Islamic Art Aesthetics and modern philosophy

PHD. Shatha Ibrahim Al asqha

Assistant Professor,

College of Education, King Saud University

Islamic Art Aesthetics and
Modern philosophy

abstract

The aim of the current research is to reveal the ideological map of the aesthetic of Islamic arts, And find out whether the philosophy of thought only social and religious in the Islamic civilization and the role of effective in the formation of JAMA mechanisms of Islamic art ،by identifying the concept of ideology in aesthetic Islamic arts ،all the way to learn about the ideological aesthetic philosophy of the arts usage and modern philosophy affecting concepts and developed education to an enterprise community.

The study results to a group of them that's for the arts of civilization illiterate ideological format singularly represents the Culture of Muslim community and social idea. The study came out with a number of recommendations, including the need to pay attention to the cultural heritage of Islamic arts through a number of different fields. And the importance of increasing scientific research that focuses on the aesthetics of Islamic arts.

Keywords:

Art ideology, art education ،Islamic philosophy ،Islamic art ،art aesthetic.

Introduction

The concept of ideology depends on the principal ideas of a particular society, which are represented in the actions of its members unconsciously . It represents the philosophical thought and the religious and cultural belief of the community members.

Visual Arts represent an image expressing the concepts of a specific era, formed by artistic works that express these concepts in aesthetic formulas with expressive connotations of the prevailing thought of a specific society with a specific culture .The arts are the specific image that clarifies to others the concepts and ideas of the artist derived from the collective thought in which he lives.

The basic function of art through the ages is tiredness seen intellectual evidence of a society ، and is the Islamic civilization of the most important civilizations that

have marked the reflection of this thought in all their fields - the diversity and disagreement-as they are all stained with its philosophy ideological .This is evident to us through the adoption of the arts of the Islamic era in its expressive concept on the basis of the belief in the absolute superiority of God in the entirety of his art (Al-Bahasan, 1998 CE), and that everything great that a person sees is a reflection of the greatness of God Almighty .The expressions of the Muslim artist were manifested, illustrating his belief in the oneness of God.

dealt with many of the artistic field and historical research for the arts of Islamic civilization analysis and criticism without the knowledge and philosophical focus on the relationship between them and the prevailing thought of the community pension, and its relationship with thought aesthetic Islamic arts and this is something that followed ,dealt with the foundations of excellence aesthetic philosophy of Islamic arts on the face of the particular search for ideological and social , and cultural.

Research problem

The researcher believes that it is necessary to search for the aesthetic ideology of Islamic visual arts philosophy, and whether it had an effective role in distinguishing these arts from others in the world .Hence the research problem is determined in the following main question:

 What ideological lines for the aesthetics of the visual Islamic arts? how that aesthetics is related to modern philosophy?

Objectives

This research aims to explore the aesthetic and ideological pattern in Islamic art philosophy.

Theoretically aim of this research is _to Exposing the features of the aesthetic modern philosophy of Islamic visual arts and the study of aesthetic thought and modern methods expressed in Islamic arts , Practically aiming to detect the pattern of ideological aesthetic visual arts Islamic.

The researcher assumes that, there are philosophical indications for the effect of aesthetic ideology on Islamic art philosophy, and the existence of a reciprocal relationship between the aesthetic philosophy of Islamic arts and the aesthetic community ideology of this philosophy.

Methodology

research follows the current descriptive analytical approach in the study of the relationship of ideological thought b c financial Islamic arts artistic style processors.

Key words and terms

Islamic system Patterns

1- Linguistic definition: There was no one system of everything
2- Idiomatic definition: "The philosophical system depends on rational assumptions " or axioms that the philosophical mind works to justify and prove.
3- Procedural definition: The ideological system is the philosophical intellectual system of Islamic arts that is derived from the philosophy of the Islamic faith, which represents the thought of aesthetic artistic expression in Islamic miniature drawings.

Islamic visual arts Ideology

1. Linguistic definition: "The origin of the word ideology Which means an idea through the connotations of form, appearance and form .And the word Logs, Which indicates the cognitive and intellectual approach" (Al-Sabbagh, 2005 AD, p. 12). It means the science of ideas.
2. Idiomatic definition: Ideology is a term that describes specific intellectual perceptions based on the philosophy of consciousness, which considers thought organized in the unity of united elements (Al-Sabbagh, 2005) Laroui also believes that ideology represents the ideas and actions of individuals in a hidden, unconscious way, to draw the features of the era (Laroui, 1993).
3. Procedural definition: Ideology is the science of ideas based on the philosophy of the Islamic faith, which represents the thought of aesthetic artistic expression in Islamic miniature drawings.

