

THE REALISM OF AESTHETICS AS THE NEAREST IMAGE OF GOD: A Liberated Ideology in the Islamic Aesthetics

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Abstract

The measurement of beauty might be a problem when a person claimed about the value of beauty. This had brought the issue of Islamic aesthetics (which was expressed in the works of art), less appreciated and mired in the stagnation for centuries. While in the West, the aesthetic value had been trapped in the dichotomy of subjectivity and objectivity and had led to the relativistic subjectivity by marginalizing metaphysical approach. Polarization of Islamic aesthetics on geometric themes, arabas and calligraphy had put the creativity of Muslim artists in the stocks, even up to the understanding of the aesthetic itself. Iconoclastic of the mainstream of Islamic artistic should have been one option only. As a product of classical thought and compliance, the iconoclastic should have no longer been representing the needs and been existing in the present context. This study was trying to make arguments both longstanding and recent findings. Realism became researchers' choice, because realism had the richest footing both in the Qur'an and scientific findings. This study expected to break the shell of orthodoxy about the size of aesthetics in the frame of Islam and gave hope to both the perpetrators and the art connoisseur to the ultimate point.

Keywords: *Islamic artistic, Islamic orthodox aesthetics, modern Islamic aesthetic, iconoclastic and realism.*

Abstrak

Ukuran keindahan menjadi permasalahan ketika seseorang menyatakan tentang nilai keindahan. Ini juga yang telah membawa persoalan estetika Islam (yang terekspresikan dalam karya seni), kurang diapresiasi dan terpuruk dalam stagnasi selama berabad-abad. Sementara di belahan Dunia Barat, nilai estetika terjebak dalam dikotomi objektivitas dan subjektivitas dan berujung pada subjektivitas relativistik dengan menyikrkan pendekatan metafisis. Polarisasi estetika Islam pada tema-tema geometris, arabes dan kaligrafi telah memasung kreativitas para seniman Islam, bahkan pemahaman terhadap estetika itu sendiri. Ikonoklastik sebagai mainstream seni Islam sudah saatnya menjadi salah satu pilihan saja. Karena, sebagai produk pemikiran dan kepatuhan klasik, ikonoklastik tidak lagi mewakili kebutuhan dan konteks kekinian. Penelitian ini berusaha menyusun argumentasi, baik yang lama ada maupun temuan-temuan mutakhir. Realisme menjadi pilihan peneliti, karena realisme memiliki pijakan paling kaya, baik dalam al-Qur'an maupun temuan ilmiah. Kajian ini diharapkan mampu memecah cangkang ortodoksi tentang ukuran estetika dalam bingkai

Islam dan memberi harapan, baik kepada pelaku maupun penikmat seni untuk mengarah ke titik akhirnya.

Kata Kunci: *Seni Islam, estetika Islam ortodoks, estetika Islam modern, ikonoklastik, dan realisme.*

Introduction

The issue of aesthetics (*adh-dzauq al-Jamaly*) particularly expressed in the works of fine art was less appreciated in the Islamic world. In his *Kitab al-Ikisab Hadhl wa Kasb Ahkam Al-Adab Al-Ma'isyah*, Ala' Al Din al-Lubusi, the Egyptian cleric in the reign of the Mamluk Daulah in 14th century, looked unclear figurative drawing. His view was based on a literal interpretation of the hadith “*No Angels come into a house with statue or picture*”. Although al-Ghazali in the 12th century and al-Aini in the 16th century made a more advanced interpretation of the hadith, the Islamic art at present is still inheriting an unfair treatment when *fiqh* (Islamic Jurisprudence) let the different variants in the discussion of laws (such as schools of Hanbali, Maliki, Hanafi, Shafi'i, and a long row of the systematics Islamic law compilers).¹ Why art was not tolerated for realizing various variants, such as variants of tropical, sub-tropical, desert, pole, or a variant of ethnics which were born in the history of indigenous peoples' groups? Traumatic history of paganism might have been the biggest reason for this decline in addition to paganism itself was the biggest fallacy in the concept of Islamic theology. However, Arab paganism was not ignorance in the context of the history of Arab internal problems, so it is unfair when sins committed by Arab paganism in the past was generalized to justify the deprivation on the expression of Islamic artistic. Whereas the art itself as an aesthetic expression to get its footing in the al-Qur'an and as the greatest

gift of God for the universe. According to Mukti Ali, al-Qur'an inherited three things at once; art, science and religion. With art, life becomes smooth and serene.² Moreover, historically that Muslims generally suffered from oppression or lived in colonies also influenced attitudes and their choice of art. The pressures of life they were experiencing, made Muslims in the colonies lose their sense of creativity and beauty.³

Most Muslim theologians forbade painting humans and animals because the objects were the prerogative of God. Thus, almost all the decorative motives in the Islamic art took the form of plant and geometrical shapes as well as the so-called “arabesque” or certain Arabian motives. Many of the heritages in the Arabian Peninsula seemed invisible that the Arabs themselves had artistry of paintings and sculpture. What was then called the Islamic art is the combination of elements from various sources, motives and styles of the genius conquered artists in the society under the rule of Islam adapted for the demands of understanding Islam at the time. Christians' artists worked by painting on the resting walls and baths al-Walid I in Transjordan depicting six kings including Roderick king of Visigoths, who was believed to be an early feature of Islamic art.⁴ “Resistance” against this restriction had ever been shown by Caliph al-Mansur who displayed paintings of people riding horses, Caliph al-Amin adorned his palace with paintings of lions, eagles, and dolphins; Caliph

¹Oliver Leaman, *Islamic Aesthetic*, Translated by Irfan Abubakar, *Estetika Islam: Menafsirkan Seni dan Keindahan* (Bandung: Mizan, 2005), 20.

