

# Aesthetics in Quran and Sunnah of the Holy Prophet Muhammad (Pbuh)

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## ABSTRACT

Allah Almighty is the creator of this marvelous universe which is a masterpiece of His artistic creation. Everything here in this universe glorifies Him with His praise in its own way and position. Having a thoughtful glance, we come to know that all these beautiful manifestations are the aesthetic signs of a glorious and dignified Creator.

The concept of beauty (*jamaal*) is considered the intellectual foundation upon which many artistic achievements are built. This study aims to address the concept of beauty in Islam through two sources: The Noble Quran, the teachings and personality of the Prophet Muhammad(PBUH). A systematic literature review was conducted to collect data, and an analysis was performed to examine the topic of this study. Among the most important results is that the concept of beauty in Islam is divided into two parts: moral beauty and formal beauty. In Islamic vision, the former is more important than the latter.

The Islamic understanding of certain concepts such as beauty may differ from the mainstream ones found in other civilizations due to differences in thought and belief. Some of these concepts have contributed to the formation of Islamic identity and, unconsciously, to the perception and behavior of Muslims (Che Man et al, 2016). The researcher believes that beauty took shape alongside the Islamic aesthetic view since Islamic

civilization began to develop and follow the path of prosperity. The importance of talking about beauty (*jamaal* as a noun and *jameel* as an adjective in Arabic) is a key pillar of Islamic art. It is hoped that a clear conception of beauty according to the Islamic vision will produce positive results that can contribute to a deeper understanding of Islamic art.

An inherent correlation exists between beauty as an idea and a vision, and the artistic or aesthetic achievement represented in all the results deriving from that understanding of beauty, which in turn reflects deep implications formed by a group of factors and influences (Hirsch, 2020). Therefore, this study explores the origins of the meaning of beauty (*jamaal*) and its connotations and the fields that are expected to be included or used within the Islamic concept.

**Key words** : Jamaal, Zeenat, Husn, Ehsan, Buety

### **INTRODUCTION OF AESTHETICS**

#### **Definition of Aesthetics:**

Aesthetics is the branch of philosophy concerned with the nature and appreciation of art, beauty and good taste. It has also been defined as critical reflection on art, culture and nature.

The word "Aesthetics", derives from the Greek "Aesthetikos", means sense of perception.

Ahmed Siddique Majnoon (Gorakh poori) in "Tarikhe Jamaliat" defines Aesthetics as:

*"Aesthetics is a more concise and comprehensive term as Jamaliat (in Urdu). Aesthetics, in its lexical meanings, is related to all those things concerning with senses especially artistic (fine) sense. Topic of aesthetics is "Beauty and fine arts." Quite earlier, Hegel used this term in the meanings of "Philosophy of fine arts." Thus aesthetics is the philosophy of beauty and art."*<sup>1</sup>

Along with Ethics, Aesthetics is part of axiology (the study of values and value judgments). In practice, we distinguish between aesthetic judgments (the appreciation of any object, not necessarily an art object) and artistic judgments (the appreciation or criticism of a work of art). Thus Aesthetics is broader in scope than the philosophy of art and beauty.

*(Jamaliat (جماليات) is the word used for the translation of Aesthetics in Arabic. Etymologically exploring this Arabic term we find that it is a derivative of the word „جمل“ that means "Camel". It was a symbol of pride and dignity in Arabic culture.<sup>2</sup> جميل (beautiful) and جمال „ (beauty) are also derivatives of this جمل*

A Dictionary of Modern written Arabic by Hans Wehr (1909-1981, A German Professor of Arabic) translates these terms Aesthetics and Beauty as: جميل means beautiful, graceful, pretty and handsome, علم الجمال means Aesthetics and جمال means beauty and grace.

Now we look up this term aesthetics in English dictionaries to explore its real literal sense. The Concise Oxford Dictionary of Current English defines Aesthetics as:

- The philosophy of the beautiful, esp. in art.
- A set of principles of good taste and the appreciation of beauty." <sup>3</sup> B.B.C English dictionary describes this term, Aesthetics as:

*"Aesthetics is the study of beauty in areas such as art, literature and music."*<sup>4</sup>

The Oxford American Dictionary of Current English defines this term as:  
The philosophy of the beautiful.

- A set of principles of good taste and the appreciation of beauty." <sup>5</sup>

The Cambridge Dictionary of Philosophy defines Aesthetics as:

*"The branch of philosophy that examines the nature of art and the character of our experience of art and of the natural environment. It emerged as a separate field of philosophical inquiry during the eighteenth century. Recognition of Aesthetics as a separate branch of philosophy coincided with the development of theories of art that grouped together painting, poetry, sculptures music and dance (and often landscape gardening) kind of thing, or the fine arts".*<sup>6</sup>

Baumgarten (1714-1762, Alexander Gottlieb Baumgarten, A German Philosopher) coined the term "Aesthetics" in his "Reflection on Poetry" (1735) as the study of that branch of knowledge which is connected with sensory experience and the kind of feelings it arouses. He derived this word from the ancient Greek aisthanomaic (to perceive).

