

***Tashwir* Between Tradition and Modernity: Contemporary Debates
in Hadith and Scholarly Thought**

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Abstract: Drawing, sculpture, and photography have evolved from mere artistic expressions into recognized academic disciplines, taught in universities worldwide, and even forming the basis of specialized faculties. Beyond aesthetics, these creative practices have become sources of livelihood and cultural identity in the modern era. However, their development raises profound theological and legal questions within Islamic discourse, particularly concerning the concept of *taṣwīr* as addressed in hadith and classical juristic thought. This study aims to explore the perspectives of hadith and Islamic scholars on *taṣwīr*, examining its legal, theological, and ethical dimensions. Employing a library research method, the study systematically analyzes textual sources from canonical hadith collections and the opinions of classical and contemporary scholars. The findings reveal that authentic hadiths contain stern warnings against image-making, primarily due to concerns about idolatry (*shirk*), imitation of divine creation, and the potential moral corruption (*fitnah*) associated with representational art. Scholars' interpretations of these texts, however, vary significantly. Some jurists permit *taṣwīr* under specific contexts, viewing artistic representation as permissible so long as it does not promote polytheism or moral deviation. Others, predominantly from the Ḥanafī, Shāfi'ī, and Ḥanbalī schools, adopt a stricter stance, declaring all forms of image-making—whether two-dimensional or three-dimensional—as categorically prohibited, a position even regarded as *ijmā'* (consensus) by al-Nawawī, except for the Mālikī school. In contemporary discourse, this study contributes academically by bridging classical hadith interpretations with modern contexts of visual culture, including photography and digital media. It offers a nuanced re-evaluation of *taṣwīr* in light of current

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technological developments and shifting cultural values, encouraging a contextual reading of hadith that upholds the *maqāṣid al-sharīʿah* (objectives of Islamic law). By situating traditional rulings within modern artistic and educational frameworks, this research advances scholarly discussions on how Islamic legal thought can respond dynamically to cultural transformation while maintaining theological integrity.

Keywords: *Taṣwīr*; Hadith; Islamic Jurisprudence; Visual Art; Modernity.

Abstrak: Gambar, patung, dan fotografi telah berevolusi dari sekadar ekspresi artistik menjadi disiplin akademik yang diakui, diajarkan di berbagai universitas di seluruh dunia, bahkan membentuk dasar bagi fakultas-fakultas khusus. Di luar aspek estetika, praktik kreatif ini telah menjadi sumber mata pencaharian dan identitas budaya pada era modern. Namun demikian, perkembangan tersebut menimbulkan pertanyaan teologis dan yuridis yang mendalam dalam wacana Islam, khususnya terkait konsep *taṣwīr* sebagaimana dibahas dalam hadis dan pemikiran fikih klasik. Penelitian ini bertujuan untuk mengeksplorasi pandangan hadis dan para ulama Islam tentang *taṣwīr*, dengan menelaah dimensi hukum, teologis, dan etis yang melingkupinya. Dengan menggunakan metode penelitian kepustakaan (*library research*), penelitian ini secara sistematis menganalisis sumber-sumber tekstual dari kitab hadis kanonik serta pandangan ulama klasik dan kontemporer. Hasil penelitian menunjukkan bahwa hadis-hadis sahih memuat peringatan keras terhadap praktik pencitraan (*image-making*), terutama karena kekhawatiran akan terjadinya kemusyrikan (*shirk*), peniruan terhadap ciptaan ilahi, dan potensi kerusakan moral (*fitnah*) yang mungkin timbul dari seni representasional. Namun demikian, interpretasi para ulama terhadap teks-teks tersebut bervariasi secara signifikan. Sebagian fuqaha membolehkan *taṣwīr* dalam konteks tertentu, dengan pandangan bahwa representasi artistik dapat diterima selama tidak mengarah pada kemusyrikan atau penyimpangan moral. Sementara itu, ulama lain—khususnya dari mazhab Ḥanafī, Shāfiʿī, dan Ḥanbalī—mengambil sikap yang lebih ketat dengan menyatakan bahwa seluruh bentuk *image-making*, baik dua dimensi maupun tiga dimensi, secara mutlak diharamkan. Pandangan ini bahkan dianggap sebagai *ijmāʿ* (konsensus) oleh Imam al-Nawawī, kecuali oleh kalangan Mālikīyyah. Dalam wacana kontemporer, penelitian ini memberikan kontribusi akademik dengan menjembatani interpretasi hadis klasik dan konteks budaya visual modern, termasuk fotografi dan media digital. Kajian ini menawarkan penilaian ulang yang lebih bernuansa terhadap konsep *taṣwīr* dengan mempertimbangkan perkembangan teknologi dan pergeseran nilai budaya, serta mendorong pembacaan hadis secara kontekstual yang tetap berpegang pada *maqāṣid al-sharīʿah* (tujuan-tujuan hukum Islam). Dengan menempatkan ketentuan tradisional dalam kerangka seni dan pendidikan modern, penelitian ini memperluas diskusi akademik tentang bagaimana pemikiran hukum Islam dapat merespons dinamika transformasi budaya secara adaptif tanpa kehilangan integritas teologisnya.

Kata Kunci: *Taṣwīr*; Hadis; Fikih Islam; Seni Visual; Modernitas.

Introduction

In Arabic, the term for "picture" is "taswir," where the word "taswir" means creating a form or image. Subsequently, taswir is divided into two, namely taswir in the sense of a painting created on paper, walls, and so on. In addition, there is also taswir that takes a physical form called "sculpture," which has volume, physicality, and shadows that imitate objects, whether living or non-living.¹ As for the images during the time of the Prophet Muhammad (SAW) and those that are prohibited or forbidden, they encompass three characteristics: images of living beings, whether humans or animals, intended for veneration; and images that compete with the creation of Allah SWT.

