



## Aesthetic Study of The Philosopher's Opinions and Islamic Sources

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**Abstract:** Beauty is one of the three concepts to which value judgments are attributed. Immanuel Kant, the great German philosopher (1724-1804 AD), stated that beauty is something that arouses the satisfaction of the soul without the need for imagination. In other words, beauty is what makes us feel happy without seeing it and also without any apparent benefit. The relation of beauty and ugliness to passivity is analogous to the relation of good and evil to action and the relation of right and wrong to reason. Beauty is synonymous with goodness and virtue, signifying proportion and harmony between the components of an object. It is mentioned in the authoritative book of hadith (Muslim Sharif) that "Allah is the most beautiful of the beloved," implying that God (the Exalted) is beautiful and loves beauty. Additionally, divine verses and signs, by reminding us of the manifestations of beauty in creation, prompt humans to admire their creator based on the manifestations of existential creation. They also encourage us to recognize that the beauty of human creation encompasses the earth, sky, stars, and more. Everyone is invited and guided to God through these manifestations.

**Keywords:** Art, Aesthetics, Beauty, Human, Nature

### INTRODUCTION

Aesthetics, a branch of philosophy, is essential for every reader, especially for artists and those working in the field of art. This necessity becomes most apparent when one engages in activities such as writing a story, creating a book, producing artwork, designing architecture or carpentry, decorating a home, or even combing one's hair. The need for aesthetics is evident when observing the natural landscape from the window of a home. If you look outside, you will realize the role of beauty and aesthetics in life, as beauty is an integral part of life. There are two types of beauty: natural beauty and artistic beauty. In this article, based on the library

research method, an attempt is made to scientifically discuss both types of beauty. The views and theories of Western and Islamic philosophers regarding aesthetics and art will undoubtedly be considered.

It is plausible that Islamic scholars have commented on beauty, aesthetics, and art by relying on religious texts. The Qur'an states that God is the Creator of all beings and explicitly mentions that God has created everything beautifully. By combining these premises, one can draw a logical analogy: everything created is beautiful. "Allah is the light of the heavens and the earth," and the entire universe reflects His clarity. The beautician should be able to see the end of goodness and the ultimate grace and beauty in the world, seeing the whole world in His image. Islamic mystics and scholars possess such an eye and view the world with such depth.

Religions, in their fundamental teachings, do not conflict with beauty, aesthetics, and goodness. They, in fact, promote and encourage these concepts. A beautiful soul, appreciating tenderness and beauty, can worship God in love and discover the secrets of His creation, fostering an aesthetic perspective toward the world and beings.

## **RESEARCH METHODOLOGY**

This research is both practical and theoretical in nature. It aims to describe the phenomenon of art and beauty in science and philosophy through theoretical exploration and practical application. The study draws upon the latest research from scholars who have extensively discussed the development of aesthetics in Islamic culture under Quranic law and Islamic principles, as presented in the ideas of philosophers and historians from both the East and West. The research delves into the vast body of literature produced by scholars and researchers who have written numerous books and articles on beauty and guidance across different eras. These works reflect the cultural, customary, and traditional aspects of various societies, outlining the distinctive characteristics of nations and countries. The goal is to explore aesthetics and beauty under philosophical concepts, utilizing terms from Islamic thought, hadith, and Sunnah. The research seeks to contribute to the understanding of how aesthetics and beauty are perceived and applied within the framework of Islamic principles, drawing insights from the rich intellectual heritage of scholars from diverse cultural backgrounds.

## **RESULT AND DISCUSSION**

When examining the world through the lens of thought, two types of beauty become apparent. The first encompasses the myriad beauties existing in the world without human possession, while the second pertains to phenomena created through divine creativity and human effort. This research

seeks to explore beauty from a Sharia perspective in both forms, emphasizing the importance of various beauties and their existential wisdom in the universe. Understanding how to use and learn from these beauties is crucial, as God has inherently instilled a love for beauty in human beings. Thus, knowledge of beauties is not only necessary for loving them but precedes love in the logical order.

Despite the typical order of knowing something before forming an emotional connection to it, human nature often disrupts this sequence. Love is intrinsic to human beings and appears to precede knowledge. Therefore, establishing criteria for regulating love becomes essential to prevent it from becoming superficial or driven by mere desire. Religion provides rules for methodizing and regulating various human senses, including aesthetics, fostering a more institutionalized, logical, and desirable use of beauty (Valizadeh, 1385: 50).