The Chambers Dictionary enunciates Aesthetics as:

*"The principles of taste and art; the philosophy of the fine arts (Greek from aisthanesthai to feel or perceive)."*<sup>7</sup>

George Santayana in his lectures at Harvard University explains aesthetics as:

*"It seems that the artist has aesthetic insight or vision and so, he is able to discern the characteristic of beauty in circumstances in which its presence escapes the sight of ordinary man. Thus Aesthetics studies the beauty of art. He adds, "The poets and philosophers who express their aesthetic experience and stimulate the same function in us by their example, do a greater service to mankind and deserve higher honour than the discoveries of historical truth."*<sup>8</sup>

Keeping in view, all these definitions of Aesthetics it can be concluded that the pivotal point of the study of Aesthetics is "Beauty". So, it seems pertinent to search this term beauty in detail literally and figuratively.

**Definition of Beauty:**

"Beauty is the splendor of the true." {Plato}

Beauty is like the sun: it acts without detours, without dialectical intermediaries, its ways are free, direct, incalculable like love, to which it is closely connected, it can heal, unloose, appease, unite or deliver through its simple radiance.

Beauty is a crystallization of some aspects of universal joy it is something limitless expressed by mean of a limit.

Beautiful: "The beautiful is not what we love and because we love it, but that which by its objective values oblivious us to love it."

The Quranic concepts of aesthetics and beauty will be enunciated later. Here beauty will be described in its lexical and literal meanings. Imam Raghīb Asfahani, in his well reputed book on Quran terminology Mufradat describes جمال beauty as:

*"Beauty is whatever that makes human happy and cheerful and actually offers him what he dreams of and is waiting for".*

He classifies beauty in two levels:

- Rational/ Sensible beauty
- Sensual beauty

*"Imam Raghīb believes that rational beauty stands for any kind of beauty that is favoured by mind or intellect, as sensible beauty is any kind of beauty that is favoured by human nature. But sensual beauty is a kind of beauty rooted in human lust. He differentiates the verses of the Holy Quran on the basis of these levels. Ragheb categories the verses on the basis of moral and spiritual beauty and this is of course the approach of Quran." <sup>9</sup>*

Historical Dictionary of Aesthetics describes beauty comprehensively as:

*"In fact, beauty was primarily a metaphysical term and only secondarily a description of a response to art or nature. In classical philosophy, beauty was identified with order and the reality of forms. The signs of physical beauty, such as balance, must give way to the unity of single forms, but, as a consequence, physical beauty is never more than the first step up a ladder of being. Classical theories of beauty, therefore, emphasize harmony and relation that demonstrate order. Beauty itself is a characteristic of pure form and a reality in its own right. The beauty of individuals depends on the exhibiting their supporting form and their participating in the reality of beauty itself. A wholly different approach to beauty becomes evident in aesthetics. The question becomes what kind of experience or properties of objects are most likely to produce the emotion of beauty. However, both artists and philosophers concluded that beauty belonged to the mind, not to nature, and the artist replaced nature and expression replaced imitation as the path to beauty." <sup>10</sup>*

Cambridge Learner's Dictionary defines beauty as:

*"The Quality of being beautiful i.e. very attractive e.g. beautiful scenery and very pleasant e.g. beautiful music."*<sup>11</sup>

**Allama Tabatabaee**, a great Irani Scholar in his famous commentary of the Holy Quran, Almizan, defines beauty:

*"The truth of beauty is a kind of compatibility among all parts of something with each other and more importantly, compatibility with an extreme limit that beyond its essence. For instance, compatibility of face parts like eyes, eyebrows, nose and mouth and regarding justice, justice is beautiful when it is compatible with the goal set for a civil society. That means in a society, justice will be administered for everyone who is rightful." <sup>12</sup> "True Beauty, as Plato tells us, must transcend becoming altogether. There is thus a tension between true beauty and sensible beauty. Sensible beauty does not so much satisfy desire, as it awakens a deeper desire or love, a love that demands eternity. The sensible beauty is only the temporal shadow or, figure of the true beauty. The experience of the beautiful thus makes us want to do something. It is for this reason that Plato ties love to a desire to give birth, be it to a child, be it to work of art or to the state. In all these cases the individual wants to overcome his own ephemeral being, create something that will resist time, established being within becoming." <sup>13</sup>*

Oxford Advanced Learner's Dictionary of Current English defines beauty as:

- The quality of being pleasing to the senses or to the mind.
- An excellent example of its type.
- A pleasing feature.

(IDM) Beauty is in the eye of the beholder. (saying)

*"People all have different ideas about what is beautiful."*<sup>14</sup>

The Cambridge Dictionary of Philosophy defines beauty as: "Beauty, an aesthetic property commonly thought of as a species of aesthetic value".

