

Aesthetic Styles of Types of Artistic Images in Verses from the 30th Chapter of the Holy Quran

Hasan Ali Sherbatdar, Assistant Professor, Farhangian University of Semnan, Semnan, Iran. E-mail: sharbatdar141@yahoo.com

Introduction

The purpose of exploring artistic images is to examine imaginary appropriations in language and its virtual applications. Artistic imagery is a sensory and inner benefit of words and sentences with an attractive artistic style, which contains guiding messages. In artistic depiction, the emotion, passion and feeling of the subject should be expressed so that they have their own effect on the person of the audience. The classification of artistic images according to the approach of the Quranic verses is divided into different virtual, linguistic, textural, visual and diagnostic types, which according to the audio and listening, and visual aspects, the softness and coarseness of the broad meanings of the Quranic verses have a deep impact on the audience. The works and functions of artistic images in Quranic verses can be investigated in wider dimensions than these images to express the religious thought which is the fundamental and constant guiding part of the prophets throughout the history of mankind. The processing of different styles of artistic images in the Quranic verses has beautifully illustrated the complete coherence and assimilation of the meaning and wording of the verses.

Methodology

In this research, by presenting the evidence of Quranic verses and analyzing them, structures of these aesthetic types have been investigated.

Results and Discussion

The style of using literary and rhetorical types in Quranic verses has vivid, dynamic and stunning images and is different from human style in terms of impact and construction or in terms of vocabulary and content. Although the Qur'an is a literary text and technical prose, it is far from taqleef and taqeed, and the texture of the imagery in it is solid, harmonious and appropriate to the events related to that image. In his verses, God has drawn simple and intellectual concepts with tangible and literary artistic images so that people infer the concepts and truths of Quranic knowledge with their material intellect and be guided to their creator by using these dynamic and moving images. With the functions of these artistic images, we understand the close relationship between thought and reality in the Qur'anic verses. That is, the thought within these images is in harmony with the reality outside them and is not separated, and this is the special feature of Quranic images that is more

efficient and effective than literary images, because "literary images have this special feature of Quranic images that are divine and in accordance with reality and life, in addition to the balance between the world and the hereafter, or the world of martyrdom, it is the unseen world (Al-Raghib, 1387, 54). The result of this research is the expression of the beauty of the function of literary genres and the aesthetic aspects of the style of verses from Part 3, and the statement of the aesthetic aspects and the reality of these images, which causes the emergence of spiritual pleasure and the benefits of guidance in the soul of man, his intellect and vision.

Conclusion

In the verses of the Holy Qur'an, the use of literary and rhetorical forms is a tool to express religious meanings and ideas, because this type of depiction of meanings causes a deeper impact on souls and brings distant meanings closer in a perceptible way and makes the meanings more clear in minds. The purpose of portraying religious thought in the literary and rhetorical forms of Quranic verses is to develop human knowledge about the universe, the hereafter and the absolute creator so that it is useful in his life and by examining and searching for these artistic images of the Quran and its functions, man becomes fascinated by it; May his intellect and wisdom be watered from the source of these teachings. The result of explaining the literary types and images of the Quranic verses is to express the aesthetic and real aspects of these images, which are in harmony with the linguistic structure, meanings and purposes of the verses; and it shows religious thought and Islamic thoughts. The working style of the literary genres and the aesthetic aspects of the verses of Part 3 include the beauty of human thoughts, feelings, and inner emotions and cause the emergence of spiritual pleasure and guidance benefits in the human soul, intellect, and vision. In examining the functions of the types of artistic images of verses from Part 3, the researcher did not face the normal comparison between the created artistic images; Rather, any of these images have special privileges of words and structural scenes, in which there are secrets, wisdom, and many spiritual treasures in the structure of beautiful, wise and guiding words to the audience, which are presented with more depth and precision. Through these images, he accepts the teachings and principles of Islam in his thoughts.

References

- Al-Mutani, A. A. I. M. (2009). *This is a rhetorical statement of the Qur'an* (S. H. Sidi, Trans.; 1st ed.). Sakhn Publishing. (Original work published 1388 AH) {In Persian}
- Al-Ragheb, A. S. A. (2008). *Karkard illustrated by Henry in the Holy Qur'an* (S. H. Sidi, Trans.; 1st ed.). Sokhan Publications. (Original work published 1387 AH) {In Persian}
- Al-Raghib, A. S. A. (2008). *The function of artistic image in the Holy Quran* (S. H. Seidi, Trans.; 1st ed.). Sokhon Publications. (Original work published 1387 AH) {In Persian}
- Badawi, A. A. (2005). *From the rhetoric of the Qur'an*. Dar Nahda. {In Arabic}
- Bint Al-Shatti, A. A. (2012). *Ijaz Bayani Qur'an* (H. Saberi, Trans.; 3rd ed.). Scientific and Farhangi Publications Company. (Original work published 1391 AH) {In Persian}
- Bint Al-Shatti, A. A. (1968). *The explanatory interpretation of the Holy Qur'an* (3rd ed.). Dar Al-Maaref. {In Arabic}
- Fatouhi, M. (2010). *Balaghat Tasawir* (2nd ed.). Sokhan Publishing. (Original work published 1389 AH) {In Persian}
- Fazeli, M. (1986). *Study and criticism on important rhetorical issues* (1st ed.). Farhangi Research and Investigation Foundation. (Original work published 1365 AH) {In Persian}
- Ibn Atheer, D. A. N. b. M. (1999). *The proverb in the literature of the writer and the poet* (M. M. Abdul Hamid, Ed.). The Modern Library. (Original work published 1420 AH) {In Arabic}
- Jahiz, A. b. B. (1952). *Al-Haywan* (A. S. Haroun, Ed.). Al-Khanji Library. {In Arabic}
- Jurjani, A. Q. (1978). *Evidence of the miracle* (M. R. Reda, Ed.). Dar Al-Maarifa. {In Arabic}
- Makarem Shirazi, N. (1997). *Tafsir Namouneh* (2nd ed.). Dar Al-Kutub Al-Islamiyyah. (Original work published 1376 AH) {In Persian}
- Sayyid Qutb, I. H. (1991). *In the shadows of the Qur'an* (17th ed.). Dar Al-Shorouk. (Original work published 1412 AH) {In Arabic}
- Sayyid Qutb, I. H. (2002). *Artistic illustration in the Qur'an* (16th ed.). Dar Al-Shorouk. {In Arabic}
- Sayyid, S. H. (2011). *The verses of the Qur'an* (1st ed.). Islamic Sciences and Farah Publications. (Original work published 1390 AH) {In Persian}
- Seidi, S. H. (2013). *Aesthetics of Qur'anic verses* (1st ed.). Islamic Science and Culture Publishing House. {In Persian}
- Shafiei Kadakani, M. R. (1979). *Pictures of fiction in Persian poetry*. Agah Publications. (Original work published 1358 AH) {In Persian}
- Shafi'i Kodkani, M. R. (1980). *Imaginary images in Persian poetry*. Aghaz Publications. {In Persian}

- Taleghani, S. M. (2010). *Part of the Qur'an* (1st ed.). Foundation for Studies on the Contemporary History of Iran and Shahr-dari Tehran. (Original work published 1389 AH) {In Persian}
- Taleghani, S. M. (2009). *A light from the Qur'an* (1st ed.). Institute of Contemporary History of Iran and Tehran Municipality. {In Persian}
- Yasuf, A. (2009). *Zibashnasi Wajagan Qur'an* (S. H. Sayyidi, Trans.; 1st ed.). Sokhan Publishing. (Original work published 1388 AH) {In Persian}