

Research Paper

The aesthetic approach focused on the noble principles of the Holy Quran

Mojtaba Attarzadeh ^{*1}

¹ Associate Professor of Political Science, Faculty Member of the Department of General Studies and Islamic Studies of Isfahan Art University



[10.22080/qhs.2023.23909.1145](https://doi.org/10.22080/qhs.2023.23909.1145)

Received:

2023 October 31

Accepted:

2024 July 15

Available online:

2024 September 10

Keywords:

Intelligent Power;
Deliberation;
Rational Beauty;
Religious Art;
Semantic Order.

Abstract

The history of aesthetics, as a category that has been a constant concern of mankind, goes back to ancient times, and according to some scholars in Greece, India, and some other civilizations, the roots of this issue should be sought. Trying to find what is in art and psychology causes the expansion of the human mind and its inner beauty, and makes it important to deal with the category of aesthetics. The hypothesis of the current research is in response to the question "What is the effective factor in stimulating the intellect and human tendency towards the Holy Quran and considering it beautiful?" is that considering the guidance and drawing the attention of the audience to the divine and spiritual messages in the Holy Qur'an, which prevents the definition of beauty and art in limited material terms, and also contrary to the worldly and non-imaginative nature of "art" in the western world, which decreases the power of imagination and makes it tangible, the power of imagination in the Qur'an's recognition of beauty, which is considered the origin of artistic creation, is related to high principles and similar to the heart. The findings of this research, which was carried out using a descriptive-analytical method, show that the beauty of the divine verses originates from the truth and spiritual essence (not earthly) to remind the goodness of all the manifestations of creation due to being the work and sign of God, opens up a starting point for moving towards excellence and salvation for its audience, which, except through reasoning, cannot be understood with the usual means of identifying earthly beauties.

***Corresponding Author:** Mojtaba Attarzadeh

Address: Associate Professor of Political Science
Faculty Member of the Department of General
Studies and Islamic Studies of Isfahan Art University

Email: mattarzadeh1@gmail.com

Extended abstract

1. Introduction

The history of aesthetics, as a category that has been a constant concern of mankind, goes back to ancient times, and according to some scholars in India and some other civilizations, we should search for the roots of this issue. Trying to find what is in art and psychology causes the expansion of the human mind and its inner beauty, and makes it important to deal with the category of aesthetics.

In the meantime, since the concern for human happiness and progress in world religions is not characterized by any other means except through the internal expansion that creates external effort, art finds its role and prominence in creating this process.

In the connection of humanity and divinity through the passage of myth and ritual, through religion and its role as a spiritual inspiration in the field of human culture and creativity, art represents the meaning of being human by translating what has happened in human life in the form of stories, wishes, and experiences. Therefore, religion and art have been together in the field of rituals and the narration of myths, both in terms of opinion and practice. According to some experts, art, having an inherent and natural relationship with truth and beauty, has the possibility of obtaining a religious experience or, according to the phenomenologist of religion, Rudolf Otto, "the experience of kingdoms".

For this reason, apart from the beauty of the phonetic and semantic proportions of the Holy Book of the Seals of Religions (Qur'an), which is visible to everyone, the researchers are looking beyond these beautiful appearances to find the inner meaning, which is the source of the decoding of the inner world. This code is

continuously present in the forms and symbols of sacred art, and this inherent beauty of the motifs is revealed to the viewers only when they free themselves from the shackles of worldly beauty so that the beauty is focused on the highest principles, which is an internal matter and outside the mind, that can be understood and received by passing by the senses.

2. Study Method

The current research is a descriptive-analytical study in which the data was collected through the library method.

3. Findings

The magnificence and beauty emphasized by the teachings of the Qur'an, which are expressed in different formats, are of beauty and intellectual goodness; if it is understood, the audience will be so fascinated by it that it is no longer possible to not fall in love with it. Just like when a person sees a beautiful carpet, he becomes so enamored with it that he is even willing to pay a price higher than its real value, the Holy Qur'an also wants its audience to understand intellectual beauty and their thoughts go beyond the fence of tangible and even comprehensible beauties understood by the power of imagination, and touch and feel the beauty of good deeds so much that ugly and bad things become bitter and repulsive in the taste. Imagination and visualization are among the artistic styles of the Qur'an for realizing this. The imagination of the Qur'an is sometimes done by giving personality to inanimate objects, an example of which can be seen in verse 72 of Surah Al-Ahzab, in which God assumed the mountains, the heavens, and the earth to be living and alive like humans. The same can be observed in verse 30 of Surah Al-Qaf, verse 11 of Surah Al-Fosselat, and verse 23 of Surah Furqan.

With such an aesthetic approach, the beginning of man's movement and

progress towards true exaltation and happiness will be prepared so beautifully that if God informs the follower of this path that he will no longer be punished for his backsliding and will not be rewarded for his truthfulness, he will never backbite as he has tasted the ugliness of backbiting. Because the taste of such a being has been watered from the fountain of God's goodness, he understands the beauty of justice and benevolence and the ugliness of immorality and considers evil (according to the Qur'an) to be ugly.

4. Conclusion

Considering the guidance and drawing the attention of the audience to the divine and spiritual messages in the Holy Qur'an, which prevents the definition of beauty and art in limited material terms, and also contrary to the worldly and non-imaginative nature of "art" in the western world, which decreases the power of imagination and makes it tangible, the power of imagination in the Qur'an's recognition of beauty, which is considered

the origin of artistic creation, is related to high principles and similar to the heart. In fact, the beauty of the divine verses originates from the truth and spiritual essence (not earthly) to remind the goodness of all manifestations of creation due to being the sign of God, the principles of movement in most of the Qur'anic images reveal the movement towards excellence and salvation to their audience, which cannot be understood with the common means of recognizing earthly beauties, except through reasoning. The wide range of stimulating thought and influencing the audience by putting true beauty in front of human understanding in order to stimulate intuition and taste due to the vision of divine beauty (a beauty beyond tangible beauty and artistic creations of this world), is so vast that the element of movement has become one of the important tools of imagery in Quranic scenes.