

Prophetic Art Education and Its Implementation in Islamic Religious Education in the Field of Islamic Art Education

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ABSTRACT

This research aims to explore the concept of "prophetic art" as a new paradigm in the art world. Using a heuristic analysis approach and literature review, this study analyzes how the concept of "art for art's sake" (*L'art pour L'art*), which tends to be value-free, can be integrated with the ethical, aesthetic, and truth values contained in religious teachings, especially Islam. This research found that the concept of prophetic art has the potential to provide clearer and more meaningful goals for artistic works, namely as a means to achieve harmony between aesthetic values and moral and spiritual values. Furthermore, this study also shows that prophetic art can be an effective tool to enrich human life and society.

INTRODUCTION

Art has immense power in shaping worldviews and social realities. According to Boal, art not only reflects reality but also shapes it. Art can be a powerful tool in championing social change and building character, morals, and culture in society (Pranowo, 2018). Art is seen not only as a final product but also as a process that can shape individual and collective personalities. Across various civilizations, art has been used as an educational, political, and religious medium, demonstrating that art has a broader impact than mere entertainment.

In his book *The Imaginary* (1940), Jean-Paul Sartre discusses the relationship between imagination, consciousness, and art. He explains that humans express themselves through phenomena, that is, everything that appears in consciousness. These phenomena are not only physical objects such as bodies, leaves, trees, or chairs, but also include memories, images, and feelings. Consciousness plays a crucial role in shaping one's imagination when interacting with works of art. This raises a frequently asked but often overlooked question: should art play a role in educating, informing, and influencing human life, or is it simply a source of pleasure?

The development of digital technology has had a significant impact on the arts, transforming them. Digitization has enabled widespread distribution and access to art through platforms like YouTube, Instagram, TikTok, and X. This technology allows individuals from all over the world to access and appreciate art on an unprecedented scale.

Photography and videography are becoming increasingly common activities for people utilizing digital technology, from children to adults, both individually and within institutions. These activities are used to document moments, channel creativity, and even develop into a growing hobby. In fact, the results are often uploaded to various social media platforms. As art forms, photography and videography involve image and video capture techniques that produce aesthetically pleasing visuals with high artistic value. These works can be enjoyed by many, creating a deep impression that captivates viewers with their beauty, awe, and the emotional experience they evoke.

Digital art allows for the creation of limitless virtual galleries and facilitates the documentation and distribution of artworks. However, this phenomenon also brings new challenges, such as the misuse of art for commercial purposes that disregard ethical and moral values.

The digital transformation of art has had complex impacts. On the one hand, digitalization has facilitated access to art and expanded opportunities for artists to express themselves. On the other hand, the spread of artistic content lacking educational and moral value has also become increasingly prevalent. The rise of content that violates moral norms, such as pornography and vulgar performances, has raised concerns about the degradation of ethical and aesthetic values in the art world (Ayu Utami, 2023). Visually exploitative content, particularly that featuring inappropriate images and videos, is increasingly accessible to the public, including children. This phenomenon raises profound questions about the relevance of art regulations, such as the Pornography Law,

in addressing contemporary art that is increasingly provocative and whose moral boundaries are blurred.

Education as a system plays a central role in developing human potential. It is a crucial investment in improving the quality of human resources, which in turn contributes to the advancement of a nation. Therefore, various countries, including Indonesia, have made education a key pillar of national development. In Islam, the concept of education taught by the Prophet Muhammad (peace be upon him) has unique characteristics. Islamic education focuses not only on imparting knowledge but also aims to shape character and instill noble morals. Muliawan emphasized that the Islamic education system is comprehensive and universal, encompassing all aspects of life. Thus, Islamic education can serve as an ideal educational model for all humanity.

Islamic education taught by the Prophet Muhammad SAW is a comprehensive learning system and covers various aspects of life. Apart from teaching religious knowledge, Islam also emphasizes the importance of good deeds as a manifestation of the practice of faith. Therefore, Islamic education does not only focus on imparting knowledge, but also aims to form individuals who are faithful, devout and have noble character, so that they are able to face the various challenges of life in this world and the afterlife.

Education plays a crucial role in maintaining the continuity of a nation's culture while simultaneously fostering intellectual progress. Ideal education balances the preservation of traditional values with the development of individuals' capacities to adapt to changing times. Therefore, education serves as a means of shaping a generation that not only understands their cultural heritage but also possesses the ability to contribute to the advancement of science and technology.

