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TASHWIR IN THE CONTEXT OF HADITH AND ITS RELEVANCE TO THE PRESENT

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Abstract

The opinions of the scholars regarding the understanding of hadiths regarding *tashwir* are very diverse. Meanwhile, the *tashwir* concept is currently being widely implemented in people's lives. Therefore, a more in-depth study is needed to understand these *tashwir* hadiths. The purpose of this study is to describe the *tashwir* hadith and analyze the hadith with its relevance to the present context. This research method uses a qualitative descriptive study approach based on primary and secondary sources. The research results show that *tashawwur* activities in several hadiths are not permitted. However, the main reason for this prohibition is that it is vulnerable to polytheism, whether in the form of worshiping idols or competing with Allah as the creator. If studied in the current context, the prohibition of *tashwir* is inappropriate

because it has a different purpose when narrated. *Tashawwur* in the modern er, needs to refer to the benefit dimension as a basis for consideration in current implementation. Currently, *tashwir* functions as art, decoration, a medium for preaching, and even a place for some people to work to fulfill their needs. Therefore, rejecting *tashwir* in Islam depends on its function and purpose. The implications of this research are expected to provide a new paradigm regarding the practice of *tashawwur* in today's modern life, which is very diverse and has differences from the past.

Keywords: *Tashwir*, Hadith, Relevance

Abstrak

Pendapat para ulama terhadap pemahaman hadis-hadis tentang *tashwir* sangat beragam. Sedangkan konsep *tashwir* pada masa kini sedang marak diimplementasikan dalam kehidupan masyarakat. Oleh karena itu diperlukan telaah yang lebih mendalam untuk memahami hadis-hadis *tashwir* tersebut. Tujuan penelitian ini menguraikan hadis-hadis *tashwir* dan menganalisis hadis tersebut dengan relevansinya pada konteks masa kini. Metode penelitian ini menggunakan deskriptif kualitatif dengan pendekatan studi literatur berdasarkan sumber primer dan sekunder. Hasil penelitian menunjukkan bahwa kegiatan *tashawwur* dalam beberapa hadis tidak diperbolehkan. Namun, larangan tersebut memiliki alasan utama yaitu rentan terhadap kemusyrikan, baik berupa menyembah berhala atau menandingi Allah sebagai pencipta. Jika dikaji dalam konteks saat ini maka pelarangan *tashwir* ini kurang tepat karena memiliki tujuan yang berbeda pada saat diriwayatkannya. *Tashawwur* di era modern perlu merujuk pada dimensi kemaslahatan sebagai dasar pertimbangan dalam implementasi masa kini. Saat ini *tashwir* berfungsi sebagai seni, hiasan, media dakwah, bahkan sebagai wadah pekerjaan sebagian orang untuk memenuhi kebutuhannya. Oleh karena itu, untuk menolak *tashwir* dalam Islam tergantung pada fungsi dan tujuannya. Implikasi penelitian ini diharapkan mampu memberikan paradigma baru tentang praktik *tashawwur* pada kehidupan modern saat ini yang sangat beragam dan memiliki perbedaan di masa lampau.

Kata kunci: *Tashwir*, Hadis, Relevansi

Introduction

One of the current human motives for making pictures is for reasons of beauty. This beauty is created from many media, one of which is art media, for example in the form of painting, photography, sculpture, calligraphy, and others. However, in several hadiths related to images or *tashawwur*, it is prohibited in Islam. Anthropologically, this hadith was banned because the condition of society at that time was in a transition situation from animism and polytheism to monotheism.

This prohibition is also because these hadiths see the habits of the people in the past who were still prone to polytheism, namely worshiping idol images or statues that they made. However, seeing the current condition of society with the development of its civilization, *tashawwur* activities are part of one's creativity which is considered normal.

Tashwir is the process of making a certain form that distinguishes one form from another. *Tashwir* can also be interpreted as an attempt to imitate (copy) an existing form, either in the form of three-dimensional (3D) shapes such as statues or in strokes on a flat surface such as drawings and paintings. This applies to all objects, whether inanimate or animate, animate or inanimate, and reasonable or unreasonable. Included in the meaning of *tashwir* is the shadow of an object due to light and reflection.

