

# The Holy Quran In The Context Of Aesthetic Behavior

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## **Abstract:**

*This article is about the aesthetic understanding of the Quran as well as what kind of aesthetic behavior it wants to create in believers. While the Quran creates a social aesthetic understanding in general, it also wants to create an aesthetic understanding on individuals. In this sense, the aesthetic understanding that the Quran creates on people may differ for each person. Because people's understanding and feelings are different. Due to this difference, their aesthetic understanding also differs. The main goal of the Quran is to create behavioral beauty in humans. He wants to achieve this by first establishing faith and, in the second stage, through worship. In this sense, the aesthetics of the Quran is the aesthetics of behavior*

**Keyword:** Holy Quran, Islamic Philosophy, Aesthetics, Ethics, Competence

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## **I. Introduction**

"The dictionary meaning of the word aesthetics comes from the words aisthanesthai, meaning to hear, perceive, or aisthesis, meaning feeling, sensation". The Greek word aisthesis (Doğan, 1998: 15), which means sensible perception, is the origin of both the concept of aesthetics and beauty. Within the framework of these meanings, aesthetics or beauty is a phenomenon that regulates the relationship of human beings with the aesthetic object within the framework of their senses.

On the other hand, Ontology, the philosophy of being or onto-science, is a philosophical discipline whose fundamental problem is being. It investigates the basic categories of existence and being in terms of existence. When discussing the basic problems of the philosophy of existence, it generally investigates the answers to questions such as "What is existence?", "Does existence exist?" and similar questions.

In terms of this general definition, it is necessary to dwell briefly on what the Qur'an's ontology or understanding of existence is in order to ground and understand the subject.

Qur'anic ontology reveals a unique understanding of existence based on God and a combination of theory and practice. In the framework of this understanding;

1. God is the One who must exist, and when Allah does not exist, no other being can exist. Particularly in terms of our subject, the Creator is the being in whose creation there is no imperfection. In this respect, it is the being that is both competent and beautiful itself, that creates its creations beautiful, and that enables human beings to achieve artistic competence by giving them a sense of beauty. From another perspective, Allah is the truly beautiful being. In this respect, Allah is the source of all beauty in other beings.

2. All beings in this universe are real, actual beings, created by Allah.

3. According to the Qur'an, human beings, unlike other beings, have a dualistic structure as a result of the fact that they have been endowed with reason and blessed with a soul, and as a result of this, they have gained superiority over other beings, and at the same time, they have been appointed as a caliph on earth. Moreover, almost all other beings have been created for the purpose of human life.

4. Since man is God's vicegerent on earth, he has not been left free and has been asked to live within the framework of certain duties and responsibilities. Therefore, man has been advised to strike a balance between this world and the Hereafter. Accordingly, human societies have been sent warnings during periods when they have lost this balance and have been asked to turn back from the error they were in and thought to be right.

5. Within the Qur'anic ontology, human life is not limited to this world. Human life continues by transitioning to a new realm through death, which means the departure from this world.

With this understanding of existence, the Qur'an has inspired almost all Islamic philosophers and influenced their philosophical systems. In fact, this understanding is an important structure of thought that shows the originality of Islamic philosophy.

The Qur'an has based almost its entire ontological understanding on the relationship between God, man, God and man, and man and other living beings. In this sense, especially in terms of our subject, the aesthetic feeling that human beings have is given to them from birth. Therefore, human beings have a sense of

liking and freedom of choice. Even in infancy, he/she chooses what is beautiful for him/her by making choices. When we consider the subject within the framework of this understanding; what is the contribution of the Qur'an in terms of choosing what is aesthetic, or is there a need for the guidance of the Qur'an in the formation of the Muslim's aesthetic taste judgment, the answer to the questions will also form the basis of the aesthetic sense formed in the person who defines himself/herself as a Muslim.

On the other hand, what seems to be unclear for the Muslim is the question of how to ground aesthetics. The answer to the question of whether we should ground this problem in an aesthetic understanding that remains in the phenomenal world like Kant, or whether the noumenal world should also be involved, will clarify the answer to the question. Because if we interpret aesthetics within a phenomenal understanding of the world, then we exclude the noumenal realm and turn aesthetics into an activity of this world only. However, according to the Qur'an, the shaping of our aesthetic world is not only a phenomenon that occurs in this world, but it is also a feeling that we are born with and is in some way related to the metaphysical realm.