In this context, prophetic art presents itself as an alternative that balances aesthetics and ethics. Murdoch argues that art has the power to evoke a broad spectrum of emotions, but without the necessary control of values, it can give rise to unhealthy fantasies, such as the worship of power and wealth.[4] Therefore, prophetic art offers a more responsible approach by integrating spiritual and moral values into the creation of artwork. The question is, to what extent can prophetic art be applied in the modern art world, and how can this approach be integrated into Islamic art education?

Studies on prophetic art in the context of Islamic education are still limited. Most previous research has focused on the aesthetics of Islamic art in general or examined art as a medium for da'wah (Islamic outreach), without examining in depth how prophetic art can be implemented in education. Some studies have focused on the concept of prophetic art as a philosophical idea, but few have systematically discussed its application within the Islamic education curriculum. Therefore, this study seeks to fill this gap by exploring how prophetic art can become an integral part of the Islamic education system.

The concept of impartiality in aesthetics, as proposed by Berys Gaut, is also relevant in discussing the role of art in society. He asserts that even if a work of art has high aesthetic value, if its moral values are weak or contrary to humanitarian principles, then the appreciation of the work must be examined

more critically. A real example is the social criticism conveyed in the poetry of Gus Mus and Joko Pinurbo, which opposes the idea of *l'art pour l'art* (art for art's sake) and is more directed towards art as a means of moral struggle.

Furthermore, the prophetic art approach has not been widely studied in relation to the development of digital technology. While digital art has opened up new spaces for creative expression, it also presents challenges in terms of filtering and interpreting artworks in accordance with Islamic values. This research gap highlights the need for further study on how prophetic art can be applied in the digital world and how Islamic educational institutions can play a role in fostering a more comprehensive understanding of meaningful and ethical art.

Given the various challenges facing contemporary art, the urgency of reconstructing a values-based understanding of art is growing. Prophetic art aims to redirect art to its original function – as a form of expression with a clear purpose and based on noble values. This concept aligns with the Islamic perspective, which places art within the framework of monotheism, where art should serve to improve the quality of human life spiritually and morally.

Islam emphasizes the importance of beauty in various aspects of life, including art. However, beauty in Islam is not merely visual aesthetics; it also has educational and transcendental dimensions. Arts education in Islam aims to integrate religious, ethical, and scientific values into art learning, so that art becomes not only a means of expression but also a means of character formation and spiritual awareness.

Prophetic art can be a solution to the challenges of contemporary art, which often lacks its moral direction. By combining aesthetics, ethics, and spiritual values, prophetic art not only offers a healthier alternative to the art world but also serves as an effective instrument for building social awareness and individual character. Therefore, integrating prophetic art into Islamic education can be a strategic step in creating a generation with a more responsible and values-based appreciation of art.

LITERATURE REVIEW

Philosophy of Art

Aristotle stated that humans are animal rationale, while Cassirer called them animal symbolicum. In the context of aesthetics, humans can also be described as animal aestheticus, creatures who naturally love beauty. Humans tend to beautify themselves and their surroundings through clothing, jewelry, and the arrangement of their homes and surrounding objects to make them appear more attractive and pleasing.

Beauty plays a vital role in human life, one manifestation of which is through works of art. Philosophers have various perspectives on the relationship between art and beauty. Baumgarten, for example, argued that art and beauty are inseparable, with the primary purpose of art being to create beauty that pleases and arouses desire. He also emphasized that the highest manifestation of beauty is reflected in nature, and therefore art should imitate nature.

Eric Newton stated that art is a reflection of natural patterns captured and interpreted by the artist. Beauty in art is not created from scratch, but rather the result of the artist's observations and feelings, translated into the work. Therefore, art has aesthetic value that not only provides visual pleasure but also contains emotional meaning that is difficult to measure precisely.

Each branch of art, such as painting, sculpture, calligraphy, and fine art, has unique characteristics that can be studied from a philosophical perspective. The uniqueness of each work of art provides its own value in one's aesthetic experience. However, what is most important is how humans can appreciate and appreciate the meaning contained within each work of art.

Plato had a different view of beauty. For him, beauty was not tied to physical objects in this world, but rather existed in the world of ideas, or the intelligible world. Beauty was an eternal and self-contained entity, and could be understood through knowledge, which acted as a mediator in the profound enjoyment of art and beauty.

