

CHAPTER II

THE ETHICS AND AESTHETICS IN CALLIGRAPHY PAINTING

A. The Definition of Painting

Fine art is a creation of beauty is able to communicate with the public art through sight and palpation.¹ This impression is created by processing a point, line, plane, shape, volume, texture and lighting to the aesthetic reference.² Fine art is a reflection of the environment values and cultures; this means that to judge a work of art, it has to be assessed within the context of society.³

Painting is one branch of art which is a development that is more intact than the drawing. Drawing is a form of imagination activity by using many technique and tools selection. Or drawing is creating a certain mark on the surface with a medium to process two-dimensional or three-dimensional surface of the object to get a certain impression.

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.⁴

There is some definitions of painting according to scientist that can be referenced, among them are:

B. S. Mayers concluded painting is applying paint (viscous or liquid) on a flat surface thickness that is not taken into account, and the work is called two-dimensional work. Various configurations obtained from

¹ Hartono, dkk, *Ilmu Budaya Dasar*, (Surabaya: PT Bina Ilmu, t. th), p. 43.

² Retrieved on 12 October 2013 from http://id.wikipedia.org/wiki/Seni_rupa

³ Edy Sedyawati, dkk, *Sejarah Kebudayaan Indonesia "Seni Rupa dan Desain"*, (Jakarta: Rajawali Pers, 2009), Ed. I, p. 8.

⁴ Hartono, *op.cit.*, p. 41.

affixing the paint is expected to express various meanings or subjective value.⁵

L. H. Chapman, he gives the sense similar to Mayers, only on the surface is not given additional “flat”, because he saw the possibility to paint on a curved surface. As surface water pot or works made from gypsum materials (stone, plaster of Paris).⁶

Sanento Yuliman gives describing to conclude that the painting was spawned thoughts, ideas or wishful thinking into such a beautiful composition or satisfactory vision. Composition was made by scratching out the lines and applies colors or by carving and worked with tools held or clamped between two fingers. Nowadays, there has been a strict separation between definition of carve and paint.⁷

Dharsono Sony Kartika states that the painting is aesthetics expression of one’s as outlined in the two-dimensional plane, the use of such a medium, namely line, color, texture and shape in such medium can be reached through a variety of types of materials, such as inks, paints, and various other applications in the medium in such.⁸

Medium of painting could be anything, such as canvas, paper, board, even in photographic films can be regarded as a painting medium. Tools used are also diverse, with the requirement to provide a certain imagination of the media used. The color in the painting has a very essential role. Sometimes, the color used to express motion, distance, tension, naturalism, space, form, expression or symbolic meaning.⁹ Colors can be divided into three types:

1. Primary color (red, yellow, blue). The main color is not produced through a mixture of other colors.

⁵ B. S. Mayers, “The History of Art”, in Humar Sahman, *Mengenal Dunia Seni Rupa*, (Semarang: IKIP Semarang Press, 1993), p. 55.

⁶ Humar Sahman, *Ibid*, p. 55-56.

⁷ Sanento Yuliman, *Dua Seni Rupa*, (Jakarta: Kalam, 2001), p. 8 – 9.

⁸ Dharsono Sony Kartika, *Seni Rupa Modern*, (Bandung: Rekayasa Sains, 2004), p. 36.

⁹ Humar Sahman, *op.cit.*, p. 64.

2. Secondary color (green, orange, purple). Color resulting from the mixture of two primary colors.
3. Tertiary color. Color mixing results of a primary color and a secondary color or more.

In Islamic culture, one embodiment of Islamic aesthetics aside is painting that its tradition is very long and old. Painting as a branch of art evolved in parallel with the development of art, such as architecture, craft or decoration. When examined further, the development of Islamic painting is not as green as the development of other fine art. One contributing factor is the tradition since the 13th century AD is more developed in the non-Arabic culture. Like, Persian, Turkish, Indian Mughal, or indo-Pakistan. Another factor, painting underestimated by Islam, especially in figurative painting¹⁰.

Moslem artists drawing figurative forms deliberately distanced from the protrusion elements of movement which is the argument of life. Thus, they avoid the attitude to “compete” God. They paint on the ethical limits outlined *Aqidah Islamiyah*.¹¹ Moslem artist did not paint in a figurative form a realistic depiction, but they have a unique style in painting, they painted according to the flow of feelings and artistic inspiration that stick to the *Aqidah Islamiyah*.¹² Like when paint the bird or other animals, they took the road to avoid its natural form, it was meant to honor religion.¹³

¹⁰ The texts containing the controversy of figurative painting is regarding from the 11th and 12th century. The arrival of Islam with its new *aqidah* (oneness of God) raises the logical consequence which must be assumed in order to maintain the purity of *Aqidah*. Pre-Islamic culture treats the sculpture and the living creature picture as the thing that is revered and exalted becomes a serious problem in Islam. It is not just to keep the concept of monotheism as the teaching of Islam, but also avoid the dangers arising from figurative pictures and sculptures that reflected paganism of pre-Islam. Therefore, Islam split between materials and spirituality. It is based on hadith that prohibiting paints the living creatures at Prophet Muhammad SAW era. See. Syech Muhammad Yusuf Qardhawi, *Halal dan Haram dalam Islam*, translator; Mu’ammal Hamidy, (Surabaya: PT. Bina Ilmu, 1980), p. 142

¹¹ Kamil Al-Baba, *Dinamika Kaligrafi Islam*, Translator. D. Sirojuddin Ar, (Jakarta: Darul Ulum Press, 1992), p. 49.