Leaving aside people who have not understood aesthetics and have not realized what it is, many philosophers, thinkers and scholars who grew up in the Islamic world have the idea that the field of aesthetics should be sought and grounded in both the phenomenon and the noumenal world. In fact, according to many important scholars in the basic Islamic sciences such as theology, tafsir and fiqh, the concept of "beauty/beautiful" was shaped only around the problem of "husun-kubuh" and did not express a philosophical value. (Yılmaz, 2012).

On the other hand, from the point of view of Islamic philosophers such as Farabi and Ibn Sina, the subject of aesthetics was handled within the framework of the Sudûr theory, especially within the framework of a Neo-Platonic understanding originating from Plotinus. According to this understanding, the being who gives beauty to everything and is the source of beauty is God, who is one. His beauty is not acquired beauty but beauty itself. (Plotinus, 2011, 136,142, 160).

In this sense, Farabi points out that the beauty of the Necessary Being is due to its own essence, and also points to the Necessary Being itself as the starting point of beauty and says, "The beauty and splendor (baha) in every being is achieved by that being reaching the highest degree of existence and ultimate perfection. When the existence of the First Being is the highest of beings, His beauty becomes the highest of the beauty of all those who have beauty" (Farabi, 2012, 50-51).

According to Ibn Sina, another Islamic philosopher, the necessary being is the being that gathers all beauty in itself. Furthermore, "There is no more perfect beauty or loveliness possible than that which is pure goodness, free from every kind of imperfection, and one in every respect. Therefore, the Necessary Being is pure beauty and goodness. It is the principle of the beauty of all things" and is the pinnacle of perfection, pleasantness and beauty. (Ibn Sina, 2005, 114).

As will be stated in the following lines, when discussing Qur'anic aesthetics or the concept of beauty, it is necessary to talk about both physical and metaphysical aesthetics. It does not seem possible to separate these two worlds aesthetically. Thus, a Kant-based aesthetic understanding is eliminated from the very beginning. Thus, the understanding of aesthetics that emerges for the Muslim is both beauty in the physical world and beauty in the metaphysical sense. In this sense, the Qur'an, as the true creator of beauty, says, "It is God who creates, who creates out of nothing, who gives form. To Him belong the beautiful names." One of the meanings of Allah's name Bari, which is expressed in the verse, is "who creates what He has created in a way that is free from disharmony and disorder" (Topaloğlu, 1992). Moreover, the phrase "The Beautiful Names are His" is used not only in the sense of a name, but also in the sense of one who fulfills that name in a beautiful way. Likewise, the beauty of Allah's creation is emphasized in the verses "O Allah, who created everything in the most beautiful way." (Sajda 32/7) and "We have created man in the most beautiful way." (Tin 95/4).

In other words, the Qur'an emphasizes this aspect of the human being in the verses, taking into account that the judgment of taste expressed in the sensory field is shaped according to the person (subjective). This is because the verse "Surely We have set forth in this Qur'an all kinds of examples for mankind, that they may ponder and take a lesson." (Zumar 39/27), in order to persuade people by giving them examples to make them think, appeals to people's emotions both in the parables and in the rewards and punishments to be obtained in the Hereafter.

From the point of view of our aesthetic judgments, the Kant-based aesthetic understanding and the pleasure felt for the aesthetic object should not contain any interest or information and should be subjective. From this point of view, in the understanding of life put forward by both the Qur'an and the hadiths, it is not possible to consider any object as beautiful just because it is beautiful and thus to form an aesthetic judgment. Because this understanding is defined as wasteful in terms of the philosophy of life set forth by Islam. Therefore, the Qur'an considers an object that it characterizes as beautiful to be good, useful and beneficial at the same time.

Kant's idea of the universality of aesthetic judgment in terms of "the ability to judge the beautiful" should be accepted as an appropriate but incomplete idea in terms of the aesthetic judgment that the Qur'an

wants to create. Because Kant used this aesthetic understanding for a phenomenal world, the noumenal world was ignored. However, according to the Qur'an, this ability is a freedom of choice that man cannot acquire through his own efforts and is given to him by the Creator. But it is up to the individual's own efforts to develop this innate ability. At the same time, Kant's idea of the individuality of aesthetic pleasure is likewise in line with the understanding of the human being put forward by the Qur'an, but it is incomplete. Because man was created as a pleasure-seeking being. However, the Qur'an does not give unlimited freedom to human pleasure. It is essential to act within the framework of the understanding of halal and haram set forth by the Qur'an and to obtain one's pleasure in ways that the Qur'an considers legitimate.