It has been variously thought to be:

- A simple, indefinable property that cannot be defined in terms of any other properties.
- A property or set of properties of an object that makes the object capable of producing a certain sort of pleasurable experience in any suitable perceiver; or
- Whatever produces a particular sort of pleasurable experience, even though what produces the experience may vary from individual to individual. It is in this sense that beauty is thought to be in the eye of the beholder.

*"Plato argues that the form or essence of beauty is knowable, exact, rational, and measurable. He also holds that simple geometrical shapes, simple colours and musical notes all have 'Unmixed' pleasure in the perceiver and is unaffected by context." <sup>15</sup>*

*"Kant explained the nature of beauty by analyzing judgments that something is beautiful. Such judgments refer to an experience of the perceiver. But they are not merely expression of personal experience. We claim that others should also have the same experience and that they should make the same judgment (i.e. judgments that something is beautiful have "Universal validity".) Hence the pleasures experienced in response to such beauty can in principle be shared by anyone." <sup>16</sup>*

**Imam Gazali** has nicely explained this concept of beauty as: "Equality and symmetry are two domains of beauty. Every sensible thing can be realized and measured in proportion to its rational aspect. Therefore, beauty means that human may realize both symmetry of exterior world and hidden world and find all parts of being symmetrical and weighted."

The narration quoted by **Imam Jafar Sadiq**, teaching one of his students Mofazzal, is a thoughtful interpretation of this verse of Quran by relaying to view points of Greek philosophers:

*"Know it Mofazzal that this world is named cosmos in Greek language and it means beauty and Greek philosophers have given this name to the world because they have observed the most beautiful Geometry and discipline in the world. So they did not want to name it a system of Geometry, but they preferred to call it cosmos or beauty. Because it enjoys a well established, beautiful and disciplined structure." <sup>17</sup>*

### **Beauty in the Holy Quran**

The Holy Quran not only represents Muslims in religious life but is extended as a secular constitution that regulates the daily relationships of Muslims with those around them, shaping their worldview (Valerie, 2020). The Holy Quran is unique in its form and content as its syntactic structure differed from all linguistic styles from the era of the Prophet Muhammad. Arabs were amazed by this new, unfamiliar style. AlWaleed bin Al-Mugheerah, one of the fiercest opponents of Prophet Muhammad, says about the Holy Quran, I just heard the words of the Quran that Muhammad says, and they are certainly not human nor genie words, they are resonant, fresh, and relaxed, like a tree full of accessible fruit, they are of the highest quality, and they are taking on perfection.

He also mentions that the Quran has sweetness, and it is superior, and it is superior and not superior to it, and its origin is deep and its branch is fruitful (Ibn.Katheer, 1985, P409). As the Quran is the first component of Islamic thought and Islamic achievements, this study will deal with the word beauty and its synonyms mentioned in the Quran as well as the concept that they convey.

### The word of beauty *jamaal* in the Quran

The word beauty (*jamaal*) is mentioned eight times in the Holy Quran. In each instance, the researcher offers an interpretation of its context and meaning.

The word *jamaal* is used as an adjective in Surat Yusuf: And they brought upon his shirt false blood. [Jacob] said, Rather, your souls have enticed you to something, so [*jameel*] patience is most fitting. And Allah is the one sought for help against that which you describe (The Noble Quran, Surah Yusuf. 18).

جَاءَ وَعَلَى قَمِيصِهِ بَدَمٌ كَذِبٌ قَالَ بَلْ سَوَّلَتْ لَكُمْ أَنْفُسُكُمْ أَمْرًا فَصَبِرْ جَمِيلًا وَاللَّهُ الْمُسْتَعَانُ عَلَى مَا تَصِفُونَ

Elsewhere in the same Surah, [Jacob] said, Rather, your souls have enticed you to something, so [*jameel*] patience is most fitting. Perhaps Allah will bring them to me all together. Indeed it is He who is the Knowing, the Wise (The Noble Quran, Surah Yusuf. 83).

قَالَ بَلْ سَوَّلَتْ لَكُمْ أَنْفُسُكُمْ أَمْرًا فَصَبِرْ جَمِيلًا عَسَى اللَّهُ أَنْ يَأْتِيَنِي بِهِمْ جَمِيعًا إِنَّهُ هُوَ الْعَلِيمُ الْحَكِيمُ

In Surat al-Maarij: So be patient with gracious [*jameel*] patience (The Noble Quran, Surah Al Maarij. 5).

فَاصْبِرْ صَبْرًا جَمِيلًا

In Surat AlMuzzammil, Allah says, And be patient over what they say and avoid them with gracious [*jameel*] avoidance (The Noble Quran, Surah, AlMuzzammil. 10).