¹² *Ibid.*

¹³ *Ibid.*

Moslems artists build rich art in accordance with Islamic values perspective consciousness, and gradually develop their own style, and increase the contribution of culture in the field of art.¹⁴ One form of art developed by Moslem artists without leaving the Islamic values is calligraphy. Calligraphy is subject to the overall objective of Islamic consciousness.

Islam believed that God's word ideationally is the nearest thing to Him; the phrase is most directly from His willing. Because, as the one who is transcendent. Then His willing is delivered in revelation through His word.¹⁵

B. Calligraphy Painting

1. The Definition and The History of Calligraphy

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. In Arabic is called *khat* means line or graffiti which formed handwriting.¹⁶ 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.

Ya'qut al-Musta'shimi, the famous calligrapher in the Turkish Ottoman sultanate saw the art from the beauty feeling point which was contained it. Thus, he made a restriction:

الْخَطُّ هُنْدَسَةٌ رُوحَانِيَّةٌ ظَهَرَتْ بِأَلَةِ جِسْمَانِيَّةٍ

¹⁴ M. Abdul Jabbar Beg, *Seni di dalam Peradaban Islam*, (Bandung: Pustaka, 1988), p. 1.

¹⁵ Isma'il Raji' al-Faruqi, *Tauhid; It's Implication for Thought and Life*, translator: Rahmani Astuti, (Bandung: Pustaka, 1982), p. 222.

¹⁶ Ilham Khoiri R., *Al-Quran dan Kaligrafi Arab Peran Kitab Suci dalam Transformasi Budaya*, (Jakarta: LOGOS, 1999), cet. I, h. 49. From other source has explained that calligraphy from Latin, "kalios" means beauty, and "graph" means writing. D. Sirojuddin AR. *Seni Kaligrafi Islam*, h. 1. See also. John M. Echols dan Hasan Shadily, *Kamus Inggris-Indonesia*, (Jakarta: PT. Gramedia Pustaka Utama, 1997), Cet. XXIV, p. 95.

Translation: “calligraphy is the art of spiritual architecture that in the process of creation by physical tools”.¹⁷

Ubaidilah ibn Al-Abbas called “*lisan al yadd*” or tongue hand. Because of hand, tongue talks. Calligraphy art or *khat* 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.¹⁸

Starting from the opinion of the orientalist and historians the world, they said that the Arabic letters are the most beautiful letters in the world. In fact, it is recognized as the center backrest among all the writing in the world. There are several opinions about the birth of Arabic writing. Some experts argue that the Arabic writing is a fraction of the root Suryani posts. This based on the similarity of the form of the Arabic letters with Suryani letters. While, according to Germany orientalist, Lidzbarsky that Arabic alphabet arising from Phoenician writing before Islam era.¹⁹ Then, opinions agreed by the researchers the world is the opinion from the Dutch orientalist, Von de Bronden. He found the result of his research which concluded that Arabic writing and Kan’an grow together in pieces Sinai Peninsula. In 1904-1905 successfully dismantled several engravings written by *khat* approaching Egyptian writing, *Hieroglyph*.²⁰ The most credible opinion about Arabic calligraphy was the Arabians have adopted their writing from Nabati tribe. Arab race has occupied the Northern region of Arabia, in Yordan country, capital Putera. Ancient carving were found by the orientalist took place in *Umul Jimal*, *Bukit Druze* and *Huron*

¹⁷ Previously, Ya’qut saw the global function consist of the words and writing, it appears the two tools accordingly. The tool of words are tongue, and the tool of writing is pen. See, D Sirojuddin AR. *Seni Kaligrafi Islam*, (Jakarta: Pustaka Panjimas, 1985), p. 2-3.

¹⁸ *Ibid.*, p. 3.

¹⁹ Kamil al Baba, *op. cit.*, p. 9.

²⁰ *Ibid.*, p. 10.

which proves that the Arabic writing comes from Nabati writing.²¹ Initially, calligraphy discovered in Egypt in the Bronze Age. Then, calligraphy spread to Asia and Europe, in addition, it is also found in China. Egypt calligraphy called *Hieroglyph* which evolved into *Hieratik* and *Demotik*. Inscription found in 3.200 BC in the valley of the Nil, the form is not cutting words form like cuneiform writing, but to simplify themselves into the pictures as the principal symbols containing meaning cues.²² Calligraphy Canaanites Semitic nations is what allegedly later as a forerunner of Arabic calligraphy.

a. In the caliphate of the Umayyad dynasty (661-750)

There are three main styles associated with writing known in Mecca and Medina are *mudawwar* (round), *muthallath* (trilateral) and *ti'im* (twin is arranged from round and trilateral). From the three styles, only two preferred, that is *muqawwar* style characterized soft and supple, and *mabsut* style characterized by rigid and consists of thick scratches or rectilinear. The two styles cause the formation of other styles, including *Mail* (tilt), *Mashq* (enlarged) and *Nasḥi* (inscriptive). But, *Masyq* and *Nasḥi* continue to grow, while the *Mail* eventually abandoned because lost with the development of *Kufi*.

Famous calligrapher during the Umayyad dynasty that developed cursive style is Qutbah al-Muharrir. He found four styles writing; *Thumar*, *Jalil*, *Nisf* and *Tsuluts*.

b. In the caliphate of the Abbasid dynasty (750-1285)

The great calligrapher recorded on the Abbasid period is Ibnu Muqlah, who in his youth learns calligraphy to Al-Ahwal al-Muharrir. Ibnu Muqlah made a large contribution to the development of cursive, because the spectacular discovery of geometrical formulas in calligraphy. The formula consists of three

²¹ *Ibid.*, p. 11.