On the other hand, for Islamic aesthetics, beauty is not only about mental beauty. Because a Muslim lives every moment of his life in an effort to practice the beauty in his mind and to set an example for others. This perspective, from the Muslim point of view, means to speak of a beauty that encompasses the whole of society. This understanding overlaps with the understanding of the society of virtuous people called *Medinetü'l-Fazila*, which emerged in Farabi. Farabi's idea of creating a world state in this sense is also important in this respect. (Farabi, 2001).

## **II. Justification Of The Qur'an's Aesthetic Understanding**

1. The first source for the formation of Islamic aesthetics is the Holy Quran. The Qur'an states that man's sense of beauty is inherent, that is, innate, in other words, it is given to him potentially in his creation. In this sense, it is possible to interpret the verse "We created man in the most beautiful form." (Tin, 95/4) as meaning that the beautiful creation of man also means that he was created with a sense of beauty. Because a person who does not have a sense of beauty will lack the beauty of his creation. Therefore, this feeling, which is potentially given to every human being in his/her creation, should be developed through education during the growth phase of human beings. This development should be considered as a process that starts in the family and continues throughout education.

2. The Qur'an does not treat aesthetics as an activity that belongs only to this world. It also considers aesthetics as a key to the hereafter. Because any activity that is done beautifully with pure intentions also involves a beautiful reward. This good reward is valid for both this world and the Hereafter.

3. Contrary to Kantian aesthetics, in Qur'anic aesthetics, things that are expressed as beautiful are beautiful not only because they are beautiful, but also because they are useful, beneficial and appropriate for humans and all other living things.

In this sense, according to Kant, in order for an aesthetic object to be considered beautiful, it should not provide benefit and interest for the art lover, it should not become an object of knowledge, and no purpose should be pursued with the aesthetic object. From this point of view, in Kant's understanding of aesthetics, an aesthetic object is considered beautiful only because it is beautiful. Because when we derive benefit, interest, knowledge, utility from the aesthetic object, that object ceases to be aesthetic. (Tunalı, 1996, 135-136).

However, the Qur'an does not consider any object only in terms of its beauty. The beauty of that object also lies in the fact that it is useful, beneficial, right and good. In this sense, the Qur'an speaks of the animals that people have in their homes, saying, "There is beauty in them that they show you in the evening when they bring you from the pasture and in the morning when they release you to graze. These animals carry your burdens to a town which you can reach only by exhausting yourselves. Surely your Lord is most compassionate, most merciful. He has created horses, mules and donkeys for you to ride and to behold their beauty. He also creates other things which you do not know." (Nahl, 16/6-8), and in these and similar verses it is clearly stated that one can benefit from beautiful things. Thus, the Qur'an does not recognize the beautiful object as beautiful simply because it is beautiful. The beautiful object must also be useful, beneficial and good.

4. The Qur'an, within the framework of its ontological understanding, deals with beings in two main categories: the Creator and the created being. The creator being is Allah. From this point of view, Allah is both the Creator and the source of the aesthetic sense in the created beings. Therefore, Allah is the source and creator of the sense of beauty in human beings. In other words, Allah is both the absolute beauty, the creator of beauty, and the creator of the sense of beauty in human beings. "... How glorious is Allah, the best of creatures." (Al-Mu'minin 23/14). On the other hand, God is the source of the emergence of beauty in God's creation and the ability to produce works of art.

5. The Qur'an deals with beauty within the framework of the understanding of existence and divides it into two parts: material and metaphysical (spiritual) beauty. This is because the dominant understanding of existence in the Qur'an is also influential on other philosophical problems such as the philosophy of knowledge and the philosophy of value. In this sense, the dominant aesthetic understanding in the Qur'an is shaped within the framework of the philosophy of being. The Qur'an deals with and analyzes life in terms of the world and the hereafter. It asks its followers to live a life within the framework of this understanding. Therefore, aesthetic understanding always has a face that looks at the hereafter as well as the face that looks at this world.

6. According to the Qur'an, the source of beauty and the true artist is Allah. Because the first rule of being a true artist is to create living beings. Moreover, when creating a being, it is to create it without using an example, without using a model, without practicing. "He is the One Who created the heavens and the earth when they had no examples" (Al-An'am 6/101).

