

BEAUTIFUL AND SUBLIME: CLASSIC AND ISLAMIC INTERPRETATION

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Introduction. Aesthetic is an area of philosophy concerned with art and beauty. Some separate Aesthetics and Philosophy of Art, claiming that the former is the study of beauty while the latter is the study of works of art. However, most commonly Aesthetics encompasses both questions around beauty as well as questions about art. It examines such topics as aesthetic objects, aesthetic judgments, and aesthetic experience. Since Aesthetics often incorporates some element of judgment it is generally considered to fall under the general heading of Value Theory.

Aim. Ethically differentiate between beautiful and sublime. Manifestation of aesthetic in Islam.

Materials and methods. Theoretical analysis of research and Internet resources. Analyzing philosopher point of view and religion. There are many properties in the philosophy of art which we may judge various objects, natural, artistic or otherwise to possess, such as ugly, hilarious, offensive, etc. Two properties which are central to this study are beautiful and sublime.

Results and discussion.

Beautiful: There are a wide range of views as to what makes something beautiful. Many of these traditions converge on the idea of beauty as a positive or pleasurable thing. Hedonists might claim that something is beautiful because it delights or pleases us. A piece of music might be beautiful because it brings pleasure. A more classical conception of beauty might claim that something is beautiful because it is the correct and coherent arrangement of parts into a whole. A piece of music is beautiful because the notes fit together in the right way to form something beautiful. Still others equate beauty to love, but generally the commonality between these conceptions is that beauty is a positive thing, either through pleasure, or parts fitting correctly together or through love.

Sublime: Just as there are a cornucopia of views on what beauty is, conceptions of the sublime are quite varied as well. Unlike the beautiful which is positive and pleasurable, the sublime is impressive and inspiring. The sublime usually includes the impression of an object which can be fearful, but does not inspire fear at the moment. Edmund Burke conceived of the sublime as something which inspires fear, but for which the observer gains some degree of pleasure from knowing that the object is not of immediate danger to the observer. A picture of a barren desert, or gigantic cyclone might inspire the feeling of the sublime in this sense. Immanuel Kant conceived of the sublime as the power of reason over nature. He divided it into two types, the mathematical sublime and the dynamic sublime. The mathematical sublime deals with the power of reason to exceed our natural power of the imagination in regards to the infinite. We might imagine something concrete, but our reason allows us to conceive of the entirety of infinity. The dynamic sublime falls more in line with Burke's conception. It is the ability of reason to overcome the feeling of fear that we get from seeing something which can be dangerous, but poses no current danger. These are things like thunderclouds and cliff faces.

In Islam, beauty and faith are inseparably bound together; consequently, the saying of the Prophet, "God is Beautiful and He loves beauty", can be considered the foundation of Muslim aesthetics. Within the framework of tradition, sufficient liberty is left for the artist to arrive at creative works by following a set of models or typical forms that he or she will use or adopt according to circumstances and the particular goal of the work. Because Islamic art performs a spiritual function, and because of its intimate relationship with the form and content of the Islamic revelation, whatever connection exists between it and the Islamic revelation cannot simply be on the plane of sociopolitical changes brought about by Islam; the answer lies in the religion itself. Consequently, ties between religion and beauty in Islam are of an organic nature. Islam places the highest importance on the achievement of beauty. This represents a natural outgrowth of the Qur'an that emphasizes goodness, truth and knowledge while placing the principle emphasis upon Beautiful Deeds (al-amal al-hasanah). Another example of this emphasis on beauty is the ninety-nine Holy Attributes of God that in Arabic are the Beautiful Names of God (asma' Allah al-husna). The basic mandate of Islamic art and architecture, apart from fulfilling necessary functional requirements, is to display a purposeful sense of beauty. Meaningful beauty demands both a

quantitative dimension of concern, achieved mainly through a process of pragmatic environmental adaptations, and a qualitative dimension, expressed essentially through Islamic aesthetics.

Conclusions. Suffice it to say that the beautiful represents positive emotions or responses to objects, while the sublime represents some amount of fear or distress followed by pleasure from realizing that the object is not something which poses an immediate danger. To conclude the differentiation between the two concepts is quite similar but it does defer in the intensity of the emotions that it gives the way of seeing and analyzing things without forgetting also the interfering of religions.