²Mukti Ali, *Seni, Ilmu Agama* (Yogyakarta: Yayasan Nida, 1972), 6.

³C. Israr, *Dan Sejarah Kesenian Islam* (Jakarta: Bulan Bintang, 1978), 49.

⁴Philip K. Hitti, *History of the Arabs*, tenth edition (London: The Macmillan Press Ltd, 1974), 271-272.

al-Muqtadir, in addition, made a tree of gold and silver in his palace, he also made a human statue on horseback in a relatively large amount, *i.e.* fifteen pieces. Another note about Islamic art is shown by the Caliph al-Mu'tasim, founder of the city of Samara that adorn the palace walls with pictures of naked women and hunting scenes. The successor Caliph, al-Mutawakkil, as Caliph al-Mu'tasim employed Christian artists to decorate his palace.⁵ More extremely evidences, aesthetic expression of Islam in the form of art, especially in the Shiite neighborhood that pictures of men still considered clean image including an image of the Prophet Muhammad though.

The prohibition of such practices resulted Muslim artists turned to some available form of arts.⁶ They dwell on calligraphy, geometric shapes and Arabas only rooted in a single source, namely the Arab world. Arab world as the recipient of the prophetic tradition cult as if they were the sole authority for the spring of aesthetic reproduction that should be upstream for aesthetic expression of Islamic world. Yet every society who became the object of the spread of Islam, stretching across North Africa, Persia, Central Asia, South Asia, to Southeast Asia, has the potential of Islamic artistic productions that never dried to be the inspiration for aesthetics of Islam. This study is not intended to drag Islamic aesthetic to the aesthetic relativism that led to the locality *sui generis* (typical), however, this paper clarifies exothermic expression of tribal artistic as a parallel appearance on the Most Beautiful *epiphani*. The forms of visual art that refers to a natural reality that unfolds its natural construction as a universal truth of reading *kawaniyah* verses.

Two books on Islamic aesthetics by Sayyed Hossein Nasr and Ismail Razi al-Faruqi respectively discussed *Islamic Art and Spirituality*, and *Cultural Atlas of Islam*

⁵Ibid., 419-420.

⁶Mudji Sutrisno dan Chrisr Verhaak, *Estetika: Filsafat Keindahan* (Yogyakarta: Kanisius, 1993), 38-39.

considered most important valuable insight and knowledge about well-known art and aesthetics of Islam. However, those who hoped to break the shell of iconoclastic dogma in the Islamic art had banished. Similar books written by Titus Bukhard, Martin Lings, and Wijdan 'Al, dwelled on the of Arabic and Persian territorials, the countries where both authors were born. Consequently, the Islamic art as a generalized aesthetic expression derived from a single aesthetic flow.⁷

Based on the facts above, the focus of this study is an inventory of thinking about the past of Islamic aesthetics, critique, and arguments. Thus, Islamic aesthetics were not trapped in the dichotomy of subjectivity-objectivity of the aesthetical values and the motion captivity expression in aesthetic of Islam.

A well-known philosopher, Alexander Gotlieb Baumgarten, was regarded the first philosopher introduced the term of aesthetics in 1750 AD.⁸ The Aesthetics has its own tendency on the area of philosophical studies, although the study focused later on the aesthetics of art. Etymologically, the word aesthetic was rooted in the Greek word "*aistheton*" which means the ability to see through sensing.⁹ Aesthetic theory is an instrument for someone to tell which is aesthetically pleasing and which is non aesthetic and as a conditional property that must be met or possessed by a esthetic objects.¹⁰ In an art exhibition, for example, two people may have different opinions about a work of similar art. Someone may say that the paintings in front of him is beautiful, but not in others. Baumgarten says that this contradiction will be parsed by creating knowledge about the beauty that is grounded in sensory perception. Some of the big

⁷Ibid., 13

⁸Marcia Muelder Eaton, *Basic Issues in Aesthetics*, Translated by Embun Kenyowati Ekosiwi, *Persoalan-Persoalan Estetika* (Jakarta: Salemba Humanika, 2010), 7.

⁹Jakob Sumardjo, *Filsafat Seni* (Bandung: Penerbit ITB, 2000), 24-25.

¹⁰Marcia Muelder Eaton, 7.

names who share in the progress of the study of aesthetics, among others; Shaftesbury of England, Reid and Hume of Scotland and Kant of Germany.