On the other hand, the Qur'an primarily reveals the beauty found in the entire universe in a way that human beings can understand. First, it expresses aesthetic concepts such as the creation of the universe in general, its harmony and order, harmony and perfection. "Do you not see that Allah has created the seven heavens in harmony with each other." (Noah, 71/15). "In the creation of the Most Beneficent you will not find any inconsistency or inappropriateness." (Al-Mulk, 67/3).

In the second stage of aesthetics expressed by the Qur'an, it reveals the beauty of the environment in which man lives. The Qur'an's aim here is to make people aware of these beauties. Then it wants to create awareness of one's own beauty. In other words, the Qur'an explains the human realization of beauty with a method that moves from the general to the particular.

7. The Qur'an uses the word beauty in different senses. For example, although the proposition "Allah is beautiful" and the proposition "flowers are beautiful" seem to be equal in terms of expressing the beauty of a being, it is understood at first glance that both sentences do not speak of equal beauty. Because the meaning of God's beauty is not equal to the meaning of the beauty of the flower. There is a difference between the two sentences in terms of the quality and power of beauty. In other words, the word beautiful used for Allah's beauty is more intense and incomparably superior to all other beauty because Allah is the creator of all beauty in other beings. Such a comparison is never correct.

Again, when the Qur'an warns, "The most beautiful names are Allah's" (Araf, 7/180), it means that a being with a beautiful name must also fulfill the requirements of that name. For example, if a being is named al-Khaliq or al-Badi, it must also be able to create. A being that is incapable of creating has no value in the sense of beauty whether it is called al-Khaliq or al-Badi. When considered within the framework of this understanding, the meaning of the phrase "the truly beautiful existence is Allah." also emerges. Because being beautiful for God does not mean being beautiful in form. Because God does not have a material body, it is not possible to speak of the beauty of form as in matter. In this sense, aesthetic features such as proportion, harmony are not in question for God. His beauty lies not only in His unlimited power and might, but also in the fact that He is always just and merciful to His creatures.

On the other hand, the Qur'an liberates beauty or aesthetics from a mental context. Because mental aesthetics reveals a life that confines human beings to a material world limited to works of art. This understanding leads to the understanding that art is for art's sake. However, the Qur'an does not consider art for the sake of creating art. Because the Qur'an wants the art to have a purpose. In this respect, the purposelessness of the aesthetic object that Kantian aesthetics put forward is eliminated. For example, in the Qur'an, the purpose of everything is to beautify the life of this world and the hereafter. This is both individual and social beautification.

7. The Qur'an states that the first thing that must be done in order to bring about religious beauty in people is to get rid of shirk and accept the belief in tawheed, which can also be perceived as spiritual cleansing. For shirk is the ugliness that the Qur'an states that Allah will not forgive in any way, except through man's own efforts. The Qur'an expresses this truth as follows: "Allah does not forgive those who associate partners with Him" (Nisa, 4/48). In this context, the example of the Glazed Palace described in the parable of Solomon and Belqis expresses that it is not possible for the aesthetic perception of people who are in shirk to be perfected. This is because a person who remains in shirk lacks the ability to determine the difference between reality and imitation. When Belqis saw the area made of glass described in the parable and realized that she had to pass through it, she gathered her skirts to prevent herself from getting wet. However, glass and water are two very different objects in reality, even though they resemble each other at first sight. In this sense, water is the beauty of true creation, whereas glass is an aesthetic object that has no vitality as a result of imitation. (Gonzalez, 2020, 84-87; Yazıcı, 2020). The inability to see the enormous difference between these two objects manifests in the form of "aesthetic blindness" as a common characteristic for all primitive and polytheistic people in the person of Belqis. According to the Qur'an, the first step in getting rid of "aesthetic blindness" is to accept the belief in monotheism. Because a person who does not know or realize that Allah is the true artist can easily see himself as the creator and maker of art. In this sense, when Michelangelo (1475-1564) sculpted Moses, he said, "O Moses! Get up and walk" or throwing his hammer by saying "why don't you speak" can be regarded as the embodiment of this kind of understanding. On the other hand, while it is possible to perceive the example of Belqis as an innocent unawareness, in the second example, it should be stated that there is a conscious awareness. It is precisely at this point that the Qur'an does not use the word "censure" when referring to the various statues built by Prophet Solomon, but uses the word "condemnation" when referring to the idols of Prophet Abraham's father. This is important in terms of demarcating the boundaries of the above-mentioned awareness.