وَاصْبِرْ عَلَىٰ مَا يَقُولُونَ وَاهْجُرْهُمْ هَجْرًا جَمِيلًا

In Surat Al-Hijr: And We have not created the heavens and earth and that between them except in truth. And indeed, the Hour is coming; so forgive with gracious [*jameel*] forgiveness (The Noble Quran, Surah Al Hijir. 85)

وَمَا خَلَقْنَا السَّمَوَاتِ وَالْأَرْضَ وَمَا بَيْنَهُمَا إِلَّا بِالْحَقِّ وَإِنَّ السَّاعَةَ لَأْتِيَةٌ فَاصْفَحِ الصَّفْحَ الْجَمِيلَ

In Surat al-Ahzab: O Prophet, say to your wives, If you should desire the worldly life and its adornment, then come, I will provide for you and give you a gracious [*jameel*] release (The Noble Quran, Surah Al Ahzab. 28).

يَا أَيُّهَا النَّبِيُّ قُلْ لَأَزْوَاجِكُمْ إِن كُنْتُمْ تُرِيدُونَ الْحَيَاةَ الدُّنْيَا وَرِزْقَهَا فَتَعَالَيْن أُمْتِعَنَّكُمْ وَأَسْرِحَنَّ سَرَاحًا جَمِيلًا

In the same surah: O You who have believed, when you marry believing women and then divorce them before you have touched them, then there is not for you any waiting period to count concerning them. So provide for them and give them a gracious [*jameel*] release (The Noble Quran, Surah Al Ahzab. 49).

يَا أَيُّهَا الَّذِينَ آمَنُوا إِذَا نَكَحْتُمُ الْمُؤْمِنَاتِ ثُمَّ طَلَقْتُمُوهُنَّ مِنْ قَبْلِ أَنْ تَمْسُوهُنَّ فَمَا لَكُمْ عَلَيْهِنَّ مِنْ عِدَّةٍ تَعْتَدُونَهَا فَمَتَّعُوهُنَّ وَسَرَحوهُنَّ سَرَاحًا جَمِيلًا

As for Surat Al-Nahl: And the grazing livestock He has created for you; in them is warmth and numerous

benefits, and from them you eat. And for you in them is the enjoyment of beauty [*jamaal*] when you bring them in for the evening and when you send them out to pasture'' (The Noble Quran, Surah AnNahl. 5).

وَالْأَنْعَامَ خَلَقَهَا لَكُمْ فِيهَا دِفْءٌ وَمَنَافِعُ وَمِنْهَا تَأْكُلُونَ

An analysis of the use of beauty in the first two verses suggests that it is directly associated with patience as beauty is an attribute of it in both verses. Ibn Katheer (1985, P472) provides an interpretation of the meaning of beautiful patience: That is, there is no fear in it. Prophet Muhammad was asked about the beautiful *jameel* patience and said that patience has no complaint.

As for the tenth verse of Surat Al-Muzzammil (Avoid them with gracious [*jameel*] avoidance ), Allah gives a directive to His Messenger Muhammad to avoid those who accuse him of lying. The interpretation of this is as follows: Allah commands His Messenger Muhammad to be patient with what his opponents say of lying and forsake them beautiful desertion which is not blamed (Ibn.Katheer, 1985, P458). This is echoed by the eighty-fifth verse of Surat Al-Hijr, where Allah commands to forgive with gracious [*jameel*] forgiveness. Qurtbi (2006, P53) said, about the interpretation of this verse, O Muhammad, forgive them well.

The twenty-eighth and forty-ninth verses of Surat al-Ahzab offer a warning to the Messenger and the believers that divorce was intended and determined in accordance with divine education, and that a man must take an ethical approach by which he avoids harming the divorced woman physically, psychologically, or financially. For this reason, Allah used the term release, which denotes calmness and gentleness. God Almighty says, So do you enjoy and comfort you a beautiful release (I will give you a gracious [*jameel*] release), and in another verse, Give them a gracious [*jameel*] release). Ibn Katheer (1985, P481) explains this statement:

*I enjoy you and release you beautifully, that is, I give you your rights and release you.*

The sixth verse of Surat Al-Nahl references the beauty of livestock going out to pasture in the morning and coming home in the evening. The beauty of the cattle is understood and felt by its owners because they rely on it for sustenance. As mentioned in the Quran: And the grazing livestock He has created for you; in them is warmth and numerous benefits, and from them you eat. And for you in them is the enjoyment of beauty [*jamaal*] when you bring them in for the evening and when you send them out to pasture'' (The Noble Quran, Surah AnNahl. 5).

وَالْأَنْعَامَ خَلَقَهَا لَكُمْ فِيهَا دِفْءٌ وَمَنَافِعُ وَمِنْهَا تَأْكُلُونَ

The beauty of the cattle, in this sense, derives from the fact that it provides in many ways for those who care for it. Regarding the word beauty and its derivatives mentioned in the previous verses, we find that it takes two meanings. The first revolves around the moral meaning of beauty, such as beautiful patience, beautiful forgiveness, beautiful abandonment, and beautiful release, which appear frequently in the Holy Quran. The



second meaning of the word refers to the sensory meaning of beauty, which is the apparent formal beauty confirmed by the Quran through the splendor of the cattle and the beauty of its appearance.

