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The Indonesian Journal of Interdisciplinary Islamic Studies, published biannually by the Doctoral Program in Islamic Law, Islamic University of Indonesia, serves as a platform for intellectual exchanges and interdisciplinary studies on various aspects of Islam including, but not limited to, theology, law, education, economy and politics and how they are historically and contingently embedded, expressed and articulated in a variety of historical contexts. The journal welcomes contributions from scholars and researchers of various disciplinary backgrounds in the form of original (theoretical or empirical) research articles on various issues related to Islam in both its normative and historical dimensions.

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INDONESIAN JOURNAL OF INTERDISCIPLINARY ISLAMIC STUDIES (IJIIS)

Demangan Baru No. 24 2nd floor, Yogyakarta, Indonesia

Telp./ Fax. +62 274 523637

Email : ijiiismi@gmail.com

Website : <http://journal.uui.ac.id/index.php/IJIIS>

CONTENTS

THE QUR'AN'S WISDOM ON 'THE OTHER CULTURES'

Nur Khalik Ridwan ~ 1

ART PRACTICE AT THE TIME OF THE PROPHET: Literature and Fine Arts from *Qabla Risalah* to *Fathu Makkah*

Aguk Irawan MN ~ 25

THE FIQH PARADIGM OF SUSTAINABLE DEVELOPMENT

Addiarrahman ~ 47

ACTUALIZATION OF JAVANESE ECOCULTURE AND ISLAMIC ECOTHEOLOGY TOWARDS SUSTAINABLE DEVELOPMENT

Widodo Brontowiyono ~ 67

GREEN LOCAL WISDOM, THE DUTY TO REMEMBER, AND RECOGNITION OF BEAUTY IN *SERAT CENETHINI*

Elizabeth D. Inandiak ~ 89

CONTEXTUALIZATION OF CULTURAL FIQH IN THE *BALI-MAU KASAI* TRADITION: Integration of Islamic Values and *Kampar* Local Culture

Asrizal, Pipin Armita and Muh. Rizki ~ 111

EDITORIAL

We are very pleased to present the Indonesian Journal of Interdisciplinary Studies (IJIIS) Volume 3, No. 1, 2019. This issue mainly consists of selected papers presented in a special seminar held by the Indonesian Journal of Interdisciplinary Islamic Studies (IJIIS) on “*Fiqh of Culture: Texts, Locality and Globality*” later this year.

The first article by Nur Khaliq Ridwan discusses the Qur’anic perspective on the other culture as the normative foundation for Muslims in dealing with diversity and differences. The second article by Aguk Irawan NM then looks at the historical practice of art in the time of Prophet to show the early empirical Islamic response to literature and fine arts. Following this, Addiarrahman’s article discusses the urgency of new *fiqh* paradigm in supporting sustainable development. This is followed by Widodo Brontowitono’s article on the actualization of the Javanese ecoculture and Islamic eco-theology as one of possible efforts toward sustainable development. In the fifth article, Elizabeth Inandiak reveals some interesting messages in the famous Serat Centhini on green local culture, the duty to remember and recognition of beauty. The last article by Azrial, Pipin Armita and Muh. Rizki then examines the tradition of *Balimau Kasai* in Kampar as an example of integration of Islamic values and local culture.

It is hoped that this publication will encourage further research and discussion on various issues concerning Islam and Muslim societies from various disciplinary backgrounds.

Editor in-Chief

ART PRACTICE AT THE TIME OF THE PROPHET Literature and Fine Arts from *Qabla Risalah* to *Fathu Makkah*

Aguk Irawan MN

Sunan Pandanaran Institute of Islamic Studies

aguk_irawan79@gmail.com

Abstract

The Qur'an is the highest law book used to understand Prophet Muhammad's prophetic mission. Therefore, the social conditions of the community need to be analyzed before and after the treatise to obtain an extraordinary level of artistic appreciation. This paper limits the study of poetry and fine arts as a branch of philosophy, using a historical-analytical approach following the shift theory of Talal Asad's model. The use of this approach, from the period of the qabla risalah (before the arrival of Islam) to fathu Makkah (conquest of Mecca), led to changes in the form of genre and function of art; a shift from pragmatism-hedonism to idealism-post-impressionism for poetry, and from sacred realism-naturalism to desacral ornamental-cubism for the fine arts.

Keywords: *Mecca, prophets, poetry, fine arts, pragmatic, idealistic, cabbage, naturalist.*

A. Introduction

The Arabian Peninsula, especially the city of Mecca, is a very important area of discussion in the context of the *qabla risalah*, which defines the time before the arrival of Islam, and *fathu Makkah* (the acceptance of Islam). It is the only city in the Arab region that has never been colonized by any kingdom due to the arid, less strategic,

and social conditions of the land with a very strong tribal level.¹

At first, Mecca was controlled by the Amaliqah tribe, followed by the Jurhum tribe, and at the end of their rule, Prophet Ibrahim came to Mecca with his wife Hajar and son Ishmael. They proceeded to change the condition from arid to fertile, using the zam-zam water, before settling. Ishmael married one of the daughters of a dignitary of Jurhum tribe, at the right age and Prophet Muhammad was one of his descendants. According to history, the family built a cube building in the form of the Kaaba as the center of religious worship in monotheism. The change of Mecca from arid to fertile land was attributed to a series of magical stories in the form of zam-zam water. Also, the inhabitants of Mecca made the Kaaba and its surroundings a sacred place, and therefore, almost all kingdoms respected and appreciated its existence, except Habasyah, with its king, Abrahah al-Ashram. However, his quest to conquer Mecca and Kaaba failed due to the miraculous arrival of ababil birds as God's army.²