²² *Ibid.*, p. 8.

basic elements of unity in the manufacture of letters, namely point, *alif letter*, and circle. According to him, it was named al-Khat al-Mansub (standard writing). He also pioneered using the six kinds of basic writing (*al-Aqlam as-Sittah*), namely, *Thuluth*, *Nash'i*, *Muhaqqaq*, *Raihani*, *Riqa' dan Tauqi'* which is cursive writing.

More dominant calligraphy work used as ornaments and architecture in Abbasid dynasty than Umayyad dynasty that only dominate the flora and geometric ornament elements under the influence of Hellenism and Sasanian culture.

c. In the next times

All forms of art have destroyed along with the destruction of the Abbasid dynasty by the Mongol army under Jengis Khan and his son Hulagu Khan. But, the development of calligraphy immediately bounced back by Hulagu Khan's grandson, Ghazan who have embraced Islam. The tradition of art is built again. After Ghazan, Uljaytu also continued his effort. He supported intellectuals and artists to work. Thus, the art of calligraphy and ornamentation of Qur'an reach the top. The calligraphers in this dynasty are guided by Yaqut, like Ahmad al-Suhrawardi who has copied al Qur'an with *Muhaqqaq* style in 1304, Mubarak Shah al-Qutb and Sayyid Haydar Mubarak Shah al-Suyufi. This dynasty ended in the 14th century.

Then, continued by Timurid dynasty led by Timur Leng. Although known as the greatest destroyer, but after embracing Islam, intellectuals and artists got special intention. This was followed by his son, Shah Rukh. Until, this dynasty ended in the 15th century.

Safavid dynasty in Persia and Iraq established by Syah Ismail and followed by Syah Tahmaps who supported the formulation of

new calligraphy style *ta'liq* which known with *Farisi* and *Nasta'liq* that gets influence from *Nas'hi*.

And then Ottoman dynasty in Turkey, the development of calligraphy looked amazing, love of calligraphy not only the intellectuals and artist, but even some of sultans known as the calligrapher.

2. Calligraphy Painting

Calligraphy art is the greatness of Islamic art that emerged in the middle of the architecture. It can be proved in a variety of calligraphy decorative that meet in the mosques and other buildings, which are expressed in the fusion of the Qur'an verses, Hadith and the words of wisdom.

Calligraphy differed to be two categories; pure calligraphy and painting calligraphy. *Pure Calligraphy* is beautiful writing art that follows the rules of pattern *khattiyah*²³. Irregularities or confounds between one *khaṭ* and other *khaṭ* is regarded as an error, because basically it was not compatible with the existing formula, for each writing a different script.

Lately, it seems the cultivation of calligraphy, either the rules of “*khattiyah*” or “more freedom” to be painting. Pure calligraphy is experiencing to be new forms of expression in the letter composition, it combined with a decorative motif or it called calligraphy painting. The definition of painting is the artistic experience that is expressed in two-dimensional plane using color and line.²⁴ While painting calligraphy is model calligraphy inscribed on the work of painting, or calligraphy graffiti painted using a variety of colors and not bound to the rules of pattern “*khattiyah*”.²⁵

²³ The patterns of Islamic calligraphy are *Naskhi*, *Tsuluts*, *Rayhani*, *Diwani*, *Diwani Jali*, *Farisi*, *Kufi*, dan *Riq'ah*. See, D. Sirojuddin AR. *Seni Kaligrafi Islam*, (Jakarta: Pustaka Panjimas, 1985), p. 9.

²⁴ Soedarso, *Seni Lukis Kaligrafi Islam*, (Yogyakarta: ISI, 1992), p. 10.

²⁵ D. sirojuddin AR, *op. cit.*, p. 11.

The definition of Islamic calligraphy painting is not always show to the development of calligraphy styles mean letter.²⁶ Focus of calligraphy painting is not only finishing to the letter, but its present as the painting in real meaning. The critic of fine art, Dan Suwaryono insisted that the calligraphy painting are basically supported by two elements of art; *fisiko plastis* (form, line, color, space, light, and volume) and demands that tends toward *idio plastis* (include all the issues that directly or indirectly relate with content and form), simply, calligraphy painting is not only show the letters which is painted, but also as the real painting that make the letters as one of its elements.²⁷

According to Affandi, calligraphy painting is the work of man as the result of the processing of inner expression through writing elements arrangement and other two-dimensional elements, which has a symbolic nature, religious, and aesthetic and bring the ethic message between human and God, human and human, and human and nature.²⁸

Every calligraphy painting has freedom style or type of writing, so to create a unity of painting form that suit with desire of creator. From the definition of calligraphy painting, it can be said that; first, calligraphy painting is not only as the art of beautiful writing. Second, through freedom of aesthetic expression, art of beautiful writing then with creation form and the arrangement of letters were completed by other elements to be painting work. Third, painting is language of painter. Language is communication media. Painting with its elements is being a symbol used by the painter to reveal the contents of his heart with the messages. Fourth, in the process, the calligraphy painting cannot be separated from the Islamic life. Therefore, calligraphy painting expresses a religious form. Medium of creating work of calligraphy painting is free. As free as medium that used to the general

²⁶ Isma'il Raji Al-Faruqi, *Seni Tauhid Esensi dan Ekspresi Estetika Islam*, translator; Hartono Hadikusumo, (Yogyakarta: Yayasan Benteng Budaya, 1999), p. 105-118.

²⁷ D. Sirojuddin AR., *op. cit.*, p. 178.

²⁸ M. Affandi, *Ekspresi Simbolik, Religius dan Estetika dalam Karya Lukis Kaligrafi*, (Yogyakarta: FPBS-IKIP, 1994), p. 135.

works. Calligraphy painting can be displayed with the technique of oil paint, watercolor, and batik, even a variety of classical and modern experimental technique.