Imam al-Ghazali, in his book on the revival of the sciences, emphasizes the impact of hearing on the heart. He notes that the ruling on hearing depends on the effect it has, stating that singing is necessary for life's order to bear fruits of hope (Ghazali, 1361: 1311-1312).

### **History of Aesthetics**

Examining the historical background of aesthetics takes us back to early humans who depicted their understanding of beauty in cave art featuring designs of animals. As civilizations developed, aesthetics became an integral part of their creations, from magnificent temples in Mesopotamia and ancient Egypt to the philosophical musings of figures like Socrates, Plato, Aristotle, Hegel, and others in ancient Greece. The term "Aesthetics," derived from the Greek word for sensory observation, was first coined by the German philosopher Baum Garton in 1750 (Seljuqi, 1397: 31).

Historically, philosophical thought was intertwined with religious beliefs, as seen in Zoroastrianism and Mazdak. However, around the seventh century B.C., philosophy separated from religion in Greece, with figures like Socrates, Plato, and Aristotle emerging. This transition marked a shift in the cradle of philosophy from Iran to Greece (Safizadeh, 1386: 2-3).

### **Definition of Beauty**

Although beauty lacks a precise definition, scholars and philosophers have attempted to articulate their understanding. Beauty is often described as a quality present in objects and phenomena, evoking feelings of happiness and contentment in the soul. Lexicographers define beauty as the order and harmony existing in an object, along with attributes like greatness and purity, stimulating the intellect, imagination, and higher desires of humans.

Philosophers consider beauty an attribute present in objects, creating a state of satisfaction and happiness within individuals. According to Ibn Sina, beauty lies in things being as they should be (Walizadeh, 1385: 46; Amara, 1381: 15).

Kant posited that beauty and aesthetics create pleasure without practical utility, emphasizing the role of sensory perception in judging beauty. Hegel, on the other hand, saw beauty as the unity of different elements, emphasizing the harmony between form and content in a work of art. Modern art, especially conceptual art, challenges traditional notions of beauty and focuses on specific formal concerns, often rebelling against aesthetic considerations (Seljuqi, 1397: 31).

In conclusion, while beauty remains a contentious issue in the history of art, its importance varies across different art movements and periods. Traditional art places great emphasis on beauty, whereas modern and conceptual art may intentionally distance themselves from aesthetic concerns (Sami Azar, 1395: 10; 1396: 57).

### **The Wisdom of Existential Beauty from the Perspective of the Qur'an**

From the Islamic and Qur'anic standpoint, contemplating the concept of beauty and conducting research to recognize beauty not only awakens the sense of beauty in human beings but also serves as a turning point. This path encourages individuals to be beautiful, to beautify, and to pursue beauty. It guarantees prevention against the slip that may question human perfection and reminds individuals of their beautifully created nature. The emphasis is on discovering the talent and beauty inherently hidden within, providing a path to desired perfection. Religious aesthetics, defined as the subtlety and subtle feeling that believers experience in the face of existence, physiologically affects the whole organism, stirring emotions and creating excitement (Valizadeh, 1385).

Islamic sources acknowledge both types of beauty – the beauty existing in the universe without human intervention and the beauty created by human thought and hands. The innate connection to beauty and the purpose of aesthetics, however, differ. Islam does not view creating beauties for spiritual expansion as an obstacle and emphasizes the permissibility and desirability of attention to tangible beauties. However, it warns against beauties created by irrational tendencies and evil desires, categorizing them as deceptive. Three types of beauty in Islam can deceive people, including the danger of beautiful words, physical makeup with a dry life, and formal beauty in the use of genitalia (Valizadeh, 1385: 41-42).

When it comes to the adornment and beauty of human beings, Islam places significant emphasis on both outward and inward beauty. Islam encourages individuals to enjoy worldly adornments in the path of their moral

and spiritual development, highlighting existential, verbal, esoteric, and esoteric beauties as in line with the purpose of creation, which is worship (Valizadeh, 1385: 43). The study aims to clarify Islam's view on the beauties of life, examining their relationship with humans to dispel skepticism and promote a balanced understanding of asceticism and the pursuit of beauty.

The embodiment of art in Islam differs from Christian and Buddhist incarnations. Instead of embodying distorted forms, Islam exalts the word, giving it unlimited breadth and excellence. The inherent sanctity of the word led to the development of word-based art, such as calligraphy, gilding, and the order and beauty of words, contributing to one of the most glorious manifestations in Islamic civilization. The mystery of the word in Islam, as manifested in the Qur'an, influenced various artistic expressions and architectural marvels (Balkhari Qahi, 1390).