In its development, the art of drawing or sculpture has become one of the subjects in several universities worldwide, with some institutions even establishing specialized faculties related to these arts. Apart from being a legacy from ancient civilizations that continues to thrive today, the visual arts have also become a hobby. Moreover, some individuals choose to pursue it as a profession that can generate material benefits. This aligns with the findings of early research by Yusuf Qardhawi, indicating that drawing has now become a necessity for society. Starting from childhood, where learning to draw is compulsory in schools, to adults who cannot detach themselves from the world of photography, whether for administrative purposes, professional reasons, or simply as a means of expressing hobbies.²

The fundamental issue arises concerning how the hadiths of the Prophet respond to the art of drawing and sculpture. This becomes a concern because there are hadiths that threaten the makers of images and sculptures with punishment on the Day of Judgment, where they will be asked to give life to the images or sculptures they created. Consequently, various interpretations have emerged from reading the hadith texts and explanations of these hadiths. Some people understand them literally, while others interpret them contextually. Therefore, scholars have attempted to discuss the hadiths that contain threats to the makers of images and sculptures to gain a comprehensive understanding of the meaning of these hadiths. However, in reality, until now, they have not reached a consensus. There are differences of opinion regarding the types of images and sculptures that can lead to severe punishment on the Day of Judgment. Some scholars argue that only intact images or sculptures of living beings can cause such consequences. There is also another opinion stating that

¹ Jamhuri Tarmizi, 'Membuat Gambar Dalam Perspektif Hukum Islam', *Jurnal Dusturiyah*, 10.1 (2018), 84–107.

² Jamhuri Tarmizi.

only images or sculptures that are venerated will result in punishment for their creators. Other perspectives are still related to this issue.³

Research by Nur and Vera (2022) with the title "Exegesis of Hadith Regarding the Art of Drawing and Carving Statues" concludes that the art of drawing is something that can be observed by the eyes and felt by the sense of touch. Terms representing the art of drawing include the words "tashwir," "tamatsil," and "rasm." In the hadith, the activity of drawing is allowed with the condition of depicting lifeless objects. In this context, there are two conclusions related to drawing. First, there is a prohibition against carving or drawing living creatures with the intention of rivaling Allah's creation and worshiping it. Second, the activity of drawing is allowed if it involves lifeless objects.⁴ In the research conducted by Nabawi and colleagues (2020) titled "The Appropriate Practices in Reviving the Hadith Prohibition on Taking Pictures in Millennial Life," the findings indicate that scholars hold differing opinions regarding the criteria for painters who will be subject to punishment based on the prohibition in the hadith. Some opinions state that this threat only applies to painters whose works resemble the creation of Allah, such as statues.

Furthermore, for images depicting living creatures, such as photographs, scholars do not consider them forbidden. This is because photographs are seen as artistic works that do not involve imitation of God's creation. Therefore, taking photos is considered a permissible activity and is even deemed good if it has a positive impact. However, photography may be considered prohibited if its content has negative consequences and violates Islamic Shariah provisions.⁵ From the description above, the issues in this research are: 1) how is Tashwir viewed from the perspective of hadith? Moreover, 2) how is Tashwir understood according to the opinions of scholars? Addressing these phenomena, it is necessary to examine them from the standpoint of Islamic law by presenting the opinions of scholars on the art, both in its creation, the use of art as a transaction object, and the income derived from such art. Equally important is the examination of the evidence used as legal foundations by scholars in forming their opinions.

³ Ahmad Hilmi, *Tashwir Seni Rupa Dalam Padangan Islam* (Jakarta, 2018) <Rumah Fiqih Publishing>.

⁴ Muhamad Zarkasih Nur and Susanti Vera, 'Syarah Hadis Perihal Seni Gambar Dan Memahat Patung', *The 2nd Conference on Ushuluddin Studies*, 8 (2022), 208--218 <<https://www.conferences.uinsgd.ac.id/index.php/gdcs/article/view/565/373>>.

⁵ Gaya Putra Nabawi and others, 'Praktik Yang Tepat Menghidupkan Hadis Larangan Mengambil Gambar Pada Kehidupan Milinial', 1.2 (2020), 29--37.

Literature Review

Tashwir

Explanation about the visual arts and related terms in Arabic is quite good. Visual arts are indeed a branch of the arts that create artworks using media that can be seen directly and perceived or touched by the sense of touch. In Arabic, some words like "tashwir," "tamatsil," and "rasm" can indeed represent the concept of visual arts. The breakdown of the word "taswir" from the root word "sawwara," meaning to liken or create images in various forms, provides a good understanding of the process and results in the visual arts. "Taswir" refers to the process of likening, and "al-surah", as the result of this process, encompasses aspects such as "al-shakl" (form), "al-hayah" (appearance), "al-haqiqah" (reality), and "al-sifah" (attributes). This understanding provides a rich depiction of the concept of visual arts in the context of the Arabic language.⁶

In Arabic, the terms *ṣūrah* (صورة) or *timtsāl* (تمثال) are often used to refer to the concepts of images and statues. Originally, *ṣūrah* meant form or shape, but the word is also interpreted as the name for something created in resemblance to the creations of Allah, similar to the meaning of *timtsāl*. Tashwir, on the other hand, refers to works that have physical forms, such as sculptures, with volume, physicality, and shadows imitating living or non-living objects. With this concept, *ṣūrah* can encompass both sculptures and images because both are often created to imitate and reproduce objects according to their original forms. In this sense, *ṣūrah* has a broad scope, covering sculptures or images of living beings like humans and animals, as well as inanimate objects like trees.

Tashwir is the process of creating a specific form or shape that distinguishes one form from another. In other words, tashwir involves efforts to liken one form to another, both in three-dimensional (3D) dimensions, such as sculptures, and in strokes on flat surfaces, such as drawings and paintings. This concept applies to all objects, including inanimate or living beings, which can be animate or inanimate, as well as sentient or non-sentient. The representation of shadows of objects is also included in the understanding of tashwir, as it can occur due to light and reflections on glass and similar media.⁷ If looked at from the perspective of the objects, taswir can be divided into two main categories: 1) taswir of living beings, such as humans and animals, 2) taswir of inanimate objects, such as trees, mountains, the sun, and other objects. Meanwhile, if viewed from the perspective of the method of creation, taswir can be classified into two types: 1) manually created taswir, such as paintings and sculptures, 2) taswir created using tools,

⁶ Hilmi.