Aesthetic

1. Linguistic definition: "A camel is a thing - a camel: it is collected separately. And fat: melt it. A camel - beauty: has a good character. It is of good character. It is beautiful." (Lisman Al-Arab, BTV, p. 685)
2. Idiomatic definition: Beauty is known in the book in the talk about beauty, saying: "Beauty is divided into the beauty of the apparent image perceived
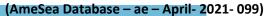
by the eye of the head, and into the beauty of the inner image perceived by the eye of the heart, which is the light of insight, and the first perceives it. Boys and cattle, and the second pertains to the awareness of the lords of the hearts, and no one who knows them will participate in it except from the visible from the worldly life" (Al-Dabbaj, 2013, p. 234).

3. Procedural definition: beauty is the impression of different things, whose beauty an individual tastes mentally and emotionally, and leaves in himself a sense of joy, satisfaction, euphoria and astonishment .By getting to know her ideological thought .Beauty is the standard that defines the beauty of the work in the Islamic miniature before the recipient with the philosophy it carries, where it leaves the impression and a sense of joy, whether it is through mental contemplation, hearing, sight or taste .

Philosophy

1. Linguistic definition: the philosophy of a thing, that is, explain it in a philosophical way) .Al-Waseet Dictionary.

2. Idiomatic definition: Philosophy is the study of the first principles and the interpretation of knowledge in a rational interpretation, and it included all sciences, and in this era, it was limited to logic, ethics, aesthetics and metaphysics (Al-Mujam Al-Wasit, 2004) .Philosophy is a word derived from the Greek word (Philo Sophia ،Velocify) Meaning the love of wisdom or the quest for knowledge .Although this meaning is original, it remains very difficult to define precisely the meaning of philosophy .But it refers in its origins to a very ancient human activity related to a theoretical or practical practice that has known, in one way or another, different human societies and cultures since ancient times.

3. Procedural definition: Philosophy is one of the branches of human intellectual activity related to ideology that explains the cognitive and aesthetic relationship between religion and the arts in Islamic miniature drawings.

Islamic arts

1. The linguistic definition: "(art): he has a great deal of mastery in matters, for he is an art, an artist. A man is an art: he is tired) ".Al-Waseet Dictionary, 2004, p. 3473

2. Idiomatic definition: Art is the practical application of scientific theories by the means that achieve them, and it acquires study and flexibility .A set of

rules for a craft or craft .And the range of means that a person uses to stimulate feelings and emotions, especially the passion of beauty, such as photography, music and poetry, and a skill governed by taste and talent) .Rizk, 2003

3. Procedural definition: Islamic art is the art that depicts the ideology of thought expressing existence from the angle of the Islamic perception of this existence in the drawings of Islamic miniature.

Literature review

Some studies dealt with the concept of ideology and upbringing in different societies, and its role in the philosophy of society and the impact of multiple layers so intellectual.and modern These studies benefit the current research in knowing the concept of ideology and the extent of its relevance to the philosophical thought of society.

other studies dealt with the concept of aesthetics and its philosophical dimensions, and its relationship to different arts, by studying the human position and its relationship to beauty and art with different civilizations .These studies benefit the current research in identifying the concept of beauty and its philosophy, and in reaching the distinction of the modern philosophy of beauty measures in Islamic arts.

Some studies dealt with the philosophy of Islamic arts ،its origins and functions, and the impact of the Islamic faith on the Muslim artist's thought and making it a starting point for his artistic expressions .This study benefits the current research in knowing the features of the philosophy of Islamic art in all fields of expression .And the aesthetic value through the plastic values of artistic expression.

The first alliance: the concept of ideology in visual arts

The concept of ideology in visual arts appeared at the hands of the French philosopher the Tracy De tray, Who was influenced by the experimental theory of the American philosopher John Locke ، its origins as a science of ideas Anwar, b t ، and ideology associated with the theory of Marxist philosophy ، which is the philosophy of Dr I Gabel, 2005 .
imagine only Audiologic a broad theory involving be ideas through practice ،as it is considered a special case of the presence of the thought of certain specific ،and which represent the dominant class ideas on society are the result of

the interaction between the elements of the consciousness of that class in
society pigment 2005
J. Roche also defines" ideology as a system of ideas and judgments that is
generally apparent and used to describe, interpret and explain the situation of a
group or group of people, which is inspired by the concepts of values in general,
and which determines the direction of the historical action of this group or a group
of people" (Anwar, B. 5) .LG Rocher has a difference in the definition of thought
itself, and what the resulting ideas of the ideology of general explain the actions
and practices of a particular group, through the study of ideas and meanings in
a specific historical reality, as it contains expressions ، and methods ، and
the implications of the philosophy of a society in a cultural context (Anwar, B.T.).
That the social systems bear own ideologies, an updated problem of ideological
thought free mass .It is the function of directing social action) Anwar, b
t (sees individual objects and phenomena are not in accordance with the objective
realities of the apparent (Laroui 1995)