Demolition of classical artistic concept placed the objectivity on the values of beauty of the artwork in which a sensation for those who leaned upon their aura on the greatness of the artists must be displayed have been shifted by the courage to break out of the above grips. Although not completely abandon its speculative characteristics, philosophical approaches regarding deductive speculation switched to the rational-scientific the inductive one. The beauty was approached with new disciplines that accompanies the birth of modernity such as sociological, psychological, anthropological and leads to a standard variance in appreciating the art.¹¹

E.D. Bruyne in his *Filosofie van de Kunst* said that in the 19th century, art was treated as a product of natural sciences. Currently it is a discipline of aesthetics which is seen as “the Theory of Sentient of Knowledge”, also accepted as “the theory of the beauty of art”, or “the science of beauty”.¹²

In general, experts distinguished the growth history of Western aesthetics (*adh-dzauq al-Jamaly*) into three periods (although there were added to 5), namely:

1. The Period of Platonic/Dogmatic

This period lasted from Socrates (469-344 BC) to Baumgarten (1714-1762). Plato based these periods on big names that patterned idealism. Although Plato himself had not given a satisfactory aesthetic limits. Digest Plato’s theory of “beautiful” was the formed theory of beauty, which was increasingly an object that participated an abstract form (idea) on “Beautiful Absolute”, the more he

showed and beauty loaded.¹³

Plotinus wrote about the science of the beautiful and wonderful virtues. Greeks first talking was also about wonderful ideas and customs of beauty. Besides, the Greeks also recognized the aesthetic sense called *symetria* to the beauty of visual (*e.g.* sculpture and architecture) and Harmonia’s beauty was based on hearing (*music*),¹⁴ Subsequently, the Sophists in Athens in the 5th century, drew symmetrical lines of beauty as something fun to the vision and hearing. Still in this period, Aristotle provided aesthetic limits on the embodiment of structured and systematic of Plato’s idea. The beauty is imitation. If Plato tried to move toward the infinite beauty, the opposite direction from his teacher, then, Aristotle precisely was contrary from the symbolism of beauty.

2. The Period of Critical

This period began after the death of Baumgarten and Emanuel Kant. It witnessed a reversal of the objective dogmatic period to period of critical that more precisely known as relativism or subjectivism.¹⁵ The issues originally dwelled in an effort to discover the nature of beauty, turning to relativism, subjectivism, even extreme skepticism that could be found in the thinking Montaigne, Voltaire, Descartes and Pascal. Chances were not able to reach the essence of true beauty. For example, the women’s beauty for *Dayak Kenyah* tribe in Borneo lied in the length of the earlobe. While the beauty according to Karen tribe in Northern Thailand posited on a long neck; and beauty version for Suri tribe in Ethiopia lied in the wide lips. They are all considered to be beautiful in a local perspective.

¹¹Jakob Sumardjo, 26.

¹²Kartika Sony Darsono, *Estetika* (Bandung: Rekayasa Sains, 2007), 5.

¹³Mudji Sutrisno, *Oase Estetis, Estetika Dalam Kata dan Sketsa* (Yogyakarta: Kanisius, 2006), 52.

¹⁴Kartika Sony Darsono, *Seni Rupa Modern* (Bandung: Rekayasa, 2004), 10.

¹⁵Kartika Sony Darsono, *Estetika*. 22.

3. The Positive Period

Positive period was characterized by hatred on metaphysics because it used systematic experiments to establish formal scientific aesthetics.¹⁶ Art is a human activity that consciously uses symbols or symbols to convey feelings. Gustav Fechner, Friedrich Nietzsche, Leo Tolstoy, and George Santayana were the thinkers of this period. They founded Experimental Aesthetics, Inductive Aesthetics, Apollonian and Dionysian.

Aesthetic theory tends to take the emergence form of conditions that necessarily and sufficiently indicating an object, activities, experiences, or situations of aesthetical. The condition is a state of requirement that there must be something there. While sufficient condition is the state of minimum required for existing or occurrence. Based on the above two analogies, it is ideal that aesthetic theory gives the probability for someone to tell which object is aesthetically pleasing and which non-aesthetically.¹⁷

As far as Oleg Grabar is concerned, a leading Islamic art writer, states that there is no Islamic aesthetics. The charm of the geometric shapes in Alhambra and the esoteric meaning in it was unthinkable by artists' building maker and user. However, it could be departing from the very common spirit of the principles.¹⁸ Very common aesthetic principle is becoming the object of this study which exposed them to the modern Western aesthetic theory.

Representing the art is an effort to disclose truth or reality of the universe as revealed by the artists in each of their works. Similarly, science, philosophy, and religion are demanded to do the same task. The difference is that art decorates the fact of the universe which is expressed in

language arts or code via certain forms, systems as well as structures. Every time and place as well as the code itself has its own norms. So, it can be ascertained what was revealed by an artist in his work, not just to be accepted by all lovers of art.¹⁹

Now, the aesthetic experts (especially in the West) argue that the term "beauty" is a modern semantic problem that has varied limits. In modern aesthetics, people discuss about art and aesthetic experience without digging abstract notion, instead concretely assessed systematic empirical observations. Thus, in the 18th century, the sense of beauty began shifting its position. According to Wladyslaw Tatarkiewicz, a Polish aesthete, stated that concepts of aesthetics were rarely found in the works during the 20th century. Double meaning, loose, subjective and difficult to be exposed as an aesthetic theory, the concept of aesthetic value as used to proposed by Edward Bullough²⁰ was accepted by many people. Similarly, aesthetic values that appeared such as moral and economic values were known in advanced.

Simultaneously, realism had emerged in Britain and North America in the early 20th century. "Real" implied actual or reality. This word refers to objects or events existed, not just fantasy or what you have in mind. Real shows what it is. While the reality is the circumstance or the nature of real objects or existing. In a general sense, realism means adherence to the facts, to what happened which is not to be expected or desired. Most realists respected science and emphasized the close relationship between science and philosophy.

A simple philosophical view of realism was the presumption that an object of our senses is real or exists. The existence of such objects is the fact that the thing we precisely know or perceive have nothing to do with our minds. To the realists furthermore contended that the only thing we

¹⁶Mudji Sutrisno, 33.