⁷ Hilmi.

such as photography or a camera. Thus, *taswir* encompasses various ways to represent objects, both living and non-living, and can be produced using hands or specialized tools.⁸

After understanding the meaning of "tashwir" both linguistically and in terms of terminology, it is important to note that "tashwir" has three main categories, each of which has specific sub-categories. Firstly, these categories are based on the method or technique of creation. The most conventional method is known as "tashwir al-yadawi," which refers to "tashwir" performed directly by individuals using their hands. This means that the creation of pictures or sculptures involves traditional tools that require manual skill from the Creator. Some examples of tools used in "tashwir al-yadawi" include pens, pencils, saws, chisels, and similar equipment.⁹ Works produced using classical methods, such as "tashwir al-yadawi" typically take the form of flat 2-dimensional images or sculptures with three dimensions, including height, volume, width, and a shape that mimics the original.¹⁰ The creation process involving direct manual skills allows the Creator to capture fine details and convey artistic expressions accurately. For example, images can be produced using a pen or pencil, while sculptures can be shaped using saws, chisels, and other classical tools. This method enables artists to create works that reflect reality with precision and high beauty. A more recently developed method is known as "tashwir al-aliy," which involves the use of modern tools such as cameras and similar devices. In this method, an individual's manual skills do not play a significant role in the image-making process, as almost the entire process has been taken over by machines.¹¹ The type of "tashwir al-aliy," which utilizes modern tools like cameras, is currently the most prevalent across all segments of society, including children, teenagers, and adults. The use of this method involves various purposes, ranging from everyday activities to national security interests.¹² Yes, everything related to photography, cinematography, X-rays, and medical ultrasonography (USG) falls under the category of 'tashwir al-aliy.' This method includes the use of modern tools, such as cameras for photography and cinematography, as well as X-ray and USG technology in the medical field. Tashwir al-aliy utilizes

⁸ Muh. Sabri, 'Taswir Dalam Perspektif Hadis Nabi SAW (Kajian Tematik)', 2016 <Universitas Islam Neegeri Alauddin Makassar>.

⁹ Muhammad bin Ahmad Ali Washil, 'Ahkam At-Tashwir Fi Fiqh Al-Islam', 160–61 <riyadh:Daar Tayibah li an-Nasyr wa at-Tauzi', 1999 M>.

¹⁰ Washil.

¹¹ Muhammad Nabhan Suwailim, 'Tashwir Wa Al-Hayat', 135–37 <kuwait:Silsilatu al-Kutub Tsaqafiyah, 1987 M>.

¹² Suwailim.

advanced technology to efficiently record and reproduce images, without relying significantly on manual skills.

Secondly, referring to the types of images produced, there are two forms of objects that emerge from the *tashwir* process. Sometimes it takes the form of *tashwir al-mujasam* (3D), encompassing entire sculptures with volume, tangible or perceptible forms, and casting a shadow when illuminated by light.¹³ In Arabic, this is commonly referred to as *tamatsil*.¹⁴ Alternatively, it can take the form of *tashwir al-musathah* (2D), which refers to all images created on a flat surface (such as paper, fabric, or walls) and lacks volumetric dimensions. This can be produced either through modern devices like cameras or through individual efforts using tools like pencils, brushes, and other equipment.¹⁵ Thirdly, the classification of *tashwir* is based on the objects chosen as subjects. Two broad categories can be depicted or sculpted in this world. First, *shuwar dzawati al-arwah* encompasses all living creatures created by Allah, including humans and animals that inhabit the earth. Second, *shuwar ghairu dzawati al-arwah* refers to *tashwir* that depicts objects devoid of souls, such as trees, mountains, the sun, the moon, houses, ships, and so forth.¹⁶

Hadis

Hadith has several synonyms according to experts in the science of hadith, namely *Sunnah*, *khabar*, and *atsar*.¹⁷ The term "hadith" is derived from the root word *h-d-th*, which carries meanings such as occurrence, reporting, or news. Therefore, hadith can be interpreted as news or records that describe the statements, actions, or approvals of Prophet Muhammad SAW.¹⁸ The plural form of "hadith" in Arabic is "al-ahadith." This term is commonly used in Islamic literature to refer to a collection of hadiths or narratives covering the words, actions, or approvals of Prophet Muhammad SAW.¹⁹ The understanding of hadith as reporting, recording statements, and the behavior of Prophet Muhammad SAW aligns with the general understanding in Islamic terminology. Hadith, together with the Quran, forms the two main sources of law and

¹³ Ahmad bin Ali bin Hajar Al-Asqalani, 'Fath Al-Bari', XI <beirut:Daar al-Fikr, 2000 M>.

¹⁴ Yusuf Al-Qardhawi, 'Al-Halal Wa Al-Haram Fi Al-Islam', 97 <beirut:Makatabatu al-Islami, 1980 M>.

¹⁵ Washil.

¹⁶ 'Al-Musu'ah Al-Fiqhiyah Al-Kuwaitiyah', XII, 107.

¹⁷ Abdul Majid Khon, 'Ulumul Hadis', 2012 <Amzah, Imprint Bumi Aksarah, Jakarta>.

¹⁸ Yufi Cantika, 'Pengertian Al-Quran Dan Hadits Beserta Sejarahnya', 2021 <Gramedia Blog Jakarta>.

¹⁹ Husnul Abadi, 'Pengertian Hadits Menurut Bahasa Dan Istilah, Unsur, Serta Sejarahnya', 2022 <Liputan 6.com>.

guidance for the Islamic community. Hadith provides explanations, contexts, and implementations of the teachings contained in the Quran.