In the scope of the *tashwir* study which is a branch of art, it is a topic that gives rise to many contradictory understandings. This expression expressing beauty is the subject of controversy in Islamic studies (Rifai, 2021). The understanding of this *tashwir* often results in differences and disagreements among Muslims. This impression arises because there are no verses in the Qur'an that describe in detail the

permissibility and status of *tashwir*, on the other hand, there are many hadiths that explain the negative impact of *tashwir* activities.

Some previous research on *tashwir* has been put forward such as Hilmi (2018) who concluded that the scholars differed on the *tashwir* issue (pictured). Some are agreed upon and some are disputed, whether it is forbidden or permissible. It is agreed that images that are three-dimensional in shape, such as statues and idols that are used as offerings, are forbidden. Meanwhile, what is agreed upon is his permissibility, among others, is an imperfect picture of the completeness of his body. Both flat images and three-dimensional ones. The issue of *tashwir* is disputed, namely the image of living beings, humans, and animals in the form of a *musathah* on a flat surface.

Different from Amrulloh (2017) in his findings regarding the contextualization of understanding of *tashwir* hadith that drawing or painting, and sculpting statues or living objects regardless of the motive and context is haram and strictly prohibited. This prohibition becomes very serious if the picture or painting is intended as an object of worship other than Allah. Meanwhile Sabri (2016) emphasized in his findings that the *tashwir* referred to by the Prophet contained in the hadith is a *tashwir* made to worshiped and to compete with Allah. to His creation. In the context of today's life, if the hadiths about *tashwir* are used as an excuse to denounce and reject *tashwir*, then this is not quite right, because the Prophet's attitude towards criticizing pictures or statues is inseparable from the conditions of the surrounding society, namely making pictures and statues as idols. This differs from the study because it looks at illat based on current needs, and many life dynamics occur.

The *tashwir* discourse has previously been explained, but contradictory views still exist. This research will examine different discourses because it uses an empirical study approach to the benefits of

looking at the current concept of *tashwir*. Auda (2008) defines *mashlahah* as a broad matter, including all worldly social interests. The purpose of *mashlahah* is then generalized which covers many dimensions of life (Isman, 2022). The concept of *tashawwur* in today's modern life needs to be associated with benefits, because there are many motives or reasons for someone to do *tashwir*.

The *tashwir* theme is important to study further as a form of effort to find out the understanding of the hadith of the Prophet Muhammad. This paradigm can provide a new perspective besides the old perception that has been built so far. This is because several dimensions have so far escaped public attention in understanding hadith, especially the hadith about *tashwir*. This research is expected to contribute to the contextualization of modern life today regarding the concept of *tashwir*.

Hadith of *Tashwir*

Among the hadiths that explain *tashwir* are narrated by Imam Muslim in his *shahih*:

قال مسلم قرأت على نصر بن علي الجهضمي عن عبد الاعلى بن عبد الاعلى حدثنا يحيى بن ابي اسحق عن سعيد بن ابي الحسن قال جاء رجل الى ابن عباس فقال اني رجل اصور هذه الصور فافتني فيها فقال له ادن مني فدنا منه ثم قال ادن مني فدنا حتى وضع يده على رأسه قال أنبتك بما سمعت من رسول الله صلى الله عليه وسلم سمعت رسول الله صلى الله عليه وسلم يقول كل مصور في النار يجعل له بكل صورة صورها نفسا فتعذبه في جهنم و قال ان كنت لا بد فاعلا فاصنع الشجر وما لا نفس له

Said Muslim: I read the Hadith of Nasr bin 'Ali Al Jahdhami from 'Abdul A'la bin 'Abdul A'la: Have told us Yahya bin Abu Ishaq from Sa'id bin Abu Al Hasan he said: Someone came to Ibn Abbas and said: 'O Abdullah, I am the one who likes to draw all these pictures. Therefore, give me a fatwa regarding these pictures!' Ibn Abbas said to him: 'Come closer to me!' The man then approached. But

Ibn Abbas still said: 'Come closer!' Then the person approached again until Ibn Abbas could place his hand on the person's head. After that, Ibn Abbas said: 'I will tell you what I have heard from the Prophet sallallaahu 'alaihi wa sallam, that he has said:' Everyone those who like to draw will go to hell. Allah will make for him, with every drawing he makes, a figure that will torment him in Hell in the future.' Ibn Abbas said: 'If you have to do it too, then make a picture of trees or other inanimate objects.