In this sense, after the belief in monotheism, the second stage of the development of religious beauties in human beings is worship. Through worship, believers protect themselves from evil and ugliness by beautifying their lives through various daily, weekly, monthly, yearly and once in a lifetime acts of worship. "... because prayer prevents from evil and transgressing the limits of Allah" (al-Ankabut, 29/45) As a third step in the development of the aesthetic sense, it is recommended that believers share both their material wealth and their spiritual wealth with others. Aesthetically, this means that believers can feel pleasure and worship can be sincere. This feeling also reveals the social dimension of aesthetics. On the other hand, according to the Qur'an, people who have not sufficiently developed the sense of beauty potentially given to them face various problems in understanding and living the religion of Islam. This is because, both in the dimension of belief, worship and relations with other beings, it is a fact that human beings' achievement of the necessary aesthetic sense is related to the development of the aesthetic sense.

8. The story of Prophet Joseph, which the Qur'an describes as "the most beautiful parable", is an extremely beautiful example in terms of aesthetic feelings. This is also a matter of aesthetic expression and exposition. Accordingly, any aesthetic object, such as a poem or the facial expression of a joyful child, is considered to be the sum of the spiritual states it reflects. It is also possible to consider this situation as a form of language and expression in aesthetics. In other words, it is the expression and expression of artistic senses. Accordingly, any work of art is a work of art because it contains various emotions. (Turgut,1993; 99). This emotion is a mixture of the message that the artist wants to convey in his work and the message perceived by the viewer or listener. When Surah Yusuf is analyzed with such a feeling, it is seen that there is joy, sadness, hope, advice, lesson and a total understanding of life described in the surah. The person who reads this surah, besides receiving useful information for himself to the extent that he can understand it, is overwhelmed by a flood of emotions. He experiences the tribulations of the prophet Joseph. He hates the evil done by his brothers and the lie they told to the Prophet Jacob. He envies the prophet Jacob's patience in enduring what happened to him without blaming anyone, even though he knew the truth. He thinks about how he would behave if he were in the same situation. The reader is relieved when the prophet Joseph finally gets rid of all his troubles and attains good days. Finally, the reader's positive emotions reach their peak when Joseph forgives his brothers. In fact, the message of Surah Yusuf is that life is made up of these feelings. Thus, in Surah Yusuf, both the message of Allah is understood and the emotions of the reader are united with the parable. There is no material benefit or interest in any of these feelings that arise. (Mutluel, 2017; 95-96). These emotions also leave positive traces in the lives of those who read or listen to the parable, which can guide them.

9. Qur'anic aesthetics is a complete aesthetics of behavior in the metaphysical sense. For the aesthetics of behavior to emerge, the intention must first be beautiful. Because the first condition for a behavior to be beautiful is that the intention of the person who manifests the behavior is beautiful. For example, a prayer that is not performed for Allah has no value.

In this context, to have a good opinion about others, to be patient when a calamity befalls a person, to speak kind words to people, to be an intermediary between people in good and good deeds, to divorce well even when it is necessary to divorce, to lend money without offending the dignity and honor of people, to be a good example to other people in daily life, When writing a contract between two people, writing it in a way that respects the rights of both and does not cause them to be victimized, being a true witness, explaining Islam to other people in a good way, earning the sustenance of dependents in a halal way without haram are some of the good behaviors that the Qur'an commands. (Mutluel, 2017: 147-165)

10. The Qur'an makes a distinction between what is beautiful and what appears to be beautiful. What is beautiful are those objects and behaviors that the Qur'an describes as beautiful and that it considers lawful. What appears to be beautiful, on the other hand, is living in a way that does not believe in God's messengers and accepts as beautiful the ugliness they forbid. According to the Qur'an, this kind of beauty is referred to as following the way of Satan. The Qur'an also describes such beauty as a hallucination and makes it clear that people who live such a life, which they see as beautiful in this world, will have no benefit in the Hereafter, and will even cause torment in the Hereafter.

He also states that the beautiful life that emerges in the material world, which is a hallucination, will disappear in an instant with death and that these people will be confronted with reality, and he reveals that beauty is not a phenomenon that should be sought only in this world, but that the real beauty will be revealed in the Hereafter with the verse "Then, when they ignored the warnings given to them, We opened wide to them the gates of all (good) things, and We seized them suddenly while they were enjoying what had been granted to them: at that moment they lost all their hopes." (Al-An'am, 6/43-44). Man has the chance to immortalize all the blessings he has by spending them in line with Allah's will and to make the temporary beauties of this world permanent.

