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THE CENTRALITY OF ISLAMIC AESTHETIC VALUES AS AN
EDUCATIONAL PROCEDURE

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ABSTRACT

This study touches upon the aesthetics value as a pedagogical procedure in educational institutions. It also refers to the original Islamic educational theory considering the factors forming the modernized man, using focusing attention on the pedagogical process objectives primordially seeking to produce a completely effective person of utmost ability to compete in the development and society evolving. Seeking the feasibility of the aesthetic theory to recognize the basic functions of a pedagogical process, and to check the extent to which aesthetic values present themselves in education. The study moves forward to display the aesthetic education types in Islam, such as worship, sense development ...etc. The study goes further to discuss other artificial aspects, the likes of pedagogical pillars, which Muslims nailed over history. This study concludes by offering a set of proposals for raising the aesthetic sense in the pedagogical procedure.

INTRODUCTION

The discussion on the Islamic educational system was initially a foundational structure working towards shaping the personality in a way that ensures its capability of confronting all of the calamities suffered by the postmodern man as a result of losing his humane value for his insatiable instincts, which is a distorted image that does not befit the esteemed humankind. This discussion on educational system does not only shed the light on the Islamic heritage, for Islam is considerate of the human experience as long as it has an outlook for educating and reforming the human being, since the latter is deemed as a moral being who lives in harmony with its Creator, environment and self. Along the journey of comprehending human beings and their ultimate necessities for the sake of attempting reform and development; emerges the

need to abide by the educational methods that takes in charge the entirety of the educational process. It is not possible to deal with the outputs of the pedagogical process without examining the educational milieu as an educational space.

The Research Topic and the Research Significance

The non-aesthetic indoctrination patterns which the learner has been reared on, created a kind of a monotonous and purely abstract mechanism in which learners would only takeaway what their minds were exposed to, through embracing rigid tools that value results over the fundamental functions of the educational process. This mechanism produced learners who memorize, perform their tasks diligently, and carefully reiterate what they have memorized without having any love towards their assigned tasks, attachment towards their goals, nor confidence in what they have already achieved or strive to accomplish. Looking into the contributions of the educational institutions, given their ultimate interim importance, as far as aesthetic values are concerned, we heed that they are in fact non-existent. The same educational practices are replicated without any consideration to the emotional changes associated with age.

Justifications for the religious philosophical sense's occupation with the aesthetic issue, probably bears in religion's importance in steering the sense of taste towards contemplating the universe, becoming aware of it, and then unleashing creativity. A number of the humanitarian and aesthetic dispositions have dissipated in the contemporary man, thus, he is required to ponder over those inner dispositions that feature his personality and are less flawed on the horizon of a stable world.

The Research Question

The effective educational process is based on epistemological foundations and is hence characterized by versatility and poise. One of the main pillars of humankind's success in forging civilizations through harnessing their emotional and psychological values that contributed to the proper performance of the urbanization process was building human activities upon an epistemological foundation as it was an indispensable condition for understanding phenomena and then taming it in a way that guarantees positive outcomes and aesthetic education.

Affection, humans' technical aspects, or emotions, are one of the vital personality essentials, and have a major role in the growth process, but unfortunately, it is neglected by educators as they focus on other growth patterns such as the physical and linguistic ones besides others.

To deal with the aesthetic values in its Islamic educational mold; We highlight a couple of significant meanings;

- Building positive feelings towards religious issues.
- Treating mood disorders induced by negative emotions or deficiencies in handling emotions.

The above-mentioned are introductions to educational repairs in the field of Islamic sciences. Considering the preparation of the receptors of the various educational infrastructures through the process of developing feelings, in a way that aligns with a continuous process of treating mood disorders, which may obstruct the process of developing feelings. It is favored to develop reinforce positive feelings in humans starting from an early age, together with fortifying some affections such as love, peace, compassion, affinity, altruism, and empathy.

Before Delving into the aesthetic education within an Islamic sciences framework, we should consider its educational content starting from its concept and its relationship with other psychological components, all the way to the formulation of an educational theory that complies with the religious goals determined by the Islamic trends.

However, even prior to that, we are to raise the general question of the study: to what extent does modern Islamic education take care of the aesthetic values? In addition, is it possible to spot an Islamic educational theory that responds to aesthetic properties?

RECENT STUDIES

Aesthetic value occupies a vital position in the field of pedagogical studies. By tracking down the relevant studies to the current research topic, we come to several studies that tackled some related issues to this latter, among which there is:

The Study of Bushta Rabiha (2020)

This study aimed at reviewing the functions of aesthetic education in children and where they stand in this education, denoting a development in their perception of art, for it stripped the utilitarian nature off of them and imprinted on human experiences an aesthetic touch. This study also recommended the necessity of placing children in the interfacing learning area between art experience and playing experience for them to develop their aesthetic awareness as it is an educational input. The educational and instructional environments recommended on their part satisfying the children's desire to taste beauty, upgrading their aesthetic sense, and broadening their perception of the material and moral aesthetic value.

The study of Muhammad Ibrahim Al-Menoufi (1995)

This study targeted Highlighting the Islam's stance on beauty, and debunking the Islam and fine arts enmity claim since they are a tool for expanding the aesthetic vision. The study also targeted identifying the dimensions of aesthetic education in Islam, represented through the concept of aesthetic education, its objectives, and some method to achieve these objectives, using a descriptive approach. The major results of this study included that the development of the individual's creative ability, needs to be nurtured through aesthetic education, which in turn puts within close reach the opportunities and experiences required for the learner to engage in a search journey for what

is novel, formulate it, crystallize it and persuade others of it. This study enabled the researcher to tackle some definitions of beauty and aesthetic education, their functions, and their goals as well.