Philosophy of Islamic Art

The concept of art in Islam began to develop alongside the advancement of Islamic philosophy in the 9th to 12th centuries CE. Philosophers such as al-Kindi, al-Farabi, Ibn Sina, and al-Razi developed theories of music for healing, but their discussions of art as a whole remained limited. The primary focus of Islamic philosophy at that time was more on ethics and metaphysics than on the aesthetics of art.

In Islam, art is viewed from three perspectives: permissible (halal), forbidden (haram), and permissible (mubah). Extreme views prohibit all forms of art because they are considered distracting from worship, such as the policy in Iran that restricts access to entertainment by lowering satellite dishes. Conversely, permissive views consider all art permissible without considering its impact. A more balanced approach seeks to carefully evaluate art, distinguishing between its positive and potentially negative aspects.

Islam regulates all aspects of life, including art, which is part of culture. Art exists to satisfy the human instinct for beauty and bring inner peace. In Surah Al-A'raf, verses 31-32 of the Quran, it is emphasized that Allah SWT loves beauty and does not forbid humans from enjoying it, as long as it is within the limits permitted by religion. This verse is often associated with the importance of maintaining aesthetics in everyday life.

According to Nasr and al-Faruqi, authentic Islamic art is a manifestation of the concept of monotheism found in the Qur'an. Art in Islam is not only oriented towards aesthetics, but also serves as a reflection of God's majesty, which transcends the boundaries of time and space. Because God cannot be depicted physically, Islamic art is more abstract and avoids figurative representations such as humans or animals. This concept encourages Muslim artists to create works that direct people to God's greatness and strengthen faith. Beauty in Islamic art is not merely decorative, but also a means of spiritual reflection on the wonders of the universe.

Art for Art's Sake

The doctrine of *l'art pour l'art*, popularized by Théophile Gautier in the 19th century, asserted that art should stand alone, unbound by moral, social, or practical functions. Art was seen as a pure expression of beauty and aesthetics, in which artists were free to explore their imagination and emotions. This principle is closely related to Immanuel Kant's concept of disinterestedness, which emphasizes that the appreciation of art must be free from personal interests.

Works such as *Impression, Sunrise* by Claude Monet and *The Starry Night* by Vincent van Gogh reflect this principle, where the primary focus is emotional expression and visual beauty. In music, composers such as Beethoven and Wagner are also considered embodiments of pure art, unbound by practical goals other than aesthetics. Edgar Allan Poe also reinforced this idea in his writings, emphasizing that poetry should be written for its own sake, not for any other purpose.

Clement Greenberg, an art critic, advocated the idea that works of art should be judged solely on their aesthetic qualities. He criticized Wassily Kandinsky's work as too rigid and diagrammatic, thus failing to meet the standards of quality art. However, Kenneth Berry believes that Greenberg focused too much on the formal aspects and ignored the spiritual dimensions and symbolism in Kandinsky's work. These differences in views show that the interpretation of art is greatly influenced by the theoretical framework used by each critic.

In contrast, socialist realism positioned art in the opposite position to *l'art pour l'art*. Art in this movement was supposed to function as a propaganda tool to strengthen state ideology, as seen in Isaak Brodsky's portrait of Stalin. Socialist realist artworks addressed the themes of working-class struggle and political leadership, aiming to shape the ideological consciousness of society.

The Relationship between Art, Religion, and Philosophy

Since the beginning of civilization, philosophy, religion, and art have been the three main pillars in shaping human cultural identity. These three complement each other in stimulating the development of human reason and awareness of the surrounding environment. Religion does not emerge in isolation but is always integrated with pre-existing cultural values. For example, the Quran not only conveys religious teachings but also reflects the mindset of Arab society at the time of its revelation.

Humans, as thinking creatures, are constantly driven to understand deeper realities. This desire has given rise to various belief systems to explain the origins of the universe and the meaning of life. Religion, art, science, and philosophy are four pillars of truth that offer unique perspectives on understanding reality, yet remain interconnected and complementary. While religion rests on revelation and faith, art uses intuition and imagination to reveal truth.

In philosophy, humans are not merely biological beings but also social entities with consciousness and a drive to give meaning to their existence.