The outlook ideology underscores the goal of social intellectual system in
the cognitive her production, she guided the actions of the community life, where it
is based on a realistic basis ، diagnosis for the lives of people of different
as representing the intellectual negation of all that contrary to the beliefs of society
(Bossbelov, 1991 m.)

That visual arts my images and reality of the age of trace human thoughts as
a result of the physical relations prevailing Outs (march, 2007) representing
the culture of society that keep pace with developments in the times and in line
with the spirit of her (Mahdi 2008.) Art is is a kind of ideology which represents
the perceptions of general created by society concepts and the reality
of their pension ،which has been represented through the various works of art
(Bossbelov, 1991 m) ، the work of technical if he and Walid the spirit of the artist
represented by his thought and philosophy as a result of social
circumstances .As artistic civilization ، which is the result of human interaction
with the environment (Abbas 2013 m) and the artwork reflects the subject of
a compound overlap the elements of sensory and imaginative and intellectual
community ، as it represents the direct relationship of technical work, Valtotar and
influenced art associated with history ، social life and it changes its form and
content as the product For social change, which in turn is a product of the
visualarts ideology of the age, artistic expression produces a work that includes the

cultural heritage of a particular community, so it is a phenomenon that has an objective basis that the society appreciates .

The second alliance: the philosophy of beauty in the Islamic arts

 Some analytic philosophers at the end of the 20th century, such as Richard Rorty, have called for a major overhaul of the analytic philosophic tradition. In particular, Rorty has argued that analytic philosophers must learn important lessons from the work of continental philosophers. Some authors, such as Paul M. Livingston and Shaun Gallagher contend that there exist valuable insights common to both traditions while others, such as Timothy Williamson, have called for even stricter adherence to the methodological ideals of analytic philosophy:

We who classify ourselves as "analytic" philosophers tend to fall into the assumption that our allegiance automatically grants us methodological virtue. According to the crude stereotypes, analytic philosophers use arguments while "continental" philosophers do not. But within the analytic tradition many philosophers use arguments only to the extent that most "continental" philosophers do How can we do better? We can make a useful start by getting the simple things right. Much even of analytic philosophy moves too fast in its haste to reach the sexy bits. Details are not given the care they deserve: crucial claims are vaguely stated, significant different formulations are treated as though they were equivalent, examples are under-described, arguments are gestured at rather than properly made, their form is left unexplained, and so on. Philosophy has never been done for an extended period according to standards as high as those that are now already available, if only the profession will take them seriously to heart.

That aesthetic awareness is embodied in artistic works through their subject, content, and form represented by the mother idea ، creating the so-called aesthetic experience.

The history of continental philosophy is taken to begin in the early 1900s because its institutional roots descend directly from those of phenomenology. As a result, Edmund Husserl has often been credited as the founding figure in continental philosophy. Although, since analytic and continental philosophy have such starkly different views of philosophy after Kant, continental philosophy is also often understood in an extended sense to include any post-Kant philosophers or movements important to continental philosophy but not analytic philosophy.

The term "continental philosophy", like "analytic philosophy", marks a broad range of philosophical views and approaches not easily captured in a definition. It has even been suggested that the term may be more pejorative than descriptive, functioning as a label for types of western philosophy rejected or disliked by analytic philosophers. Indeed, continental philosophy is often characterized by its critics as philosophy that lacks the rigor of analytic philosophy. Nonetheless, certain descriptive rather than merely pejorative features have been seen to typically characterize continental philosophy:

- First, continental philosophers generally reject scientism, the view that the natural sciences are the best or most accurate way of understanding all phenomena

- Second, continental philosophy usually considers experience as determined at least partly by factors such as context, space and time, language, culture, or history. Thus, continental philosophy tends toward historicism, where analytic philosophy tends to treat philosophy in terms of discrete problems, capable of being analyzed apart from their historical origins.

- Third, continental philosophers tend to take a strong interest in the unity of theory and practice, and tend to see their philosophical inquiries as closely related to personal, moral, or political transformation.

- Fourth, continental philosophy has an emphasis on, this emphasis can also be found in analytic philosophy, but with starkly different results.