Many or less element of writing in calligraphy painting work does not matter, the important thing is the integration and alignment can be achieved, because which was written is the verse of the Qur'an and Hadith. The most important is not change the meaning. In appearance, calligraphy painting can be patterned realist, surrealist, decorative and semi abstract.

3. Contemporary Calligraphy

Anxiously in calligraphy made calligrapher begin searching more and experiment with their art. Along the way, Arabic calligraphy is often a visual tool of verses of Qur'an, growing order to follow a strict standard formula (*al-khaṭṭat al-mansub*). That standard reflected "the ethics of calligraphy" and adherence to the "pure rule" of Arabic script.

In recent years, emerging the movement that distanced themselves from the rigidity of the bonds. Latest creations deviate from the old grammar popularly known as "contemporary calligraphy", that referred to contemporary style is full of dynamic and creativity in creating the works that strange and unique.²⁹ Although certain characteristics of the contemporary calligraphy styles is different from a region to another, however it does not seem salient differences from one region or country to develop an ancient Islamic art. But, it does not mean that the work of calligraphers today does not show diversity. That diversity is based on adaptive variation influences from non-Islamic world, not regional or national characteristics.³⁰

Some categories of contemporary calligraphy as:³¹

²⁹ D. Sirajuddin AR., *op. cit.*, p. 165-166.

³⁰ Isma'il Raji Al-Faruqi, *Seni Tauhid Esensi dan Ekspresi Estetika Islam*, *op. cit.*, p. 105-

³¹ *Ibid.*, p. 106-118.

a. Traditional Calligraphy

The style produced by contemporary Moslem calligraphers in various styles and writings have been known to previous generations of calligraphers. Traditional here, it does not only has relation with past, but generally follow the main aspects of the overall production of Islamic calligraphy. They put more emphasis on the messages of the wonderful setting of letters rather than featuring calligraphy paintings in figurative nature. Often, their work is abstract.

b. Figurative Calligraphy

Commonly, the figurative elements are only confined to the leaf or flower motif painted to match the abstract characteristic of Islamic calligraphy. Figures of human and animals are rarely found in the texts of the Qur'an is written in calligraphic, in the decoration of the mosques or *madrasah*, but it is often found in household items. In this design, its letters are lengthened or shortened, widened or narrowed, given additional processed, arch, or signs and additional filler to make it conform to the shape of the non-calligraphic, geometric, plant, animal and human.

c. Expressionist Calligraphy

This style is the result of acculturation of Moslem art and western art, which is associated with the major developments in western aesthetics. Although the expressionist calligrapher used "vocabulary" of Islamic artistic, but they ignored "grammar" that have been standard.

The term of expressionist used for a category calligraphy featuring the emotional elements, subjective feelings, describe the mood, and individualistic concerns.

d. Symbolic Calligraphy

In this calligraphy, western art has influenced the orientation and artistic processing. Evidence of acculturation can

be seen in the designs of contemporary calligrapher who use certain letters or words as a symbol of an idea or group of ideas. A letter or symbolic letters are arranged in such a way that describes objects that want to be associated in order to convey a specific message. The meaning of the objects is often emphasized through the form or the depiction way of letter or letters.

e. Pure Abstract Calligraphy

Pure abstract or pseudo indicate that the motifs resemble letters or words, but in fact, the forms were not the Arabic alphabet and also do not load in the conventional sense. By denying the linguistic meaning of the letters are just an element of a pattern and only for art purposes only.

Diversity patterns of several categories calligraphy above, actually both want to display a work of art as a form of aesthetic expression and ethical Islam by painter of calligraphy. Prominent difference lies only in the characteristics shown and media used by each painter of calligraphy.

C. Ethics in the Art of Calligraphy

1. The Definition of Ethics

Etymologically, ethic comes from Greek; *ethos* means “character, morality, and custom”.³² Other definition about *ethos* is an attitude, character or the way of act (according to certain norm).³³ According to KBBI, ethic is a science of what is good and what is bad and about the rights and obligations of moral. Ethic has relation with human’s behavior³⁴. Term of ethic is usually used in three aspects; [1] pattern, [2] a set of rules, conduct, moral, or code, and [3] an inquiry about ways

³² K. Bertens, *Etika*, (Jakarta: Gramedia Pustaka Utama, 1993), p. 4.

³³ J. L. C. H. Abineno, *Sekitar Etika dan Soal-soal Praktis*, (Jakarta: BPK Gunung Mulia, 1994), p. 3.

³⁴ Abudin Nata, *Akhlaq Tasawuf*, (Jakarta: Raja Grafindo Persada, 2000), p. 89-90.

of life and rules of behavior³⁵. August Comte (the founder of positivism current) had a notion that ethic is the part of sociology that regarded as the highest science.³⁶

According to Ahmad Amin, ethic is a science that explains about good and bad, human's necessity, and human's guidance.³⁷ In this context, ethic is a set of instrumentals that explain about good and bad, how to do it and why it should do. Talk about good and bad is tantamount to discuss the value, i.e. the value of good and bad.³⁸

The problems of ethic in every behavior which is coming from people that done by effort and intentionally, and he knows which he does. It can be given good and bad law. Then, every behavior appeared with desire, but can be effort in consciousness. And every behavior that which is appearing without desire and without consciousness, so, it is not main of ethic's problem.

According to Franz Magnis Suseno, ethic has some meanings; [1] a concept of analysis about what should do, moral regulation, good and bad. [2] A deeply analysis about behavior and moral actions. [3] A searching of morality life.³⁹ When ethic is based on the philosophical aspect, ethic is understood as moral philosophy. Ethic has been science when the perhaps of ethic (the principles and values about right and wrong) was received by society become reflection⁴⁰ for systematic and methodic of research. Ethic here is same with moral philosophy.⁴¹ In the social perspective, ethic is understood as knowledge of morality and

³⁵ Donald M. Borchert, *Philosophy and Ethic*, (Macmillan Library, 1996), p. 257.

