

## **The Arab and Islamic Arts' Pressing References to Abstraction**

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### **Abstract**

The great influence on the cultures of different countries that characterized that stage, because of the Islamic conquests and the adoption of the Islamic faith by many peoples, and their migration to the Islamic cities at that time, accompanied by their art and the methods of its formulation. This brings us to a question about the influential references that call the Arab Muslim artist to opt for the abstract style and adhere to it. This was the problem of the research that was included in the methodological framework, as well as the importance of the research, its aim, its limits, and specifically its terminology. It relied on the indicators of the theoretical framework, which represented the analysis tool, according to which the results of the research were reached and then its conclusions, the most important of which are; (1) The Islamic doctrinal reference was a pressure towards the abstraction style; It is a natural result of the transformation of the Arab from the sensual pagan belief into the spiritual belief of Islam. The expression in the art of what is spiritual - even among non-Muslims, such as African blacks, for example - takes on an abstract character. There was a dislike or prohibition of the simile method; (2) Aesthetic thought is an influential reference, reflected in the artist's output. Its production was based on Islamic aesthetic values: moderation, consistency, proportionality, and organization, in an unremitting attempt to follow the example of divine perfection, which is the secret of beauty.

**Keywords:** Pressing, Abstraction, Prohibition, Spiritual

### **Introduction**

Arab-Islamic art was known as a pure abstraction, and as a realism (distorted) from what it is. These two styles - which are close to each other - dominated decoration and photography, while pure abstraction dominated the situation in Arab-Islamic architecture. Despite the great cultural friction with the countries surrounding the Arab-Islamic countries, in which the analogy style prevailed in its art, and despite the Islamic conquests that contributed to the influx of many artists to the Arab-Islamic cities at that time, bringing with them their arts and methods (imitation), we do not find It has a reflection in Arab Islamic art, which forces us to question and prompts us to search. To know the influencing factors that necessitated the Arab Muslim artist to take abstraction as a method and method in art, adhere to it, and reject everything else. From here, the problem of the current research was formed, which can be summarized in the following question:

What are the pressing references that called the Arab Muslim artist to take abstraction as a method in his productions?

The importance of the Research: (1) It sheds light on the link between the type of method used by the artist in the artistic production and the references compactor towards its end; (2) It may contribute to clarifying some of the connotations latent in the abstraction of Arab-Islamic art, which are connotations that qualify it to occupy a high position among the arts of other nations.

Research aims: Define the compressive references to abstractionism in Arab-Islamic art. The research is determined by the intellectual and doctrinal references in Arab-Islamic art, which includes painting, decoration, and architecture), in the period extending from the first century AH to the present time.

Define terms:

References: Aloush defined it as: A relationship between a sign and what it denotes.

Compressor: Al-Ma'ani Al-Jami' defines it as follows:

"Under work pressure -: under the influence of external pressure: - external influence / he resigned under the pressure of public opinion under his influence." (Ma'ani dictionary website) ([www.almaany.com](http://www.almaany.com)), pressure is an effect caused by something, and the compressor is the one that affects something.

In light of the above, the researcher defines (procedurally) compressive references as:

The origins and objective factors influencing the self of the Muslim artist and his intellectual and doctrinal formation; contributes to shaping the style of his artistic production according to the image that is consistent with it.

Abstraction: (Fathi) defines it as: "evaluating things based on their general characteristics, regardless of concrete facts, as qualities and characteristics are isolated after pure thoughts." (Fathi, p. 77). And (Lalande) defined it as: (looking at something in a general manner and to this extent or that, in isolation from representations). within its scope. It is the opposite to complete assimilation.) (Lalande, p. 11).

In light of the above, the researcher defines it (procedurally) as: Adopting the overall (general) character of the thing to be represented artistically, by extracting some of the partial characteristics of its shape, so that its representation to the viewer becomes different and distorted from it in nature, through geometry, flatness, and symmetrical repetition.

(Symmetry), the adoption of a spiritual perspective.

Arab Islamic art:

The researcher defines it (procedurally) as:

The art is produced by the Arab Muslim artist who is committed and influenced by his faith and Islamic aesthetic thought. It includes: (Photography, decoration, and architecture).