For Muslims, beauty is the moving energy of the human soul to express the love of the Creator .And have prayers for the beauty of the Koran ،making him one of the elements of Muslim personality through graphic imaging, and intellectual structure centered in the revival of mind through free thinking to impart the queen of taste and aesthetic criticism (Juhani, 2006) .The Noble Qur'an is considered one of the most prominent literary books that develop the aesthetic sense by reciting and memorizing it (Abu Al-Enein, 1980). Beauty depicts the Muslim's relationship with himself and others through his portrayal of the body, soul and mind, each in the path of his creation. (Saeed،٢٠١١ -Al-Juhani,2006) and thus consistency, balance and order are formed .Whereas ،the Muslim artist established ideological foundations on which he relied in his artistic expressions that were unique from other arts throughout the ages in a unique aesthetic style .Representing a philosophical thought distinguished by specific characteristics, including (the

oneness of God, the combination of idealism and realism ، integration ، balance, positivity, abstraction ،liberation) (Al-Zahrani, 2004).

The philosophy of beauty in Islamic art was represented and shaped by the conceptual concept of the Islamic faith, which derived its concepts and intellectual philosophy from the origins of religion, namely the Qur'an and the Sunnah of the Prophet, and is based on the concept of monotheism in the oneness of God Almighty and the Absolute " .Islamic art was not a means to serve religion, but art took from religion the ideological concepts to understand existence and the unseen, and the understanding of man, life and death, spiritual and moral values, so that the belief and philosophy that Islam came to form the basic premise of the aesthetic philosophy of Islamic art) " . Shaker, 2017, p. 3 ،(the Islamic aesthetic in its arts of all kinds was distinguished by expressive formations with intellectual connotations based on this religious belief .The Muslim artist created aesthetic formations that express the intellectual concept of aesthetic philosophy in Islamic arts, which relied on the aesthetic perceptions mentioned in the Holy Qur'an and the Sunnah of the Prophet, for the aesthetics of intellectual expression and the creativity of the formation of paradise, as the concept of individuals 'belief in the oneness of God is evident and that this universe in which man lives is fleeting and that there is The hereafter ،including what it contains from heaven or permanent fire . Thus, the Muslim artist relied on aesthetic expressions in his artistic works on an innovative method that relied on the freedom of expressive thought through its distance from the representation of reality, in line with the concept of the Muslim artist's inability to match the creation of God Almighty .Which showed an ideology circuit by the year of the artist 's artistic Muslim by adopting the methods and concepts expressive characterized from other arts and recall, for example:

1. Central :The Muslim artist relied in artistic expression on a belief in the centrality of God and that he is the center of the universe and a creator familiar with all areas of life, represented by artistic expressions formed in aesthetics that express this ideological concept, and this is evident in most Islamic architectural decorations.
2. Comprehensiveness :God is above worship, familiar with them everywhere, so that nothing is hidden from him .From this standpoint, the Muslim artist relied in his artistic expressions on clarifying the universality of the knowledge of God Almighty .Expressing the concept of bird 's eye perspective.

3. Abstraction and Modulation: a safe Muslim artist that he will not be able to match the creation of for e Almighty, and this faith invented a new expressive style, a modification of natural forms and alteration and taking them out formations serious d very beauty and artistic creativity ، voiced the ideology of religious thought of the Muslim community.

4. Flatness :The Muslim artist relied on flat, two-dimensional formations in his artistic expressions .He did not depict the third dimension, nor the depth, and this is his belief that the basis of anthropomorphism is the presence of the soul and this is what only the Creator can do .This ideological and ideological concept is evident, especially in the drawings of Islamic miniatures.

5. Infinity :Muslims have believed in the Islamic community that there are limits to knowledge and science, and that there are many things about which nothing is known in the fields of science and knowledge .From this standpoint, the expressions of the Muslim artist were formed with plastic aesthetics that express the infinity through the aesthetic decorative formations, as well as the lack of clarification of depth in the figurative drawings.

6. Repetition: The supplication of Islam, the members of society in thinking about life and its repetitive aesthetics of the succession of night and day, and the life of vegetation, thus enabling the Muslim fan to reach the creativity of aesthetic formations based on the principle of repetition of artistic elements ، as in the generation of geometric motifs and succession in organic plant motifs.

From the above, it becomes clear that the aesthetic ideology in Islamic arts has an effective role in clarifying the prevailing thought of the Islamic community that stems from its faith and the universals of the religion .Islamic art testifies to this intellectual creativity of that society from the Islamic eras.