Due to these series of heroic and mystical stories, Mecca was famous until the Khuza'ah tribe came from the land of Yemen with a large number of troops and succeeded in overthrowing the Jurhum tribe which had existed for centuries. The main motive of Mecca besides the Kaaba as a center of worship was its economic motive as the center of trade. However, the Khuza'ah did not rule Mecca for a prolonged period because the Quraysh tribe replaced them. These were descendants of Bani Ismail, also known as the children of Adnan, or Fihri Ibn Malik. After Qusai Ibnu Kilab snatched Mecca from Khuza'ah, the leadership relay was passed down to Abdul Muthalib, the grandfather of Prophet Muhammad, a highly respected figure. Muthalib worked as a Siqya, a servant to Kaaba and the holy city of Mecca.³ From then,

1 Ahmad Syalabi, *Mau'suat a-Tarikh al-Islami* (Cairo: Maktabah An-Nahdlah al-Mishriyah, 1974). p. 113

2 Syed Amir Ali, *The Spirit of Islam*, (London: Crisopher, t. Th), p. 78. Ibn Kasir, *al-Bidayah wa Nihayah*, (Beirut: Maktabah al-Ma'ruf, 1966, Volume II), p. 169-170. See also Ahmad Syalabi, *Mau'suat a-Tarikh al-Islami*, p. 112. Apart from that, *al-Qur'an* also captures this story in Q.S al-Baqarah / 2: 125.

3 Ahmad Syalabi, *Mau'suat a-Tarikh al-Islami*, p. 233-235. See also Mukhtar Yahya,

the Khuza'ah tribe settled in Mecca until the leadership was controlled by the Quraysh. Arab society, in general, had struggled with the world of art especially literary and fine arts by gathering enliven arts at the Ukaz, Wuhaj, Majinnah, and Dzu al-Majaz markets. In these places, the poets, as representatives of the tribes, presented their best poems which were hung on the Kaaba (*muallaqat*).⁴

The literary festival consists of wood, metal or stone carvings in the form of statues/idols placed next to the Kaaba and each city gate or markets. The selected poems were often from Bani Doush, while the chosen sculptors were Najjar and Thaqif. However, it was not surprising that the children of Najjar were known as the community of wood and precious metal carvers, while those of Thaqif were of unique pottery.⁵ Therefore, it seems difficult to understand the prophetic mission of Prophet Muhammad with the Qur'an as the most primary book of law without looking at the social conditions of the community before and after the extraordinary levels of people at that time. This is because it is not easy for other nations to understand the history of Arabic society through fossils and inscriptions, without the use of poetry and fine art manuscripts. This paper analyses the study of Islam using the historical-analytical approach, the shift theory of Talal Asad's model. According to Asad, visualizing religious phenomena is not enough to rely on texts, patterns and symbol systems. Instead, it needs a historical shift to determine its gap following the presence of rituals and strong growing social conditions.

According to Asad, symbol theory is closely related to psychological values, which have become great conceptions in people's thinking ability, thereby, making them vulnerable when revealed at certain times and backgrounds. Therefore, according to Asad, Geertz symbol theory is less relevant in answering questions, related to how and to

Transfers of Power in the Middle East before the Birth of Islam, p. 43-44

4 Ahmad Syalabi, *Mau'suat a-Tarikh al-Islami*, p. 154.

5 Ismail R. Al-Faruqi and LL. al-Faruqi, *The Cultural Atlas of Islam*, (New York: Macmillan Publishing Company, 1986), p. 105-106.

what extent power can create, perpetuate or instill religious values in a society, thereby, forming subcultures⁶

B. Relationship of Literature, Prophets and the Qur'an

During that time, literature was a measure of knowledge and honor, with writers or poets occupying a special place in the Arab-Jahiliyyah society. Great poets were confirmed above anything, with praises showered on them in the market or on the street with gifts of money, and honored by prostrating.⁷ Poets are honored because their great poems can elevate someones with low or degrading morale despicable. Quriasy Syihab likened the position of poetry to the mass media, with the ability to spread negative or positive information on one's position to bring it down or lift it high.⁸

Indeed, when the world was still groping in the shadows of civilization, the Arab-Hijaz society had been struggling with literature for centuries and was familiar with grammar (linguistics).⁹ However, the high civilization of literature is not directly proportional to human civilization. Ahmad Amin stated that literature has an impact on the characters of poets and society. This is because at that time, giving birth to a baby girl was a taboo and they were killed in a sadistic and scary manner. Some put the baby in the hole, some threw it down from the top of the hill like they were throwing away trash.¹⁰ Therefore, Ahmad Amin thought that the jahiliyyah poet at the time was not an intellectual group. They were indeed very influential in society and had the power to manipulate social change, but because of the adverse effect

6 Talal Asad, *Genealogies of Religion; Discipline and Reasons of Power in Christianity and Islam* (Baltimore and London, The Johns Hopkins University Press, 1993), p. 29-31.