³⁶ W. Does Poprodjo, L, *Filsafat Moral kesusilaan dalam teori dan Praktek*, (Bandung: Remadja Karya CV, 1986), p. 105.

³⁷ Ahmad Amin, *Etika*, (Jakarta: Bulan Bintang, 1975), p. 15.

³⁸ Abd. Haris, *Etika Hamka; Konstruksi Etik Berbasis Rasional Religius*, (Yogyakarta: LKis, 2010), p. 57.

³⁹ Franz Magnis Suseno, *13 Tokoh Etika Sejak Zaman Yunani Sampai Abad ke-19*, (Yogyakarta: Kanisius, 1993), p. 13-14.

⁴⁰ Ethics as reflection is a moral reasoning, which can be thinking about what do to do and especially about what should be done or don't. Ethics is as a reflection of talking about ethics as praxis or taking ethical praxis as its object. Ethics as a reflection highlight and assess the good and bad moral behavior. See K. Bertens. *Esai Tentang Masalah Aktual Perspektif Etika*, (Yogyakarta: Kanisius, 2001), p. 163.

⁴¹ *Ibid.*, p. 6

how morality becomes regulation in certain society.⁴² The substance of ethic is the soul of action, cause of action assembling with kinds of intention. Intention is requirement of ethical action. Consequently, when action is motivated by good intention the result is good action and in contrary.⁴³ Ethic has similar meaning with moral in one aspect that explains about good and bad action⁴⁴. In other aspect, ethical and moral are different in which the standard of ethic is ratio while moral is norm.⁴⁵ Besides, ethic relates with the reason of moral action while moral relates with good and bad teaching. Usually, sources of moral teaching are; speech, advice and norm. Therefore, the scope of ethic is larger than moral, because the scope of moral is only in a certain region.

Ethic⁴⁶ is not a practice teaching, but it is a science. Ethic is not additional source of moral, but it is a critical thought and moral view. Basically, ethic is theoretically and moral is practically. So, ethics and moral are not in similar level or position. Moral explains about what should to do, but ethic understands why human must follow moral teaching.⁴⁷

In Islam, there is a special term refers to ethic, namely *akhlāq*. When mention term of ethic, directly it relates to *akhlāq*, moral, norm, behavior, and decency. *Akhlāq* comes from Arabic language *al-Khuluq* which is the root of this word is *Khaluqa-Khuluqan* that means

⁴² Safrodin Halimi, *Etika Dakwah dalam Perspektif al-Qur'an; Antara Idealitas Qur'ani dan Realitas Sosial*, (Semarang: Walisongo Press, t. th), p. 15.

⁴³ Toha Yahya Omar, *Ilmu Dakwah*, (Jakarta: Widjaya, t. th.), p. 24.

⁴⁴ Etymologically, moral comes from latin language it's mores. Moral is the plural word of *mos*, its mean behavior. Terminologically, moral is the word that explains about limitation of characteristic, willing, and behavior that are classifications as the good and bad actions. At the advanced Leaner's Dictionary of Current English, the scope of moral is: 1) principles that relate with good-bad and right-wrong. 2) The abilities for understanding differentiate of good and bad. See, Abuddin Nata, *op. cit.*, p. 90.

⁴⁵ Franz Magnis Suseno, *op. cit.*, p. 47.

⁴⁶ K.Bertens divided ethic at three meanings, 1) descriptive ethic is explain about moral action at widely scope, such as: sociology, psychology and history. In this scope ethic is neutral. 2) Normative ethic is based on religion teaching. In this scope ethic is evaluating the moral action. Meta ethic is concern of evaluating the human says. This ethic isn't explains about human action. See, K.Bertens, *Etikaa, op. cit.*, p. 15-19.

⁴⁷ Franz Magnis Suseno, *Etika Dasar*, (Yogyakarta: Kanisius, 1987), p. 14.

behavior, character, custom and gal lance. In language, *Akhlāq* refers to the universal human nature, temperament, character, habits, and regular, both merit and reprehensible nature.⁴⁸ *Masdar* of *khalaqa* changed into *al-Khaliq* that means is creator and *al-Makhlūq* means is creation⁴⁹. Terminologically, according to Ahmad Amin, *akhlāq* is a science that explains about good and bad, what should be done by human and human's goal. *Akhlāq* is a rational description of essence and basic action, besides, *akhlāq* is principle of moral action.⁵⁰

The function of ethic is looking for measurement of behaviors (good and bad), but practically, ethic met some difficultness because value is abstract (idea characteristic) and cannot be reached by senses, then good and bad value of human's behavior is not same (relative) from its environment each other. But, ethic as always reaches the last purpose to find the ethical measurement which is able to be received commonly or by whole of nation in the world.

2. Ethics in the Art of Calligraphy

Ethics of art is a means of orientation for artists attempt to answer the question in the work. The question must be answered is the fundamental question, how do artists have to work? The answer is not a description of moral truth pertaining to teachings, exhortations, and standards how artist acts in the creation of works of art. Nor is a description of this rule and that gives the connotation instructions on how to become a good artist. But, ethics is intended as a description of the phenomenon epistemological orientation work, which centered on the issue of the use of mediums, ordinances, creation, and the beauty of artistic choices legitimate requirement in the work.

⁴⁸ *Etika Berkeluarga, Bermasyarakat, dan Berpolitik (Tafsir Al-Qur'an Tematik)*, (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an, 2009), seri ke 3, p. 1.