### **III. Acts And Behaviors That Corrupt Beauty In The Qur'an**

In the Qur'an, the behaviors that corrupt beauty should be considered as the ugliness that is sometimes revealed by a single person, sometimes by society, sometimes by wealth, sometimes by political power, sometimes by art, and sometimes by religious belief. To list these acts and behaviors:

1. Shirk to Allah: According to the Qur'an, one of the most disruptive behaviors to beauty is associating Allah as a partner, in other words, ascribing shirk to Allah. This is an ugliness that Allah will never forgive, as can be understood from the verse "Allah does not forgive those who associate partners with Him" (Nisa, 48/116). This is because a person who is in shirk is in simple thinking. He does not have the ability to distinguish between reality and imitation. In this respect, we have already mentioned the story of Solomon and Belqis as a clear proof of this.

2. Man's Submission to his Ancestors and Shaytan as a Result of Not Exercising his Will Another behavior that corrupts beauty is to follow another person without using one's own will, without questioning them, accepting everything they say as true and following them. This can occur both in the form of following people and following the devil. For example, "When it was said to them: "Come to what Allah has sent down and to the Messenger": "Sufficient for us is the way which we found our fathers on." Even if their ancestors were people who knew nothing and were not on the right path" (al-Ma'idah, 5/104) is a good example of the condemnation of imitating one's ancestors without thinking. On the other hand, it also condemns people's perpetuation of their own ugliness on the pretext that this is how their ancestors found them. Because every human being is responsible for his own actions. At the same time, every act and action must be weighed and considered. "When they do an ugly/evil deed, they say: "This is how we found our ancestors, and this is what Allah has commanded us." Say: "Allah never commands ugliness and immorality. Do you ascribe to Allah what you do not know?" (al-Araf, 7/28). Similarly, in the verses mentioning Prophet Abraham, the response of his people when he asked them to stop worshipping idols is very interesting in that it expresses the ugliness of imitating ancestors and distorts the beauty of the belief in monotheism. "He came to his father and his people and said: "What are these idols you cling to?" They said: "We found our fathers worshipping them" (al-Anbiya, 21/ 52-53). The Qur'an responded to their reply; "What if their ancestors did not understand anything and did not know the truth?" (al-Baqarah, 2/170) to explain the wrongness and ugliness of their path.

3. Following the Crowd: Another behavior that the Qur'an describes as ugly is the unquestioning replication of the mistakes made by the majority of the society. The common point in all behaviors that corrupt beauty is that people do not use their reason and will. However, the Qur'an recognizes the use of reason as the first step in distinguishing between the beautiful and the ugly. The Qur'an says: "If you follow the majority of those on the earth, they will lead you astray from the way of Allah. They follow only conjecture, and they lie only by conjecture and guessing." (al-An'am, 6/116), indicating that the majority is not always right. Examples of People Who Eliminate Aesthetic Values in the Qur'an. The Qur'an gives examples of people who destroyed aesthetic values. The first of these is Karun. He was a person who lived among the people of the Prophet Moses, who boasted of his wealth, loved to show off, was proud, and traveled among the people in splendor with his wealth. This attitude of Karun attracted the attention of the people and they wished that they too could be so wealthy and rich. Against the advice of some wise people in his time that he should not boast of his wealth, he claimed that he had created his wealth with his own labor and knowledge and used his wealth for rebellion. He also rejected the message of Moses. What prevented Karun from believing in and obeying Allah was his wealth and the spoil that wealth gave him. In a way, he wanted to eliminate the religion of monotheism sent by Allah by rejecting the prophet sent by Allah based on his wealth (al-Anqabût, 29/39; al-Mu'min, 40/24). The one who tries to corrupt the aesthetic values sent by Allah with the title of a cleric, without being explicitly mentioned by name in the Qur'an: "My Messenger! Tell them the exemplary story of that person: We gave him Our signs. But he became proud and turned away from Our Verses. So Satan deceived him and made him follow him. In the end he lost his way and became one of those who went astray. If We had willed, We could have exalted him by Our Verses, but he was caught up in the world and followed the desires of his ego. His case is like that of a dog, which, even if you chase it, it will pant, and if you leave it alone, it will pant. Such is the state of a people who deny Our Verses. Tell them this parable, that they may reflect on it." (al-Araf, 7/175-176), whom many commentators identify as Belam, is the type of person who, in his capacity as a man of religion, tries to abolish the belief in monotheism sent by Allah in exchange for worldly benefits.