### **Jamaal “beauty” Synonyms in the Holy Quran**

Synonyms of beauty mentioned in the Quran include words such as adornment (*zienna*) and charms (*hasan* and *husn* as a noun and *ahssan* as an adjective) the meanings of which vary according to their surrounding context. They are used to provide advice and guidance as well as when referring to seduction, as God Almighty says in The Noble Quran, Surah AnNaml. 24:

وَجَدَّتْهَا وَقَوْمَهَا يَسْجُدُونَ لِلشَّمْسِ مِنْ دُونِ اللّٰهِ وَرَبِّنَّ لَهُمُ الشَّيْطَانُ اَعْمَالَهُمْ فَصَدَّهُمْ عَنِ السَّبِيلِ فَهُمْ لَا يَهْتَدُونَ

Satan has made their deeds pleasing to them and averted them from [His] way, so they are not guided and in Surah Hood. 1:

الرَّا كَتَبَ اٰحْكَمْتَ اَيْنَهُ ثُمَّ فَوَّضْتُمْ مِنْ لَدُنْ حَكِيمٍ خَبِيرٍ

And We appointed for them companions who made attractive [*zienna*] to them what was before them and what was behind them.

*Zienna* was also mentioned in the sense of adding an additional good to things that can be added by its creator or manufacturer such as clothing, jewelry, and others. Allah says, And tell the believing women to reduce some of their vision and guard their private parts and not expose their adornment [*zienna*] except that which [necessarily] appears. (The Noble Quran, Surah AnNur. 31).

وَقُلْ لِّلْمُؤْمِنَاتِ بَعْضُ مِّنْ اَبْصَارِهِنَّ وَيَحْفَظْنَ فُرُوجَهُنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ اِلَّا مَا ظَهَرَ مِنْهَا وَلْيَضْرِبْنَ بِخُمُرِهِنَّ عَلٰى جُيُوبِهِنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ اِلَّا لِبُعُولَتِهِنَّ اَوْ اَبَائِهِنَّ اَوْ اَبْنَائِهِنَّ اَوْ اِخْوَانِهِنَّ اَوْ بَنِي اِخْوَانِهِنَّ اَوْ نِسَائِهِنَّ اَوْ مَا مَلَكَتْ اَيْمَانُهُنَّ اَوْ التَّابِعِينَ غَيْرِ اُولٰٓئِى الْاَرْبَابِ مِنَ الرِّجَالِ اَوْ الطِّفْلِ الَّذِيْنَ لَمْ يَظْهَرُوْا عَلٰى عَوْرَاتِ النِّسَاءِ وَلَا يَضْرِبْنَ بِاَرْجُلِهِنَّ لِيُعْلَمَ مَا يُخْفَيْنَ مِنْ زِينَتِهِنَّ وَتَوْبُوْا اِلَى اللّٰهِ جَمِيْعًا اَيُّهَا الْمُؤْمِنُوْنَ لَعَلَّكُمْ تَفْلِحُوْنَ

This is the case of artistic ornamental decorations, which are represented by Allah saying, And We have certainly beautified [*zienna*] the nearest heaven with stars (The Noble Quran, Surah Al Mulq. 5)

وَلَقَدْ زَيَّنَّا السَّمَاءَ الدُّنْيَا بِمَصَابِيحٍ وَجَعَلْنَاهَا رُجُومًا لِّلشَّيَاطِيْنَ وَاَعْتَدْنَا لَهُمْ عَذَابَ السَّعِيْرِ

and Have they not looked at the heaven above them - how We structured it and adorned [*zienna*] it and [how] it has no rifts (The Noble Quran, Surah Qaf. 6).

اَفَلَمْ يَنْظُرُوْا اِلَى السَّمَاءِ فَوْقَهُمْ كَيْفَ بَنَيْنَاهَا وَزَيَّنَّاهَا وَمَا لَهَا مِنْ فُرُوْجٍ

The adornment in the Holy Quran was mentioned in several places, but it dominated it in the context of the advice, or by referring to reflection and contemplation in the creation of God; the adornment was, in fact,

associated in different places with nature, and many verses were mentioned indicating the beauty of nature by describing it as an adornment of the heavens and the earth. In addition, the word charms (*husn*) and its derivatives are mentioned about 165 times throughout, their meanings manifesting in multiple forms that transcend formal appearance to include aspects of ethics, preaching, and the characteristics of God. With this regard, Allah says, So blessed is Allah, the best [*Ahssan*] of creators (The Noble Quran, Surah Al Muminun. 14).