The study of Muhammad Ali Al-Marsafi (1992)

Its goal was to discuss the fundamentals of aesthetic education in Islam, aspects of training the senses on aesthetic savoring as stated in the Holy Qur'an, and subsequently aspects of training the senses on aesthetic taste of Islamic art. The study used the descriptive approach that is based on description and interpretation, in addition to the philosophical approach that makes artworks question the meaning of human beings and their aesthetic dimensions. The study reached several results, the most significant of which are: human beings are hardwired to sense physical and spiritual beauty, and there will be no good for them in their lives nor existence unless their senses of beauty are righteous. This study helped the researcher recognizing some aspects related to beauty and aesthetic education.

The study of Abdullah Muhammad Hariri (1992)

This study worked towards explaining the sources of aesthetic education in Islam. It thus dealt with creed and aesthetic education, Sharyah and aesthetic education; the methods of developing the aesthetic sense in Islam, which the researcher attributed to the figures of speech in the Holy Qur'an; besides developing an aesthetic sense towards natural sceneries; developing a sense of beauty towards human creation; and developing an aesthetic sense for Islamic art.

The main results of this study led to the following:

the Holy Qur'an included many verses and scenes that illustrate the approach of creed in developing aesthetic education, and it paved the way for the human thought and human mind to savor beauty, examine, and scrutinize the universe. This study helped the researcher learn more about aesthetic education.

Commentary on the Previous Studies

The importance of reviewing previous studies of a directly or indirectly related to the topic of the current research, lies in making an appropriate use of them in deepening the current research and avoiding the repetition of what was already addressed. In light of the aforementioned studies, the following is noted:

Most of the previous studies dealt with the concept of aesthetic education in its general form and in a more particular manner with the sources of aesthetic education in Islam within an ultimately limited and narrow scope.

Previous studies were not concerned with clarifying the features, characteristics, nature, and importance of beauty to the individual and society.

Previous studies did not address the different dimensions of aesthetic education similar to functions, goals, sources, methods, and fields.

Previous studies did not center on the reasoning of educational methods in indoctrinating artistic savoring.

MOTIVES OF THE STUDY

The absence of an educational theory that takes care of the aesthetic framework, with all of what it has from central and referential values, makes us urgently pose the possibility of benefiting from the Islamic value pattern, where religion represents a frame of reference that can be used to invoke the implementation of an educational plan that includes the emotional attachment of religion which affects the behavior and customs.

Additionally, one of the motives behind our study to the topic of "the centrality of aesthetic values in Islam as an educational procedure", is Islam's possession of an aesthetic educational theory latent in its major texts and in the jurisprudence of Muslim scholars, which must be extracted and exploited to devise effective educational procedures and tools of a moral and material impact.

THE RESEARCH GOALS

The study of aesthetic does not aim at a superficial presentation of aesthetic values in the Islamic educational procedure, but rather delivers the philosophical and scientific foundations including the religious contents related to the phenomenon of affections with all of its dimensions. It then contributes to pushing that understanding forward into formulating an awareness with an aesthetic values' education dimension. Starting with signaling the dangers of ignoring the emotional life of individuals in the process of conceiving a civilized image.

Creativity in Islamic education can only be achieved by stimulating the artistic medium in the process of refining emotions, and concentrating on awakening the aesthetic savoring that is capable of dissolving the negative human impulses. This study also attempts to lay down some conditions and foundations towards a new educational practice vision work concerned with activating of aesthetic values in an educational policy that merges technical content, philosophical vision, and religious sense.

METHODOLOGY OF THE RESEARCH

The approach used in this research, is characterized by keeping track on the study through embracing all of the aesthetic-values-related aspects, and examining them using an analytical approach, and once again using a comparative approach through presenting the contrastive ideas in the original religious view and the field of educational psychology. the inductive method has its own share as well; some of the traits of affection are selected according to what serves the purpose of reviewing an Islamic educational vision that deals with the aesthetic values.

Firstly: Educational work and self-development

Educational work is the key element to define human beings. Their status can only be recognized through the educational levels they have reached in order to advance and develop in a way that corresponds to the development requirements in all fields. Education is the field that dictates on human beings how to implement their perfections as the stepping-stone for developing the construct to which they belong, by means of a circular process, in which they are the starting point and the ending one.

The concept of education, in its continuous performance definitions, originates in that image related to flexibility, work, production, and openness. True education cannot take a closed path, estranged from reality; it always depicts positive openness to the universe, in its most moral and human aspects within a philosophical vision that constantly craves the type of human knowledge that comes near perfection. (Waṭfa, 2011, p7).

We are not limiting development to its economic definition. It is an overarching and effective movement, which indulges and interacts with all societal components. “Development is a civilized and comprehensive process of the various facets of activities in a society, in a way that achieves human’s well-being and dignity. Development is also about building and liberating humans, advancing their aptitudes and unleashing their potentials towards constructive work. It is also exploring, developing, and harnessing the society’s resources so as to generate a sustainable productive energy” (‘Al’imādī, 1980, p51). Therefore, the development process is first and foremost concerned with the subjective field and the peripheral psychological and creative perpetual conditions. Human beings are the axis of every development process and the center that controls the conditions that must be respected along the journey of self and global reform.

The relationship between education and development varies in terms of the historical phases characterized by specific circumstances that determine humans’ performance at that point in time. The new comprehensive development concept presented a parallel concept to education, each of the two concepts encompasses special constructive and cultural conditions, and that is to make possible establishing an effective dialectical relationship through which education feeds the development engine. and paves the way for the development to take place, within a success framework for education and building new human beings. (Albīlāwī, p398).