Theoretical framework:

The first topic: the compressor of aesthetic thought: The intellectual compressor is one of the most important references affecting human behavior in general, and art is part of that behavior. Addressing the Arab aesthetic thought requires us to divide it into three sections: The first: Is what was popular among the Arabs during the Jahiliyyah. The second: is Islamic thought as stated in the Noble Qur'an and the noble hadiths of the Prophet. And the third: Is what was reported from the lips of Muslim philosophers. In short, the pre-Islamic Arab was not as fond of interpreting the aesthetic phenomenon as he was of beauty itself. Therefore, we do not find - as far as the researcher knows - among the ancient Arabs in the pre-Islamic era an explanation for it, but we find a description of its (sensual) manifestations through their most prominent art, which is poetry. (Fidouh, p. (11); that is why we see poets recording aspects of beauty, imitating them, and describing them in poetry.

The poet describes his travels, or the quarters that he used to go to, or his tribe that he is proud of, or his sweetheart, whose beautiful descriptions he praises, including the words of the poet (Antarah bin Shaddad) in his commentary:

"And I have mentioned you while the spears were pouring from me, and the whites of India were dripping from my blood." And I loved to kiss swords, because they shone like the spars of a smiling man's mane."

Of the ancients, except that they described this house as (the flirtatious house that the Arabs said, because it was able to marry between an hour that passes on a person and a delicate aspect of sensual beauty, to bring about that stark contradiction, in whose shadow beauty emerged, as if it were a circle of light in a dark space. On the other hand, we find that the sensual nature was also connected to the prevalent religion of the pre-Islamic Arabs, which is the pagan religion, in

which the gods are embodied in wood, stone, and other materials, and all of this established the nature of their aesthetic view of things, which is tinged with sensuality. When the interest in the spiritual aspect became greater, after the Arab was concerned with the narrow sensory aspect, the great transformation took place, as a result of the new faith that he embraced, and it is a faith based on faith in God that sight cannot perceive, and on faith in the unseen represented by the spirit, the angels, and the Last Day... Especially after God, Glory be to Him, addressed the people with the horizon verses that show them the beauty of the heavens and the earth and what is in it, and the universe that surrounds them, which is the thing that has been diminished in its sensible view, so that beauty according to the "Islamic vision" becomes a training for the self to rise from the sensible to the abstract, and from the finite. To the infinite of the physical beautiful, to the metaphysical sublime (Ibrahim, 1993) the art of poetry produced a different direction that approached abstraction and spirituality and directed all of them to the pleasure of communicating with the infinite, after the Arab before Islam "lived the pleasure of its origin in the finite existence."

The gradation in the aesthetic awareness, which Islam aimed to achieve in the Muslim self, was achieved through the aesthetic concepts that have emerged thanks to him in the life of the Arab and the human being in general, and the aesthetic standards he presented that were emphasized, depicted and drawn to by the Holy Qur'an in many verses, and perhaps we will find in the following noble verse: What foretells the most important standards of beauty that Muslims adhered to after that, which is moderation), as the Almighty says: "O man! verses 6-8). Moderation is what leads to consistency, proportionality, and harmony, and then to perfection. The last is what Muslim philosophers consider the secret of beauty. Being associated with the qualities of: completeness, moderation, proportionality, and consistency; Therefore, it was the concept of perfection on the basis of which the system of Arab and Islamic aesthetic thought was built. Many Muslim philosophers emphasized it, such as (Abu Hamid al-Ghazali), by saying: "Everything has its beauty and goodness in presenting its appropriate perfection that is possible for it. Beauty and beauty as much as it is present." (Faiduh, pg. 93-94), and (Al-Ghazali) was not the only one who based his aesthetic vision on the concept of perfection and what is related to it. that the reason for the approval and beauty of the image results from "perfection in the organs, and proportionality between the parts, acceptable to the soul." (Al-Tawhidi, p. In addition, it is based on perfection.

And the concept of (perfection in Arab-Islamic aesthetic thought is defined by the existence of its existential features that distinguish it from others, without addition or deletion." Clip, p. he has lost the aspect of perfection and therefore beauty; Therefore, we find that (Al-Jahiz) defines material-physical beauty as: "completeness and moderation, or it is the characteristic of a perfect body of moderate composition... and moderation means balance and proportion between the body's members." (Abu Melhem, p. 32), and the body of moderate composition can be a criterion It is measured by the moderation of the human body in general, and its beauty is inferred by it, and this balance and harmony are not achieved by an existent without the rest

of the existing beings, rather it is the end of existence and what is in it in general. Everything is organized, coordinated, and balanced.” (Qutb, p. 92).

