting in Islam. Then, will be explained about the expressions of classical figurative calligraphy painting and concludes with a summary of the figurative calligraphy painting.

Chapter IV, the analysis, symbolic interaction through figurative painting calligraphy, ethics and aesthetics messages in figurative painting calligraphy, and the relation between ethics and aesthetics messages in figurative painting calligraphy.

Chapter V, is closing that contains conclusion, suggestion and closing in which it presents final result from the explanation of the previous chapter which have been elaborate in the research.