ثُمَّ خَلَقْنَا النُّطْفَةَ عَلَقَةً فَخَلَقْنَا الْمُضْغَةَ عِظَامًا فَكَسَوْنَا الْعِظَامَ لَحْمًا ثُمَّ أَنْشَأْنَاهُ خَلْقًا آخَرَ فَتَبَارَكَ  
اللَّهُ أَحْسَنُ الْخَالِقِينَ

The word *Ahssan* here refers to God Almighty's ability to create and describes God as the best of the Creators. The word *hassan* is also frequently used to indicate positive words and deeds. Allah says, Allah has sent down the best [*ahssan*] statement: a consistent Book wherein is reiteration. The skins shiver therefrom of those who fear their Lord; Then their skins and their hearts relax at the remembrance of Allah. That is the guidance of Allah (The Noble Quran, Surah AzZumar. 23).

اللَّهُ نَزَلَ أَحْسَنَ الْحَدِيثِ كِتَابًا مُتَشَابِهًا مَثَابَى تَقْشَعِرُّ مِنْهُ جُلُودُ الَّذِينَ يَخْشَوْنَ رَبَّهُمْ ثُمَّ تَلِينُ جُلُودُهُمْ وَقُلُوبُهُمْ إِلَى ذِكْرِ  
اللَّهِ ذَلِكَ هُدَى اللَّهِ يَهْدِي بِهِ مَنْ يَشَاءُ وَمَنْ يُضِلِلِ اللَّهُ فَمَا لَهُ مِنْ هَادٍ

Further, Allah adds: Who listen to speech and follow the best [*ahssan*] of it. Those are the ones Allah has guided, and those are people of understanding (The Noble Quran, Surah AzZumar. 18).

الَّذِينَ يَسْتَمِعُونَ الْقَوْلَ فَيَتَّبِعُونَ أَحْسَنَهُ أُولَئِكَ الَّذِينَ هَدَاهُمُ اللَّهُ وَأُولَئِكَ هُمْ أُولُوا الْأَبَابِ

In Surah Al Ahqaf. 16,

وَإِذِ اعْتَزَلْتُمُوهُمْ وَ مَا يَعْبُدُونَ إِلَّا اللَّهَ فَأَوْا إِلَى الْكَهْفِ يَنْشُرْ لَكُمْ رَبُّكُمْ مِنْ رَحْمَتِهِ وَيَهَيِّئْ لَكُمْ مِنْ أَمْرِكُمْ مَرْفَقًا

he also mentions that Those are the ones from whom We will accept the best [*ahssan*] of what they did and overlook their misdeeds, their being among the companions of Paradise. That is the promise of truth which they had been promised.

Some verses also follow similar patterns, linking *Hassan* with some positive sayings, deeds, and ethics. Others link it with the appearance and body of men. The Almighty said, We have certainly created man in the best [*ahssan*] of stature (The Noble Quran, Surah AtTin. 4)

لَقَدْ خَلَقْنَا الْإِنْسَانَ فِي أَحْسَنِ تَقْوِيمٍ

and It is Allah who made for you the earth a place of settlement and the sky a ceiling and formed you and perfected [*ahssan*] your forms (The Noble Quran, Surah Al momin. 64).

اللَّهُ الَّذِي جَعَلَ لَكُمْ الْأَرْضَ قَرَارًا وَالسَّمَاءَ بِنَاءً وَصَوَّرَكُمْ فَأَحْسَنَ صُورَكُمْ وَرَزَقَكُمْ مِنَ الطَّيِّبِ ذَلِكَ اللَّهُ رَبُّكُمْ  
فَتَبَارَكَ اللَّهُ رَبُّ الْعَالَمِينَ

Finally, in Surah Al Ahzab. 52,

لَا يَحِلُّ لَكَ النِّسَاءُ مِنْ بَعْدِ وَلَا أَنْ تَبَدَّلَ بِهِنَّ مِنْ أَزْوَاجٍ وَلَوْ أَعْجَبَكَ سُوءُهنَّ إِلَّا مَا مَلَكَتْ يَمِينُكَ وَكَانَ اللَّهُ عَلَى كُلِّ شَيْءٍ رَاقِبًا

he adds: Not lawful to you, [O Muhammad], are [any additional] women after [this], nor [is it] for you to exchange them for [other] wives, even if their beauty [*husn*] were to please you.

The charms or *husn* in the previous verses are a direct indication of human beauty represented by the human body, which encompasses its structure, unity, and harmony. Despite the tremendous multiplicity and apparent syntactic similarity to the images created by God, each has something that distinguishes itself from the others through the details that carry the finite creativity of the Creator Almighty. Moreover, the word *hassan* carries a new dimension in another context: And when Our verses are recited to them as clear evidences, those who disbelieve say to those who believe, Which of our two parties is best [*ahssan*] in position and best [*ahssan*] in association? And how many a generation have We destroyed before them who were better [*ahssan*] in possessions and outward [*ahssan*] appearance? (The Noble Quran, Surah Maryam. 74– 75).