Ulama of *usul al-fiqh* (principles of Islamic jurisprudence) state that hadith encompasses all the statements, actions, and determinations of the Prophet Muhammad SAW related to Islamic law. This includes the sources of Islamic law that support the formation of legal principles and guidelines for the behavior of the Islamic community. Meanwhile, scholars of *fiqh* (Islamic jurisprudence) identify hadith as part of the *Sunnah*, which constitutes one of the *taklifi* laws. *Taklifi* law refers to laws that impose obligations or prohibitions on individuals, such as commands that, if performed, will be rewarded and, if neglected, will be punished. It is important to note that the concepts of *Sunnah* and hadith play a crucial role in shaping the principles of Islamic law and providing guidance for Muslims in their daily lives in accordance with religious teachings.²⁰ Generally, the function of hadith is as the second source of Islamic legal teachings after the Quran. Hadith plays a crucial role in the existence of the Quran because, like the verses of the Quran, it requires explanation and elaboration. The hadith serves as elucidation or clarification. In its position as an elucidation in relation to the Quran, hadith has various functions.²¹ Imam Ahmad emphasized that one cannot fully comprehend the Quran without referring to the hadith. Similarly, Imam Al-Syatibi argued that it is impossible to derive or extract legal rulings from the Quran without relying on the hadith. Therefore, it is evident that the function of the hadith in relation to the Quran is quite crucial, serving as elucidation or clarification.²² From several definitions, it can be concluded that hadith is a word derived from the Arabic language, which literally means "news" or "report." In the context of Islam, hadith refers to records or reports about the sayings, actions, or approvals of the Prophet Muhammad (peace be upon him). Hadith provides additional guidance for understanding and implementing the teachings of Islam found in the Quran, the holy book of the Islamic community.

Pendapat Ulama

Opinions and perspectives provided by scholars often vary, and these differences are frequently related to interpretations of religious texts and Islamic scholarly traditions. Three main opinions that often arise in this context are: **First**, Absolute Permissibility.²³ Even though considered extreme in allowing

²⁰ Tim Humas, 'Pengertian Hadis', 2022 <Universitas Islam An Nur Lampung>.

²¹ Kastolani Marzuki, 'Hadits: Pengertian, Fungsi, Macam-Macam & Kedudukan Dalam Islam', 2022 <www.inews.id>.

²² Hamdani Khairul Fikri, 'Fungsi Hadits Terhadap Al-Quran', 12.2 (2015), 178–88.

²³ Hilmi.

images and paintings, this opinion is still supported by legal evidence, including Quranic verses referring to the laws of previous communities, such as 1) the prohibition of statues. The group that allows images argues that hadiths related to images, including threats of blowing the soul and severe punishment, only apply to three-dimensional forms like statues and the like, which are made into objects of worship other than Allah. The saying of Allah SWT strengthens this:

قَالَ أَتَعْبُدُونَ مَا تَنْحِتُونَ، وَاللَّهُ خَلَقَكُمْ وَمَا تَعْمَلُونَ

Meaning: (Ibrahim) said, "Do you worship what you carve while Allah created you and what you do?" (QS. Ash-Shaafaat: 95-96). Then it is reinforced by the hadith of the Prophet sallahu a'laihi wa saalam as follows:

إِنَّ اللَّهَ وَرَسُولَهُ حَرَّمَ بَيْعَ الْخَمْرِ وَالْمَيْتَةِ وَالْخَنزِيرِ وَالْأَصْنَامِ

Meaning: "Verily, Allah and His Messenger have prohibited the trade of Khamr (intoxicants), carcasses, swine, and idols (that are worshipped)." (Narrated by Bukhari). According to this group, images on flat surfaces (musathah) are allowed without any restrictions, but they are considered makruh (discouraged). However, if these images are in a position or place that is not considered honorable, the discouragement disappears. For example, for floor coverings, doormats, carpets, and the like. Rasulullah said:

لَا تَدْخُلُ الْمَلَائِكَةُ بَيْتًا فِيهِ صُورَةٌ، إِلَّا رَقْمًا فِي ثَوْبٍ "

Meaning: The angels do not enter a house in which there is a picture, except for a picture on a garment." (Narrated by Bukhari). This hadith is understood as a specific hadith. Therefore, all hadiths related to images fall under this hadith. Then, in the hadith Qudsi, Allah Almighty says:

يَقُولُ اللَّهُ تَعَالَى: فِي الْحَدِيثِ الْقُدْسِيِّ وَمَنْ أَظْلَمُ مِمَّنْ ذَهَبَ يَخْلُقُ خَلْقًا كَخَلْقِي، فَلْيَخْلُقُوا دَرَّةً، أَوْ لِيَخْلُقُوا حَبَّةً

Meaning: Allah Almighty says in the hadith Qudsi: 'Who is more unjust than one who creates something as My creation? Let them create a small ant or create a single seed. This is a warning for those who make something to resemble the creation of Allah. The reality is that Allah does not create anything in a flat form like an image on a flat surface (musathah), but Allah creates something in a three-dimensional form (mujassam).' Imam Nawawi also conveys a similar view. According to him, al-Mushawwir in this hadith refers to the maker of idols that are worshipped. 2) The laws of the previous communities also prohibited idols. The group that allows images also argues by referring to the laws that applied to

the prophets before us (the laws of those who came before us). They exemplify the story of Prophet Sulayman 'alaihis salam as found in the Quran. Allah said:

يَعْمَلُونَ لَهُ مَا يَشَاءُ مِنْ مَحَارِبَ وَتَمَاثِيلَ وَجِفَانٍ كَالْجَوَابِ

Meaning: Para jin itu membuat untuk Sulaiman apa yang dikehendakinya dari gedung-gedung yang tinggi dan patung-patung dan piring-piring yang (besarnya) seperti kolam dan periuk yang tetap (berada di atas tungku). (QS. Saba':13). Para Imam ahli tafsir seperti 'Athiyah al-Aufi, ad-Dhohhak, as-Suddi menyatakan bahwa yang dimaksud dengan tamatsil adalah shurah (gambar atau patung) yang bisa terbuat dari tembaga, tanah, dan kaca. Pertanyaannya kemudian, apakah syariat yang berlaku sebelum kita merupakan bagian dari syariat kita sekarang? Jawabannya ada pada firman Allah:

أُولَئِكَ الَّذِينَ هَدَى اللَّهُ فَبِهِدَاهُمُ اقْتَدِهْ

Meaning: They are the ones whom Allah has guided, so follow their guidance." (QS. Al-An'am:90). 3) Dinar and Dirham depicted human images. During the time of the Prophet, trade interactions were already extensive. At that time, common means of exchange included Roman dinars (gold, depicting the head of the Roman king) and Persian dirhams (silver, depicting the head of the Persian king). If images of living beings were strictly prohibited, there must be hadith traditions prohibiting coins with the images of the heads of Roman and Persian kings.