If you see some information or books that explain the reasons for the appearance of the hadith (*asbab al-wurud*), it was found that the *asbab wurud al-hadith* above, namely when a man whose profession is the sculptor or sculptor came and asked Ibn 'Abbas for a *fatwa* about his profession, namely as a draftsman or sculptor then Ibn 'Abbas conveyed the hadith above (Husaini, n.d.).

When observed from a textual point of view, in general, the hadith above gives the understanding that anyone who draws or whose profession is to draw or engrave statues of animate creatures will go to hell and will be punished by Allah. On the other hand, there are exceptions or restrictions, i.e. except those who paint or draw lifeless creatures. Thus, this hadith is one of the arguments about the ugliness and hatred of pictures or carvings of statues of animate creatures.

Related to this, al-Syaukani said that the sentence (punishment in Hell *Jahannam*) in the hadith above shows the prohibition of making a picture or carving a statue. Whereas the words of Ibn 'Abbas denote a limitation is the ability to draw or carve inanimate creatures, such as trees, and the prohibition of living paintings or statues such as humans and animals (animated creatures) (Yamani, 1993).

In line with al-Syaukani, Faishal ibn 'Abd al-'Aziz al-Nazdi also reveals that the hadith above shows the ability to draw lifeless creatures

such as trees, buildings, and so on (Nazdi, 2002). Likewise, Sheikh Shalih al-Utsaimin explained that based on the hadith above, when viewed in terms of its object, *tashwir* is divided into two. The first is images or statues that are forbidden, namely pictures or statues that have a soul or life, such as humans and animals made of wood, stone, soil, and so on. The second is that a picture or statue does not have a spirit like the sun, moon, stars, mountains and so on, images like this are still permissible (Utsaimin, 2005).

The hadith about *tashwir* in general can be said to be an authentic hadith because it includes the hadith narrated by Muslim and included in his authentic book. The high credibility of Muslim and the strictness of the hadith selection that he did made the scholars of the opinion that the validity of the hadiths he narrated does not need to be doubted. If referring to the sanad, the hadith shows authentic hadith, this can be seen from the *shighat tahammul wa al-ada'* used. Likewise, if viewed from the perspective of *rijal al-hadith* or narrators of hadith, all of them are *tsiqah* and there are no scholars who make *jarh* on them. So it can be said that the hadith above is *shahih li dzatihi*.

Tashwir Definition

The word *tashwir* comes from the word *shawwara*. The word *shawwara* means to liken or make an image with various forms. The *mashdar* form is *tashwir* which means the process of resembling, while the result of the resemblance process is *al-shurah* (Arabiyah, 1972). *Al-shurah* is also sometimes interpreted as *al-syakl* (shape), *al-haiyah* (shape), *al-haqiqah* (essence), and *al-shifah* (nature) (Ibn 'Abd al-Razzaq, n.d.).

The understanding related to *tashwir* is divided into two ways, namely, *tashwir*, which means painting on paper, walls, canvas, and

so on. Then the second meaning of *tashwir* is voluminous or three-dimensional art; we call it a statue or sculpture. Then, regarding images that were prohibited during the time of the Prophet. It is an image consisting of three things: an image of a creature with a soul (human or animal) intended for worship, and the resulting image or painting rivals the creation of Allah.

Some scholars argue that *tashwir* is *timtsal* (Ibn Mandhur, 1993). Mukhtar defines *tamatsil* as a statue made of stone carved to resemble the shape of a person or animal (Abd al-Hamid, n.d.). Shalih ibn Fauzan said that *tashwir* is moving a shape or resembling a shape either by painting, picking with a tool, or sculpting either on a board, paper, or in the form of a statue (Fauzan, n.d.).

In line with Shalih bin Fauzan, Sa'di Abu Habib explained that *tashwir* is giving color and decorating a picture of something or someone on a wall with a pen (Habib, 1987). According to al-Qasthallani, in general, the word *tashwir al-mushawwirin* found in the hadith is the painters who make the form of beings who have souls (Qasthallani, 1914). Thus, it can be understood that the meaning of "*tashwir*" includes drawing, painting, and sculpture.