### **The Beauty of Existence**

The beauty of existence encompasses various dimensions that captivate the human mind. Firstly, there is the beauty of God, whose glory is exalted. Human comprehension acknowledges that the Creator, in His infinite wisdom, has fashioned all conceivable beauties. His divine beauty transcends the tangible and sensible allure experienced in both the realms of humanity and the vast universe. Secondly, the beauty of the universe itself is an undeniable source of wonder. As individuals observe the diverse scenes unfolding in the cosmos, certain moments evoke profound joy and pleasure, prompting a desire to relive those experiences. Conversely, some aspects elicit emotional discomfort, prompting individuals to distance themselves from such sights. The Holy Qur'an consistently underscores the existential beauty of the universe, painting a vivid and clear picture. It also emphasizes the purpose behind contemplating these wonders, as a reminder of the profound meanings embedded within them (Valizadeh, 2006: 52).

The Holy Qur'an provides a comprehensive picture of the benefits of animals for humans. The means of covering, the use of meat, the carrying of heavy loads, and other benefits are achieved through cattle. However, their material benefit to man alone is not enough. Rather, according to the beauty of their movement for human beings, it says: "Turn in the morning and take them to the pasture." The interesting and beautiful view of the mass movement of sheep and cattle towards the pasture, then their return to the resting place, shows a mental state realized by watching them, created by two types of collective movement. In another verse: "It adorns you and creates things you do not know." This verse also depicts the adornment of these animals for man when he rides on them, and this is a kind of beauty. This appears in social life because the rider has more vitality and dignity in moving. Of course, by stating

this point at the end of the verse, which other compounds will create in the future and provide to human beings, it also refers to the beauty of what he creates in the future: Verse 8. Meanwhile, the Commander of the Faithful Ali (may God bless him and grant him peace) describes the peacock and introduces it as one of the most amazing birds in creation. Its feathers are like a bunch of flowers prepared from the colorful blossoms of spring flowers (Valizadeh, 1385: 60).

From the point of view of the Holy Qur'an, color is one of the signs of the existence of the sublime essence for those who remember and think about the blessings and verses of God. This kind of phenomenon does not overlook art. These people are usually among the scholars and thinkers: "And we are not a part of you in the earth, which reminds God and His blessings" (Memarzadeh, 1386: 263).

The needlessness of God leads us to the point that His purpose in creating man does not revolve around him; rather, it refers to creatures and is the source of their perfection. This verse relies on the issue of worship and servitude, explicitly introducing all of it as the ultimate goal of the creation of jinn and man. In some verses, if it introduces the main goal of the creation of life and death as human testing or if it considers the creation of the heavens and the earth as the end to find knowledge of God and His ability, then the main goal is the same as worship. The problem (test and experiment) and (science and knowledge) are the goals that are placed on the path of worship, and the attainment of infinite divine mercy is the result of this worship and servitude. This goal and the main spirit of Islam in the issue under study and discussion, Islam and beauty, also have a special reflection. In all three axes of existential beauty, the description of actions to beauty, and the order to beauty and adornment are also considered.

## **CONCLUSIONS**

The foundation of aesthetics is an integral part of human life. In this sense, human beings are constantly seeking beauty and endeavoring to make their living environment as beautiful as possible. Hence, the role of humans in beautification and aesthetics, alongside the natural beauties crafted by God, becomes apparent. While nature is inherently beautiful, human beings have intervened with their artistic vision, enhancing its beauty.

On the other hand, by appreciating the beautiful manifestations in creation, divine signs and symbols urge humans to admire their creator. This admiration should align with the manifestations of existential creation, emphasizing that the beauty found in earthly elements, the sky, stars, etc., serves as an invitation to recognize and connect with God.

Moreover, attention and emphasis on the beauties of certain behaviors

and actions aim to inspire enthusiasm and desire in everyone. Humans are encouraged to transition from external beauties to more profound internal beauties, fostering an understanding of the significance of a beautiful soul alongside a beautiful appearance.

Beyond existential beauties and the depiction of virtuous behaviors, the Islamic perspective recognizes the creation of beauties for spiritual expansion as not an obstacle. Numerous verses affirm that beauty and attention to it are not only permissible but also desirable due to the spiritual needs humans have for tangible beauties.

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