The process of building development catalysts is in turn a developmental process that begins with understanding human beings and their dispositions, besides working on patterning their abilities, as the next step after looking into the meaning and the different forms of the latter without excluding humans’ emotional ability as an initiative towards innovative work.

Islam, as an educational system, recognized the abilities of the human soul by directing the human energy towards going to great lengths and pursuing civilization. The possibility of change could be easily heeded by

contemplating the function of education; it is in fact possible to claim that change is the core of educational work. Thus, Islam's explanation of the importance, forms, and foundations of transformative and developmental energy, brings to the surface an immense energy that on which education can rely without any limits.

Educators are required to possess an awareness towards humans' abilities and an understanding of their fundamental problems more than others do. An awareness that is characterized by knowledge and scientific companionship throughout the entire academic journey, the relevant psychological life, activities, and work. Civilized nations have realized that educators require perpetual, renewable, and inclusive intellectual nurturing, that would enable them to oversee the dimensions of the educational process and investigate its obscurities... sustainability after existence is for what dwells on the reasons for its growth and development (Waṭfa, 2011, p7-9).

Tackling the dimensions of education by means of understanding emotional phenomena, is inclined towards conjuring up the requisite conditions for guiding psychological estimations, starting with examining the educational system and educational media, and ending in treating the institutions in charge of the educational work. The relationship between education and development, from a novel scientific perspective, is not an automatic process. There is a number of objective criteria that should be met by each of: the educational system, the producing institutions together with their social and cultural whereabouts, and this very relationship (Albīlāwī, p398).

Along the journey of understanding humans and the ultimate necessities for the development quest. Surfaces the need to trace the institutions that undertake the mission of developing human beings and aspects of a rapport with humans' creative fields, because it is not possible to deal with the outputs of the educational process without examining the educational milieu by taking it for an educational space.

The vision of the Aesthetic Phenomenon in the Educational Milieu

Educational idealism in our Islamic environment is based on honing learners' abilities using the material tools at hand that may enable them to understand the world and explain its phenomena, in addition to enhancing the human potentials including the moral values they stand for. Hence, the outputs of the ideal educational system are built upon compatibility between human abilities and possible material data.

Schools, as an educational space, have a mighty significance, after the family, in consolidating principles and behavioral values. "Schools allow children to expand their social relations through interacting with a new group of students and a new group of teachers, and extend their network with the external world through the educational experiences they acquire and derive from of values and ideals that affect, either consciously or subconsciously, their behaviors and habits. At school, students learn additional social standards, recognize the significance of duties and rights, controlling their emotions, and reconciling

their needs and others' needs, cooperating with others, and competing with the" ('Aḥmad, 2010, p242).

If we take a close look at the reality of the pedagogical practices in Islam, we would notice an imbalance at the level of the outcomes in a way that provide the correct implementation of concepts in the educational process.

The non-aesthetic indoctrination patterns which the learner has been reared on, created a kind of a monotonous and purely abstract mechanism in which learners would only takeaway what their minds were exposed to, through embracing rigid tools that value results over the fundamental functions of the educational process. This mechanism produced learners who memorize, perform their tasks diligently, and carefully reiterate what they have memorized without having any love towards their assigned tasks, attachment towards their goals, nor confidence in what they have already achieved or strive to accomplish.

Aesthetic Education in Middle School

Despite the fact that learning begins at an early in humans' lives, their vision towards the world of objects and ideas takes a serious form during instructional education, and it intensifies in the middle school during where they attain teenage-hood, during which they experience behavioral instability in addition to physical and psychological transformations.

Middle adolescence phase is a transitional phase from childhood to maturity, during which learners witness psychological, social and educational changes, through which students step out of the primary education into the secondary one. This phase has distinct peculiarities to the rest of the educational phases in terms of the curricula and pedagogical goals. As far as growth is concerned, students' personality features become clearer in this phase, which is accompanied by multiple physiological, psychological, emotional, social, cognitive and religious changes. Family determines the pattern and characteristics of growth and school associated factors and social conditions, which in turn shape teenagers' entity and personality as well as their complete and regular growth. Teenagers during this phase develop many needs and encounter a set of problems and life obstacles that may affect their educational journey and their relationship with their family, friends, school and society. They become in need of help, guidance, and advice, in order to fulfil their demands and dodge many problems that lay in the way and that may deteriorate their daily life, and thus their future as a whole. Students at this stage are in need of care and support to be able to perceive and understand their surroundings.

In addition, if we zoom into the kind of aesthetic education offered by educational institutions during this phase, given its great interim importance, we would not be able to see any. These institutions are mere successors to the early educational phases, where identical educational practices are implemented without any consideration of the emotional changes associated with age.

Understanding the needs of teenage learners and fulfilling their developmental demands, helps those in charge of educational institutions to treat students properly, alleviate their struggles and settle their problems. It is imperative to provide physical, mental, social, emotional, and health care for middle school students, according to a philosophical vision that is based on developing aesthetic savoring and that aims at producing healthy personalities capable of handling hassles.

Aesthetic education as a part of the Islamic Education Geared towards Teenagers

It is almost well known that most of psychological traumas originate in this particular age period. Adolescents' emotional fluctuations must thus be dealt with carefully, for they become prone to anxiety, which synchronizes with physiological changes. Their emotions are now more susceptible to anger, stress along with intense fatigue and exhaustion, and falling for depression as a response to instances related to self-esteem, and self-pride at times.