⁴⁹ Ahmad Warson Munawir, *Kamus al-Munawir*, (Yogyakarta, t.th), p. 393.

⁵⁰ Safrodin Halimi, *op. cit.*, p. 52.

It was with the aim that in the work of artists not only went along with or mimics other people's work. Because then, the artists will understand the related works of art they created, why should it be like this or like that. Because, in addition to his work as a self-expression will also be to the community. Basically, ethics of art helps artist to be able to responsible for the work that they serve both to themselves and to society. In the work, artist always request a lot more than others, on the grounds that the imagination cannot be limited by any rule or law. But, freedom and responsibility are two sides of the coin of ethics that should be there. K. Bertens revealed that there is a reciprocal relationship between the meaning of freedom and responsibility, free of doing things, but also be prepared on the consequences. It means to be responsible of each behavior performed.⁵¹

Ethics of art is not a limitation of social or cultural boundaries, which is essentially the source of the traditions, customs evolved in society, religion and certain ideology. But, ethics of art is philosophy or critical thinking and fundamental about the use of and management of the media as a medium, as well as the procedures for the creation of the moral teaching of the values that will be the object and the content of the expression of art. At its core, ethics of art is the systematic thinking about the values of the choice of medium, method, and content of the work in the creation of art.

As an example in a painting "*Jaka Tarup and 7 Angles*" described a man who has been looking at (read peek) 7 angles were bathing in the river. From an ethical perspective, when the painting is enjoyed in privacy, in the room for example it is fine, but when it was placed in the living room which is actually a public space, then it would be a conflict in the field of ethics. In other word, the medium of painting is not exact, it means not ethic.

⁵¹ Abd. Haris, *op. cit.*, p. 99.

An example; a comedy set in the illustration is accompanied by a painting of an old man who described a happy and behind various bottles, grapes, and delicious meals; it painted a words “*Muda Foya-Foya, Tua Kaya Raya, Mati Masuk Surga*”. From the comedy perspective, it makes people laugh. But, in the ethical perspective cannot be justified. Expect the fun in life and death was humane, but logically when the young spent for fun without work and to being a man devoted to God by doing commands and avoiding prohibitions, so impossible when the old can enjoy the property, and when the dead go to Heaven. From the content of the painting cannot be justified.

Creating paradigm is the part of discipline epistemology of art that contain the elements that was thought by artist. The elements consist of basic belief, model, concept and method.⁵²

Basic belief is the view that is personal, subjective, which could have been derived from the philosophical point of views, theories or profound reflections on empirical experiences. Impossible, that there is work of art without the basic beliefs of the artist. The basic beliefs can be a source of confidence, medium, and procedure for the creation, validity and terms of artistic choice.

Model is thing that becomes the basic of idea creating, concept, process and artistic system of work of art and still in fantasy of artist. Model can be empiric or abstract things that would be copied, imitated and used in the formation of ideas, concepts, processes and artistic system of work of art.

Concept is abstract ideas related to something that should be defined or formulated in the form of art. The nature of work is a concept that should be formulated or defined empirically.

⁵² I Wayan Sadra, “*Lorong Kecil Menuju Susunan Musik*” dalam *Menimbang Pendekatan Pengkajian dan Penciptaan Musik Nusantara*, (Surakarta: Jurusan Karawitan bekerjasama dengan Program Pendidikan Pascasarjana STSI Surakarta, 2005), dalam Bambang Sunarto, 2010, *Etika dan Pertimbangan I Wayan Sadra dalam Penciptaan Karya Seni*. retrieved on 18 November 2014 from <http://bsunarto.blogspot.com/2010/09/etika-dan-pertimbangan-i-wayan-sadra.html?m=1>.

While, the method is the way related to how understand of object material and frame it with confident perspectives, model, and concept that evolves in the artist's idea. Method is the way to realize the object and artist's idea to be work.

According to I Wayan Sadra⁵³, the first orientation of artist in work is value. Value is view or belief about something good, beautiful, and true that is expected to occur. Because, value related to option, thought, and personal action, then beliefs about good and right is determined by the artist themselves. According to him, the good work is the work that is created based on a good understanding of the reality of the truth object for his work. The reality of the truth is not sensory, but the essence is spiritual or idea.⁵⁴

Goodness and truth of art is contemplative and imaginary, and in understanding it must use reasoning, reflection and imagination to reach knowledge about the nature of the problem and the impressions or concepts that do not exist in the sense. Imagination is the ability to connect and combine the representations and ideas freely.

D. Aesthetics in the Painting

1. The Definition of Aesthetics

Historically, aesthetic is branch of philosophy that began at ancient Greek. The terminologically of aesthetic appeared 1750 by A. G Baumgarten (1714-1762).⁵⁵ He comes from German who was first introduced "*aisthetika*" as continuation of Cottfried Leibniz (1646-1716) opinions. He chose it as the hope of putting pressure on the art

⁵³ I Wayan Sadra born 1st August 1953 in Denpasar, Bali, he is not an ordinary musician. He is a contemporary musician with various forms of music. See on <http://m.thejakartapost.com/news/2010/07/20/i-wayan-sadra-not-an-ordinary-musician.html>, retrieved November 18th, 2014.

⁵⁴ I Wayan Sadra, "*Lorong Kecil Menuju Susunan Musik*" dalam *Menimbang Pendekatan Pengkajian dan Penciptaan Musik Nusantara*, (Surakarta: Jurusan Karawitan bekerjasama dengan Program Pendidikan Pascasarjana STSI Surakarta, 2005), dalam Bambang Sunarto, *op. cit.*

⁵⁵ Retrieved on January 07th, 2014 from <http://yestimaselamaharani.blogspot.co>

experience as the sentient of knowledge.⁵⁶ 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.⁵⁷

Aesthetics science is the studying of all things related to beauty, and learning all the aspects of the beauty. Beautiful is the most often spoken, but the most difficult to understand the meaning.⁵⁸ In daily life, beautiful is more influential than good. Sometimes, people are more interested in a pretty face (beautiful) than the good behavior (ethic).