¹⁷Marcia Muelder Eaton, 5.

¹⁸Oliver Leaman, 34.

¹⁹Jakob Sumardjo, 76.

²⁰Kartika Sony Darsono, *Estetika*. 12.

can do against nature is our good relationship with the nature itself. Realist group are trying to do this and not to interpret it according to the wishes or beliefs which cannot be verifiable.

For the ordinary reason, the idea is the idea of a body, a mind in our minds that pointed to an object. In this case, the object is the reality and the idea is how it appears in our minds. Therefore, our mind willy-nilly adapts to these objects if we want to be right, that is, if we want our ideas to be true. If our ideas do not fit in with the object, then the idea was wrong and is unbeneficial. A thing may not possibly conform with our idea should be replaced and continue to always replace them until we get the right idea. This way of thinking is called a realistic way. This way is realistic because it makes 'thing' is not the 'idea' that is used as a measure of truth. Realism makes thing derives from real and the idea that appears of objects can be true or otherwise or false.

Realism asserts that the attitude of common sense people widely accept is correct. Meaning, field of natural or physical objects are existed, they do not rely upon us, and that our experience does not change the nature of things that we feel. American philosopher, George Santayana (1863-1952), found the association of the aesthetic perception of values. In one of his works, *The Sense of Beauty*, provides limitation of beauty as a positive value, intrinsic was objectively regarded as the quality possessed by an object.²¹

Even though some of the qualities had already been alluded to by philosophers, such as Leibniz, Kant and Burke. Eli Siegel, the aesthete of reality, proposed 15 basic unity of things that are difference²²: liberty and order, similarities and differences, unity and uniformity, impersonal and personal, the universe and objects, logic and emotion, simplicity and complexity, continuity and discontinuity, and the side, silent and

energetic, heavy and light, outline and color, dark and light, loose and seriously, truth and imagination.²³

Discussion

It is acknowledged that the aesthetic study of Islamic thoughts had received less attention than those carried out by the West. Studies in the form of any book are comparatively few. One of the few Islamic thinkers who tried to rationalize over a esthetics was Ismail Raji al-Faruqi. He was born in a district in Palestine in 1921. Not surprisingly that Arabisme became dominance for any theme in the discourse. In his work, *Islam and Culture*, described the relationship between Islamic culture with 'urubah (familiar), how the top-down relations between Islamic culture and a sub-culture all over the Muslim, except 'urubah which means a special relationship. No doubt that Islam was firmly opposed some elements of pre-Islamic Arabic culture. However, with the advent of Islam, 'urubah underwent fundamental changes but increasingly inseparable.²⁴ As an additional argument, al-Faruqi filed Q.S; 12: 2 "We sent down the Qur'an in Arabic". Another verse also reads: "We are lowering the Qur'an as a book of Arabic scales" and "We revealed the Qur'an in clear Arabic".²⁵ According to al-Faruqi, Islamic art motivated and inspired by the Qur'an. The Islamic art of Qur'anic Framework should be seen as an aesthetic expression of the Qur'an.

In *The Cultural Atlas of Islam*, as one of the magnum opus of al-Faruqi, presented three level-explanations to understand the above statement; the Qur'an is clarifying Book of Tawhid, Model of Arts and Artistic iconography. Furthermore, according to al-Faruqi, the Qur'an is the basis of highest creative inspiration that flows into

²³Kartika Sony Darsono, *Estetika*, 50-52.

²⁴Ismail Raji al-Faruqi, *Islam and Culture*, Translated by Yustiono, *Islam dan Kebudayaan* (Bandung: Mizan, 1984), 15.

²⁵Q.S. 12: 2; 20: 113; 42: 7; 46: 12; 13: 39; 26: 195; 39: 38 dan 41: 3, lihat terjemahan al-Qur'an versi Departemen Agama RI.

²¹Ibid., 15.

²²Dalam bahasa al-Qur'an, kesatuan dalam hal yang berbedaini disebut berpasang-pasangan.

the center of the Islamic civilization. Al-Qur'an brings back the doctrine of monotheism embed mission ever carried in the mission of the prophetic tradition of the Semitic peoples from Abraham to Jesus. In the Qur'an Allah is described as a manifestation of the transcendent that no one is able to look at the view. He is above all the comparisons (Qur'an; 6: 103). Nothing resembles Him (QS. 42: 11). No one's subjective description is able to get through symbolic depiction of the anthropomorphic and zoomorphic.²⁶

Tawhid implies an ontological separation between the Creator to the creatures and none of His creation can be God or at least like God in any sense, especially ontological. However, it does not mean the Qur'an supports any messages for the prohibition of symbolization practices. Al-Faruqi states that the overall iconography of Islamic art both patterned geometric or stylized, inspired by the spirit of monotheism significantly from the Qur'an. On the other hand, negation of *La ilaha illa Allah* emphasizes not what is not God, but what are the attributes of God. The patterns with no beginning and end of the stylization gives infinity of God as a way of expressing the *Tauhid* which is the *raison d'être* of Islamic art. Al-Qur'an as a model of art implies that the holy book is main model as well the utmost creativity and aesthetic reproduction. It is an infinite pattern of the most perfect of Islamic art.²⁷

As artistic iconography, the Qur'an does not only provide ideology that expresses art as well as a model for the art form and content, even It gives the most important ingredient for the iconography of Islamic art that is unmatched (par excellence). Since the migration of the Islamic center from Damascus to Baghdad, the verses of the Qur'an has been used as a decorative

motive which was not limited to objects that had religious function. Moreover, the verses of the Qur'an are used for applicative objects such as weavings, garments, vessels, trays, crates, furniture and buildings.²⁸ According to al-Faruqi, it brings realism that attempts to be rival of God in creation; an act which is contrary to the spirit of Islamic monotheism. In contrast, the stylized shapes are full of meaning to the infinity of the Creator.