4) Different interpretations. Rasulullah siad:

إِنَّ أَشَدَّ النَّاسِ عَذَابًا عِنْدَ اللَّهِ يَوْمَ الْقِيَامَةِ الْمُصَوِّرُونَ

Meaning: Indeed, the one who will receive the severest punishment from Allah on the Day of Judgment is the image-maker (HR. Bukhari and Muslim)." The stern warning of punishment for "Mushawwir" in this hadith is interpreted differently by groups that prohibit images. They view it as a sign of prohibition, while those who permit images provide a different interpretation. Imam Nawawi states that "al-Mushawwir" in the hadith refers to the maker of statues that are

worshiped or someone who creates images or statues with the intention of rivaling Allah's creation. This opinion aims to avoid contradiction with the Quranic verses and hadiths that state that associating partners with Allah (shirk) is the gravest sin. According to this interpretation, "al-Mushawwir" in the hadith means the maker of idols and statues that are worshipped besides Allah.

Secondly, considered absolutely forbidden.²⁴ The prohibition of images includes all types, whether in two-dimensional or three-dimensional media. The majority of scholars from the Hanafi, Shafi'i, and Hanbali schools agree on this, although Imam Nawawi questioned the claim of consensus (ijma'). The Mālikī school, on the other hand, openly does not prohibit two-dimensional images and considers only three-dimensional statues as forbidden. The Hanbali school considers images, including drawings, as a major sin with consequences for the artist. The reasons for the prohibition involve textual interpretation and a cautious approach. Scholars refer to numerous hadiths and emphasize the importance of caution to avoid the possibility of image worship. Similar incidents are mentioned in the story of the people of Prophet Noah (peace be upon him), as narrated by Allah in the Surah Nuh.

وَقَالُوا لَا تَذَرُنَّ آلِهَتَكُمْ وَلَا تَذَرُنَّ وَدًّا وَلَا سُوَاعًا وَلَا يَغُوثَ
وَيَعُوقَ وَنَسْرًا

Meaning: And they say, 'Never leave your gods, and never leave Wadd, nor Suwa', nor Yaguth, nor Ya'uq, nor Nasr.' (Quran, Surah Nuh:23)" Imam Ash-Shawkani mentioned in his commentary that the story of Wadd, Suwa', Yaguth, Ya'uq, and Nasr is about righteous people who lived during the time of Prophet Nuh (peace be upon him). When they passed away, statues and monuments were made in their memory, each bearing their names. Unfortunately, subsequent generations, their descendants, did not understand the purpose and eventually started worshipping them.

Thirdly, the Moderate Opinion. Some groups hold extreme views, and others that are more lenient. However, in the middle of these two extremes, there is an opinion considered to be in a moderate position. This moderate opinion does not completely deny the prohibition of images and paintings in certain circumstances. It considers their permissibility in other situations. According to the Mālikī school and Ibn Hamdan among the Hanbalis, images become prohibited if they meet certain criteria: 1) sculptures of humans and animals—images of humans and animals with three-dimensional forms, such as sculptures

²⁴ Hilmi.

and idols. However, if painted on a flat surface like walls, paper, or canvas, it is considered disliked (makruh) but does not reach the level of prohibition (haram). Similarly, Imam Nawawi expressed that only images resembling statues (timtsal) are prohibited. 2) perfectly crafted images. According to the Mālikī school, if the image created lacks completeness, such as a severed head, a torn abdomen, and so on, then it is not inherently forbidden. The Shafi'i and Hanbali schools share a similar opinion, with the Shafi'i school specifying only the head. Therefore, if only the abdomen or legs are severed, it is still considered forbidden. 3) durable materials. If sculptures are made from long-lasting and durable materials such as stone, metal, or wood, they are considered forbidden. However, if easily perishable materials like carvings on fruits, dough, or playing with sand at the beach are used, it is not considered forbidden. This moderate stance takes into account various factors and conditions when determining the permissibility of images and sculptures.

Method

This research is a literature review conducted by referring to literature or literary sources.²⁵ In this study, the researcher utilized books and journals on the topic of hadith tashwir and the opinions of scholars. The approach employed is a qualitative approach with an inductive thinking method.²⁶ The qualitative approach implies that the data collected is not in the form of numerical figures but originates from interview transcripts, field notes, personal documents, records, memos, and other official documents. Thus, the goal of this qualitative research is to depict the empirical reality behind the phenomenon in-depth, in a detailed and thorough manner. Therefore, the use of a qualitative approach in this study involves matching empirical reality with applicable theories through descriptive methods.²⁷

Results and Discussion

The hadiths about tashwir are as follows: the first hadith of Abu Hurairah (radīyallāhu 'anhu) says that the Rasulullah said:

²⁵ AS Susiadi, 'Metodologi Penelitian', 2014 <LP2M IAIN Raden Intan Lampung>.

²⁶ Atika Muliandari and Nurul Arafah, 'Nilai-Nilai Kepemimpinan Islam Dalam Buku Islamic Golden Stories Karya Ahmad Rofi' Usmani', *Tarbiyah Wa Ta'lim: Jurnal Penelitian Pendidikan Dan Pembelajaran*, 10.2 (2023), 107–19 <<https://doi.org/10.21093/twt.v10i2.6185>>.

²⁷ Dara Wira Kartika and R. Moh. Qudsi Fauzi, 'Kebijakan Kepemimpinan Walikota Surabaya Dalam Mengambil Keputusan Di Bidang Ekonomi Yang Berbasis Maqashid Syariah', *Jurnal Ekonomi Syariah Teori Dan Terapan*, 6.2 (2020), 353 <<https://doi.org/10.20473/vol6iss20192pp353-371>>.