Another example is Samaria, who tried to corrupt aesthetic values as an artist. It is narrated that after the Children of Israel left Egypt under the leadership of the Prophet Moses, when they followed God's invitation and went to Mount Tur, Samaria made an idol in the shape of a calf from the ornaments of the Children of Israel and persuaded them to worship this calf. When God informed Moses that his people had been led astray by Sâmirî (al-Tâhâ, 20/85), Moses came to his people and asked them why they had taken the golden calf as a god, and they replied that Sâmirî was responsible for this (al-Tâhâ, 20/87-88). When Moses asked Samiri why he did this, Samiri replied, "I saw what they did not see, so I took a pinch of the messenger's (Moses) teachings and threw it. My nafs led me to do so" (al-Tâhâ, 20/96), which is the basis for the claim that even today artists have

a different point of view from normal people. In this sense, Samiri's statement in the verse, "I saw what they did not see" is an example of how people with the identity of an artist can, in the name of art, violate God's belief in tawheed. In the Qur'an, Pharaoh is the type of person who tries to corrupt aesthetic values with his identity as a politician sent by Allah. Pharaoh, as described in the Qur'an, is described as a ruler who opposed the religion brought by the Prophet Moses, who was arrogant and boastful against God and even went so far as to claim divinity and build towers to reach God, and who humiliated, oppressed and enslaved his own people. Pharaoh, with this behavior, is an example of the type of person who, once in political power, seeks to eradicate the belief in tawheed by deifying himself. However, what these four aesthetically negative examples have in common is that none of them were able to achieve their goals.

4. Qualities of Aesthetics in the Qur'an: The Qur'an speaks of the general qualities of beauty. These qualities are the perfection of Allah's creation: "He is the One who created the seven heavens layer by layer. You will find no disharmony in the creation of the Most Merciful. Take another look! Do you see any crack (or irregularity)?" (al-Mulk, 67/3). On the other hand, it is important to realize that the measure and harmony expressed in the verse, "He has created all things and has ordained them according to a measure" (al-Furqan, 25/2), and the double creation expressed in the verse, "Out of everything We have created pairs and pairs, so that you may ponder" (al-Dhariyat, 51/49), which expresses that Allah creates every created being in pairs, can be understood as double in every respect, but also as symmetrical creation. The Qur'an also speaks of the harmony and balance in God's creation. "And We stretched out the earth and spread it out, and We placed therein firm mountains, and We caused to grow therein things of definite quantity and measure." (al-Hijr, 15/19) He also advises to be aware of God's creation with all these characteristics. "Do people not look at how the camel was created, how the heavens were raised, how the mountains were erected, and how the earth was spread out?" (al-Ghashiya, 88/17-20). Because appreciating beauty is a requirement of using the intellect that God has given to human beings. If we do not see and appreciate the beauty that Allah has placed before our eyes, which is the sign of true faith, we are ungrateful for Allah's gift of reason, and in this case we make everything ugly.

#### IV. Conclusion

In conclusion, when we consider the entire universe as a single work of art based on these and similar aesthetic qualities revealed by the Qur'an, we realize that this painting can only be possible if a being with the power of creation creates and shapes it. When this issue is considered in the context of Islamic art, human beings live in a unique and vibrant artistic tableau that is universally equipped with art products in every aspect. There is, of course, a framework and a limit to this picture, but where the limits of this framework are and how wide they are is beyond human power. This is where the perfection of this painting comes from. In this sense, like the painting, the frame is alive and not fixed. This is actually vital for artistic mobility. Because every activity within the painting is a new form and a new artistic product. At every moment, everything, even the human being himself, shares in these changes, and this immense painting emerges as a new artistic painting every moment. The fact that one is also aware of this change in the painting adds another perfection to the painting. In fact, the human being makes small interventions in this painting in proportion to his/her own power, but with his/her free will, to give meaning to his/her life in the painting. An extremely powerful being can create such a work of art. From another point of view, the human being, who is struck by the magnitude and perfection of this painting and can recognize it, shudders at this perfection and power. It is this chill that leads to the concept of the sublime, first in Aristotle and then in Kant, and from the Muslim point of view to a supreme creator whose creation is perfect.

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