The third alliance :the ideological pattern of the aesthetics of Islamic visual arts

That the artist evaluates life through the ideological system ، and this is reflected in his art in content and form, represented as an effect of the ideological thought of a certain era (Pospilov, 1991) .Where the artwork is determined by the specific thought that the artist deals with, expressing the social trends that characterize his era (Fisher, 1986) .Examples include the artistic formations of that

community .Aesthetics of visual Arts only representing only intellectual Islamic religion and aesthetic standards ، which are influenced by the Muslim community and expressed artistic lifestyle of their communities on the surrounding environment differ diversity

In Islamic philosophy as an integral part of the artwork, and knowledge helps to taste this authentic art is a progressive trend, which was adopted on abstraction and simplification in all artistic formations until he reached the abstract trend based on mathematical laws to communicate the idea and goal .This is evidenced by the overall expression of the intellectual content ؛Where the Muslim artist was interested in the process of artistic creativity in including the principle of the intellectual content of the work through artistic elements and expressive formations ، where the artist was interested and aspired to express the sublime about the occult ، so he succeeded in expressing Islamic philosophy and through his belief in monotheism, life, computationalism, realistic idealism, and evaluation (Shaker, 2017) .The artist understood the intellectual content of the Quran verses and expressed them in an innovative manner . The content and content of the artwork is an expression of a dialectical relationship between the artist's lived reality and the artistic work, representing several social, ideological, biological and psychological aspects ، in addition to the aesthetic basis (Al-Sabbagh, 2010) . aesthetics of Islamic arts ، portraying them in artistic formations that suggest the beliefs of the Muslim community and the philosophy of life prevailing in that sublime civilization

Education as an Embodied and Embedded approach

Transformative Cultural Practice Inspired by Husserl's phenomenology, Merleau-Ponty (2013) in his ground-breaking phenomenology of perception, originally published in 1945, stressed the embodied nature of human experience and its embeddedness in an inseparable, physical and cultural milieu. Values are culturally-embedded and culturally-mediated enduring beliefs and ideals that shape one's sense of purpose, meaning, trust and worth in life. Education, a defining feature of human experience, is a fundamental organising principle of human existence that articulates diverse 'life-worlds', value systems that are crystalized in specific historical/cultural settings as different interpretations of being human. Crucially, educational activity in its formal/informal embodiments both reflects and promotes a given society's ideal core values. However, the perception of education in contemporary higher education systems in the Western and Muslim

worlds appears to be more vocational, designed to respond to the needs of the labor market. Hence, it overwhelmingly reflects a narrow competence-based epistemological function. The focus on imparting certain bodies of knowledge and skills comes at the expense of ignoring the deeper power of educational practice in facilitating human flourishing. Critical educational theorists (Giroux 2011; Nemiroff 1992) argue that the capitalist market priorities dominating Western societies have shaped the educational culture and values of higher education. The role of universities in preparing young people for employment, economic prosperity and independence are crucial, of course. Gibbs (1998, p. 14), however, questions whether one can trust in such a competence-focused, industrialist university model where 'moral trust is replaced with the unsupported notion of competence of trust, which ultimately dilutes the moral dimension of higher education'. Furthermore, rapid demographic changes, increasing cultural diversity, mass migration coupled with growing socio-economic inequalities, and environmental concerns challenge universities to rethink their educational mission in a fast-changing world. Naturally, Education Studies within academia is expected to be more directly involved with this rethinking process. 'Education Studies' is a relatively recent field, rather than a discipline, where interdisciplinary research designs are utilized to understand the complexity informing different levels and forms of educational processes, including further and higher education (Bartlett and Burton 2016; McCulloch 2002). However, the distinction between a 'field' and 'discipline' does not always seem to be clear-cut. Phenomenologically considered, the possibility of a distinctive educational way of looking at life, an ability to 'think educationally', does enable 'Education Studies' to be considered a discipline Religions 2018, 9, 335 9 of 29 making claims to a special branch of knowledge, methods of inquiry and analysis. In academia, international and comparative education departments are popular, often advancing the international development agendas of Western countries in the so-called underdeveloped world. However, as Levine and White (2017) note, the study of diverse educational cultures, and their philosophies and values of human development, have not yet been given due space and recognition in Western academia. The Latin word 'Universitas' refers to a guild or corporation of students and masters. (Coincidentally, the word 'corporation' also derives from the Latin and refers to a 'body of people'.) According to some historians (Goodman 2003; Makdisi 1990; Nakosteen 1984), the early Islamic higher learning institution, the madrassah and its religiously-sanctioned voluntary funding framework, waqf, might have had some influence on