When viewed from the object side, *tashwir* is divided into two, namely: 1) *tashwir* animate creatures such as humans and animals, 2) *tashwir* inanimate creatures such as trees, mountains, sun and others. Meanwhile, in terms of how to make it, it is divided into two, namely: 1) *tashwir* that is made by hand, such as paintings and sculptures, 2) *tashwir* that is made with tools, such as photography or a camera.

Differences in Opinion of Scholars about *Tashwir*

The understanding of the hadith regarding images also includes the prohibition on displaying statues or paintings which is a particular

problem for the community, given the prohibition and threat that angels will not enter someone's house when there is a statue or picture inside. The same thing was also expressed by al-Nawawi (676 h.) that in his school of law, it is illegal to draw or display pictures or statues related to animals and carries the threat of a grave sin under all circumstances, whether for decoration or just as a pillow cover or a picture on clothes.

In the perspective of Ibn Hazm (456 h.) in his book *al-Muhalla bi al-Atsar* also states that the use of everything that has to do with images or statues is prohibited and the law is unlawful except for statues (dolls) used by small children or images containing numbers. As the following statement:

وجائز للصبايا خاصة اللعب بالصور، ولا يحل لغيرهن، والصور محرمة إلا هذا، وإلا ما كان رقما في ثوب

“ And it is permissible for small children to play with pictures (dolls), and it is not permissible for other than them. and all pictures are forbidden to use except those with numbers on the clothes.”

Problems surrounding pictures and statues will of course become a rigor understanding if they are not accompanied by an understanding from the side of hadith and *fiqh*, therefore in this discussion the researcher will explain from the perspective of Ibn 'Abd al-Barr (463 h.) as a classical scholar or *mutaqaddimin* in interpreting the prohibition and the contributions made. Not only that, his existence as a fellow student with Ibn Hazm (456 h.) and being at the same time and meeting is also another consideration that makes this discussion important to study.

Meanwhile, to see the pattern of Ibn 'Abd al-Barr's lecture (463 h.) is as follows:

مالك عن إسحاق بن عبد الله بن أبي طلحة، أن رافع بن إسحاق مولى الشفاء أخبره، قال : دخلت أنا

وعبد الله بن أبي طلحة على أبي سعيد الخدري نعوذه، فقال لنا أبو سعيد : أخبرنا رسول الله صلى الله عليه وسلم أن الملائكة لا تدخل بيتا فيه تماثيل أو تصاوير

(Narrated from) Malik from Ishaq ibn 'Abd Allah ibn Abi Talhah, indeed Rafi' ibn Ishaq (maula al-Shifa') had informed him, that he (had) said: "I was with 'Abd Allah ibn Abi Talhah visiting Abu Sa'id al-Khudry then Abu Sa'id said to us: "That the Messenger of Allah has informed us that in fact angels will not enter into a house in which there is a statue or picture."

The above hadith if understood textually will lead to an understanding stating that all kinds of forbidden images and statues are owned by someone, but to get a comprehensive understanding several aspects are needed to complete them. The role of Ibn 'Abd al-Barr in explaining this is as follows:

اختلاف فقهاء الأمصار أهل الفتوى في هذا الباب، فذكر ابن القاسم، قال: قال مالك : يكره التماثيل في الأسرة والقباب. وأما البسط والوسائد والثياب فلا بأس به، وكره أن يصلى إلى قبلة فيها تماثيل

The above hadith if understood textually will lead to an understanding stating that all kinds of forbidden images and statues are owned by someone, but to get a comprehensive understanding of several aspects are needed to complete them. The role of Ibn 'Abd al-Barr in explaining this is as follows:

وقال الثوري لا بأس بالصور في الوسائد لأنها توطأ ويجلس عليها

"And al-Tsauri said it doesn't matter for the image that is on the pillow, because it (functions as a decoration) and is occupied."

الحسن ابن حي أن يدخل بيتا فيه تمثال في كنيسة أو غير ذلك، وكان لا يرى بأسا بالصلاة في الكنيسة والبيعة

"And al-Hasan ibn Hayy made a difference to someone who entered a house in which there was a statue like in a church or something else. And it is also obligatory to pray in a church or a

similar place.”