One of the optimum methods for educating adolescents is perhaps cultivating the religious conscience, due to the positive impact of religion on their psychological and behavioral aspects. Teenagers should also be accustomed to self-criticism, which is a process they usually carry out to examine their behaviors. Be they positive or negative, and assess their position on the human value they decided to attain, gauge their deeds using the Islamic measure for ethics, and eventually decide how to amend themselves and develop their personalities towards the sought after perfection. (Muhammad J A, p182).

Teenage learners in this phase, similar to other students across all educational stages, are in dire need of counseling services so they can face the problems that may have a grip on their activities and general behaviors, as a result of the developmental period they are experiencing and the set of changes affecting their mood and social connections. Students at this point yearn to childhood, as they desire to receive sufficient care and kindness from adults, and seek being recognized and treated as adults, while males expect others to acknowledge their manliness, all simultaneously, because they have become independent and mature individuals in their own eyes. They also tend to be hypersensitive and easily agitated, and are outraged over the most trivial reasons, which they project onto their surroundings. Their personalities are hence defined by to the social environment in which they exist.

Drawing inspiration from the religious vision in upbringing teenagers enables us to reach considerable results. It is scientifically proven that rearing teenagers on self-criticism achieves the following advantages and benefits:

Raising the aesthetic spirit through different educational media.

Cultivating straight conscience among teenagers and inculcating in them the moral courage.

Keeness to behave and avoid making mistakes in teenagers.

Welcoming advice and guidance with open arms and accepting the adequate punishment, if it is objective and does not lead to psychological complications.

Understanding age and its requirement lay the ground for the adoption of an effective vision in education. Educational foundations will not be acquired in the absence of the emotional life, which is considered as a pillar to every learning process targeting the development of the different aspects of personality. In this respect, emotional nurturing can only be achieved through raising the aesthetic vision towards the world of objects, ideas, and general relations, besides examining the goals of the educational process, which is mainly responsible for producing effective and complete individuals with full capacity of waging the war of development and social advancement.

Third - The Patterns of Aesthetic Education in Islam:

The religious factor represents a strong impetus in the guidance of educational patterns. Religious texts are based on visions of formation and guidance, and they seek cultivating humans' emotion, given their instinctive drives, in a consistent manner with the ethical objectives as expressed in Islamic texts.

Religiosity and the need of the Creator are consistent and natural instincts, regardless of the interpretation of this mastermind Creator. This instinct exists within mankind as long as they exist, whether they believe in the existence of a mighty Creator or not, and whether they believe in the matter, nature, or else, or not ('Āṭif Alzīn, 1981, p192). Therefore, invoking the aesthetic education in Islam through piety is a principle from which the fields of aesthetic education take their different construction and guidance foundations.

On this religious basis, educational vision is also based on considering the instinctive human components, including the materialistic side. Humans are composed of two contrastive forces: body and soul; they possess a heavenly facet and an earthly one, and he is eternal immortals and mortals altogether (Allārī M, 1989, p10). The Islamic educational system also introduces human beings to their duties and rights more than any other educational or moral school. The Islamic school consists of a set of general and specific rules, holistic and partial ones, to govern the individual and social life with its material and moral dimensions, and it guarantees the salvation and victory for humans. By complying with the rules of this school, society members become amongst the happy ones and the ones of supreme values.

Worshipping as a One of the Aesthetic Education Fields in Islam:

Worshipping is a central element in the emotional elevation of human beings. It is when rituals play a role in releasing the internal positivity that contributes to the making of a personality that balances out between instinctive needs and devotion.

The linguistic denotation of worshipping is to obey fully to love and be loved fully, whereas connotatively, it is an overarching term to all words and deeds; thoughts, feelings, and emotions felt in the individual and social life; and in

domains including the intellectual, social, political, economic, military ones or what not; that please and satisfy Allah. (Alkīlānī, 1998, p85).

Savoring is not enough on its own for worshipping, the brain intervenes in understanding the devotional behavior and then making it more meaningful. For conscience is an instinctive feeling or an emotion activated by the lived reality, or it is a thought that provokes that emotion. If humans take actions based on these emotions without any further thinking, they may fall into the trap of error and being misled (‘Āṭif Alzīn, 1981, p194).

There is a common adage that the mind stands for the will while the heart represents emotion, and without the heart, the brain is pointless. This adage is not supported by Qur’anic texts that tackled the heart, its properties and characteristics. Sometimes we infer from these texts meanings about one of the mind states, or the mind itself; and other times meanings related to affection, feelings, and emotions; and once again meanings that combine both, the mind and the heart with additional depth and dimension (Aljūzū, 1980, p158).

In addition, if we refer back to the substance of worshipping and devotional practices, we would not be limiting this area to the psychological aspect but also include the social aspects that are related to behavior in its public context, which is known as the moral act. The concept of behavior cannot be established without the aesthetic savoring vision that takes into account the internal emotional impact.

Islamic education emphasizes the unity and cohesiveness of the worship components in order to assign to each component a particular goal to accomplish. For instance, “psychological balance” is the outcome of the rituals component, “practical application” is the outcome of the social component, “mental conviction” is the outcome of the cosmic component, whereas the ultimate outcome is the hearts’ certainty, and righteous behaviors and connections (Alkīlānī, 1998, p87). It equally emphasized the harmonious feedback between these three components, which is in turn the outcome of the desired devotional practice, since devotion is not about achieving immediate reverence, but it transcends that towards achieving the reverence of emotions and adopting a constructive civilized behavior.