Activities such as religion, philosophy, and the creation of art are manifestations of human efforts to understand the world and themselves. Religion and art, though often considered distinct, complement and interact with each other in human life. However, these differing approaches often become a source of debate and disagreement.

Religion and art are the result of a long cultural evolution. Before the concept of divinity was formed, humans developed a close relationship with nature as the source of life. Experiences with devastating natural events prompted humans to seek explanations beyond rational understanding, resulting in the emergence of belief systems that evolved into religion. Art, on the other hand, serves as a form of religious expression, reflected in various religious symbols. Religious ceremonies are a fusion of religion and art, resulting in dynamic and ever-evolving forms of expression.

The interaction between religion and culture produces diverse religious expressions, as seen in the architecture of places of worship. Mosques, churches, temples, and Chinese temples in various regions of the world reflect the adaptation and syncretization of religion with local culture. The form and aesthetics of religious buildings not only reflect their function of worship but also serve as symbols of cultural identity and distinctive artistic expressions.

Conflicts between art and religion often arise from the difference between freedom of expression in art and conservative religious doctrines. Subjective art, which often challenges social norms, is often considered contrary to religious teachings, creating historical tensions in which religious authorities restrict or prohibit certain art forms. However, both art and religion aim to provide meaning and answers to human existential questions.

According to Nasr, art in religion can be divided into sacred art, which is directly related to religious practice, and traditional art, which reflects the principles of religious spirituality without being directly involved in worship rituals. Religious art is not only an aesthetic expression but also a means of connecting humans with the spiritual dimension. The symbols in religious artworks have profound meanings and are used in religious rituals to create sacred spiritual experiences.

Ultimately, art and religion have equal claims to truth and complement each other in understanding reality. Art reveals meaning through aesthetic expression, while religion provides moral and spiritual guidance. The two should not be viewed as opposing entities, but as part of a broader search for truth. From a philosophical perspective, the truths produced by art, religion, science, and philosophy synergize toward a more universal understanding, not to subordinate each other, but to complement each other.

Prophetic Education

The word "prophetic" refers to the qualities inherent in a prophet. According to Kuntowijoyo, this concept describes an ideal human being with spiritual depth and an active role in social change. Prophets, such as Abraham, Moses, and Muhammad, not only served as spiritual guides, but also as leaders in the struggle for social justice and the liberation of society from injustice.

Ali Shari'ati emphasized that the prophet not only taught worship, but also brought the ideology of liberation, teaching society how to build a more just social system. This idea aligns with the thinking of Naquib al-Attas and Ismail Faruqi, who emphasized the importance of knowledge based on Islamic values. Kuntowijoyo explains that the Islamization of knowledge aims to incorporate Islamic values into various aspects of life, including education.

Prophetic education is rooted in the educational model of the Prophet Muhammad (peace be upon him), which emphasized intellectual, spiritual, and social intelligence. As stated in Surah Ali Imran, verse 110, Muslims are entrusted with the responsibility to invite to goodness and prevent evil. Prophetic education serves to shape the character of students, enabling them to think critically and creatively, while upholding noble moral values.

This educational approach emphasizes the harmonization of modern science and Islamic teachings. By referring to the principles of *ushul fiqh* (Islamic jurisprudence), such as *ijma'* and *qiyas* (consensus), prophetic education seeks to address the challenges of the times while adhering to Islamic values.[28] This enables students to critically understand social phenomena and contribute to societal transformation.

As a comprehensive educational paradigm, prophetic education focuses not only on individual development but also on the social and moral improvement of society. The integration of worldly knowledge and religious values is a key pillar of this approach, enabling students to achieve a balance between worldly and afterlife goals. Thus, prophetic education offers a holistic learning model that instills prophetic intelligence in everyday life.

Islamic Art

Iqbal viewed art as a manifestation of creativity that does not simply imitate nature, but as an original expression that reflects God's nature as Creator. For Iqbal, true art must present something new and inspire change in human life. His aesthetic concept of vitalism positions art as a force capable of transforming human perception and experience, as well as awakening the spirit of life.

In Sayyid Hossein Nasr's view, Islamic art should reflect religious values and be inseparable from a Muslim's spiritual life. He emphasized that Islamic art has a profound spiritual dimension, often influenced by Sufi traditions. Art also serves to enrich sacred spaces like mosques and public spaces like palaces, reflecting the unity between beauty and divine values. In line with this, Ismail Raji al-Faruqi emphasized that Islamic aesthetics is rooted in the concept of monotheism, which brings human consciousness to transcendental ideas through aesthetic experience.

