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## **Navigating the Fine Line between Plagiarism and Artistic Inspiration in Dawid Enoch's artworks**

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### **ABSTRACT**

Plagiarism occurs when someone presents the work of another as their own without giving credit to the original author or obtaining permission to do so. Students, teachers, performers, artists, and designers aren't immune to this problem either. Plagiarism is a serious offence that can be traced back to factors like low self-esteem, a lack of time, and a refusal to adhere to professional norms. The fine line between legitimate artistic inspiration and unethical plagiarism is often contested and difficult to pin down in the contemporary art world. Dawid Enoch is an emerging artist whose work has sparked discussions about what constitutes ethical appropriation and what constitutes creative inspiration. The study employs semi-structured interviews with the artists in order to elicit nuanced responses on plagiarism, the artists' experiences with spotting or being accused of plagiarism, and the artists' perspectives on the moral issues raised by artistic inspiration. Dawid Enoch's "Ethereal Reverie" series exemplifies the gap that exists between plagiarism and inspiration in the visual arts. The series exemplifies how artists can draw inspiration from one another while also developing their own distinct voices and styles. The importance of being open and honest in the creative process is exemplified by Enoch's work, which is a reflection of his own dreams and emotions. The show also shines a light on the ongoing conversation happening within the art world, shedding light on the thorny issues of plagiarism and inspiration. Plagiarism devalues creativity while genuine inspiration celebrates development in the arts. Understanding the nature of art and the artist's place in society is made easier by the ongoing conversation within the art world.

**Keywords:** plagiarism, artist inspiration, genuine

## **INTRODUCTION**

Throughout history, artists have consistently been impacted by their surroundings, personal encounters, and the artistic creations of their predecessors. The issue of plagiarism in the arts is a subject of much debate, as the distinction between drawing inspiration and committing plagiarism can become ambiguous within the realm of the creative process (University of Oxford, 2022). This article aims to analyse the intricate subject of the ethical boundaries between creative inspiration and unethical plagiarism.

Bailey (2017), plagiarism is a widely recognised immoral practise that has been observed among a significant portion of individuals. Whether one is a student, teacher, singer, artist, designer, or any other occupation. Plagiarism occurs when an individual utilises or presents another person's work as their own, without providing proper attribution to the original author, regardless of whether an agreement was obtained (Roig, 2015). This definition encompasses all works, regardless of their publication status, in any medium, including both physical and digital formats. Certain individuals may lack awareness about the presence of plagiarism within their work, regardless of whether it is committed deliberately or inadvertently (Magdalia, 2018). Nevertheless, it is imperative to acknowledge that such an act constitutes a violation of disciplinary standards.

In light of the severe consequences associated with plagiarism, an inquiry arises as to why individuals continue to engage in such unethical behaviour. Ethical violations often occur against intellectual integrity (Hidayatullah & Wendhaningsih, 2021). Why does the aforementioned issue frequently arise among students, musicians, artists, designers, and other individuals. This illicit behaviour is initiated when an individual exhibits a deficiency in self-assurance, a scarcity of time, and a disregard for the standard of their job, as seen by careful study and consideration of alternative viewpoints. The absence of confidence can be attributed to the circumstances in which an individual is subjected to significant performance expectations without possessing the necessary skills to substantiate them. In light of limited time availability, individuals may perceive plagiarism as a viable alternative for completing their tasks.

Insufficient education or limited exposure to these matters can contribute to individuals perceiving plagiarism as an acceptable practise. Therefore, doing an in-depth exploration of this subject and its various subtopics may provide valuable assistance. This composition aims to provide an elucidation of the phenomenon of plagiarism within the realm of education, the art world, and the legal domain (Bailey, 2019). In every area of our lives, plagiarism occurs, and its ultimate goal is to pass at all costs. Piracy is a type of plagiarism in the media; in schools, it can occur in written documents and be referred to as literary theft (Hillerman, 2023).

Even when plagiarism is seen as something so small and normal to be considered a crime, original authors and writers apparently take action against the court to justify this unethical crime. Throughout the century, we have seen many news and issues regarding students and even famous people, taking part in plagiarism. A local entrepreneur allegedly plagiarized another artist's artwork to fit with her business and made millions (Ab Halim, 2020). Below are cases that have been the talk of the town as these are international cases.

In the world of art, the line between plagiarism and artistic inspiration is still hard to define and often argued. In this case study, we look at the interesting artworks of Dawid Enoch, an up-and-coming artist whose latest works have led to conversations about the difference between creative inspiration and unethical appropriation (López, 2022). By looking at Enoch's work in depth, we hope to figure out how complicated this controversial problem is in the context of his art. Artwork by Enoch is controversial because it seems to look like the famous works by other artists. Critics say that Enoch's works are too similar to Celeste's signature style and other artists, so it is suspected that he is stealing other artists' ideas. This claim has sparked a heated argument in the art world.

## METHODOLOGY

A qualitative method was taken into place into analysing the artworks. Through observation and self-analysis (in a closed group), it is clear that the issue of plagiarism is empirical. Historical and contemporary case studies are selected to illustrate the nuances of plagiarism and artistic inspiration. These case studies are chosen for their relevance and ability to shed light on specific instances where the boundaries between the two concepts have been explored or challenged.

An interview has been conducted by an author with the artist to collect data and have clear information directly from the artist. When artist produce their artwork usually it initiates an artist statement. It is an expression of an artist towards their artworks. This research uses semi-structured interviews with an artist as participants. The interviews are designed to elicit nuanced responses regarding the artist's perspectives on plagiarism, his experiences with identifying or being accused of plagiarism, and his thoughts on the ethical considerations surrounding artistic inspiration.