the formation of universities in Western Europe, such as those of Bologna (1088), Oxford (1096) and Paris (1160–70). The values informing the tradition of collegiality and commensality—that is, the manner in which college educational life forms the relationships of its members, tutors and students, associated with Oxford and Cambridge (Tapper and Palfreyman 2010)—is very similar to the organization of the traditional Islamic college system. Madrassah, literally 'place of study', originally emerged as a private affair formed around inspiring religious teachers, with small study circles (halaqa) taking place in special meeting places (majlis) where the values of intellectual engagement, friendship and sense of a 'learning community' were nurtured. Learning was not confined to knowledge retention but, as in its original Arabic, knowledge ('ilm) is meant to be a sign pointing towards grasping a deeper reality.

Hence, it can be said that the concept of ideology in Islamic arts is evident through the expression of the ideas of the Muslim community ‹with the intellectual and cognitive connotations it carries in expressing the artistic forms, models and images of that society, which the artist expressed creatively, influenced by him as a member of that society .This is the interpretation of the ideological and intellectual concepts that dominated the Islamic civilization ‹which were represented in the aesthetic and creative formations that were wrapped up by their subjects by adapting the material of the artistic work to the concept of this intellectual philosophy ‹using it to unified expressive foundations in the different countries of that civilization

The researcher sees the emergence of ideological thoughts in the aesthetics of Islamic arts through as follows:

- The value of beauty as an intuition lies in what is material and tangible represented in the work of art and the other spiritual expressing the aesthetic thought represented by that religious thought of beauty.

- The spiritual organization in artistic expression where the intellectual depth is allowed to appear ‹ as it sought to represent the thought of the infinite according to the philosophy of religion and belief, as the artistic work responds to the spiritual requirements of Islam.

- The absence of a void in the Islamic arts ‹as a representation of his absolute belief that there is no void in the universe because everything is filled with the existence of God Almighty.

- Flatness represents the sacred character of the spiritual meaning in Islamic arts, so the outward appearance is a mediator for the soul, and the form consists of the breath and will of God Almighty (Al-Agha .(٢٠٠٩ ،Where the Muslim artist relied in his artistic expressions to move away from anthropomorphism due to his belief in not adding soul to his artistic formations, in line with the ideology of the ideology of the religious community.

- The Muslim artist's belief that he is part of the universe and that this universe extends to an end that only God the Creator knows. He expressed his belief in the unseen and infinite.

- The artist's belief that the beauty of the world is a fleeting beauty and the beauty of the hereafter is the permanent beauty. Through this thought, he expressed artistic formations that suggest the ideology of this concept.

- The Muslim artist expressed a wide range of artistic formations that are not bound by any limits that can be codified, explaining the religious belief in the infinite and the absolute.

- An ideology of inclusiveness appears to represent the society's thought and belief in the universality of the knowledge of God Almighty.

- The Muslim artist deliberately searches for the essence in the nuts and bolts of things, formulating the philosophy of monotheism in the Islamic religion.

- The Muslim artist expressed in a holistic manner, explaining his belief in the Creator's creativity of all beings through pantheism.

- The Muslim artist was not bound by a specific time or place in his artistic expressions, depicting his religious belief in the supremacy of the world, and that God alone survives, so artworks are characterized by temporality and possibility.

- Islamic arts were characterized by an ideal of artistic formation to express the belief in the supreme ideal, which is God ، and the call of religion to the quality and quality of work.

Through the foregoing, it is clear that the ideology of the religious thought of the Islamic society in the Islamic eras has a clear effect on the
formations of Islamic arts in general, dyeing them with a distinct Islamic aesthetic

www.manaraa.com

that highlighted Islamic art from other arts .This proves what the researcher assumed about the research problem.

Results

To arrive at the results of the current research, the research hypothesis will be discussed, which was formulated:

- There are philosophical indications for the effect of aesthetic ideology on Islamic art philosophy.

- There are connections indicated between Islamic philosophy with 20th and 19th century popular philosophies.

- The existence of a reciprocal relationship between the aesthetic philosophy of Islamic arts and the aesthetic ideology of modern philosophy.

The Islamic arts were characterized by an ideological pattern that represents the aesthetic thought of the arts of the Islamic civilization, and we see this evident in the Muslim artist's departure from all that religion has forbidden in his artistic formations, and his creation of aesthetic designs consistent with the philosophy of society's thought focused on the directives of the Islamic religion ، to express the absolute, the occult, and the infinite And the comprehensiveness of the knowledge of God Almighty .Through modulation, abstraction, coding and flatness .The community's belief in the Islamic religion has marked their livelihood with a religious character centered on the philosophy of Sharia rooted in the Qur'an and Sunnah .Expressing the principle of monotheism .And formed by artistic aesthetic expressions depicting the thought of society.