Islamic art is not merely a representation of the physical form of the world, but rather a profound interpretation of cosmic reality based on the Qur'an. Aesthetic values in Islam can be found in various signs of the Qur'anic verses, such as the gift of beauty in QS. Al-Insan: 21 and decoration in QS. Al-A'raf: 32. Thus, Islamic art is seen as an aesthetic manifestation that reflects divine values and enriches Islamic civilization.

Islamic literature is deeply rooted in the aesthetics of the Qur'an. The beauty of its language has inspired Muslim literary works, with the Qur'an as the highest aesthetic standard. Scholars such as Amin al-Khuli and Sayyid Qutb appreciated the uniqueness and depth of the Qur'an's message, which is capable of stirring the human soul. Quranic stylistics, studied in the study of *Uslub al-Qur'an*, reveals that the beauty of language is one aspect that proves the miracle of the Qur'an.

Islamic calligraphy, according to Seyyed Hossein Nasr, is not simply the art of writing, but rather a visual manifestation of divine revelation. Since the beginning of Islam, calligraphy has evolved into various styles such as Kufic and Naskhi, which are used to decorate the Quran and Islamic architecture. Islamic ornamental art also has profound spiritual significance, where arabesque patterns and multi-unit structures in architectural decoration reflect the principles of order and the unity of God.

Islamic architecture reflects the synergy between culture and spirituality. Mosques and palaces serve not only as places of worship but also as symbols of cosmic order in Islam. The Kaaba, as the centerpiece of Islamic architecture, serves as a prototype for other places of worship, emphasizing harmony between humans, nature, and God. Thus, Islamic architecture combines functional and aesthetic aspects to create an environment of high spiritual value.

The art of singing in Islam, or *handasah al-ṣawt*, encompassing various forms of religious expression such as *tilawah* (recitation of the Koran), *adhan* (call to prayer), *dhikr* (remembrance of God), and *qasidah* (religious recitation). Religious music such as *nasyid* and *marawis* serves not only as entertainment but also as a means of preaching and education. Improvisation in Islamic music, such as *taqsim* and *layali* (religious recitation), reflects creative freedom within Islamic values. This vocal art serves a variety of functions, from ritual worship to entertainment music, while remaining educational and in accordance with Islamic teachings.

METHODOLOGY

This research employs a qualitative method with a literature review approach. Its primary focus is on various concepts in the arts, including art, aesthetics, ethics, the philosophy of art, Islamic philosophy of art, as well as Islamic education and related disciplines. Through a review of relevant literature, this research aims to understand the relationship between art and Islamic values.

This research categorizes the data into two categories: primary and secondary sources. Primary sources consist of literature that directly discusses the concepts of art and Islamic studies, while secondary sources include references that do not specifically address these two fields but remain relevant in a multidisciplinary context. Through this approach, the research aims to gain a more comprehensive insight into art from an Islamic perspective.

This research uses a comparative descriptive literature review approach, analyzing concepts from the perspectives of the philosophy of art and the philosophy of Islamic education. The data used comes from various sources, such as books, magazines, articles, and other writings related to the research topic.

This research employs a heuristic method, an approach aimed at gaining new insights. This method is used to explore ideas or concepts through analysis, drawing conclusions, and critical evaluation of the material objects being studied.

RESEARCH RESULTS AND DISCUSSION

Prophetic Education in Islam

The Prophet Muhammad (peace be upon him) was the prime example of prophetic education, instilling the values of goodness and noble morals in every aspect of life. He was not only a spiritual figure but also a social leader who upheld justice and eradicated evil. The educational method used was a direct application of the teachings of the Quran, as stated in Surah An-Nahl: 125, which emphasizes the importance of preaching with wisdom and good delivery.

Prophetic education emphasizes a balance between faith and knowledge. The individuals produced are expected to think critically, act wisely, and be committed to religious values. This education aims to shape perfect human beings, individuals who possess spiritual, intellectual, and physical balance. Thus, the ultimate goal is to produce a generation capable of making positive contributions to society and their environment.

In Islamic education, the Prophet Muhammad (peace be upon him) plays the role of the primary educator sent to guide his people. Surah Ali Imran: 164 affirms that the Prophet was sent to convey the verses of Allah, purify souls, and teach wisdom. The Quran also emphasizes the importance of emulating the Prophet in Surah Al-A'raf: 158, which affirms that he is God's messenger to all mankind.