7 This story comes from Muhammad bin Sulam al-Jumahi, in his book *Thabaqat Fuhul asy-Syuara*, (Beirut: Dar ats-Tsaqafah, 1969), p. 3-7. Ahmad Syalabi, *Mau'suat a-Tarikh al-Islami*, p. 154-156.

8 Quraisy Syihab, *Tafsir al-Misbah*, (Jakarta: Lentera Hati, 2002, Vol. 10), p. 4.

9 DM. Dunlop, *Arab Civilization to AD 1500*, (London: Longman Group Ltd, 1971), p. 87-89.

10 Ibn Qutaibah in the book *Asy-Shi'ir wa as-Asyu'ara* (Beirut: Dar ats-Tsaqafah, 1969) tells in detail the behaviors (habits) of the amoral and very immoral Jahili community (Jahili poet). See also, Ahmad Amin, *Fajr al-Islam*, p. 84.

of their characters, they were far from the nature of an intellectual or culturalist leader. Amin prefers using the term legal profession, rather than a poet.¹¹

Some famous poetry anthologies during the Jahiliyyah regime are as follows *muallaqat sab'ah*, *al-mufaddiliyat*, *diwan al-Hamasah*, *hamasah buhtari*, *Kitab al-aghani*, *mukhtarat* and *Jamharat*. Even after a few centuries, these great poems have influenced some European lands, one of which was Goethe.¹² Under such influential conditions, Prophet Muhammad came with the miracle of the Qur'an condemning such attitudes as recorded in Q.S Ash-Shu'arā' / 26: 224-226: "And the poets - [only] the deviators followed them. Do you not see that in every valley they roam. And that they say what they do not do? Except those [poets] who believe, carry out righteous deeds, remember Allah often and defend Muslims after they were wronged."

According to Syauqi Dlaif, the Qur'an was revealed to Prophet Muhammad and it does not only carry true instructions, but also acts as a 'contender' of the prominence of Jahili's literature.¹³ A historian at-Tahawani stated that the history of the descendants of the Q.S. Ash-Syu'ara (poets) is motivated by the fact that around the Prophet there were poets such as Ka'ab bin Zuhair, Labib bin Rabi'ah, Imri 'al-Qois, Abu Mihjan ats-Tsaqafi, Abu ath-Thamhan al-Qaini, Dhabi bin al-Harist al-Barjami, Suhaim Abdul Bani al-Hashas, an-Najasy al-Haritsi, and Syabil bin-Waraqah.

11 Among the famous judges were Akhstam ibn Saifi and Hajib Ibn Zararah, *Ibid*.

12 Goethe was intensively introduced to Arabic literature, when he was a student at the University of Leipzig, in 1761 or the middle of the XVIII century when the West enlivened anthropological studies and geographical expeditions to the Arabian mainland. In the sixth book of Poetry and Love, Goethe noted his great attention to the results of the expedition especially from a Carsten neighbor who had visited Egypt, Yemen and other Arab areas (1767). The neighbor returned with two books that he admired the most, entitled "Beschreibungen von Arabien" or description of Arab countries (1767), and two volumes of the book entitled "Reisebeschreibung nach Arabien und anderen umliegenden laendern" or descriptive investigation to Arab countries and surroundings (Copenhagen 1774, 1778). These two books inspired Goethe in a drama called Muhammad which he presented in the Voltaire theater in 1800. Goethe also studied Eastern literature, from several other Arab cultural including Peitro della Valle (1587-1652), Jean Baptiste Tavernier (1605-1689), and Jean Chevalier de Chardin (1643-1713) who collected many Arabic literary treasures.

13 Syauqi Dlaif, *Tarikh al-Adab al-Arabi* (Kairo: Dar al-Maarif, 1968), p. 112-118

When the verse came down, *"And the poets - [only] the deviators follow them,"* then Hasan bin Thabit and Ibn Rawahah, known as Muslim poets, hurried to the Prophet Muhammad and said, *"O Messenger of Allah, the verse has come down and you know that we are poets?"* The Prophet Muhammad replied, *"verily, believers struggle with their swords and tongues."* At-Tahawani then quoted al-Baidhawi's opinion in interpreting the verse. According to him, most of the poets at that time only expressed fantasies that were far from the truth. Also, the majority had to spit their lusts through words relating to love and sexual abuse, seduction, mentioning the nature of women and their naked body, promises of lies, proud of fictional attributes, and insulted each other. Prophet Muhammad further explained God's Word by stating that only believers that act as an exception of the poet, often remember Allah, and the urge to hold to norms or ethics, such as guarding the genitals, carrying out justice, worshiping Allah, stay in touch, etc.¹⁴ A shift in the direction and function of literature is undeniable because poets were often referred to as "demigods" at that time due to their important roles in society. In their way and outlook, they were able to perfect the world with their unlimited artistic imagination. They balanced the ratio with aesthetic values, therefore, everything was not rigid, but elastic and touched the soul.