The unique aesthetic expressions of Islamic art in which the Muslim artist relied on the prevailing thought in the society in which he lives ،represented by the cultural and social status of Islamic civilization ،thus creating a new system of unrivaled artistic aesthetics .

In which was unable to analyze and communicate its oriental contents, but with the development of Arab studies that urged the rooting of the aesthetic thought of Islamic arts, the aesthetics of Islamic arts became clear, dazzling the world in the modern era due to the aesthetic innovations they contain very accurate .Which through the Muslim artist about the philosophy of thought only ideology for that era ،as it images us the nature of life and social which contributed to the identification of many of the intellectual and philosophical beliefs of that

era .Every work of art carries within its aesthetic formations that express the ideological pattern of the society in which it originated ،explaining the thought of society and the role of the dominant class on it ،as well as formations that merge under the banner of the philosophy of aesthetic thought of the arts in the Islamic civilization despite the diversity of the regions to which these arts belong .The aesthetic ideology of Islamic art clarifies the concept of this art and its dependence on the prevailing thought of the Islamic community, as it greatly contributes to understanding the philosophy of Islamic aesthetic thought, its beliefs and beliefs, awakening that mind and inviting the eye to search and reflect on the artistic expressions of Islamic arts and not content themselves with the apparent form.

The aesthetic ideology of Islamic art invites and clarifies the intellectual concept of the Muslim community, thus it clarifies the misconception that has spread about the fact that Islamic art is a decorative art that does not carry any intellectual implications or religious beliefs and that it is concerned with cosmetic only.

Through the clarification of this intellectual principle, the fields of thought on which this art relied, which dazzled many artists to the present day, is evident, calling and ambitious to clarify the wrong thought about the concept of intellectual philosophy for this art and through that, the individual can enjoy the aesthetics of this aesthetic art and transfer the correct concept to intellectual philosophy the aesthetic of Islamic arts in its correct form to society.

From the above, the research results can be summarized as follows:

1- The arts of the Islamic civilization have a unique ideological pattern that represents the culture and idea of the Muslim community old and new.
2- Islamic art formations advance the concept of the philosophy of Islamic aesthetic thought in the Muslim community in the Islamic civilization.
3- That the aesthetic ideology of Islamic art advocates and clarifies the intellectual concept of the Muslim modern community ،with its cultures, customs and traditions.

From these results, the study recommends

1. The need to pay attention to the cultural heritage of Islamic arts through a number of different reflective fields.

2. The importance of increasing scientific research focusing on the aesthetics of Islamic arts in relation with now a day's concepts.

3. Benefiting from the aesthetics of Islamic arts in documenting the relationship between members of contemporary society with the artistic history of their nation by providing special angles for the study of Islamic arts through various visions of research and studies that deal with the aesthetic and intellectual aspects of this timeless art.

References

- أبو العينين، علي خليل(١٩٨٠). **فلسفة التربية الإسلامية في القرآن الكريم.** المدينة المنورة: مكتبة إبراهيم حلبي.

- إبراهيم، وفاء. (ب ت). **علم الجمال قضايا تاريخية ومعاصرة.** مكتبة غريب.

- ابراهيم، زكريا. (ب ت). **مشكلة الفن.** القاهرة: مكتبة مصر.

- أنور، أحمد. (ب ت). **النظرية والمنهج في علم الاجتماع.** بدون دار نشر.

- البهنسي، عفيفي (١٩٩٨). **أثر الجمالية الاسلامية في الفن الحديث.** القاهرة: دار الكتاب العربي.

- الاغا، وسماء حسن. (٢٠٠٩). **جمالية التكوين في منمنمات يحيى الواسطي.** الاردن: دار رجلة.

- بوسبيلوف، غينادي (١٩٩١). **الجمال الفني.** (ترجمة عدنان جاموس). دمشق: منشورات وزارة الثقافة السورية.

- الزهراني، معجب عثمان. (٢٠٠٤). **الأبعاد الفكرية في الفن الإسلامي.** رسالة ماجستير غير منشوره. مكة المكرمة: قسم التربية الفنية جامعة أم القرى.

- الجهني، حنان. (٢٠٠٦). القيم الجمالية وتنميتها. الرياض: مكتبة الرشد.