Islamic education considers the principles and beliefs related to the concept of existence and its nature, and the relationship between its various aspects as one of the constituents of its philosophy, which represents a source of guidance and measures for this philosophy’s goals and fundamental purposes. The latter enable the concerned individuals and societies to reach faith in the divine existence and the associated beliefs that are indispensable for the human believers. (‘Ali S, 1993, p19)

Mujtaba Musavi Lari says: “...The completeness and greatness of human beings is not driven by materials that has nothing but a slight effect on their feelings... the idea of perfection has deep roots into the humans’ soul, otherwise we would not find children chasing perfection. The rays of higher

values are so attractive that humans gravitate towards them by their own will and their own choice. The love of perfection emanates from deep down and then begins the journey of its pursuit. All of this is because the love of perfection is latent in the profound conscience, and it seizes the chance to surface and emerge whenever it can...Body muscles are strengthened through exercise, and so are the psychological properties, they required exercises and effort to be strengthened” (Allārī M, 1989, p18).

The forms of devotion may differ amongst people in terms of the ways used to enhance them and educate the soul on them, even psychological habits interfere with activating the patterns of reverence and serenity. There is no point of worshiping without invoking psychological hidden aspects in such a way that establishes compatibility between the devotional ritual and its impact on feelings, and hence the element that should characterize every behavior. This is what Miqdad Yalajin refers to as “formulating the desire to believe” (Yāljn, 1986, p152-153).

It is in short; he who do not have the desire to believe to begin with, will not believe even if every rational and scientific evidence is represented to them. And he quoted Pascal “Man's acknowledgment of God is linked to his will, and not to his brain”. On the other hand, William James mentioned “The desire for a certain kind of truth here brings about that special truth's existence; and the means of forming a desire to believe showcase the human interest, and man is in need of that belief”. As mentioned in the Holy Qur’an “whosoever believes in Allah, Allah guides his heart” (El Taghabun verse 11)

The Development of Aesthetic Savoring in Islam:

Prior to tackling what Islam conceives of beauty, I will quote Kant who maintains that savoring beauty lies in the harmony existing between understanding and imagination, thanks to the mobility of the latter. Moreover, the innovative genius of artistic ideas, which is vital for producing any work of art, in turn bears in the harmony existing between understanding and imagination, which is explained by all aesthetic thoughts (Hwīman, 1975, p61).

It is not possible to discuss the aesthetic vision without investigating the aesthetic savoring of humans, since aesthetic savoring education is capable of exploring the harmony and fluorescence of the different cosmic scenes. Given the origin of creation, humans have a natural attraction to beauty and harmony; However, differences at the level of natures, happen due to connecting beauty to values and morals, and ultimately to understanding.

Developing the aesthetic savoring is a prerequisite in evaluating the general behavior in a way that ensures the appropriate preparation for dealing with the cosmic requirements. Any path leading to behavioral elevations, must be reinforced and taken care of, as the human conscience blends into the material causes in order to leave a good impression on the souls.

The discussion about beauty in Islam has been associated with emotions. There is a number of Qur'anic texts depicting beauty through a catalytic imagery to the emotional entity to stimulate and maintain the aesthetic savoring. As illustrated by the following "See you not that Allah sends down water (rain) from the sky, and We produce therewith fruits of various colors, and among the mountains are streaks white and red, of varying colors and (others) very black (27) And likewise of men and Ad-Dawâbb [moving (living) creatures, beasts], and cattle, are of various colors. It is only those who know His slaves that fear Allâh. Verily, Allah is All-Mighty, Oft-Forgiving (28)" (Fatir 27, 28). A number of aesthetic images are used to alert the mind and the heart to provoke fascination through the images of beauty and splendor, there is a use of suspense, which activates humans' curiosity. Aesthetic savoring can only be alerted through awakening the latent feeling in the principle of soul, which recognizes conscience as a savoring power.

We come across another image in the Holy Qur'an describing Jannah. The image stresses the importance of savoring and fortifying instinctive inclinations towards beauty as mentioned in the following verses, "Enter Paradise, you and your spouses, made joyous (70) they will be served around with trays of gold, and goblets. Therein is whatever the souls desire and delights the eyes. Therein you will stay forever (71) and that is the paradise which you are bequeathed for what you used to do (72)" El Zukhruf 70-72.

Beauty is not only limited to the homogeneity of nature and its sceneries, it transcends to the behavior, attitude, and way of talking. Ibn al-Qayyim categorized beauty into profound and shallow; profound is the beloved for its own sake, it is the beauty of knowledge, intellect, generosity, chastity, and courage. shallow beauty, on the other hand, is an adornment with which God specified some images and not others, and it is the increase in creation, Allah says "He adds to Creation as He pleases: for Allah has power over all things" Fatir (1). It is said that Allah is referring to the beautiful voice and the beautiful image (Aljawziya, 1987, p221).

This emphasis on the substance may lead us to consider that a complete conscience necessitates complete chastity, courage, generosity, and all of the other virtues emanating from the balanced vision between aesthetic meanings and moral needs. Abu Hamid Al-Ghazali argued "And know that the beauty of every beloved is loved by the one who perceives that beauty. If beauty was in proportionate creation and fair skin it would then be perceived through sight; and if it was in grandeur, high status, virtue, morals, and wishing good upon all creature and working towards that, besides other profound features, it would be perceived by heart. The term beauty can also be used to denote the latter type, for you may hear someone being referred to as beautiful, whereas the image here is not the intended, in this case beauty is used to describe the praiseworthy manners and good reputation of someone. It is possible for a man to love these profound qualities, similar to how the external ones are loved... All praised beauties and beloveds in this world are of good deeds and minds, hearings, sights, and all of the other senses perceive ample generosity and all beauties across the globe, since the dawn of time and until the

apocalypse. From the seventh sky to the underground, for it is a drop in an ocean comparing to what the Almighty can do (Alghazālī, 1998, p280).