Another intellectual figure in the modern era who also concerned about aesthetics is Seyyed Hossein Nasr. The beauty according to Nasr is also the nature of God as Love, Love, and Peace. One of God's name is al-Jamil, or the Most Beautiful and loves beauty. Equivalent to the attributes of God above, the beauty also has a beam strength and deployment, it has the same basic characteristics with *Rahman* and *Rahim*. In addition, the beauty of bringing souls to the serenity and strength conciliator which are fundamental to the Islamic spirituality.²⁹

Furthermore, according to Nasr, the beauty is not a subjective condition as sensory arrest, but a dimension of reality itself. When God reveals Himself in the quality of beautiful 99 names, then *Husn* all at once is the meaningful of beauty. Similarly, the word of God, "And verily Allah is with those who do good," amounting to translate it as, "God is with those people who was struck in the beauty."³⁰ It is very certainly beautiful as Sufis said that beauty is a light beam in a certain amount of reality or the Beauty of the Beloved Face.³¹ The beauty is like a double-edged sword; on the one hand, through the beauty we easily reach God, but on the other hand, if the presence of the Lord relative in nature is seen as a real beauty, then it would likely be the biggest hurdle

²⁸ Ibid., 175.

²⁹ Seyyed Hossein Nasr, *The Heart of Islam: Enduring Values for Humanity*, Translated by Nurasih Fakih Sutan Harahap, *The Heart of Islam: Pesan Pesan Universal Islam Untuk Kemanusiaan* (Bandung: Mizan, 2003), 266-267.

³⁰ Ibid., 273.

³¹ Ibid., 267.

²⁶ Ismail Raji al-Faruqi and Lois Lamya al-Faruqi, *The Cultural Atlas of Islam* (New York: Mcmilan Publishing Company, 1986), 163.

²⁷ Ibid., 169.

to get to God. It has been revealed by God in Surat al-Munafiqun, Verse 9: “*O ye who believe! Let not your wealth and your children divert you from the remembrance of Allah. Whoever is doing so, they are the losers.*” The value of heroism in spirituality is clearly seen when the radiant beauty of God in the universe is used to be the stairs for the true Source of Beauty which separate away from relative beauty in order to achieve Absolut Beauty.

Al-Qur’an al-Karim consists of 6236 verses, some of the passages are concerns with the phenomenon of universe. Its description is often referred to *Kawniyyah* verses. No less than 750 verses explicitly outlined the universe and its phenomena. It is not yet including the implicit ones.³² With such a large number, it can be said that *Teophany* (realism) is the mode of existence of God in the form of His *Kawniyyah*. The world has a system (laws) which leave a gap for the inference of the existence of God in the beginning and in the end of creation. The real world is not a closed mechanical system of atheistic vacuum. World with the system is the macrocosm, like the human body as a microcosm, normal humans have a biological system (immune system), so that the healthy human is human tendency. When God created Adam according to its shape, then Adam as a representative of microcosm, which is the closest shadow of God. Even aesthetic has a Divine tendency where realism is a general trend for people seek healthier. Anatomy of the living body is the most beautiful detail for creation. The flabby Jellyfish and sluggish, the skinny flamingo birds look vulnerable, and the chameleon as if it resigned from the physiological adaptations, each mission is divine and no one was able to redesign but God. Salamander, whose eyes barely functioning with disproportionate legs proportion that outsize of his body; the saw fish that look uncomfortable with the shape of the

muzzle; or watermelon tree that looks so small compared to the fruit it produces, all of these emit shadows of His perfections. Islam patterned theocentric aesthetic realism that flows from and to God. God is of absolute nothingness. Explanation of Illuminated patterns may be a more adequate way to explain this.

Both *Kawliyyah* verses (of the Qur’an) and *Kawniyyah* verses (universe) is God’s gift to mankind. Both are complementary. Absolutistic paragraph of *Kawliyyah* jerks its empiricist which spreads between heaven and earth. Scientific findings are parallel with the scientific spirit of the Qur’an and not a fluke of the hard work of the scientists, but more than the omission of God to man to place Himself through the second path as expressly stated. This evidence had been stated by God in his word in Surat al-Dukhan 34:38-39. “*We did not create the heavens and the earth and what is between them by playing around. We did not create them except with truth, but most of them do not know*”.

Realism in philosophy was born as a reaction to idealism. Epistemological realism holds that the fact is autonomous which is separated from a subject. The nature of things is what it seems. The opposite of Platonism considers the idea (mind) is the only form that is absolute. Realism has real meaning, actual, or existing. Any objects or events are things created seriously. It means that not just fantasy or what merely exists in mind of a person or subject. Certainly reasonable knowledge in accordance with the nature of something familiar. The outside world recognizable as our intellect, not the other is a portrait of the world as it exists in the real world (reality).³³ As the only one reality, then thing that can be done is to establish a relationship with it. Real shows what it is. Reality is the state or nature of real objects or existing, which is contrary to visibility. In a general sense, realism means adherence to the facts, to what happened,

³²M. Quraish Shihab, *Membumukan Al-Qur’an; Fungsi dan Peranan Wahyu Dalam Kehidupan Masyarakat* (Bandung: Mizan, 1992), 202.