Prophetic education has a social dimension reflected in QS. Ali Imran: 110, which emphasizes the importance of calling to goodness (*amar ma'ruf*) and preventing evil (*nahi munkar*) based on faith in Allah. *Amar ma'ruf* is oriented towards upholding the values of goodness and justice in society, while *nahi munkar* reflects a firm stance in rejecting all forms of oppression and injustice. This concept aligns with the principles of Islamic humanism, which focus on enhancing human dignity and worth, so that every individual can develop optimally in spiritual, intellectual, and social aspects.

Prophetic education as a whole does not only focus on individual development, but also encourages social transformation based on Islamic values. By integrating faith, knowledge and morals, this educational model seeks to create a balanced and empowered civilization, and direct humanity towards a more meaningful life in this world and the hereafter.

Prophetic Art: Opportunities and Challenges

Art in Islam is often the subject of debate regarding its legal status, whether it is permissible (*mubah*), forbidden (*haram*), or permissible (*halal*), depending on the values it embodies. Islam recognizes beauty as a divine gift, and art is viewed as an aesthetic expression capable of evoking positive emotions and drawing people closer to God. Therefore, Islamic art serves not only as a form of expression of beauty but also as a means of preaching, conveying the values of monotheism and humanity.

Modern progress has brought new challenges to the world of art, particularly with the rise of modern narratives that emphasize rationality and materialism. Critics of modernity have argued that modern humans place more emphasis on material aspects than on spiritual ones, creating a moral vacuum. Postmodernism emerged as a response to the failures of modernity, offering a more pluralistic perspective based on spiritual values.

Prophetic art has the potential to become a medium for spreading Islamic values in the digital age. However, the main challenge is the dominance of the concept of art for art's sake, which tends to emphasize unlimited freedom of expression and ignores ethical and social values. Seyyed Hossein Nasr classifies Islamic art into two categories: sacred art related to religious practices and traditional art that reflects Islamic values. He emphasized that Islamic art is always tied to its spiritual aspects, as even traditional art must contain a profound religious dimension.

Ismail Raji al-Faruqi places monotheism at the core of Islamic art. According to him, all aspects of Islamic art, such as literature, calligraphy, architecture and music, are manifestations of the value of monotheism which directs humans to Allah. Art in Islam is not just aesthetic, but also a reflection of universal moral and spiritual principles.

Muhammad Iqbal emphasized the concept of prophetic ethics in art, where an artist not only creates for aesthetics but also plays a role in social change. This concept aligns with Kuntowijoyo's thinking on Prophetic Social Science, which is based on three main principles: humanization, liberation, and transcendence. Prophetic art is not only oriented towards beauty but also has a moral mission to build a more just and spiritual society.

In Indonesia, the phenomenon of prophetic art is evident in the works of writers such as Sutardji Calzoum Bachri, Danarto, and Emha Ainun Nadjib, who promote spiritual values in their literature. Furthermore, popular music containing Islamic messages, such as works by Soneta, Bimbo, and Wali, demonstrates that prophetic art can adapt to contemporary culture to reach a wider audience.

The main challenge in the development of prophetic art in Indonesia is the lack of Muslim intellectual support for contemporary art. Many Muslim artists hesitate to explore their creativity due to concerns about doubtful elements. Furthermore, the quality of art production, which is still shallow in exploring the essence of Islamic teachings, is another obstacle preventing prophetic art from developing to its full potential. The lack of a deep understanding of Islamic values in art often results in works that emphasize symbolism over substance.

The development of prophetic art requires a serious effort to integrate Islamic values with contemporary artistic creativity. Islamic art has the flexibility to adapt to the dynamics of the times, allowing for religious expression through various forms such as literature, music, and theater. With this innovation, prophetic art can remain relevant and appealing to people across generations, while strengthening Islamic identity in the modern era.

Prophetic Arts Education

Prophetic-based Islamic religious education encourages a transformation of conventional educational paradigms by emphasizing ethics and social competence. Graduates of this system are expected to possess critical thinking skills, strong morals, and social skills that support their active role in society. Prophetic education focuses not only on the transfer of knowledge but also aims to shape individuals with transcendental awareness to face life's various challenges.