قَالَ اللَّهُ عَزَّ وَجَلَّ وَمَنْ أَظْلَمُ مِمَّنْ ذَهَبَ يَخْلُقُ كَخَلْقِي
فَلْيَخْلُقُوا بَعُوضَةً أَوْ لِيَخْلُقُوا ذَرَّةً

Meaning: Allah 'Azza wa Jalla says, 'Who is more unjust than one who seeks to create as I create? Let them create a fly or a small ant if they can.'" (Narrated by Bukhari, Muslim, and Ahmad).

Second hadith:

قَالَ اللَّهُ عَزَّ وَجَلَّ وَمَنْ أَظْلَمُ مِمَّنْ ذَهَبَ يَخْلُقُ كَخَلْقِي
فَلْيَخْلُقُوا ذَرَّةً أَوْ لِيَخْلُقُوا حَبَّةً أَوْ شَعِيرَةً

Meaning: Allah 'Azza wa Jalla says, 'Who is more unjust than one who creates as I create? Let them create a small ant, a seed, or a grain of wheat if they can. (Narrated by Bukhari). Hadith from Ibn Umar, may Allah be pleased with them both, that the Messenger of Allah said:

إِنَّ الَّذِينَ يَصْنَعُونَ هَذِهِ الصُّوَرَ يَعَذَّبُونَ يَوْمَ الْقِيَامَةِ يَقَالُ
لَهُمْ : أَحْيُوا مَا خَلَقْتُمْ

Meaning: The person who makes these images will be punished on the Day of Judgment, and it will be said to them: 'Bring to life what you have created.' (Narrated by Bukhari and Muslim).

The third hadith, a narration from Abdullah bin Mas'ud, may Allah be pleased with him, he said Rasulullah SAW said:

إِنَّ أَشَدَّ النَّاسِ عَذَابًا عِنْدَ اللَّهِ يَوْمَ الْقِيَامَةِ الْمَصُورُونَ

Meaning: Verily, the person with the severest punishment in the sight of Allah on the Day of Judgment is the image-maker. (Narrated by Bukhari and Muslim).

The fourth hadith, a hadith from Ummul Mukminin 'Aisyah radhiyallahu 'anha:

عَنْ عَائِشَةَ رَضِيَ اللَّهُ عَنْهَا قَالَتْ: قَدِمَ رَسُولُ اللَّهِ صَلَّى
اللَّهُ عَلَيْهِ وَسَلَّمَ مِنْ سَفَرٍ، وَقَدْ سَتَرْتُ سَهْوَةً لِي بِقِرَامٍ فِيهِ
تَمَاثِيلٌ، فَلَمَّا رَأَاهُ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ هَتَكَهُ،
وَتَلَوْنَ وَجْهَهُ. فَقَالَ: يَا عَائِشَةُ: أَشَدُّ النَّاسِ عَذَابًا يَوْمَ
الْقِيَامَةِ الَّذِينَ يُضَاهَوْنَ بِخَلْقِ اللَّهِ. قَالَتْ عَائِشَةُ:
فَقَطَعْنَاهُ فَجَعَلْنَا مِنْهُ وِسَادَةً أَوْ وِسَادَتَيْنِ. وَفِي رِوَايَةٍ أَنَّهُ
قَالَ: إِنَّ مِنْ أَشَدِّ النَّاسِ عَذَابًا يَوْمَ الْقِيَامَةِ الَّذِينَ
يُشَبِّهُونَ بِخَلْقِ اللَّهِ.

Meaning: From Aisha, may Allah be pleased with her, she said: The Prophet (peace be upon him) returned from a journey, and I had screened my room with a curtain having pictures on it. When he saw it, the color of his face changed, and

he said, 'O Aisha! The people who will receive the severest punishment on the Day of Resurrection will be those who try to make the like of Allah's creations.' So we turned it (the curtain) into one or two cushions (Narrated by Bukhari and Muslim).

The fifth hadith, a hadith from Ibn 'Abbas radiyallahu 'anhuma

عَنْ ابْنِ عَبَّاسٍ رَضِيَ اللَّهُ عَنْهُمَا أَنَّهُ جَاءَهُ رَجُلٌ فَقَالَ:
إِنِّي رَجُلٌ أَصَوِّرُ هَذِهِ الصُّوَرَ فَأَقْتِنِي فِيهَا. فَقَالَ: اأْذُنُ
مِثِّي، فَدَنَا مِنْهُ، ثُمَّ قَالَ: اأْذُنُ مِثِّي، فَدَنَا مِنْهُ، حَتَّى وَضَعَ
يَدَهُ عَلَى رَأْسِهِ، وَقَالَ: أَنْبِئُكَ بِمَا سَمِعْتُ مِنْ رَسُولِ اللَّهِ
صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ. سَمِعْتُ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ
وَسَلَّمَ يَقُولُ: كُلُّ مُصَوِّرٍ فِي النَّارِ، يُجْعَلُ لَهُ بِكُلِّ صُورَةٍ
صَوَّرَهَا نَفْسًا، فَيُعَذَّبُ فِي جَهَنَّمَ ثُمَّ قَالَ: إِنْ كُنْتُ لَا بُدَّ
فَاعِلًا فَاصْنَعِ الشَّجَرَ وَمَا لَا نَفْسَ لَهُ.

Meaning: From Ibn 'Abbas, may Allah be pleased with both of them, there is a narration that a man came to him and said, "I am a person who makes these images, give me a verdict regarding it." Ibn 'Abbas said, "Come closer." The man approached. Ibn 'Abbas again said, "Come closer." The man came even closer. Eventually, Ibn 'Abbas placed his hand on the man's head and said, "Shall I not give you glad tidings based on what I heard from the Messenger of Allah? I heard the Messenger of Allah (peace be upon him) saying: Every image-maker will be in the Hellfire, and for every image that he made, a soul will be created, and he will be punished in Hell. Then Ibn 'Abbas said, "If you must draw, then make images of trees and anything that does not possess a soul. (Narrated by Bukhari and Muslim).