Due to its vital existence, even in the Quran, the word "literary" is stated together with the term "magician". The Qur'an specifically mentions the poet 10 times with its synonym about 60 times, and one surah, with the name Ash-Syuaara (the Poets). It was historically stated that the Prophet felt indebted to the poet, Ibn Rawahah, during the Muktah war when the number of troops was limited compared to the Romans. Ibn Rawahah appeared with patriot poems that were able to boost the fighting spirit of the Prophet's forces, which led to their victory, even though at that time the Prophet had instructed them to retreat.

14 At-Tahawani, *Kasyaf Istihlahat al-Funun*, (Cairo: Dar al-Maarif, 1968) Juz II, p.744-755

Since then, Al-Mubarak, one of the Companions of the Prophet, often narrated the Prophet's appreciation to the poet. According to him, Prophet Muhammad often looked at the poet with a smiling face and said, "may Allah give you stability." The Prophet's respect grew with the provision of burdah (turban) to Ka'ab, when he became a Muslim. This period was often referred to as a new chapter in Arabic literature and Islam. Islamic poets, together with the Qur'an, have not only succeeded in bringing renewal to Arabic literature but also culture as a whole.¹⁵

Also, the literary echo and meaning contained in the Qur'an plays an important role and shake the population of the Hijaz (Mecca) to the point of rendering the poets helpless. One of the great poets fascinated by poetry was Labid bin Rabi'ah. This poet's poems were posted on the Kaaba wall and recited on the hill of Wuhaj in the presence of an audience that tends to shoo, crouch, and prostrate. After reciting the poetry in Wuhaj that afternoon, Labid bin Rabi'ah came to see the Prophet because he was curious, people began to think there was a heavy competitor, named Muhammad.¹⁶ In short, Rabi'ah's feet had not yet entered the living room of the Prophet's house, but his ears had already captured the beautiful chant from the amazing stanzas of the verses of the Qur'an. Rabi'ah started sweating, his chest shook, and when he faced the Prophet, he immediately said: "I'm a poet, I know these words are not from ordinary humans." According to him, the Qur'an has a *uslub* (sentence structure), *fasahah-kalam* (the logic of language), *bi'har* (diction) and *majaz-naql* (metaphor) which are unique, unlike any poem that the Arabs have ever written or heard.

Similarly, the poet Tufail bin Amr was also a Douse chieftain, which increasingly established him to be an important and respected person. After posting his poem on the wall of the Kaaba, the Quraysh allowed him to recite these poems in the Ukaz market. However, before Tufail bin Amr appeared in public, someone whispered into his ears

15 At-Tahawani, *Kasyaf Istihlahat al-Funun*, p. 750-756

16 Muhammad Husain Haikal, *Hayat Muhammad*, (Cairo: Darul Ma'arif, 1972), p. 21-p.

saying, “Muhammad is a witch, don’t approach him.” However, destiny said differently, the poet met with the Prophet on the edge of the Kaaba while reading al-Alaq. When Tufail bin Amr first heard it, his heart felt detached, the verses mesmerized him, and Tufail bin Amr became a Muslim.

In addition to the stories of the two great poets, there are still many stories from the companions of the Prophet who became Muslim because they were fascinated by the aesthetics of the Qur’an. These include Umar Bin Khatab, Hasan Bin Thabit, Rawahah, etc. According to Ibn Isya’s Sirah, those fascinated by the beauty of the Qur’an were poets that became *muallaf* and maintained their mother’s religion.

It was narrated that one day Abu Sufyan, Abu Annas, and Abu Jahal, quietly slipped out of the house of Khabab bin Art and listened to the chanting of the Qur’an that was read until dawn in hiding. When they were caught in the same place, they promised not to repeat it because it was embarrassing, however, they did not stop. They preceded to carrying out other great poets of Jahiliyyah, such as Abu Mihjan ats-Thaqafi, Abu ath-Thamhan al-Qaini, and Syabil bin-Waraqah.¹⁷

This occurred because the poets at that time were already amazed and felt the sweetness of the Qur’an language when reading “Nuuuuuuun” “Shaaaaad.” They were stunned and trembled, with the Jahili poet waiting for the sequel. Also, when the two words “Yaa siiiii” were heard, they kept their ears up and were stunned. They were also curious to know why the three words “Alif Laaaam Miim” felt beautiful and different. When Abu Sufyan arrived home, he tried to make a similar word, “Baaaaaa”, “Yaa Shad,” Alif Syin Nuunn “, and “ Kaaf Nuun Yaa Thaaa.”

This was similar to when Khabab bin Art read Q.S Al-Qari’ah, 1-3: *Alqari’ah. Mal’qari’ah. Wa maa adraka mal qari’ah.* (The Calamity. What is the Calamity?). Learners of Arabic know that “adraka” is used

17 DM. Dunlop, *Arab Civilization to AD 1500*, h. 85-89. Compare Philip K. Hitti, p. 93-94. See also Ahmad Amin, *Fajr al-Islam*, p. 84-86

to describe something that is most powerful. Therefore, when the Qur'an was recited, their chest trembled, and the Musailamah tried its recreation. "*Alfiil*", "*mal fiil*, *Wa maa adraka mal fiil*". A comparison that is not worth it, however, those that are pure in heart, believed.