Prophetic Social Science, as stated by Kuntowijoyo, focuses primarily on three pillars—humanization, liberation, and transcendence—which serve as tools of social criticism to create a more just and dignified society. This concept plays a role in Islamic arts education by placing prophetic social values as the primary foundation, so that art is not only aesthetic but also has moral and transformative functions.

Prophetic education and art are oriented toward dialogue as a primary instrument of humanization. This approach is based on the thinking of Paulo Freire, who emphasized the importance of equal interaction and critical thinking in building social awareness. This process relies not only on analysis of external reality but also includes deep introspection to discover the full human identity from an Islamic perspective.

The realization of human potential in prophetic education and art rests on the fulfillment of biological, psychological, social, religious, and pedagogical needs. Immanuel Kant emphasized that education is a determining factor in shaping human beings, and without proper education, individuals will not be able to develop optimally in society. Therefore, prophetic education and art emphasize a problem-solving approach and the active involvement of students in the learning and creative process.

Prophetic education and art, through a profound process of awareness-raising, have the potential to catalyze significant social change. Individuals who undergo this process not only understand complex social realities but also develop the ability to respond to and transform them. The ability to adapt to the environment while remaining critical and proactive is key to realizing humanization.

Freire emphasized that the choice between humanization and dehumanization is a fundamental issue facing humanity throughout history. Humanization, as an effort to humanize humans, is humanity's true calling. In this context, humans play a role as active subjects in shaping and transforming reality, not merely passive objects who merely accept it. Adaptability alone is not enough to bring about meaningful social change. Humans need to be proactive agents of change and possess the capacity to overcome the challenges they face.

Prophetic education and art, grounded in the principle of freedom, place dialogue as a central element in the learning process. This dialogical approach not only facilitates students' active participation in constructing knowledge but also stimulates holistic individual development. Through an in-depth exchange of ideas, students are trained to think critically, innovatively, and independently, as well as to develop a sense of social responsibility. Thus, prophetic education

acts as a catalyst for social change, equipping individuals with the competencies necessary to address real-world challenges.

The Islamic prophetic arts and education paradigm has a unique epistemological foundation, namely the Qur'an and Hadith. Unlike modern educational paradigms, which are generally oriented toward rationalism and empiricism, the Islamic prophetic paradigm also integrates a transcendental or intuitive dimension in the pursuit of knowledge. This theocentric approach places revelation as the primary source of knowledge and values, resulting in a holistic and integral worldview. This fundamental difference separates Islamic prophetic arts and education from secular approaches that prioritize rationalism and empiricism.

The Quran explicitly encourages Muslims to actively participate in the development of knowledge. The frequent use of the word "ilmu" and its derivatives in the Quran strongly attests to Islam's appreciation for the pursuit of knowledge. However, the Islamic view of knowledge goes beyond the descriptive approach common in modern science. The Quran views knowledge more broadly, namely as a tool for drawing closer to God, understanding His creation, and fulfilling the role of Allah's vicegerent on earth.

Thus, the scientific paradigm in Islam encompasses profound theological, aesthetic, ethical, and moral dimensions. Science serves not only to objectively understand the universe but also to gain deeper insights into the meaning of existence and the purpose of human life. This approach differs from the modern scientific paradigm, which often ignores the metaphysical and philosophical dimensions of scientific study.

The application of prophetic art in Islamic arts education represents a potential conceptual innovation. Based on Kuntowijoyo's Prophetic Social Sciences (ISP) concept, prophetic art offers a new perspective on Islamic art by emphasizing the values of humanity, liberation, and spirituality. However, this effort faces several challenges. First, views on the appreciation of Islamic art remain a topic of discussion among Muslims. Second, the concept of prophetic art itself requires further development, particularly regarding how Islamic art can be popularized without neglecting its Islamic values.

This concept of prophetic art has the potential to revitalize Islamic art education. By incorporating prophetic values into artwork, it is hoped that works will not only radiate aesthetic beauty but also contain educational and transformative values. A successful example of this is the art of wayang, which was adopted by the nine saints as a medium for preaching.

The application of prophetic art in Islamic arts education requires systematic and comprehensive planning. The process of formulating this practical concept can adopt an approach commonly used in curriculum development, namely by designing learning software and hardware. Software, in this case, includes the development of comprehensive teaching materials, including textbooks and teacher guides. These teaching materials should clearly present the philosophy of prophetic art, learning objectives, vision, mission, benefits, and competencies to be achieved. Learning hardware includes the curriculum structure, learning units, and assessment and evaluation systems.