Artistic Aspects as a Priority in the Islamic Education

The issue of beauty or aesthetic education is deemed as an important issue that must be taken care of given the organic links connecting thoughts to emotions. Thus, any description that targets developing the humane aspects must be in contact with all human components. The most important aesthetic component related to the human component is perhaps creativity, that is because the scenes that embody this latter activate in the human brain a pattern of creative morality that incents man to head towards a cerebral and behavioral cosmic simulation.

The term savoring in aesthetic vision originates the inner emotional vision. Not everyone leans towards the images of beauty, and therefore, these images can only be savored by souls with complete conscience and multi-facets understanding of creativity and art. It is almost mandatory to include the artistic field in the discussion of creativity in the aesthetic vision; art is the product to which aesthetic perception heads, with the creative moral value that it stands for, which in turn starts with a moral input and ends in the positive impressions on the human soul.

Islam is so rich in art, which speaks for the spirit of the respective religion. The image of Islam in the world is not only reflected through the creed itself, such as monotheism and praying among others, but it is also reflected in the impressions imprinted by the Islamic art in the spirits and eyes of the non-Muslims (Muṣṭafa, 1983, p140). Beauty is one of the reasons of belief and one of its elements, while the artistic aesthetic values undertake the responsibility of deepening and strengthening this belief and transforming it into a tool to attain happiness and fortune in this life (Alkīlānī, p1987, p91). Good souls find peace in beautiful images; delight in beautiful sounds; and look forward to the secrets of creation, formation, and homogeneity with an open mind and wide heart. Then strive to engrave these beautiful principles following a creative artistic guidance that preserves that message and restores that good soul.

Muslim artists, by virtue of their religion, are governed by Sharyah of God and recognize that they are not the creators of beauty; their artworks merely reflect God's creation. This fact does not, in any way, diminish the pleasure of artistic creative work to which their pieces of art can attest; on the contrary, it gives Islamic art its objective and serene touch. Islam view that Islamic art reminds Humans of Allah especially when it is characterized by objectivity as is the case for the laws governing the movement of celestial bodies (Marrāḥ, 1984, p126). Throughout history, Muslims have excelled in making perfectly-crafted creative products, with artistic touches that remained as witnesses to the aesthetically driven acts that are considered as one of the basic requirements of civilization.

Among the artistic fields in which Muslims have excelled, there are:

ARCHITECTURE

The Islamic spirit can be revealed through an exploratory tour around the evidence governing the Islamic architectural pattern; most places of worship show the role of Muslims in unleashing and manifesting their spiritual reservoirs through an authentic and creative vision. The shapes of domes, minarets and the surrounding areas to the mosques are inspired by a soothing vision of faith that evokes the meanings of beauty at its finest images.

We cannot deny the influence of Islamic architecture by its counterparts during its early stages; however, we also cannot deny the wonders forged by Muslims in Andalusia, Mesopotamia, Turkey, the Gulf, the Greater Maghreb, along with others. Islamic architecture is not limited to places of worship, as the dwellings still bear witness to its creativity. Islamic architecture had its own way of building palaces and yards; in every house there was a courtyard centered by a water fountain, and surrounded by the quasi-circular balconies of the rooms overlooking the spacious courtyard. House doors were also a unique specialty of the Islamic architecture in which Muslims excelled given the symbolic value of the house or mosque's doors. The walls of the city and its gigantic doors are also astonishing due to their strength and size.

The Art of Decoration

Muslims inspired the art of decoration from Byzantines and Sassanians, but they developed it to a great extent that it became attributed to Muslims only. Islamic motifs were prolifically used to decorate former formal buildings, and sacred places, and were expanded to encompass many fascinating, beautiful, and minute forms and designs. The theme of these artworks was, unlike that of non-Muslims, limited to plants motifs away from incarnating humans and animals, and perhaps this was due to some religious interpretations that forbid this kind of embodiment.

The structure of the decorative artworks was embodied by various geometric shapes, but was dominated by motifs of plants such as flowers leaves, and branches, in addition to other forms existing in nature like water, sky, clouds, and planets. Decoration and mosaic appeared in many of the Muslims' tools or attires; some utensils, hunting and war equipment, and saddles and swords, as well as the jewelry women wore, which carried decorations inspired by their environment.

Decoration is an authentic art that is ubiquitous in humans' lives, whenever their eyes catch a form of this aesthetic art, they would savor beauty through their emotional self. Therefore, it was imperative to cultivate the art of decoration as it was a requisite for the formulation of an artistic personality.

Arabic Calligraphy

Islamic civilization had a bright history in taking care of Arabic calligraphy as it was given an unparalleled attention. Many people at that time competed towards mastering this art, and winded up producing an impressive and

outstanding heritage. The craftsmanship of calligraphy is based on a number of rules that monitor the drawing of the line according to a geometry that combines rigor, mastery, and manipulation of forms in a way that meets what the eye desires and the soul enjoys.

Perhaps there is no other art that enhances its presence stronger than the art of the Islamic calligraphy. It is first and foremost an aesthetic approach to self-expression ... calligraphy in itself is an Islamic art where genuine spirituality meets aesthetic and productive creativity of Muslims... and through the art of Arabic calligraphy the Muslim mind tried to execute the aesthetic manifestation of the word "Allah". (Manzūr, 1986, p295)

The pioneers of the civilization have also established branches of the Arabic calligraphy, and classified them in terms of their geometrical categories into: Al-Raqah, Al-Thulath, Al-Naskh, Al-Diwani, Al-Farsi, and Jali Al-Diwani along with other categories determined by the geometric forms required for writing. The aesthetic value of the Arabic calligraphy is based on the quality of the letters' consistency and how well they are drawn.