كان أبو حنيفة وأصحابه يكرهون التصاوير في البيوت بتمثال ولا يكرهون ذلك فيما يبسط ولم يختلفوا
أن التصاوير في الستور المعلقة مكروهة وكذلك عندهم ما كان خرطاً أو نقشا في البناء

“Abu Hanifah and his followers took pictures at home that resembled statues and did not take two-dimensional pictures, and also stated that hanging pictures was also considered makruh. Likewise with wood carvings or carvings at home”.

وقال المزني عن الشافعي وإن دعي رجل إلى عرس فرأى صورة ذات روح أو صوراً ذات أرواح لم يدخل
إن كانت منصوبة وإن كان يوطأ فلا بأس وإن كانت صور الشجر فلا بأس

“Al-Muzanni said from al-Shafi’i: If someone is invited to attend an event and sees a picture that has a spirit, then don’t enter if you feel that the picture is glorified, while if the picture is just for decoration then it’s okay like a picture of a tree which is not a problem”.

From the explanation above, it shows that in carrying out interpretations of the terms *timtsal* and *tashwir*, Ibn ‘Abd al-Barr (463 h.) is more inclined to use the *muqarin* approach, namely a comparative study of the opinions of scholars who are competent in their field, although previously Ibn ‘Abd al -Barr (463 h.) mentions in advance that in the text of the hadith that shows the absolute prohibition of images.

Based on the previous opinion of Ibn ‘Abd al-Barr (463 h.), in the critique of *matan*, it indirectly follows the opinion of the *fiqh* scholars above who mention various kinds of differences of opinion regarding the limits on the permissibility of the use of statues and images. However, it becomes interesting when Ibn ‘Abd al-Barr (463 h.) does not explain this phenomenon by issuing a clear statement of the opinion he chooses, but rather tends to describe the opinion of jurists as part of the insights for the wider community.

Ibn 'Abd al-Barr as a follower of the Maliki school of thought in reality is not always the same as the opinion of other followers of the Maliki school of thought such as Al-Lakhami (2011) in his book *al-Tabshirah* and Al-Maliki (2014) in his book *al-Mukhtasar al-Fiqh* which states clearly that it is unacceptable to use statues and paintings. This statement showed the position of Ibn 'Abd al-Barr (463 h.) as a school of thought that does not have bigotry and stands on objective understanding from both the perspective of hadith and *fiqh* sciences.

The Relevance of the Prophet's Hadith About *Tashwir* in Modern Era

Based on previous information, if the hadiths about *tashwir* (pictures, carvings, and paintings) are related in the context of today's life, then used as an excuse to reject or hate pictures or paintings without seeing the purpose and reason, then this is not quite right. because the picture is the beauty and art that has now become the most important part of society.

When referring to history, especially the era of Prophet Sulaiman, when at that time the art of making statues received appreciation from Allah. So that the prohibition can be understood as conditional and temporal. This refers to the rule of *ushul al-fiqh* which states *al-hukmu yaduru ma'a illatihi wujudan wa adaman*, meaning "the law revolves around (depending) on the presence or absence of an *illat*". Thus if the *illat* changes, then the law also changes and this is where the flexibility of Islamic law lies (Munawwar & Mustaqim, 2001).

So facing the current phenomenon these hadiths are not considered in line with reality. This hadith should be the answer to various problems of the *ummah* as a form of civilization development. So judging someone as heresy is the source of one's stagnation and decline (Ahmad, 2013). Even the rulers in the early Islamic era after the death

of Rasulullah and after the end of the *Khulafa' al-Rasyidin* government are the Umayyads and Abbasids also paid attention to the continued existence of painting which at that time contributed to the growth and development of this painting (Isa, 1981).

If viewed through a legal perspective, these *tashwir* hadiths have a legal *illat* based on the opinion of the clergy. The reason stated by Syuhudi Ismail that the prohibition on painting as narrated by the Prophet had a legal reason. According to him, society at that time could not be separated from the belief in associating partners with Allah, namely worshiping statues and the like. So that the *tashwir* ban is intended so that Muslims are free from polytheism by issuing a *tashwir* ban through his words. If the *illat* is like that, if one day the Muslims no longer fall into polytheism, then it is permissible to make and display paintings (Bakistani, 2002).