The prophetic art curriculum must be designed in a structured and systematic manner, taking into account the developmental stages of students and their relevance to the sociocultural context.

The application of prophetic art in Islamic arts education should begin with identifying and developing Islamic arts that already have strong social roots and are widely accepted by society. Arts such as Islamic architecture, calligraphy, Islamic literature, and traditional Islamic performing arts, taught in Islamic boarding schools and Islamic schools, can serve as a solid starting point. These arts have great potential to be integrated with prophetic values and developed as models for the development of modern Islamic art.

Having successfully implemented prophetic art in established Islamic art forms, the next step is to expand its scope to include modern popular arts such as music, dance, and visual arts. In this way, prophetic art can become a new paradigm that is relevant and appealing to the younger generation.

In the context of Islamic arts education, the implementation of prophetic art can be realized through a curriculum that integrates Islamic moral and aesthetic values. This process includes the development of teaching materials that explain the philosophy of prophetic art, a learning system that emphasizes dynamic interactions between teachers and students, and an evaluation method oriented toward a holistic understanding of art as a medium for da'wah and social transformation.

The application of prophetic art in Islamic art education faces various challenges, particularly in terms of the appreciation of art in Islam and efforts to formulate a more systematic concept of prophetic art. Traditional Islamic arts, such as calligraphy, Islamic architecture, and Islamic literature, can serve as a strong starting point for developing a model of contemporary Islamic art that is more relevant to the younger generation. Once these traditional arts are strengthened, the next step is to expand the scope of prophetic art to popular arts such as music, dance, and modern visual arts, so that Islamic values can be conveyed broadly and effectively.

Prophetic art has the potential to become a new paradigm in Islamic art education. By integrating the values of humanization, liberation, and transcendence into art, Islamic education can produce individuals who not only possess a sensitivity to beauty but also possess a strong social awareness to play a role in building a more progressive and dignified Islamic civilization.

CONCLUSIONS AND RECOMMENDATIONS

Studies of aesthetics and art in an Islamic context are still relatively rare and poorly structured. The lack of philosophical, theoretical, and practical understanding of Islamic art hinders the development of prophetic art. The prophetic paradigm, which emphasizes the use of reason to understand natural and social phenomena in order to draw closer to God, offers a potential framework for the development of Islamic art.

Prophetic art can be a means of spiritual expression that connects humans with God. By integrating the values of monotheism and humanity, prophetic art can contribute to the formation of a better Islamic civilization. In the context of

postmodernism, marked by a crisis of values, prophetic art offers a relevant alternative by promoting universal and humanistic values.

The application of prophetic art in Islamic arts education represents a potential conceptual innovation. Based on the concept of Prophetic Social Sciences (ISP) developed by Kuntowijoyo, prophetic art offers a new perspective on Islamic art, emphasizing the values of humanization, liberation, and transcendence. However, this endeavor faces several challenges. One is the debate among Muslims regarding the appreciation of Islamic art. Second, the concept of prophetic art itself requires further development, particularly regarding how Islamic art can be popularized without neglecting its Islamic values.

The concept of prophetic art has the potential to revitalize Islamic art education. By incorporating prophetic values into artworks, it is hoped that works will be created that are not only aesthetically beautiful but also have an educational message and can bring about change. One example of this success is the art of wayang, which was utilized by the Wali Songo as a means of preaching and spreading Islamic teachings.

ADVANCED RESEARCH

Future research on prophetic art education should focus on developing an integrative curriculum model that bridges Islamic aesthetics, ethics, and spirituality with the dynamics of contemporary and digital art. Considering modern challenges such as commercialization of art, the influence of popular culture, and the moral degradation caused by digital media, upcoming studies need to explore how prophetic art can be adapted to technology-based learning environments while preserving the core values of tawhid, humanization, liberation, and transcendence. Comparative and interdisciplinary studies across cultures are also necessary to investigate the global relevance of prophetic art, thereby strengthening the paradigm of Islamic education that is both progressive and spiritually grounded. In this way, advanced research will not only enrich theoretical discourse on Islamic art but also provide practical contributions for shaping visionary, adaptive, and value-based art education strategies.

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