³³Ibid., 202.

so it is not to be expected or desired. However, in philosophy, the word is used in the sense of realism that is more technical.

Cosmogony³⁴ in Islam unlike Christianity and Buddhism.³⁵ When Christians consider nature as God's creation that is originally sacred, but after the fall of Adam and Eva then became sinners, so the stain ontologically creation is as a result of the rescue drama of God, the incarnation of God in Christ, the crucifixion until his death. Efforts recovery cannot occur at the creation. Creation is regarded as the natural fall of sin and a crime.³⁶ Cosmogony of Islam stated that the creation of the heavens and earth and its contents by God as a gift which is in earnest and not messing around. A grand design without gaps to conclude the existence of the Creator, Supreme Regulatory and Guard, as well as the Most Beautiful in all creation.

Although the oneness of God in Himself cannot be recognized, however His manifestations cannot be denied. The diverse knowledge on infinite manifestations of the One God also implied unlimited variety. God can be known through the adjuster as well monotheism. Indeed, the knowledge gained through perception, both direct and assistance of technology (a telescope or microscope to look far to see the microorganisms), limited to surface about the One. God gives the names Good for Himself, and of the names we have started our understanding of the existence of the universe as the "real". Almighty God manifests Himself through diversity Single orderly and hierarchical, starting from creating pairs, then differentiated the cosmic from varied levels. The duality of God and the universe are two points that are complementary. God as truly real and the universe as a truly unreal. While we understand God as embodying from His

³⁴Kosmogoni (Cosmogony) is one of the theories of the existence and derivation of the universe.

³⁵Alam semesta merupakan penjara bagi manusia.

³⁶Ismail Raji al-Faruqi, 46-47.

Rahman-Rahim, then we conceptualize the God of the similarities that cannot be imitated; God transcendent at once immanent. It is said to be transcendent, because nature is not nothing; but if it is associated with immanence, nature is something. We can capture the qualities of God (*Asma al-Husna*) in the cosmic signs.³⁷ Based on the viewpoint of Islamic Cosmology, what we think of the beauty means our view about the nature both its shape and the law that established by God.

In this episode of the creation of Adam, the Qur'an tells us about how God taught the names: "*And He taught Adam all the names, then He put them to the Angels and then He said: Tell me the names of those if you are truthful. They said: Glory be to You, we have no knowledge except what You have taught us. Indeed, you really Knower; Wise*". (QS. al-Baqarah [2]: 32-33).

The names were not at all out of the reality of objects being leaned. All the objects being expressed by Adam in a full awareness. Thus, the derivation of the naming things by the heredity of Adam should refer to the rules of learning early as Adam received from God. Naming deviated from these rules would obscure the aesthetic beauty of God in relation to His theophany in the universe.

In creating the universe, God did by dimming his light.³⁸ Then the universe as God's shadow (*vestigia Dei*) closer to God understood as a silhouette, a relative perfection in the presence of God through His human image. The humane image is meant that their hierarchical aesthetic beauty including one package between God, human beings as (master piece) the most beautiful works of God, and the universe as a reflection of

³⁷William C. Chittick, *Science of the Cosmos, Science of the Soul: The Pertinence of Islamic Cosmology in the Modern World*, Translated by Arif Mulyadi, *Kosmologi Islam dan Dunia Modern: Relevansi Ilmu Ilmu Intelektualisme Islam* (Jakarta: Mizan, 2010), 122-124.

³⁸ Ibid., 125.

the beauty of God's nearest sub-human. Realism derivation brings a wide spectrum of beauty in art known as expressionism, cubism, fauvism, impressionism, futurism, naturalism, surrealism, Dadaism, constructionism and others.

With regard to the al-Faruqi's viewpoints about the aesthetics of Islam led by the spirit of Arab (*Arabesk*). Arabs must also realize that to be a great one does not have to be an Arab; an egalitarianism of Islam that Muhammad taught since the beginning of his message. Similar awareness can be found in Christian militancy before the 15th century AD who rejected salvation outside the church. However, it turned out later many great civilizations were born without having faith in Jesus Christ.

Despite the recent developments are no longer strictly adhered to,³⁹ embrace the Islam iconoclasm, which is defined as not picturize God in symbol imaginary, but not for greatness. The term "iconoclasm" or "iconoclastic"⁴⁰ were based an experience of Christianity. At that time, Christian priests anti-Syrian campaigned images of humans and animals when religion born in Palestine was in touch with the culture of "Gentile" of the Greeks and Romans. However, because of the strong influence of Greek and Roman culture had resulted in gradually Christianity no longer consider taboo drawing or sculpting animate creatures including Jesus Christ and his mother, Mary. Despite the growth process could lead to theological controversy, but it ultimately boiled down to the distinction between the two Roman Catholic who allowed nullifying the representation of three-dimensional (sculpture) of people who were sanctified by the church, as Jesus and his mother, Mary; whereas the Greek Christians (Orthodox) only recommended the two-dimensional representation (images).⁴¹ As for paganism or the like which appeared sleeker

an act of ignorance reduction finite being on the infinite God. When God calls "everywhere you turn, there (partially) there is the face of God".⁴²

Calligraphy was seen as one of the best beauty of Islamic art. However, did not fully satisfy our aesthetic expectations. Because it did not lie in the content carried by the reproduction of the language, but shapes and styles that were not related to underlying words. Many calligraphy art lovers did not understand the content of a fragment of verse or letter that it had, or even did not understand the content of the constituent words, but instead scripture forms which became the focus of attention. Aesthetics contained in the product realist art was a fragment of the greatness of God which was described as calligraphy and was also a fragment of the word of God. Calligraphy was a derivation of the word of God and the word of God itself was the mode of existence of God through the spoken Arabic. While the aesthetic value contained in realism was a derivation of the verses of *kawniyyah*.