Arabic calligraphy targeted, specifically, writing Qur'anic verse, in which calligraphists excelled; along with the mosaic, they used to decorate their artworks; and some Hadith, sermons, and poetry verses. This craftsmanship is still, until this very date, favored by the souls that are eager for art; they display the beauty of the Qur'anic verses through exquisite and elegant writings.

Musical Notes

Muslims have invented some melodies, which they used to perform El Adhan and the Holy Qur'an's recitation with different tunes, Madih, and religious poems, which stimulate the conscience. It is worth noting that religious music is essentially a Capella, unaccompanied by musical instruments; Q'uran recitation, and Adhan are both vocal performances that are not accompanied by any musical instruments Marrāḥ, Muḥammad, 'islāmiyat alfunūn, ibid copied from Lamia Elfarouki, the state of music in the Islamic world, the magazine of the contemporary Muslim.1982, p109.

Lamia El-farouki defined music in the Islamic context as the art or science that combines the human voices and instrumental sounds, or both, and the melodies emanating from them in order to form a variety of aesthetic or emotional expressions out of a belief system underlying a certain culture. This definition encompasses all the types of these aesthetic auditory expressions regardless of their function or context (Marrāḥ, 1982, p134).

Thus, we can revise our view of the concept of Islamic melodies in the context of cultivating the taste starting from a description of the auditory principles. Some melodies that make the soul delighted and ecstatic are not the same ones that mislead it towards gluttony and indiscretion. It is better to choose the melodies through which emotions merge into pure spirituality;

As hospitals are starting a music therapy, others are focusing on the negative concept of the melody's function as a way of steering the taste towards depravity.

Suggestions for Emotional Empowerment and Building an Aesthetic Savoring

Learners' loss of emotional integrity is considered dangerous given its consequences; lacking confidence, love, and mercy. The emotional phenomenon that expresses the human reality ramps into positive and negative constituents and no educational approach can conduct an emotional education without an inclusion of the aesthetic values that paves the way for the production of positive meanings of behavior.

The territory where learners receive emotional guidance is the school, which must in turn respond to this need, Al Idrisi Stated (1996) "it holds the responsibility of allowing students to practice their imaginary expertise and innovative games, which are considered as the basis of a natural life where they have experience and artistic sense" (p92).

Children's loss of emotional guidance leads to defects in the personality's dimensions, which is an emergency crisis, which the Islamic World is perhaps currently facing, in its psychological and identity sense. Many young people are seeking alienation today because they have lost confidence in their present and future as a result of the low self-esteem and high self-loathing. And it has no apparent therapy under the ignorance of the main problems, for emotional alienation that characterizes many, is ascribed to the absence of aesthetic education in the early educational stages all the way through the advanced ones. In this context, it was necessary to trace the deficiencies in this process, which led us to the conclusion that the scientific curricula designed for learners, do not target the activities related to human emotions, except for some rare or interrupted instances.

The awareness that we are compelled to spread the spirit of compassion is the first step of psychological reform, and it stems from a perception that should have included initiatives for emotional formation according to well-planned mechanisms, that are destined to all age groups, through understanding the dimensions of each phase and its characteristics and problems. Emotional formation in childhood differs from that of teenage-hood and adolescence; however, the early educational stages remain of an utter importance in developing a poise personality of complete dimensions.

We will try to review a number of the educational activities that can form children's emotions, enhance their potentials and build their self-esteem:

Emotional Discourse

The educational vision of emotion is replete with many methods ranging from action, interaction, image and imagination. In addition, the educational curriculum does not fulfill its purpose except through carefully identifying the

appropriate method in activating the positive emotional qualities shown by the instinctive dispositions of the learner, as children in their early stages draw on their internal world to shape their behavior.

The emotional discourse provokes children's subconscious through a number of methods, the most important of which is the story and the graphic imagination, and labelling emotions in order to enable learners to recognize them, describe them accurately, and describe their positive and negative effects. This will expose children to their self-image, and help them identify themselves and their duties through their various emotions. Children's emotional sculpting reaches its best images at this point.

Children's fantasy weaves scenarios related to positive stimuli, for they are constantly seeking entertaining elements in every activity assigned to them. "... This method has a greater role in the educational process than the instructional one. It evokes emotions and feelings, which encourages human beings to practically comply with principles, as it helps portraying meanings in the mind, which in turn facilitates the process of understanding, memorizing, and then retrieving the information " (Yāljin, 1982, p198).

The childish imagination is in itself the world of stimuli and responses; their fears always stem from their imaginary world that pushes them towards formulating different responses. Therefore, creating a positive imagination in the child is deemed as a supreme necessity in activating the emotional energy, and this can only be done through the methods of the story, model-making, and emotional empathy, such as choosing a figure from the Islamic history and the human history in general, with more focus on some events that would be used to draw lessons from. These lessons should be presented in an aesthetic manner that contributes to the perpetual honing of the internal emotions.

Education should be carried out with kindness and care, cruelty does not lead to anywhere and does not produce continuity. The Prophet Musa, peace be upon him, was told "go both of you to Pharaoh. Indeed, he has transgressed (43) and speak with him with gentle speech that perhaps he may be reminded or fear" Taha 43-44; go to pharaoh he has transgressed make him a man but talk to him with kindness and softness for maybe he remembers, but if you do not talk to him kindly he will not change. They were ordered to address Pharaoh with kindness, as in the first place comes the promotion of virtue followed by the prevention of vice, which are everyone's responsibility, and they should be implemented through a kind language, especially in the educational context, and more specifically educating adolescents. (Mazāhirī, 1993, p243).