The act of plagiarism in art has been a subject of growing concern within the creative community. As artists navigate the delicate balance between inspiration and imitation, questions surrounding artistic originality, intellectual property, and ethical boundaries have become increasingly pertinent (Intellectual Property Law, 2017). An organization that provides some security for these arts shall induce awareness to young artists to always obtain consent from original artists before inspiring their artwork. As stated in MyIpo, “Whoever uses any copyrighted works without consent or authorization from the author, copyright owner, and performer, it may constitute an infringement under Copyright Act 1987”, (Intellectual Property Corporation of Malaysia – MyIPO, 2019).

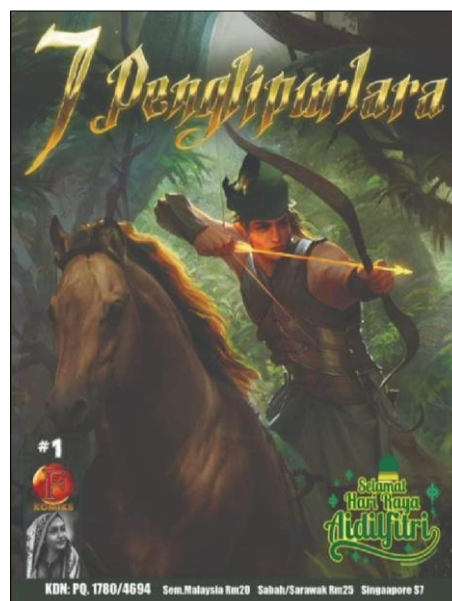


Image 1 and 2: The right picture is the edited artwork of Enoch where he edited the horse, filtered, and added some messages and a *tengkolok* to the character



Image 3 and 4: The right picture is the edited artwork of Enoch where he brightens the colour, adds patterns on sails, removes the pattern on the black sail, and replaces the pirate hat with *tengkolok*

Observation on the above images, when viewed in the same horizontal settings, the images look identical. Imagery can be both produced in the original consciousness field of the information producer and extracted and formed after the audience receives the information (Tao, 2018). The images use the same layouts as well as the same colour selection only to be brightened to make it more realistic. If a bystander were to observe them side by side, they would find that these images were just a conversion without realizing that they were both made by two different artists altogether. Feature point approaches locate and match visually attractive portions of a scene; they are insensitive to affine image transformations such as scaling or rotation, and they are relatively robust to changes in illumination or the introduction of noise (Norman, et al., 2018).

## DISCUSSION

The main thing that makes the difference between copying and artistic inspiration is intent. In this case, it is very important to know what Enoch was trying to do. Interviews and talks with Enoch show that he is a big fan of Elara Celeste's work, but he never intended to copy or steal from her. Enoch wanted to get ideas from Celeste's style while still putting his own unique artistic style into his work. Plagiarism is not likely to be at the heart of this case because there was no desire to copy.

Inspiration for art is often a process of change, in which artists reinterpret outside influences and add their own unique viewpoints to them. The "Ethereal Reverie" series by Enoch has some of the same style and method as Elara Celeste's works, but it also has its own story and theme. Celeste's works are often about nature and the universe, while Enoch's drawings show how he explores his own dreams and feelings. The fact that Enoch's work changes says that he wants to reinterpret, not steal. When it comes to art, it's important to be honest and open about where you got your ideas from. Enoch is honest about how much he likes Elara Celeste's work and says she has helped him along his path as an artist.

This acknowledgement is in line with the ethical standards of the art world, which place a lot of importance on being open about the artistic process. The way people talk about and think about art can have a big effect on how people see copying or inspiration. Critics and art lovers have noticed that Enoch's works and Celeste's works have a similar style. Some people see Enoch's works as a continuation of Celeste's legacy, while others like how he tries to bridge the gap between traditional and modern art. In his art practise, Dawid Enoch's "Ethereal Reverie" series shows how hard it is to tell the difference between copying and artistic inspiration. This difference is judged based on things like purpose, transformation, acknowledgment, and how the public sees it.

In this case, there was no bad purpose to copying, Enoch's work changed, and he was honest about where he got his ideas from based on an interview with the author. Reproducing an artist's work, especially when credit is given, can hugely impact both careers. This is particularly the case for lesser-known artists, as they can be introduced to the artistic community (Madeline, 2021). It is difficult to judge whether a similar work is created based on reference or plagiarism (Cui, et al., 2022). This makes it likely that his series is an example of artistic inspiration rather than plagiarism. Still, this case shows

how important ethics are in art and how artists need to be sensitive and respectful when walking the thin line between being influenced and copying. Enoch's example shows how artists can learn from their predecessors while adding their own unique viewpoints and stories to their work. This adds to the conversation about creativity and originality in the art world, which is always changing. The discussion which Enoch's "Ethereal Reverie" series can become a good example of how the ongoing dialogue in the art world helps us understand these complicated problems.

## CONCLUSION

The distinction between plagiarism and inspiration within the realm of art is a complex and nuanced matter, influenced by historical antecedents, ethical deliberations, and the ever-evolving landscape of artistic methodologies. The fundamental nature of creativity frequently resides in the dynamic interaction between external factors and individual interpretation. Plagiarism constitutes a breach of trust and undermines the integrity of originality, whereas genuine inspiration serves as a tribute to artistic progression. In light of the ongoing evolution of the art world, it is imperative to cultivate dialogues and deliberations that facilitate the navigation of this complex landscape for artists, critics, and viewers alike. In conclusion, the demarcation between plagiarism and inspiration may possess permeable qualities, nevertheless, the dialogue including these concepts enhances our comprehension of the intricate essence of art and the perpetually shifting function of the artist within society.

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