The hedonist in developing aesthetic theory distinguishes between aesthetic pleasure and pleasure in general.⁵⁹ They give the term of beauty in something has a higher value than the momentary pleasure. According to Plato, beauty is the real of realities, an eternal and unchanging essence contained in the metaphysical element of beauty. For Plotinus, beauty is a radiant of Divine sense, in Islam was known that God is beautiful and loves beauty.⁶⁰

The purpose of aesthetic is to find the generally accepted measure of what is beautiful and not beautiful on the work of art or the

⁵⁶ Dharsono Sony Kartika, *Seni Rupa Modern*, (Bandung: Rekayasa Sains, 2004), p. 5.

⁵⁷ Dharsono Sony Kartika, *ibid.*, p.5.

⁵⁸ Sidi Gazalba, *Asas Kebudayaan Islam Pembahasan Ilmu dan Filsafat tentang Ijtihad, Fiqih, Akhlak, Bidang-bidang Kebudayaan, Masyarakat, Negara*, Jakarta: Bulan Bintang, 1978, p. 300.

⁵⁹ Israrul Haque, *Menuju Renaissance Islam*, (Yogyakarta: Pustaka Pelajar, 2003), p.109.

⁶⁰ "The Prophet said," Allah is beautiful, and He loves the beauty. See on Yusuf Qardhawi. *Islam Bicara Seni*, Translator. Wahid Ahmadi, M. Ghazali and Adhlan A. Hasyim, (Solo: Intermedia. 1998), p. 27.

universe. Alexander Baumgarten put the beauty and art as an object of aesthetic discussion.

Aesthetic is beautiful value, where beauty means good, beautiful, pretty and cute. Beautiful thing is called work of art (although not all of work of art is beautiful).⁶¹ Herbert Read in his book, "*The Meaning of Art*" beauty is the unity of formal relations among our sense-perceptions.⁶²

The question will appear in this case is actually the value of beautiful and not beautiful it is in the nature of object or objects outside. In this case, according to Plato, when the value of beautiful in the object, supposedly everyone has the same view of the beautiful in the object, but when the value of beautiful outside of object (subject as examiner), thus the nature of object will be different. While, Kant argued that beauty is the nature of object.

Beautiful as the value that is ideal; it is not fact because there is no existential beyond human beings. A works or things, which is said to be beautiful is its beauty is not found in the works or things themselves, but it is feeling internalized. Beautiful is a term for objects that give rise to a peculiar pleasure that is called aesthetic.⁶³

Lately, in the development of aesthetic, beauty is not only equated with aesthetic value, but also used to refer to a kind or class of aesthetic value. This is because most experts in the aesthetic of the 20th century trying to perfect a conception of beauty, for the example, beautiful, pretty, charming, attractive, and graceful. Aesthetic value is not composed entirely of beauty. Beside consist of beauty as the positive value, now negative value concludes in the aesthetic value. Negative value is ugliness; the ugliness does not mean empty or a lack

⁶¹ Hartono, *op. cit.*, p.34.

⁶² Modul Seni Rupa. PDF, p.3 cited from Herbert Read, *The Meaning of Art*, (New York: Penguin Book, 1959).

⁶³ Sidi Gazalba., *op. cit.*, p. 300.

of features that make something called beautiful, but it refers to characteristics that are clearly contrary to the nature of the beautiful.

Therefore, now the beauty and ugliness as aesthetic values positive and negative were subjected to a review the aesthetic values of philosophy. Sometimes, aesthetic is formulated as the branch of philosophy that relate to theory of beauty. The definition of beauty is informing the people to know, and theory of beauty is explaining how to understand.

2. Aesthetics in Islam

Islamic art is a manifestation of culture that aesthetic conditional (*priksa*, taste, intention, intuition and work). Islam does not give a detailed theory or teaching about art and aesthetic, because there is just about ethics and logic. Affairs creation of works of art as a product of human culture is not explicitly outlined in the Qur'an, because works of art belonging to the affairs of a world governed by the man himself. The history of Islamic culture recognized aesthetics as “*’ilmu-Jamal*” is the science of beauty. In tradition of Arabic culture, the most prominent is the aesthetic understanding in the field of language, particularly literature, which specifically referred to the science of rhetoric or “*’Ilm’i-balaghah*”.⁶⁴

In essence, human loves beauty. Allah the creator of the universe, both on earth and in the sky created with exceptional beauty. Allah has painted and carved human problems so beautiful, and everything has the high meaning and wisdom.⁶⁵ Beauty cannot be separated from teaching, and in the contrary. Moslem knows the concept of Allah as *Jamīl-yuhibbu-al-jamāl* is “He is beautiful and loves beauty”, on the concept of the Names of Allah as *al-Asma al-Husna*, the beauty of the

⁶⁴ Yustiono, dkk, *Islam dan Kebudayaan Indonesia Dulu, Kini dan Esok*, (Jakarta: Yayasan Festival Istiqlal, 1993), cet. I, p. 16

⁶⁵ Taufik Gjafri, *Menikmati Keindahan Allah Melalui Logika Dan Tanda-tanda*, (Malang: Bayumedia, 2004), p.12

imagery on the event *Isra' Mi'raj*, the beauty of the revelation of the Qur'an (through Gabriel angle with six hundreds of lights), the beauty of literature of Qur'an and the beauty of heaven painting.⁶⁶