Hadis keenam, hadis dari 'Aisyah radhiyallahu 'anha:

كُنْتُ أَلْعَبُ بِالْبَنَاتِ عِنْدَ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ
وَكَانَ لِي صَوَاحِبٌ يَلْعَبْنَ مَعِي، فَكَانَ رَسُولُ اللَّهِ صَلَّى
اللَّهُ عَلَيْهِ وَسَلَّمَ إِذَا دَخَلَ يَتَقَمَّعْنَ مِنْهُ، فَيُسَرِّحُنَّ إِلَيَّ،
فَيَلْعَبْنَ مَعِي. (البخاري)

Meaning: In the past, I used to play with dolls near the Prophet sallahu 'alaihi wa sallam. I had some friends who would play with me. When the Prophet entered the house, they would hide from him. Then he handed me the dolls, and they played with me (Narrated by Bukhari).

From the hadith regarding tashwir that has been conveyed and the views of scholars regarding the hadith, three different opinions can be identified. Firstly, there are scholars who permit tashwir absolutely, while the second prohibits it

absolutely, and the third takes a middle ground by considering the conditions and benefits of *tashwir* itself. The first opinion highlights the likening of the attributes of Allah, the Creator, to the actions of humans, so drawing living creatures is considered an act involving similarity and resemblance to the Creator's actions. Thus, those who draw living creatures are deemed to commit a violation by rivaling the attributes of Allah, and they may incur His punishment. The second opinion emphasizes that *tashwir* of living creatures can serve as a means to commit *ghuluw* (extremism) towards other than Allah. This can happen by worshiping or idolizing the image or statue. For example, during the time of Prophet Nuh (peace be upon him), his people fell into polytheism due to their extreme veneration of the righteous individuals. The majority of scholars argue that the 'illat (reason) related to the prohibition of *tashwir* as a means leading to extremism towards other than Allah remains relevant and will continue to exist over time. This 'illat is not confined by any specific place or time because the prophetic texts mention the 'illat without any limitations. Regarding the prohibition of *tashwir*, many link it to issues in the afterlife, such as giving the responsibility to the image-maker to provide a soul to what he created in the hereafter. Therefore, it is considered unlikely that the prohibition of *tashwir* has been abolished.²⁸

Thirdly, painting or sculpting living creatures is an act that is prohibited because it is considered an act of *tasyabbuh* (resembling) with those who regard images and statues as objects of worship. This prohibition is based on the principle of avoiding resemblance to practices that associate partners with Allah, where images or statues can be a means to commit *shirk* (associating partners with Allah). By creating images or statues of living creatures, a person can fall into behavior resembling the habit of associating partners with Allah, due to the potential for worshiping or venerating the created work. Therefore, this prohibition aims to preserve the purity of *tawhid* (the oneness of Allah) and avoid practices that can lead to polytheism. This view is reflected in the understanding that imitating or creating images similar to living beings can open the door to insincere worship of Allah. As a result, Islam emphasizes the prohibition of such actions as an effort to preserve the belief in *tawhid* and avoid all forms of *shirk*.²⁹ That is because the polytheists among the Jews and Christians were accustomed to creating images and statues to serve as intermediaries between Allah and His creatures. As a straight and upright religion, Islam came and prohibited its followers from resembling the polytheists in their actions and way

²⁸ Ibnu Al-Arabi, 'Ahkam Al-Qur'an', IV, 1600–1602 <beirut:Daar al-Ma'rifah, t.t>.

²⁹ Al-Arabi.

of life, whether intentional or not. This is a form of saddu dzari'ah, a preventive measure or barrier to close the paths that may lead Muslims into polytheism, just as the disbelievers have fallen deep into deviation.

Fourthly, in Islam, there is a prohibition related to having images or statues of living beings inside the house, as it may obstruct the arrival of angels. The explanation for this prohibition was given by the Prophet Muhammad (peace be upon him) in several hadiths. One hadith that reflects this prohibition is his saying: "Indeed, angels do not enter a house in which there is a shurah." (Narrated by Bukhari and Muslim) Al-Khatabi added an explanation that angels do not enter a house in which there are images of living creatures that are not missing their heads (in a complete state) and images other than those that are degrading. This indicates that the prohibition is more specific to images or statues resembling living beings and has certain conditions, such as not missing their heads or not being degrading. This prohibition aims to keep Muslims away from the potential deviation from the principles of tawhid (the oneness of Allah) and to ensure spiritual cleanliness within the home. Therefore, some scholars consider it necessary to avoid having images or statues of living beings in the house as a preventive measure against the possibility of resembling practices that may disrupt the spiritual connection with Allah.³⁰ The opinion that does not establish a direct connection between the prohibition of Angels entering a house and the prohibition of tashwir (making images or statues of living beings) is a perspective held by some scholars, particularly among the Hanbalis. They argue that the texts stating that Angels will not enter a house containing images do not automatically indicate the prohibition of tashwir. The Hanbali scholars argue that Angels also do not enter a house in which there is a person in a state of janabah (ritual impurity), as mentioned in hadith, but the state of janabah is not something prohibited absolutely. Therefore, they conclude that the hindrance for Angels to enter is due to the presence of something prohibited, not specifically images or statues. In their view, this is not the 'illah (reason) that causes the prohibition of tashwir but rather the consequence of the presence of forbidden shurah (images). This opinion attempts to separate the prohibition of Angels entering from the prohibition of tashwir and emphasizes that the prohibition is related to the presence of something forbidden in the house, not the images themselves. This perspective reflects the differences in interpretation among scholars regarding the relationship between the hadith texts and the legal status of tashwir.