Emotional discourse is not specific to a certain age group, as human beings in general lean towards all forms of kindness. There is an urgent necessity for emotional coexistence in a world where humans treat each other brutally. Sympathy is then the dedication of the soul in an elegant manner: the elegance of the thoughts that carry and the elegance of the feelings that contain.

Alert on the Issue of Savoring

The aesthetic perspective is based on the artistic vision of the cosmic creativity, the awareness of the homogeneity of the general space, an awareness that accompanies the artistic emotion that sideline with the positive psychological construction. This vision of beauty is non-detachable from an artistic tendency based on mechanisms that are essentially rooted in an educational process that is concerned with the formation and maintenance of the taste according to specific cultural dimensions

The vision of beauty in Islam is determined according to the general framework of the religious premises that are open to man, with all that they represent from emotional and subconscious values. The development of the emotional savoring is a fundamental condition in attending to beauty as a witness to the divine existence and the splendor of its creation. Kant states, supporting this idea from an educational standpoint, “we must teach the young that contemplating the beauty of the Almighty Allah, must fill people’s hearts with respect and awe whenever God is brought up. It is not often mentioned by name as a sing of glorification, and if that happens, then it is to be accompanied with veneration and aggrandizement” (Yāljin, 1982, p176).

Therefore, developing the taste is an authentic religious practice that responds to the aspirations of the Islamic portrayal of a balanced personality. Developing the emotional savoring can only occur by enlightening the artistic aspects of learners and teaching them the art of watching, listening and savoring the splendor of artworks.

Creative guidance

It is not possible to tackle the development of the aesthetic aspect without touching upon the outcome of the emotional development. Interest in the emotional phenomenon has purposeful dimensions and aims at fulfilling the condition of creativity in personality. Thus, activating the intrinsic inclination to civilization, and producing a behavior that ensures the performance of scientific and practical tasks. Creativity is the creation of visions and new methods and mechanisms in the different aspects of life, and no creative work is carried out in the absence of the psychological conditions; which are considered as the fueling energy to the creative act.

Educational creativity is based on four fundamental factors:

Cognitive factors: learners' ability to propose new ideas, employ their aptitudes in a positive way; and the ability to apply, analyze, deduce, evaluate, and compare; or the ability to disassemble and synthesize; or the ability to understand, explain, and interpret.

Stimulation factors: it is about the uniqueness of the learner's personality intellectually. Stimulating factors: related to the individuality of the learner's intellectual, emotional, and sensory-kinesthetic personality, that sets her apart from her peers through her talent, intelligence and morals; and the uniqueness

of her opinions, inclinations and psychological desires; and to the use of distinct methods to attain knowledge and motivation.

Emotional factors: related to the emotional, subjective, impulsive aspects that encourage and direct learners towards creativity, innovation and distinction, in their cognitive, scientific, literary and technical contexts.

Environmental factors: These factors embody in the family, street, school, and university ...etc., they contribute to the formation of every aspect (psychological, cognitive, and behavioral) of creative individuals and to their success in the academic, professional or creative life, either directly or indirectly. (Ḥamdāwī, 2015, p31-84).

We also mean by the creative education in Islam, developing feelings and emotions of the beauty and creativity found in nature: in the sky and on earth, together with the beauty found in flowers, trees, fruits and animals, so that young people can heed that creative divine superpower that exceeds all artistic abilities. We also refer by this education to the process by which the young formulate the ability to create, master, and innovate, just like God innovated in his creations (Yāljin, 1982, p490). We are in this regard, dealing with what is related to the aesthetic factor, and this does not exclude the influence of the other factors, but rather makes it an intersection between them, and it is what gives the emotional phenomenon its vital position.

CONCLUSION

Losing any kind self-development in the aesthetic taste, without a spiritual and moral nurturing, is an exhaustion of the human energy. No development can be implemented at any level without a deep journey into the depth of the human soul, and the relentless pursuit of producing beautiful meanings and imparting them to the human being and what he stands for as the center of any civilized practice.

The aesthetic aspect, similarly to other human faculties, grows by virtue of education and decays as a result of negligence. The dissipation of the aesthetic perception occurs as reaction to the dissipating of the factors leading to its enhancement, such as the development of the aesthetic savoring. It is why emotions and conscience are the vital force that sustain human beings, and they were the initial factor in forming their personality, determining their behavior, and directing their will. It is simply the closest power to human beings, and the most important one in their lives.

The relationship of the aesthetic education to academic curricula is a conditional relationship due to the pedagogical overlap between the psychological contents and the fundamental educational structures. Nothing great is expected from scientific outputs that are deprived of aesthetic education of the taste, and any balanced emotional formation.

To formulate the titles of the aesthetic education's subject matter; we had to benefit from the Islamic heritage, and the formidable subject it represents in vision and directing emotions. It is a lesson that is not a limited to instruction

and learning, but rather, an open workshop where the educated parties exchange their the emotional loads by participating in the various activities and courses that each educational institution must organize under the supervision of a qualified training staff that works on consolidating the emotional values in all learners, be they high-performing or lagging behind, while taking into account their individual differences and behavioral qualifications.

The study of the subject of aesthetic education as a foundational scientific entry within the fields of educational philosophy and psychology is of great importance as it is mainly related to the educational basis, that is the human being, and the value it represents for the process of civilization. Consequently, research in this area is still open to any novelty that enables us from understanding the phenomenon as it is, in a way that consists with the social, political and economic requirements. The study recommends conducting further research in the fields of Islamic aesthetics; it also recommends the adoption of continuous academic curricula concerned with aesthetic education (from an Islamic perspective) as an important field for developing the psychological life and the creative capabilities. Finally recommends examining the ethical question and its relationship with the aesthetic contents on the horizon of producing people of civilization in their Islamic dimension.

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