In a hadith, Ibnu Mas'ud narrated that Prophet Muhammad PBUH said:

لَا يَدْخُلُ الْجَنَّةَ مَنْ كَانَ فِي قَلْبِهِ مِثْقَالُ ذَرَّةٍ مِنْ كِبَرٍ. فَقَالَ رَجُلٌ: إِنَّ الرَّجُلَ يُحِبُّ أَنْ يَكُونَ ثَوْبُهُ حَسَنًا وَنَعْلُهُ حَسَنَةً. إِنَّ اللَّهَ جَمِيلٌ يُحِبُّ الْجَمَالَ.
الْكِبْرُ بَطْرُ الْحَقِّ وَغَمَظُ النَّاسِ

Translation: "People do not go to heaven who in his heart has an arrogant although as weight as atomic. "Some people say, "Actually, someone was glad dressed nice and nice sandals. "The Prophet said," Allah is beautiful, love the beauty. While arrogant is the attitude of rejecting the truth and dismissive of others (H.R. Muslim).⁶⁷

Human as the creature of Allah, whoever he is, if he close and submit to Allah, he will always realize the nature of Allah, perfect in beauty.⁶⁸ In the term of behavior and attitude are not far from the beauty, in creativity is always based on Islamic corridor.

3. Aesthetics in Painting

In the name of freedom and absurdity as all can be claimed as a work of art. When the art start to deviate, confusion in society burst. Is it true that every human expression can be said to be a work of art, although ugly, unsightly, not pleasant to hear, or feel uncomfortable.

Lately, there is the phenomenon of using the term of art arbitrarily. As if everyone can claim to be an artist. Art becomes absurd with no clear boundaries. People try to open this limit by saying as aestheticism.

Basically, work of art, artist, and public's art are three things that cannot be separated, work of art consist of form and content (organize

⁶⁶ Yustiono., *op. cit.*, p. 27

⁶⁷ *Ibid*

⁶⁸ Taufik Djafri, *op. cit.*, p. 13

unity) that have the expression value. Work of art can be accepted by public art if the value contained in the work can be accepted by the public art properly. In this case, work of art called as the communication medium between artist and the public art. Therefore, creativity in creating the work of art needs the intellectuality. When will create work of art, the artist must consider the materials, techniques and idioms right to express his ideas, and not only consider the aesthetic aspect of the embodiment of his work, but also can convey the message that want to be disclosed by the artist.

In the painting, painting has an idea or ideas that are personal, but it can have broad impact. The impact was such pro and contra in the community. True artists create art to make man a more humane and civilized. Without constituted by a basic knowledge of the principles of aesthetics, it can unwittingly create disharmony and dehumanization.

So many artists do not know the basic knowledge of the principles of aesthetics that create the work of art freely, for the example the painting in the back of trucks. Women are most often to be object of the painting. Then, they are painted with a sexy pose, or even naked with variety illustrations that do not educate. Like, “*Ku Tunggu Jandamu*” (I am waiting for your widow), “*Perawan Memang Menawan Tetapi Janda Lebih Menggoda*” (virgin is imprison, but widow is more teaser), “*Jangan Ngaku Cantik Kalau Belum Macarin Pria Beristri*” (don’t admit be beautiful girls if you have not going out with woman’s husband), etc. in the work, they just stopped on the aesthetic aspect and leave the other important aspects, such as the importance of the message in a work. Again, to express an idea in a work is not enough to consider the aesthetic aspect, but also must be able to convey a message to public art.

E. The Meeting Point Between Ethic and Aesthetic

From the previous discussion has been explained on the ethics and aesthetics, both turn out in the discussion of the science that is closely associated with each other. In this case can be seen that both of science discussed about the value, ethic is the value of behavior and aesthetic is the value of beauty. The ethical value is the ethics for human as the intact personal. The value related to *akhlāq*, that associated with right and wrong that is shared by a group. The ethical value is very important for human, because therein lied the humanity that distinguishes man from animals. The ethical value is the basic foundation on humanity value that understands about religion.

While, the aesthetic value is the value is based on the beauty. This value is also important for human, because with the beauty will give the color in life, then the human will feel comfortable in life. By nature, human beings love things related to beauty.

Both of values related with the cultural products. Human equipped with a reasonable, ethical and aesthetic values corresponding to the values of humanity, so in that case can be distinguished between human and animal.

In philosophy, the term of value is often used as an abstract noun meaning the worth or goodness. In the Dictionary of Sociology and Related Sciences, value is the believed capacity of any object to satisfy a human desire, the quality of any object which causes it to be of interest to an individual or a group. Value is a psychological reality that must be distinguished clearly from the usefulness, because there are in the soul and not the thing. In the philosophy the issues of the value are reviewed by one of its branches called axiology, or the theory of value. Key issues discussed and until now there is still no unified ideology is about the types of value and the metaphysic status of value.

About the variety of value, there is opinion that differs between subjective and objective value. Other difference is between personal and community value. But, according to the experts is difference between

extrinsic and intrinsic value. Extrinsic value is the good nature or worth of an object as a tool or medium to other things. It is often called contributory value; it is the value as a tool or help. While, the intrinsic value is the good nature or valuable in itself or it is as a destination for its own sake or for the sake of the object. It is called consummator value; it is the complete or reaches the dream. Commonly, that recognized as an intrinsic value is truth, goodness and beauty, or it called positive value. And the contrary, negative value is for something that is not good. The problem of the metaphysic status of value consisted of the value relate to value and fact. This problem was answered by two opinions that known as subjectivity and objectivity establishment. Subjectivity establishment states that the value is entirely dependent on and related to the value of human experience. Then, objectivity establishment states that the values are the elements that are joined together, objective and active from the metaphysical reality.