In its development, fine art is not only produced through hand painting; graphic design applications have emerged that allow us to design many things. Graphic design is widely used as advertising media, art media, and even propaganda media. Graphic design also opens many job opportunities, such as type design, photography, illustration, etc. We know that this has many benefits for society. Apart from that, graphic design can also be used as a medium for Islamic preaching. This media can be Islamic comics, animated videos, and images containing hadith or pearls of wisdom. However, this does not mean that there are no restrictions in terms of graphic design. Graphic designs and paintings are permitted as long as the images designed are not things that trigger conflict, such as pictures of prophets, something that has the potential to be worshipped, or anything that contains *madharrat*.

The discussion regarding *tashwir* is also important considering its relevance today in relation to *mashlahah*. Zahrah (1958) emphasized

that essentially the purpose of Islamic law is a benefit, none of the laws prescribed by Allah are contained in the Qur'an and *al-Sunnah*, but there is a benefit in it. The nature of Islamic law is to provide *mashlahah* that God will benefit in every law that He sent down (Yubi, 1998). Legal principles such as *mashlahah* are important legal tools used by Muslim reformers to develop a comprehensive methodology to bridge the gap between the past and the present in the practice of legal theory (Barzegar, 2019). Prerequisite criteria in determining *mashlahah*; *haqiqiyyah*, authentic and definitive, not speculative; *kulliyyah*, in general in the sense that it does not only accommodate the interests of a particular person or group; does not conflict with the text which is *qath'i* (Ramadhan, 2008).

In addition, *mashlahah* is a principle in *maqashid al-syari'ah* and its urgency in the dynamics of social life (Isman & Amalia, 2023). *Mashlahah* which is accepted and supported in the determination of law has certain characteristics that supervise it. These characteristics directly identify *mashlahah* that meets the determination criteria. Based on the importance of *mashlahah* elements in every aspect of human life, knowing the criteria and standards of *mashlahah* is a prerequisite before discussing it from an application perspective in the legalization process. The criteria or characteristics that must exist in the concept of *mashlahah* are originating from sharia sources, oriented towards the benefit of the world and the hereafter, and religious *mashlahah* being the basis for other *mashlahah* (Bakar et al., 2021).

Some people who interpret this hadith textually consider that activities related to fine arts such as painting and sculpting are something that is forbidden. While Muhammad Abduh was more assertive in saying that those who argue that drawing is forbidden are very old-fashioned in understanding hadith. They have been left behind by assuming that the meaning of hadith is all pictures, even though the real target is only in certain cases. If the goal is not to worship but simply to enjoy its beauty

then it is not prohibited (Khair, 1999).

It can be denied that *tashwir* has a large positive impact on life. So, the description of the hadith of the Prophet. About *tashwir* needs to be socialized so that Muslims, in particular, know that there are important things that we don't pay enough attention to in understanding hadith, such as hadith about *tashwir*, which leads to contradictions. The difference between the current era and conditions and the time of the Prophet Muhammad. It is clear that, as wise Muslims, we should deepen our understanding of the hadiths of the Prophet Muhammad. Convey it to serve as a guide for future life.

Based on the descriptions above, it can be said that Islam is a flexible religion that gives freedom to its people to innovate as long as it does not violate the sharia. Likewise his reports in the hadith always prioritize the benefit of the people. The author understands that the object of study of this hadith is temporal hadith, that is, a hadith that replaces it in certain situations. So that the punishment that will fall on humans in this hadith does not apply absolutely.

Conclusion

Tashawwur activities in several hadiths are not permitted. However, the main reason for this prohibition is that it is vulnerable to polytheism, whether in the form of worshiping idols or competing with Allah as the creator. If studied in the current context, the prohibition of *tashwir* is inappropriate because it has a different purpose when narrated. *Tashawwur* in the modern era, needs to refer to the benefit dimension as a basis for consideration in current implementation. Currently, *tashwir* functions as art, decoration, a medium for preaching, and even a place for some people to work to fulfill their needs. Therefore, rejecting *tashwir* in Islam depends on its function and purpose. The

implications of this research are expected to be able to provide a new paradigm of the practice of *tashawwur* in today's modern life.

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