From here we can say: moderation, including proportionality, consistency, completeness, and order, leads to perfection, and since perfection is beauty from the Arab-Islamic perspective, moderation is beauty, and in this way, the Qur’anic description of beauty coincides with its description of most Muslim philosophers.

Although some Muslim philosophers believed that art would not be art unless it resembled nature, yet this does not mean that a literal imitation of it, but rather an imitation of it and an approximation to it, even (Abu Hayyan al-Tawhidi) when he saw that "nature is above industry, And that industry is less than nature, and that industry resembles nature and is not perfect, and nature does not resemble industry and is perfect, and that nature is a divine power... It is not permissible for the industry to be equal to it, just as it is not permissible for it to be superior to it, because the industry is human and extracted from nature, which is divine. And there is no way for human power to obtain a divine power inequality.

The second topic: the nodal reference compressor:

The influence of the doctrinal reference on the art and its expressive methods is no less than that of other references. Rather, the relationship between beliefs and art since ancient times was a close relationship with mutual influence, and many social scientists attribute the emergence of art to the religious factor after it (art) is a necessary need. The temple "worked on The emergence of the oldest of all human arts, which is the art of architecture, then the need arose to decorate the walls of the temples with inscriptions, statues, and prominent shapes, and from that appeared the art of sculpture, and soon the sculptors excelled in the work of colored statues, and from that appeared the art of photography.” (Ibrahim, 1993), and one of the specialists attributes the emergence of singing or chanting and music to religious references, so (Compario) believes that “all types of melodies, music, and singing were issued entirely from forms that were at first religious. As for songs of joy, they were sung in honor of (Apollon) the healer. (Al-Alusi, p. 320), beliefs employed and absorbed different arts for which the need was evident, so they were a pressing reference towards their emergence, and in contrast to that, some beliefs took a stand against them, and music is a clear example of that, so “in the world of beliefs, music was of great importance, It manifests itself positively and negatively at the same time. Some of the beliefs used to use music to spread belief in it in the hearts of people... Among the beliefs were what prohibited music or considered it closer to permissible and abhorrent (Zakaria, p. 8), so the nodal stressor has an impact on the arts and methods of artistic expression this influence takes one of two directions: one time it is influential towards its prosperity, and the other towards deterioration and fading.

Theoretical framework indicators; (1) The purpose of using abstraction is to express the invisible and what is spiritual, just as the layering of realistic forms is an attempt to express what is sensual in a way that is dominated by spirituality, and is dominant to bring about a balance between reality and what is above reality; (2) One of the manifestations of spirituality in Arab-Islamic art is filling the space (space) of the pictorial surface, which is achieved through the spiritual perspective in the arts of painting and decoration alike; (3) The method used by the Arab Muslim artist to express the divine infinity was the repetition of the pictorial elements according to a system subject to the geometric organization, whose purpose is harmony with the divine beauty first, and the realization of

Continuing the infinite expanse that follows it

The receiver with his sight and mind secondly.

The Arab-Islamic aesthetic thought focused on the values of moderation, consistency, proportionality, and organization. leading to perfection and then to beauty

Research procedures: (1) Research Methodology: The researcher followed the analytical descriptive approach, due to its suitability for achieving the research objectives; (2) The research community: Due to the vastness of the research community, which includes countless products from the arts of photography, decoration, and Arab-Islamic architecture, it was necessary to suffice a sample that reflects these types.

### **Conclusion**

The Islamic doctrinal reference was a pressure towards the abstraction style in art; It is a natural result of the transformation of the Arab from the sensual pagan belief into the spiritual belief of Islam. The expression in the art of what is spiritual - even among non-Muslims, such as African Negroes, for example - takes on an abstract character, and this means that the abstraction of Arab-Islamic art is an inevitable necessity. To express the invisible and the infinite, even if there is no dislike or taboo for the simile.

The typography of natural forms was a balance between what is spiritual and what is sensual, necessary to convey the intent of the production because most of the scripted productions - especially in the art of photography - were directed to narration and address the recipient, so it required that it be at a degree of iconography that is understandable to him. Without contradicting the spiritual, and intellectual aspect, or being an emulation of God Almighty's creation through analogy with His living creatures, just as some of them contain direct spiritual connotations that overshadow their sensory aspects.

Aesthetic thought is an influential reference reflected in the production of the Arab Muslim artist. As his artistic output was based on Islamic aesthetic values: moderation, consistency, proportionality, and organization, in an earnest attempt to follow the example of divine perfection, which is the secret of beauty.

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