وَكَمْ أَهْلَكْنَا قَبْلَهُمْ مِنْ قَرْنٍ هُمْ أَحْسَنُ أَثَانًا وَرِءْيَا ۗ قُلْ مَنْ كَانَ فِي الضَّلَالَةِ فَلْيَمْدُدْ لَهُ الرَّحْمَنُ مَدًّا حَتَّىٰ إِذَا رَأَوْا مَا يُوعَدُونَ إِمَّا الْعَذَابَ وَإِمَّا السَّاعَةَ فَسَيَعْلَمُونَ مَنْ هُوَ شَرٌّ مَكَانًا وَأَضْعَفُ جُنْدًا ۗ

The meaning of the above passage is that Allah created people who had better houses and the highest edifice and the best furniture and vision, and they had better money, luggage, scenery, and forms before those non-believers (Ibn. Katheer, 1985, P135). In these two verses, *hassan* refers to the form, especially the artistic product that is the human being. This is confirmed by the second verse through furniture and appearance, that is, the forms or appearances represented in the clothing or buildings used. It is striking that this is the only time that the term *hassan* has been used to denote artistic human production, which confirms the Quran's endorsement of artistic beauty.

Allah linked the Prophet Muhammad with the esthetic moral character in four of seven places on several occasions. He also linked the esthetic moral characteristic of beautiful patience with the Prophet Jacob. The ethical esthetic quality of the matter is also present in other places from the same surah, in which God addresses the Prophet Muhammad. The intention is to emphasize the moral aspect of beauty according to the Quranic text to the messengers, prophets, and believers, which confers it great importance. Regarding the formal aspect of beauty, it is mentioned once in the Holy Quran.

The Quran uses synonyms for beauty, including the word *zeina*. It is possible to summarize the contexts in which the word adornment occurs and takes a moral dimension, denoting a sense of seduction by and the devil decorated them with their deeds. It seems that the adornment, in this sense, takes the same role as the term

beauty conceived with its moral meaning; the evidence is that most words of adornment and their derivatives mentioned in the Quran revolve around this mentioned meaning, which indicates that the moral concept of both words stands out at the expense of the meaning of formality in the Holy Quran. The word ornamental elicits a more prominent presence than beauty in expressing the formal description of plants, stars, and planets in one context. In another context, it indicates the artistic shape produced by man (such as jewelry and clothing), although it is used in the context of preaching either by contextualizing decorations in the appropriate place and time, or by warning not to be drawn to decorations that may have negative effects, such as arrogance and vanity.

The term *hassan* and its derivatives are presented in a more comprehensive, pluralistic, and more profound way. The researcher posits that two are the main contexts in which the term *hassan* is applied: when describing the external or natural form or when denoting morality. It also indicates the artistic product in one verse that applies this context, as previously mentioned about architecture, housing, and the manufacturing of furniture; nevertheless, the majority of verses mentioning *hassan* were concentrated on the moral sphere. In these instances, *hassan* refers to words, deeds, and morals. This second interpretation of the word has the most prominent presence in the text; by this aspect, we can argue that the Quran mentions the words beauty and adornment in different places according to the expressive context, and that these terms were used to denote morphological or moral concepts that focused on the field of virtue in one way or another.

### **Beauty in the Sunnah of the Prophet Muhammad**

The Sunnah of the Prophet comes second in terms of importance in the organizational priorities of Islamic legislation because it is considered the source of legislation and the second inspiration for Islamic civilization after the Quran. Demerdash (2020) posits that Islamic intellectual and performance products derive from one of the Sunnah of the Prophet's main pillars, which is the basis on which much of Islamic civilization has been built.

The Sunnah of the Prophet played an effective role in complementing the role of the Quran at all levels. Indeed, in many places and areas, the Sunnah of the Prophet connected Muslims to the Quran by helping them understand its teachings (Schum, 2017). Beauty is one of many topics addressed in the Prophet's purified Sunnah, and it had attitudes consistent with those mentioned in the Holy Quran in one way or another. A man said that one likes to be well dressed and a good sole. With this regard, the Prophet said, Allah is beautiful and loves beauty. Arrogance is repelling the truth and oppression of people (Muslim, 1973, P93).

In another hadith about the desirability of the person being sent in a good shape, the Prophet said, If you send a Messenger, send it in a well-known, well-known name (Tabarani, 1979, P144). In these hadiths, the Prophet

recognizes an inherent principle that the normal soul enjoys the love of beauty and beauty itself. However, the Prophet was not only satisfied with confirming that instinct, but he affirmed that God himself is beautiful, and that he also loves beauty. Certainly, nothing is more noble than Prophet Muhammad linking beauty with God and emphasizing that it is one of the attributes of God that he loves: Allah is the Light [Nur] of the heavens and the earth (The Noble Quran, Surah An Nur. 35).