- شاكر، سهام عبدالعزيز (٢٠١٧). أساليب التعبير عن المفاهيم الأيديولوجية بالفنون الإسلامية كمصدر للإستلهام في فنون التصوير الحديثة والمعاصرة، مجلة العمارة والفنون والعلوم الإنسانية، الجمعية العربية للحضارة والفنون الإسلامية، ٢٤٣-٢٥٥

- العروي، عبدالله (١٩٩٥). **الايديولوجيا العربية المعاصرة**. الدار البيضاء: المركز الثقافي العربي.

- عطية، محسن محمد. (٢٠٠٣). **التحليل الجمالي للفن**. القاهرة: عالم الكتاب.

- عباس، راوية عبد المنعم (٢٠١٣) **علم الجمال وتاريخ فلسفة الفن والحضارة**. الإسكندرية: دار الوفاء لدنيا الطباعة والنشر.

- الصباغ، رمضان (٢٠٠٥). **الفن والايديولوجيا**. مصر: دار الوفاء.

- الصباغ، رمضان(٢٠١٠). **عناصر العمل الفني دراسة جمالية**. الاسكندرية: دار الوفاء لدينا الطباعة والنشر.

- فيشر، أرنست (١٩٨٦). **ضرورة الفن**. (ترجمة أسعد حليم). مصر: الهيئة المصرية العامة للكتاب. (العمل الاصلي نشر عام١٩٧١)

- مارشية، بيار (٢٠١٧). **الايدولوجيا: الكلمة ،الفكرة، الشئ**. مجلة الاستغراب - المركز الإسلامي للدراسات الاستراتيجية - مكتب بيروت– لبنان، س ,2 ع

- مطر، اميرة (ب ت). **مقدمة في علم الجمال وفلسفة الفن**. القاهرة: دار غريب.ط٣.

- مهدي، عقيل (٢٠٠٨). **المعنى الجمالي**. الاردن: دار المجدلاوي.

Foreign references and websites:

o Adamson, Peter*; Taylor, Richard C., eds. (2005).* The Cambridge Companion to Arabic Philosophy. Cambridge*:* Cambridge University Press. ISBN 978-0-521-81743-1.

o Basu ،Sudeep (٢٠١٢). Rethinking Knowledge as Ideology . Social Scientist, 01/2012, Volume 40, Issue 1/2 http://ar.wikipedia.org/wiki

o Butterworth, Charles E.*; Kessel, Blake Andrée, eds. (1994).* The Introduction of Arabic Philosophy Into Europe. *Studien und Texte zur Geistesgeschichte des Mittelalters. 39.* Leiden*:* Brill Publishers. ISBN 978-90-04-09842-8.

o Corbin, Henry *(2014) [1993].* History of Islamic Philosophy. *Translated by Liadain Sherrard; Philip Sherrard.* Abingdon, Oxford*:* Routledge. ISBN 978-0-710-30416-2.

- Erzen , JN (2007). Islamic Aesthetics: An Alternative Way to Knowledge. The Journal of Aesthetics and Art Criticism , 65 (1): 69-75
- Falsafatuna (Our Philosophy) by Muhammad Baqir al-Sadr.
- History of Islamic Philosophy (Routledge History of World Philosophies) by Seyyed Hossein Nasr and Oliver Leaman [eds.]
- History of Islamic Philosophy by Majid Fakhry.
- Islamic Philosophy by Oliver Leaman.
- The Study of Islamic Philosophy by Ibrahim Bayyumi Madkour.
- McGinnis, Jon & Reisman, David C. (eds.), Classical Arabic Philosophy. An Anthology of Sources, Indianapolis: Hackett, 2007.
- Margaret A Weitekam & Anne Collins Goodyear (2013). Analyzing Art and Aesthetics (Artefacts: Studies in the History of Science and Technology) . Smithsonian Institution. scholarly press
- Schuon, Frithjof. Islam and the Perennial Philosophy. Trans. by J. Peter Hobson; ed. by Daphne Buckmaster. World of Islam Festival Publishing Co., 1976, cop. 1975. xii, 217 p. ISBN 0-905035-22-4 pbk
- Rescher, Nicholas *(1968).* Studies in Arabic Philosophy. Pittsburgh*:* University of Pittsburgh Press. ISBN 9780822975663.
- *Russell, G. A. (1994). The 'Arabick' Interest of the Natural Philosophers in Seventeenth-Century England.* Leiden*:* Brill Publishers. ISBN 90-04-09459-8.
- *Toomer, G. J. (1996).* Eastern Wisedome and Learning: the Study of Arabic in Seventeenth-Century England*. Oxford University Press.* ISBN 0-19-820291-1