Although the Qur'an had the beauty of language beyond the Jahili poetry, it was not poetry. It was reasonable when Allah challenged infidels and end-time humans to make something similar to the Qur'an, irrespective of the number of verses (Q.S Al-Baqarah 24): "*If you are not able to make it, then beware the Fire whose fuel will be humans and stones, prepared for the faithless.*"¹⁸

Broadly speaking, the attitude of Jahili poets is divided into two groups. The first maintains the dominant, old, and new values recognized by Islam. Some of the poets include Hasan Bin Thabit, Ibnu Rawahah, Labid bin Rabiah, Kaab Bin Zuahair, etc. The second is associated with the rebels that deviate from these values. The Prophet and his Caliphs continued to encourage the Jahili poets to write poetry. This was carried out after knowing the poet, Labid bin Rabiah, held a strike to write after the descent of Q.S. Ash-Syuara, which illustrates that the poet was similar to a shaman, a witch, and a madman as long as they still hold on to the first position. However, they did not hesitate to 'rebuke' and even punish poets in the second category. In this second group, a great poet named Imri 'al-Qois appeared with expertise in Jahiliyah. Al-Ashama'i defined him as a pioneer of poets, while Umar bin Khatab called him the vanguard of poets. Al-Qois's reason is clear that writing is a subjective experience that cannot be fenced off by religious teachings, therefore, Imri 'al-Qois was known as the creator of a fountain of poetry. According to Ibn Qutaibah, al-Qois's words often explored women's bodies and blatantly described sexual intercourse. The poem was written in the *qaṣīda* of *qifa nabqi* and was addressed to Fathima. However, there is no doubt that Al-Qois's is an expertise Jahiliyah poet, with al-Ashama'i defining him as a pioneer of poets¹⁹

18 At-Tahawani, *Kasyaf Isthilahat al-Funun*, p. 744-750.

19 Al-Ashma'i, *Kitab al-Fuhul asy-Syuara*, (Beirut, Dar al-Kitab al-Jadid 1971), p. 9,18 and 19.

Umar bin Khatab stated that Imri 'al-Qois was the vanguard of poetry and creator of a fountain of poets. The al-Qois' group consists of the following poets: Abu Mihjan ats-Thaqafi, Abu ath-Thamhan al-Qaini, Dhabī bin al-Harist al-Barjami, Suhaim Abdul Bani al-Hashas, an-Najasy al-Haritsi, and Syabil bin-Waraqā. These poets were also accused of being false prophets throughout Arabic-Islamic history because they wanted to compete with the Qur'an.²⁰

Meanwhile, the poet who was around the Prophet continued to work in a way that was not far from the aesthetics and message of the Qur'an., because each sentence contained in the Qur'an contains literary miracles. Therefore, the Qur'an brought great changes to the style, color, and function of literature, from pragmatism-hedonism to idealism-postimpressiveism. Also, it is no exaggeration to assume that one of Muhammad's apostolic missions was to change the style, direction, and function of this literature in the direction that could be expected to build culture and civilization in the future.

Many scholars discussed the miracles associated with the Qur'an in terms of the beauty of language and scientific miracles such as Ibn Qutaibah, Imam Al-Baqilani, Imam Al-Qatibi, Imam As-Syatibi and Imam Al-Zamil Kamil who wrote the *I'jazul Quran*. According to them, when each reviewed the verses of the Qur'an they tend to always find something new.

Also, there are several verses in the Qur'an with extraordinary beautiful diction, that are powerful in expressing meaning. According to Ibn Abi Al-Asbah in the book of *Badiul Qur'an*, the verses are known as *al-Ibda* because each sentence has a beauty and uniqueness of *balaghah*. These include Surah al-Imron verse 111 and Surah Hud verse 44, which is discussed as follows:

²⁰ The story of this can be traced in full to Syaumi Dilaif in the introduction of his book "Tarikh al-Adab al-Arabi" (Cairo: Dar al-Maarif, 1968), or the introduction of Toha Husain's writing "Fi Syi'ir al-Jahili" (Cairo, Haiatu al-Masry, 1967)

وَقِيلَ يَا أَرْضُ ابْلَعِي مَاءَكَ وَيَا سَمَاءُ أَقْلِعِي وَغِيضَ الْمَاءِ وَقُضِيَ
الْأَمْرُ وَأَسْتَوَتْ عَلَى الْجُودِيِّ وَقِيلَ بُعْدًا لِلْقَوْمِ الظَّالِمِينَ

Then it was said, 'O earth, swallow your water! O sky (rain), leave off!' The waters receded, the edict was carried out, and it settled on [Mount] Judi. Then it was said, 'Away with the wrongdoing lot!' (Hud: 44)

This verse contains 20 *balaghah* beauties as follows:

1. *Al-Jinaas* between the words of ابلعي and اقلعي .
2. *Istiarah* in both words.
3. *Thibaq* between the words of السماء (sky) and الأرض (earth).
4. *Majaz* in the sentence {يا سماء} which means O Rain.
5. *Al-Isyarah* in the sentence { وَغِيضَ الْمَاءِ }, which contains many meanings. For instance, the water cannot shrink till the sky stops it and the earth swallows the rain.
6. *Al Irdaaf* in the word {وَأَسْتَوَتْ} which replaced the commonly used word استقرت, and strengthens its meaning.
7. *At Tamtsil* in the sentence {وقضى الأمر}.
8. *At Ta'wil*, because the sentence { غيظ الماء } is the reason why Noah's boat was stranded.
9. *At-Taqsiim*, because this verse mentions water conditions at low tide, which is the cessation, absorbed by the earth to decrease its level.
10. *Al-Ihtiros* in a closing prayer, to understand that the global flood is also about innocent people.
11. *Husnun Nasaq* (beautiful and harmonious).
12. *I'tilaaful Lafdhi Ma'a al Ma'na* (compatibility of *lafadh* and meaning).
13. *Ijaz*, because it illustrates the cessation process of the great flood with concise sentences.
14. *At Tashiim*, because the beginning of the verse helps to predict the

end.