Fifth, it can be concluded that extravagance or tabdzir occurs when someone spends wealth on tashwir or purchases images or statues not due to urgent needs

³⁰ Al-Asqalani.

and without clear benefits. This action is considered a form of wastefulness, even if the amount of money spent is relatively small. The concepts of *israf* and *tabdzir* are not only related to the amount of wealth spent but also to the purpose and benefits of that expenditure. Spending wealth on things not sanctioned by Sharia is considered wasteful and excessive, especially if the expenditure does not bring clear benefits or is unrelated to urgent needs. Conversely, if someone spends their wealth on significant endeavors in line with Sharia guidance and based on obedience to Allah, such actions are not considered wasteful or excessive. Essentially, *israf* and *tabdzir* are closely related to the use of wealth that does not adhere to the principles of Islamic Sharia.³¹

In the view of the majority of scholars from the Hanafī, Mālikī, and Shafī'i schools, as well as some later scholars from the Hanbali school, it is permissible to create or buy traditional toys for children, whether shaped like animals or other living beings. However, there is a difference of opinion when it comes to toys made of plastic or similar materials. Some scholars allow the use of plastic toys by relating it to examples of toys owned by Mother 'Aisha (may Allah be pleased with her). They argue that the use of such toys can be likened to the toys that existed during that time. On the other hand, some other scholars view the prohibition related to plastic toys due to the possibility that they may closely resemble humans or animals. They are concerned that these toys might resemble them entirely, while the hadith only mentions similarity without the necessity of being identical. This perspective reflects doubt regarding the use of plastic toys that bear a high resemblance to the form of living beings. The differences in opinion reflect the diversity of interpretations among scholars, and the final decision will depend on the fatwa of each scholar or school of thought.

As for the *tashwir* (making images) of photographic results, the first opinion asserts the prohibition of photography because it falls under the category of *tashwir* done by hand.³² The first opinion stating the prohibition of photography, except in emergency conditions or for the benefit of the Muslim community at large, reflects the views of some scholars, including Sheikh Muhammad bin Ibrahim, Sheikh Abdul Aziz bin Baz, Sheikh Muhammad Nashiruddin Al-Albani, and other scholars affiliated with the Permanent Committee for Scholarly Research and Ifta. This perspective emphasizes the prohibition of photography if used for purposes considered non-essential or non-urgent. However, photography may be allowed in emergencies or if it can provide significant

³¹ Washil.

³² Ahmad bin Abdurazaq Ad-Duwaisy, 'Fatawa Al-Lajnah Ad-Daimah Li Al-Buhuts Al-'Ilmiyah', I, 457 <riyadh:Daar al-Mu'ayad, t.t>.

benefits to the Muslim community. For example, the use of photos on identification cards for security purposes, spreading photos of criminals, and similar situations are deemed as emergencies or capable of providing broad benefits to the Islamic community. The second opinion is held by those who permit photography. Contemporary scholars, including Sheikh Muhammad bin Salih Al-Uthaymeen, Sheikh Muhammad Najib Al-Muti'i, and Sheikh Sayyid Sabiq, widely adopt this viewpoint.³³ This opinion reflects the understanding that photographic technology, in the context of the development of the times, can be recognized as a tool that does not involve the direct creation of images by hand. Therefore, by assessing its usage context, photography is considered not always in conflict with the prohibition of *tashwir* contained in some hadiths. Sheikh Muhammad bin Salih Al-Uthaymeen and several other contemporary scholars acknowledge the usefulness of photography in daily life, such as in documentation, security, and various other interests. However, it is emphasized that its use must comply with Sharia principles and not have adverse effects. It is important to note that views on photography can vary among scholars, and each has their own arguments and understanding regarding this issue. Therefore, fatwas from prominent scholars like Sheikh Muhammad bin Salih Al-Uthaymeen only reflect one perspective on this issue.

Conclusion

From the discussion above, it can be concluded that in Islamic law, drawing and painting living beings are considered haram if the image or painting resembles the creation of Allah SWT without having the ability to give a soul or life to the image. This is because it can lead to polytheism and arrogance. However, some scholars provide exceptions or leniency to this law by considering the context of the time and the purpose of drawing and painting. If the intention is good and beneficial for religion or the world, then it is considered permissible. However, if the intention is bad and harmful to religion or the world, then it is considered forbidden. Among the agreed-upon prohibitions are three-dimensional images, such as sculptures and idols used as objects of worship.

On the other hand, among the agreed-upon permissibilities are images that do not depict the complete features of the body, whether flat or three-dimensional. There are also contentious issues, such as images of living beings, humans, and animals depicted in a distorted manner in two-dimensional art. In these disputed matters, each opinion has supporting evidence that can be studied.

³³ Muhammad bin Shalih Al-Utsaimin, 'Al-Qaul Al-Mufid 'ala Kitab Al-Tauhid', III, 204.

Regarding photography, scholars have different opinions. The first opinion strictly prohibits it except in emergencies. The second opinion allows photography with the condition that it does not involve anything prohibited, does not display pictures of living beings inside the house, and is used for purposes that are not prohibited by Sharia, as the permissibility of photography depends on its original intent.

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Authors Contributions

Ramadan Subhi was primarily responsible for conceptualizing the research framework, developing the theoretical foundation, and leading the overall writing and revision of the manuscript. Rozian Karnedi contributed significantly to the literature review, data analysis, and critical interpretation of relevant scholarly sources. Abubakar Muhammad Jibril supported the research by assisting in data verification, manuscript editing, and the refinement of academic arguments. All authors collaboratively discussed the findings, reviewed the final draft, and approved the manuscript for publication.

Conflict of Interest

The author hereby affirms that there is no potential conflict of interest—whether financial, professional, institutional, or personal—that could have influenced the research process, interpretation of data, or the conclusions presented in this article. The research was conducted with full academic independence, free from any external pressure, funding bias, or organizational influence that might compromise the objectivity and authenticity of the findings. Throughout all phases of the study—ranging from conceptualization, literature review, and data collection to analysis, interpretation, and manuscript preparation—the author strictly adhered to internationally recognized ethical research standards. A commitment to academic honesty, methodological rigor, and intellectual responsibility guided every decision. This declaration reflects the author's dedication to upholding the highest standards of integrity, accountability, and scholarly transparency in the pursuit and dissemination of knowledge. Moreover, it emphasizes the author's conviction that ethical

awareness and academic independence are fundamental pillars in fostering public trust and enhancing the credibility of contemporary scientific research.

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