Stylization⁴³ or denaturalization described by Ismail Raji al-Faruqi in the Atlas of Islamic Culture was as an attempt of avoidance of "*rival God*" in the reproduction of forms, especially plants. Variety creeping stems equal reflect differences from those found in nature, where the diameter of the plant had a large groove in the base and tapers at the end. Connected without interruption as a discontinuity God has no beginning and end. Overall iconographic in Islamic art, both geometric shapes and stylized non-naturalistic forms of plants, significantly inspired by the doctrine of *Tawhid* in the Qur'an. The negation of "*La ilaha illa Allah*" that "*there is no god but Allah*," on the other hand expressing positive dimension of *Tawhid* that emphasized not what is not God, but what were the attributes of God. The patterns did not have a start and end

³⁹Nurcholish Madjid, *Kaki Langit Peradaban Islam* (Jakarta: Yayasan Paramadina, 1997), 41.

⁴⁰Secara etimologi berasal dari bahasa Yunani.

⁴¹Nurcholis Madjid, 42.

⁴²Q.S. al-Baqarah [2]: 115.

⁴³Stilisasi is defined as form enrichment or describing of natural forms became ornamentals.

on figurative art impressive infinity (unlimited) God. This was according to al-Faruqi, where the *raison d'être* of Islamic art was misunderstood as a rejection of figurative art and concentrate on abstract art.

But it could be, stylization in understanding at another angle it was an expression of dissatisfaction with the forms of nature (realism). This argument was made possible because the stylization of plants especially, had been recognized by pre-Islamic societies in various parts of the world which is now the Islamic regions. Thus, the philosophical views pursued by al-Faruqi actually looked like Islamization of Greek philosophy by Muslim philosophers in the early growth. Instead, reproduction referred to forms of natural beauty is the direction to the will of God as man directed himself to the Divine Name (when Allah the Merciful, the man tried to embody being personally sincere to share). In the ontological approach, *Tawhid* implied their unequivocal distinction between God and the entire universe. In addition to himself, there was no transcendent beings who were subject to the laws of space and time. None of them can be God or nature as God in any sense, especially ontological.

In a hadith narrated by Muslim mentioned; "*Then Allah created Adam as His form.*" Apart from diversity understanding of this tradition, both among scholars of hadith, a meaning, and commentators, there was no doubt that the beauty of the nearby could be caught by humans from the Supreme Beauty of God was Adam in representations. The complexity of humans as biological beings and spiritual was a master piece of God as spoken in the letter al-Tin (Surah 95: 4): "*We created man in the best of it.*" When the shape of Adam as "*the form of God*" in the form of his, then this could mean that any form of Adam's descendants was a manifestation of the "form of God". The image of God was understood away from shallow *anthrophormisme* concept embraced by the classical theological schools,

but the emphasis on the aesthetic side of the Divine. The principle form of Allah would not be attributed to anything, he had to be put forward. Whatever the imagination anthropomorphic imaginable about the shape of God certainly was not a form of God. Because something shaped is something that can be recognized by the sense of sight. While the sense of vision we've never met him. So impossible something that has never seen a recognizable shape.

The idea of a basic basics preparation (design principles) that discourse by experts and not by chance modern aesthetic harmony with realism (nature) as God's shadow, but understood as the findings will reveal the truth itself. The essence of good composition is that if the process of preparing to observe the principles supporting elements, harmony, contrast, unity, balance, simplicity, accents and proportions.

The principle of harmony can be seen in the vertical relationship between the creation of Adam by "heaven and earth and its contents" as one package among humans as bearers of trust of Allah (*Caliph in the universe*) to the heavens and the earth and its contents in the unity of the laws. The gift of God for man to subdue all creation is a harmony. The God omnipotence is a harmony of the beauty of God, any natural reproduction always produces repetitions on forms of the will of God as a guard over all creation (*al-Qayyum*): "We have created everything according to the measure."⁴⁴ The findings of the latest scientists Southwestern top cloning technology they achieved always reap the resistance when the experiment out of natural frame around the globe (such as the leaves grow the pig ears experiments on parts of the body that should not be the ear is attached). Biological dysfunction is both aesthetically disfunction because out of harmony.

The principle of contrast can be found in the creation of the pair: "*Glory be to Him Who created pairs of everything is good from what*

⁴⁴Q.S. 54: 49.

is grown by the earth and of themselves or of anything that they do not know". [Qur'an 36:36], "And of all things We created pairs". (Q.S. 51: 49). Thus, male-female, hot-cold, day and night, heaven-earth-sickness medication, then that is the beautiful. In the Qur'an, beautifully presented on the principle of balance, as follows.

"Do you not know that Allah; glorify Him what is in the heavens and the earth and (also) a bird with outspread wings. Each has known (way of) prayer and the rosary, and Allah is Aware of what they do". (Q.S. 24: 41).