15. *At Tahdzib*, because all the *mufrodat* are very beautiful.
16. *Fasahah*, because all words are easy to say, and the structure is not complicated.
17. *Husnul Bayaan*, because the reader or listener immediately understands the verse when reading or listening.
18. *At Tamkiin*, because the end of the verse is sturdy, steady, and not confusing.
19. *Al Insijam*, because each word fits perfectly with its position.
20. *Al I'tirodz* in the sentence وقضي الأمر.
21. *Mukhtabah al-wahid mukhatabah al-jami* in يارض, because it consists of the earth and its contents, such as roots of forest trees, rivers, valleys, etc.
22. *Musyarak* in the sentence اقلعي, which means stopping or letting go, rubbing, removing the load, etc.
23. *Naql* in the sentence وغيض الماء as a result of orders.²¹

Syauqi Dlaif explained the content of the Qur'an as follows:

It resembles *bahr* (ocean), with its waves sound able to calm the soul, despite its incomprehensibility. Secondly, the Qur'an is like a *yakut* (diamond), with varying impressions when views by people from various angles despite having a beautiful expression. Thirdly, the Qur'an is like a *maidaturrahman* (delicious dish), with the taste and aroma liked by people. However, it is not enough for people to taste it, they need to eat it to get inner nutrition.²²

C. Existence of Fine Arts, Idols and Treatise

In general, the religious life of the Hijaz region in Mecca was initially the adherent of monotheism (*hanif*) which was brought by Prophet Ibrahim and Prophet Ishmael. The life journey of Prophet

21 This explanation was obtained from several books of Balaghah. Especially the work of Muhammad Afifuddin Dimyathi, *As-Syamil fi balaghah al- Qur'an*, (Malang: Lisanul Arabi, 2018) Juz II, p. 47- 49

22 Syauqi Dlaif, *Tarikh al-Adab al-Arabi* (Cairo: Dar al-Maarif, 1968), p. 13-17

Ibrahim, his wife Siti Hajar and son Prophet Ishmael created several Islamic Shari'a and culture which have been preserved until that time. Some of these cultures include Ka'bah, Maqam Ibrahim, and the events of the Sacrifice. Even the process of this family life journey was imitated and simulated by Muslims in the form of Hajj rituals which are a series of efforts of the three creatures of Allah.

However, this monotheism was mixed or replaced with works of art in the form of sculptures or idols (polytheism) and therefore, it cannot be ascertained. According to al-Faruqi, the Arab community for centuries had a tradition of creating works of art in the form of statues. Any family was unable to make a statue to take the position of the lowest level in a community. Also, al-Faruqi stated that there is a need for God to assist them with their needs. For example to predict the future, console them when they are sad, ask for advice to start a trade trip or war, and when hunting. They need a way to get closer to their God, while what is available concretely and they admire is the statue, then this is where the seeds of a cult of the statues.²³ *Second*, a strong tendency to glorify meritorious ancestors, especially tribal chiefs and their respected ancestors. The cult in certain people inspired the Arab community to capture the work of art, in the form of sculpture. Also, people did not hesitate to make sculptures made of precious metal despite respecting their tribal leader. It was believed that in this way, the souls of dead people moved to their grandchildren (apetoises).²⁴ *Third*, a strong fear of facing the forces of nature which caused a disaster pushes them to seek other strengths from a concrete God. *Fourth*, the Meccans were influenced to worshipping the moon, sun, spirits, angels, ghosts and their ancestors by some Jews who converted from monotheism to monolatry. They made offerings in the form of animal sacrifices that were placed on top of human statues so that they are spared from danger and disaster. *Fifth*, the Arab society was influenced by some Christian teachings that turned monotheists into polytheists

23 Ismail R. Al-Faruqi and LL. al-Faruqi, *The Cultural Atlas of Islam*, p. 63

24 *Ibid*, p. 63-64, this condition is in line with QS. al-Zumar/39: 3

through sacramentalist theology, Jesus' statue, and cross. This fifth factor leads to the monotheism of the Prophet Ishmael in Mecca and started moving towards the worship of idols. Moreover, the process of converting belief has momentum, starting from when Amir bin Lubai bin Qam'ah, a leader of the Khuza'ah tribe, went to Syam (Syrian). The ancestors of the Khuza'ah tribe also invited local people to worship inanimate objects, according to the hadith of Prophet Muhammad which was narrated by Muhammad bin Ibrahim bin al-Haris at-Taimi from Abu Salih as-Saman. This was also following the quotes from Al-Buthy, adopted from the historian Abu Muhammad Abdul Malik bin Hisham (died 833) on how Amr bin Luhaiy introduced shirk to the Arabs. When Amr arrived in Ma'ab, which at that time was inhabited by Amalek residents, descendants of Amlaq bin Lawidz bin Sam bin Noah. Amr found several people there worshipping a statue. "*Why do you worship these statues?*" Amr asked them. "*We worship them to ask for rain and victory,*" some of them answered.