اللَّهُ نُورُ السَّمَوَاتِ وَالْأَرْضِ مِثْلُ نُورِهِ كَمِشْكَاةٍ فِيهَا مِصْبَاحٌ الْمِصْبَاحُ فِي زُجَاجَةٍ الزُّجَاجَةُ كَأَنَّهَا كَوْكَبٌ دُرِّيٌّ يُوقَدُ مِنْ شَجَرَةٍ مُبْرَكَةٍ زَيْتُونَةٍ لَا شَرْقِيَّةٍ وَلَا غَرْبِيَّةٍ يَكَادُ زَيْتُهَا يُضِيءُ وَلَوْ لَمْ تَمْسَسْهُ نَارٌ نُورٌ عَلَى نُورٍ يَهْدِي اللَّهُ لِنُورِهِ مَنْ يَشَاءُ وَيَضْرِبُ اللَّهُ الْأَمْثَالَ لِلنَّاسِ وَاللَّهُ بِكُلِّ شَيْءٍ عَلِيمٌ

It is the same quality that emphasizes the absolute beauty of God.

In the first two hadiths, the Prophet echoes teachings about beauty from the Quran, which denounces the kind of beauty that calls for arrogance and superiority over people. This type of beauty abhors Islam; indeed, the Prophet affirms that whoever holds this negative beauty in his heart is forbidden from entering Paradise. The Quran also acknowledges the beauty that represents a benign characteristic that God loves and by which He is characterized; this type is reflected in the hadith of the Prophet Muhammad, in which he urges to send a well-known messenger with a good name. Perhaps in this noble hadith on the Messenger, inclusiveness crossed the boundaries of form to expand and comprise the name, which is consistent with the first hadith: as emphasized by the faithful Prophet, God is beautiful and loves beauty. Beauty is then not limited to the formal or visual representation, but it has one in which all the elements and dimensions are represented. Upon reading the hadith on the messenger with a good face and name, we assume that the messenger be well-mannered and well-spoken; therefore, the messenger must be positive in all aspects or most at the very least, so that the message can be received as required.

On the other hand, a group of hadiths about the Prophet offers a deeper understanding of the concept of beauty which extends beyond the aspects of formal phenomena to enter the depth of Islamic thought. The Prophet calls it [t]he scourge of shameless beauty (Alhaithami, 1987, P283) and says, Whoever abandons the wearing of a garment of beauty, and he is able to humble himself, may God protect him with a dignity suit. There is also a hadith on Muhammad the Messenger of God, that a man came to him and said, O Messenger of God, I love beauty and I love to praise. Then the Messenger said to him: What prevents you from loving to live benign and die happy, but you have been resurrected in good manners (Abo Daoud, 1969, P348). When examining these hadiths, we find that they have taken on an aesthetic dimension that transcends formal phenomena in terms of meaning and pronunciation and thus registers a clear consensus that falls within the intellectual pattern in Islamic culture, based on directness in presentation and clarity. It is possible to interpret the hadith of the Prophet, the scourge of camel and camouflage, in the way that camels are incompatible with

esthetic presence according to the clear logic mentioned in it.

In the second hadith, which mentions that whoever wears the garment of beauty while capable of humility may be overwhelmed with dignity by God, we find that beauty is deeper than its apparent significance as it acquires, in part, an abstract moral meaning that follows the same pattern recorded in most of the noble Quranic verses addressed in a previous position. In the hadith, beauty takes two dimensions: one is formal and the other moral. It comes in an implicit way, namely through humility, and humility takes precedence. Therefore, although both formal and moral beauties are present, the Islamic preference is always to present the latter over the former. This is confirmed by this honorable hadith, which upholds the beauty of humility against that of clothing.

In the third hadith, a man mentions to the Prophet that he loves beauty and to praise. The Prophet says to him, And what prevents you to love to live benign and die happy. Rather, I have sent out the full merits of morals. The exchange shows a clear escalation of the ethical aspects; the preference, however, is for moral values over formal appearances. The man in this hadith, for example, mentions that he loves beauty as a model of formal appearance, though he also likes to be acknowledged as a model of moral value. He thus values both the formal and moral in one frame within a unified vision, which makes the Prophet Muhammad choose the moral value and virtue, highlighting it over the formal value, also linking his message to the achievement of those moral values based on the merits of ethics.

Based on the above analysis of the sample hadiths, it is clear that beauty in itself is praiseworthy and desirable. Indeed, it is an attribute that God characterizes and loves and is emphasized by the Prophet. However, once beauty intersects with any matter with a positive moral interest or sensuality, it delays the progress of such positive things in return. If beauty, understood according to the hadiths, is compared with any moral matter, then ethical matters are ahead of beauty, and these opinions are consistent with the opinions expressed in the Holy Quran, where a clear harmony can be observed between it and the Prophet's Sunnah of beauty.

## CONCLUSION

اللَّهُ جَمِيلٌ وَيُحِبُّ الْجَمَالَ

Islam is a religion of beauty. All the injunctions of Islam are full of “Jamaal” and “Husn”.

The very basic sources of Islamic Shariah are the Holy Quran and Sunnah of the Holy Prophet (PBUH).

Both of these *احسن القصص* and *اسوة حسنة* are real and actual embodiment of beauty in letter and

spirit. As the pillar of Islam are so beautiful so the followers must be the practical role model of Jamaal and Ehsaan.

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