Rotation in a solar system, for example:

"And a sign (the power of God who is great) for them is the night; We felt out the day from the night, then of a sudden they are in darkness. And the sun stagnant circulation. Thus provision is the Mighty, the Knower. And We ordained for the month of manzilah, so (after he got to the last one of the manzilah) returned him as a distinguished old forms bunches. It is not possible for the sun to get the moon and the night also cannot precede lunch. And each circulating in an orbit". (Q.S. 36: 37-40).

From these verses, then rotation in a solar system, the earth around the sun, the sun around the galactic center, and so everything is the principle of unity (unity) were wonderful.

Natural reproduction and scientific (conducted on the basis of knowledge and technology) in humans, plants, and animals is the embodiment of the design principle of repetition. Biological regeneration through genitive transformation from mother to child is a wonderful way God doing reps in the natural. Not only limited to the world of biotic, abiotic world, God repetitions geological relatively equal in the process of mountain formation. In the Qur'an God says:

"And we have made in this earth mountains firm lest it (not) shake with them, and we have taken as (also) on the earth cracks as

a way for them to be guided". (Q.S. 21: 31).

Soil material and assistance constituent hierarchically relatively the same mountain, God Almighty has set manager to enable people to explore the potential grace in the layers below the surface of the earth as something beautiful.

Distribution of living creatures in an ecosystem so arranged by the All Set. Thus, each element becomes a peculiar fascination for each frame ecosystem. The flower of Edelwejs be accentuated certain height from sea level to mountain climbers. The polar bear became the accentuation vacancy ice fields in the polar regions, or condors that splitting the sky Grand Canyon that extinction will eliminate bulges landscape of the ancient river Colorado.

Realism explored not just stop at the macroscopic view, but at the same microscopic construction. From the world of the very small; biomolecular, genes make arrangements chemical activity in cells that give birth to the exchange of matter and energy in accordance with the proper code. It depends on the exchange of "courier" who have to adjust to each task and also on reproduction. Information received recorded gene in DNA. Long ribbons of bacterial DNA, where it keeps the gene is one millimeter, equivalent to 5,000 times the length bacteria itself. In human cells, the DNA band 1000 times longer and certainly more complex. If human cells containing the DNA band was joined in a row roughly the same length as the distance of the earth to the sun's premises.⁴⁵ Molecular biology has shown a variety of chemical functions contained in one cell, all of which work in perfect coordination. Not to stop there, even the beauty of Islamic eschatology is described in sketch realism, like underneath which rivers flow.

⁴⁵Maurice Bucaille, *What is the Origin of Man; The Answers of Science and the Holy Scriptures*, Translated by Rahmani Astuti, *Dari Mana Manusia Berasal; Antara Sains, Bibel, dan Al-Qur'an* (Bandung: Mizan, 2008), 110.

Kudrat (the God's omnipotence) and *Iradat* (the Will of God) made human tribes and the nation-state that occupies a spatial dimension to the landscape they are peculiar to each. Desert with rocks, sand, stretching across the horizon line farthest earth, with diversified flora tropical fauna, abundant water, or sub-tropical regions with homogeneous forest, all composed equally of the will of the Most Just. Then the artistic expression *tribalistic* a local arrest over an epiphany of God, all the arrests were based on *Tawheed*, then it is an *exoterisme* forms of religious nature. However, the scholars have monopolized the legal authority exceeded its authority because it should religion play a very large in laying the criteria for beauty and for the reproduction of art objects. Not surprisingly, the Muslim world is lagging behind the West in terms of art as an aesthetic expression. So it is no wonder we are hard to find great artists Muslim (outside the building and the art of calligraphy) in every turn of the century. If anything, that would be limited to a particular region, such as Persian, or specific groups such as the Sufis.

Conclusion

Human diversity in the form of the following ethnic groups cultural distinctiveness as an expression of the gift of the spatial dimension of geographical regions peculiar to each is a necessity of God's *Kudrat* and *Iradat*. Desert with sand and rocks, horizon across the earth line separating heaven and earth farthest visually; tropical biodiversity, abundant water wetting and inundate its surface; or sub-tropical regions with homogeneous forest. All the creatures composed by an orderly and fair than the will of the Almighty and Supreme Justice. Also set the mode of existence of God is relative in the universe. When humans are the orphic creatures, then the Lord was speaking to a human in a frame anthropomorphic. Therefore, the expression of art *tribalistic* a local humane arrest over an epiphany of God. Throughout the arrest

in referenced *Tawheed*, then it is an *ecsoterisme* forms of religious nature.

Realism in the context of aesthetics as paragraph *kawniyyah* have equal illustrative with paragraph *kawliyyah*, as Allah says: "We sent not a Prophet but with the language of his people, so he can give an explanation to the light to them." (Q.S.14: 4). Monopoly on behalf of jurisprudence that limits the expression figuratively, has buried the expression of Islamic art in isolation iconoclastic. Realism as the mode of existence of God should be placed as criteria for beauty and for the reproduction of art objects. Thus, Islam could put his artists in every age and no longer lags behind the West in terms of art as an aesthetic expression.

The aesthetic value of realism is the closest shade of the Most Beautiful God (*vestigial dei*). He spoke to the audience in the language of the form in which God as "artist" creates himself; natural and universal. Repetition is experienced morphologically similar, although the genetic construction (for biotic) and construction of the particle (for abiotic) are different. He presents himself as a referral excellent beauty par on the imagination of artists everywhere. An understanding of the results of this study are expected to be an ideological action in breaking the shell of the classical aesthetic ideology of Islam are narrow and rigid.

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