Amr directly participated in the worship and the next day, when he wanted to return to Hijaz, he met with an official of the Amalek tribe, to take one of the statues. "*At what price, will you give me one of those statues, to take to the Arab country to be worshiped?*" Amr asked. The people gave him a statue called Hubal, and when he arrived in Mecca, he put it near the Kaaba. The public came in large crowds to worship it, and it was welcomed by several officials of the city. Therefore, gradually paganism spread among the Arabs.²⁵ Furthermore, Amr taught the people of Mecca how to worship the statue, which was collected by almost every household. Therefore, people believed that idols were intermediaries used by people to get closer to gods. Therefore, the people of Mecca gathered a total of 360 idols near the Kaaba. Other idols that were almost the size of Hubal are al-Allat (the oldest daughter of God, the representation of the sun and moon God), al-'Uzzah (Venus,

25 Said Ramadhan al-Buthy in *Fiqh as-Sirah an-Nabawiyyah Ma'a Mujaz Litarikh al-Khilafah ar-Rasyidah* (Jakarta; Terjemahan Noura Books, 2015), p. 122. Abdul Hameed Siddiqie, *The Life Muhammad*, (Beirut: Darul Fath, 1969), p. 38-41

second daughter of God) and Manat (third daughter of God) which represented destiny and hope.²⁶

The four idols were in three dimensions of naturalist-realist (figurative) which resembled humans. *Hubal* resembled a handsome and mighty man, while *al-Allat*, *al-Uzzah*, and *Manat* looked like beautiful women with beautiful bodies. All of these idols were made of precious stones (agate, diamond), while their hands were made of gold. Other smaller idols were made of stone (*wathan*), wood and metal (*shanam*), and earthenware (*nushub*). The idols were named according to their region or tribe, such as *Dzu Khasah*, *Dzu al-Kaffayn*, and *Dzu al-Rijl*.²⁷

The Ya'uq was the offerings of the Hamdan tribe, while the Nasr was the worship of the Himyar tribe and the Dzu Kila family. However, before the names, some pious people and heroes had lived in the days of Prophet Noah, which were then enshrined in a work of art and became sacred. Since, new beliefs have been entering Mecca thereby, making it a center of idol worship.²⁸ While idolatrous places were called *Qidh*, holy sites that were always guarded among tribal leaders. The guards protected people that performed rituals of worship, by pulling arrows and throwing stones to interpret dreams and hopes, as well as signs of nature when they were lucky and unlucky.²⁹ During the pilgrimage, the Arabs saw the idols around the Kaaba, and asked for reasons why they were being worshipped. The tribal leaders responded that the idols were intermediaries to get closer to God, and proceeded to imitated the manner of worship to their followers, thereby, spreading the new

26 Philip K. Hitti, *History of The Arab*, p. 98-99. Ismail R. Al-Faruqi and LL. al-Faruqi, *The Cultural Atlas of Islam*, p. 6. Ahmad Syalabi, *Mau'suat a-Tarikh al-Islami*, p. 58

27 Ismail R. Al-Faruqi and LL. al-Faruqi, *The Cultural Atlas of Islam*, p. 48. Husain Haikal, *Hayatu Muhamamd*, p. 19

28 This condition is following the hadith narrated by Bukhari from the Ibn Abbas's sanad, said "The statues that existed at the time of Noah were statues that were worshiped among the Arabs after that. Wudd was an idol worshiped by the Kaib tribe in Daumatul Jandal. Suwa was the worship of Hudzail. Yaghuts was worshiped by the Murad tribe, then moved to Bani Ghatifdi on the hillside located in the Saba city." See further explanation, Ahmad Syalabi, *Mau'suat a-Tarikh al-Islami*, p. 163

29 Ismail R. Al-Faruqi and LL. al-Faruqi, *The Cultural Atlas of Islam*, p. 67.

beliefs throughout the Arabian Peninsula.

Another opinion on shifted or mixed monotheism was that stones in the land of Mecca contained agate and precious metals, therefore, visitors took stones from rocks around the Kaaba. To respect the land of Mecca, they made statues from these selected materials. Therefore, assuming they did not have time to go to the Kaaba, they performed the tawaf in front of their homes.³⁰ To get closer to their God, the Arabs did not worship enough idols but offered sacrifices from livestock, even humans, with the blood smeared on their statues.³¹

When approaching the arrival of Islam, some people tried to break away from the worship of idols and spread the teachings of monotheism brought by Prophet Ibrahim. Among them were Waraqah bin Naufa, Umayyah bin Shalt, Qus Saidah, Usman bin Khuwairis, Abdullah bin Jahsyi, and Zainal bin Umar. These groups opposed the tradition of worshiping idols. However, they died before the arrival of Islam. While other regions, such as Yasrib and Ta'if, were heterogeneous where, beside pagans, there were also monotheistic Jews and Christians.

Therefore, the Arab community in general, before and after the prophetic mission, had high creative power. They glorified values and idealized something presented with their skills in creating works of poetry and fine art (sculpture) that were very beautiful. These values included as attributes of romanticism, loyalty, hospitality, the courage of war, justice, heroism, respect for ancestors, and love of the motherland. Unfortunately, the high level of appreciation in fine arts, especially sculpture was accompanied by myth and high sacredity, therefore it became a demine gods.³²

The Fathu Makkah, which occurred on the 25th of Ramadan, was the destruction of large statues around the Kaaba, on the 8th Hijri in

30 Abdul Hameed Siddiqie, *The Life Muhammad*, p. 38-42

31 Husain Haikal, *Hayatu Muhammad*, p. 38-39. Ahmad Syalabi, *Mau'suat a-Tarikh al-Islami*, p. 185.

32 Ismail R. Al-Faruqi and LL. al-Faruqi, *The Cultural Atlas of Islam*, p. 63. The position of the poem was the same and was explained on the previous page.

the city of Mecca by the forces of Prophet Muhammad which coincided on January 15, 630 AD. One of the great idols closest to the Kaaba *al-Uzzah* at Nakhlah was first destroyed. Previously, Muhammad moved between the idols and the Kaaba by repeating the verse, “*Truth has come, and falsehood has departed. Indeed is falsehood, [by nature], ever bound to depart,*” (QS. Al-Isra, 17: 81), while pointing to each idol with his staff which fell. Then, the Prophet told his companions to destroy and bury the biggest idol, Hubal, and advised everyone in the entire city of Mecca to destroy the idols in their homes.³³

Strangely, the cube-shaped sculptures that resembled mini Kaaba, found inside the residents’ houses and in public places, such as markets, were not destroyed by the Prophet’s forces. This event, according to Ismail R. Faruqi, gave a signal that legitimate art, after the Islamic mission was a form of cubism which was not naturalist-realist like the *Hubal* statue, or *al-Uzzah* and *Manat*. Therefore, after *Fathu*, the genre of cubism developed and continued to be Arabes art of calligraphy and ornament-geometry paintings.³⁴

According to Hossein Nasr, the genre of Cubism art continued and developed in Arabia and its surroundings after the advent of Islam. The Arabes, calligraphy and ornamental were the highest forms of achievement of Islamic art, with their presence felt in sacred places, such as mosques, palaces, and honorable buildings, for instance, courts. However, in subsequent developments, Muslim artists reproduced other genres of art, including naturalist-realists, as a representation of the presence of art which was closely related to spirituality. It was related by Nasr to the Sufi notion of the relationship of the “One” with “The Many.”³⁵

Nasr’s view was proven in the subsequent history of Islamic

33 Abu Bakr Siraj al-Din (Martin Lings) in *Muhammad: The Life Story of the Prophet Based on Classical Sources* (Jakarta: Serambi, 2017), p. 441

34 Oliver Leaman, *Aesthetics of Islam*, in the introduction of *Islamic Art and Its Roots*, (Bandung: Mizan, 2005), p. 14

35 *Ibid*, p. 14

civilization because, in reality, the creativity of art was not dammed or limited due to its limited purpose. Therefore, further developments on the genre of cubism-geometry and its naturalist mixture continued to develop rapidly to the geometric-Pythagorean form in line with the philosophy of the *masya'iyah* (Paripetetik) al-Farabi and Ibn Sina, which explained that it was originally formed (naturalist-realist) from absurd-abstract³⁶Therefore, these were in the form of single/many points, circles, etc. From this opinion, Nasr wanted to confirm the art or aesthetics were a close part or branch of philosophy or mysticism, as was commonly the case in Greece, Persia or China. Hence, through this philosophy, art is explained about religion and culture.

D. Conclusion

The prophetic period has brought great dynamics and new colors of art in the Arab world. The despatch of the aesthetically extraordinary aesthetic of the Qur'an to an *ummi*, triggered the creativity of the Jahiliyah poets to rival the aesthetic awesomeness of the Qur'an. Therefore, many accomplished poets came into society and became false Prophets. Two of such poets include Musailama, the writer of the poetry book "*ma huwal fil*" (verses of elephants), and Imri'il-Qais author of "*ayyuhath ath-thalali al-bali*" (obsolete debris). In addition to the mentioned poets, Ka'ab bin Zuhair was of great worry to the Prophet Muhammad. The Jahiliyah famous poet did not want to take the same path as Musailama and al-Qais, therefore, Ka'ab bin Zuhair composed poetry with the mission of worsening the image of the Prophet. Due to the influence of his poetry, many followers of the Prophet returned to polytheism. Also, thematically, the Qur'an and the Prophet colored the theme of poetry at that time, from love and sexual abuse, seduction, mentioning the naked nature of women, lies, pride, and insult, into something more muru'ah and civilized, with the themes of loyalty, solidarity, kinship, the eternity of life and hope for the Divine. Therefore, the treatise changed the shape and orientation

³⁶ *Ibid*, p. 15

in the field of language arts (literature). The same thing applied to art, from the original three dimensions, a sacred naturalist-realist became a desacral ornamental cubism. This was proven by the rise of this style of art in the development of civilized Islam during the Umayyad, Abbasid, to Ottoman periods. *Wallahu'alam bishawab.*

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