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**AESTHETICS OF QUR'ANIC TEXTS OF THE CULT BUILDINGS OF THE
ISLAMIC EAST IN THE CONTEXT OF THE PHILOSOPHY OF ARCHITECTURE**

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In the philosophical sense, architecture creates adequate to certain historical conditions and social demands of the world model, in the elements of which is built an extensive gallery of symbolic images and events. Architecture in the history of civilization has acquired many forms, semantic expressions and symbolic personifications, which does not allow to unambiguously assess the true attitude of philosophers to this cultural phenomenon. A special position in the world of architecture is occupied by religious buildings, philosophical and historical reflection on them actualizes the mysterious, even sacred space of public consciousness. This article is devoted to the study of the aesthetics of Qur'anic texts as meaning-making components of the decoration of the cult architectural structure of the Islamic East. To do this, a philosophical interpretation of architecture as a transhistorical cultural phenomenon is realized, an attempt is made to reveal the functional and aesthetic meanings of the cult architecture of the Islamic world, and the aesthetics of calligraphic embodiment of Qur'anic texts of religious buildings is considered on specific examples. In particular, aspects such as the chronotope of an architectural structure, which allows a person to move from antiquity to the real world and even into the future, are highlighted; the organics of the Islamic cult building and its picturesque regular character, which provides the originality, uniqueness and originality of the architecture of the Islamic world; aesthetics of Qur'anic texts of Islamic cult architecture, which embodies the eternal images of the beautiful, boundless and eternal. The artist, who creates in the space of an Islamic cult building, understands his work in a special way in the obligatory context of the relation to the divine; the contradiction of approving obedience and sinful pride synthesizes the key maxim of Islamic art - only Allah is able to create and fill with life everything He wills. It is concluded that the philosophical analysis of the aesthetics of the Qur'anic texts of the cult buildings of the Islamic East requires clarification of their collective nature depending on the individual and social semantic characteristics of reality.

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ЕСТЕТИКА КОРАНІЧНИХ ТЕКСТІВ КУЛЬТОВИХ СПОРУД ІСЛАМСЬКОГО СХОДУ В КОНТЕКСТІ ФІЛОСОФІЇ АРХІТЕКТУРИ

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У філософському сенсі архітектура створює модель світу, адекватну певним історичним умовам і соціальним запитам, в елементах якої вибудовується розлога галерея символічних образів і подій. Архітектура в історії цивілізації набула багатьох форм, смислових виражень і символічних персоніфікацій, що не дозволяє однозначно оцінити справжнє ставлення філософів до цього культурного феномена. Особливе місце у світі архітектури займають релігійні споруди, філософсько-історична рефлексія, над якими актуалізує таємничий, навіть сакральний простір суспільної свідомості. Стаття присвячена дослідженню естетики коранічних текстів як смислотворчих компонентів оздоблення культових архітектурних споруд ісламського Сходу. Для цього здійснюється філософська інтерпретація архітектури як трансісторичного культурного феномена, робиться спроба виявити функціональні та естетичні значення культової архітектури ісламського світу, а також розглядається естетика каліграфічного втілення коранічних текстів у релігійних будівлях на конкретних прикладах. Зокрема, висвітлюються такі аспекти, як хронотоп архітектурної споруди, що дозволяє людині переходити від давнини до реального світу і навіть у майбутнє; органічність ісламської культової будівлі та її мальовничо-регулярний характер, який забезпечує самотність, неповторність і оригінальність архітектури ісламського світу; естетика коранічних текстів ісламської культової архітектури, що втілює вічні образи прекрасного, безмежного і вічного. Митець, який творить у просторі ісламської культової споруди, особливим чином осмислює свою працю в обов'язковому контексті співвідношення з божественним; суперечність утвердження покори й гріховної гордині синтезує ключову максиму ісламського мистецтва лише Аллах здатний творити й наповнювати життям усе, що Він забажає. Зазначено, що філософський аналіз естетики коранічних текстів культових споруд ісламського Сходу потребує уточнення їхньої колективної природи залежно від індивідуальних і соціальних смислових характеристик реальності.

Ключові слова: *Коран, іслам, мечеть, архітектура, філософія, естетика, каліграфія, хронотоп, епіграфіка, символ.*

Introduction. Since ancient times, philosophy has aimed at trying to explain the eternal from the standpoint of the present and to create a logically constructed picture of the world with the help of rational tools, as well as to explain the place and role of man in this world. From the philosophy point of view, architecture is the creation of a space in which a dream materializes, where perfected lines and volumes acquire the meaning of perfection and infinity in space and time. In the process of broadcasting meanings, ideas and worldview landmarks through architecture, both the functional purpose of buildings and their aesthetic "load" are involved. From the standpoint of philosophy, an architectural structure

formed by human imagination and a real object of architectural creativity are different formations, with different meaning, content and functions. There is only one way to combine them into a single whole – to make an architectural structure embodied in stone or other material a relevant subject of philosophical reflection. In a philosophical sense, architecture in a certain way fixes the structure of the world arrangement, in the elements of which an almost limitless gallery of images and events unfolds. Architecture, in a broad sense, creates objects of the "third universe" (according to K. Popper) with a functionally saturated space, forms a microclimate, changes the natural landscape, per se – forms a new

environment for human existence, influencing in a certain way its modes of existence, preferences axiological sphere, aesthetic symbols, spiritual landmarks. Therefore, architecture actively influences the formation of worldview.

Degree of research development. In our previous studies, we considered the problems of using religious symbols in the political life of society [5]. We also revealed various aspects of PR activities of religious organizations (including Muslim ones), in particular the topic of historical memory [11: 12]. In domestic science, a thorough monographic study of the problems of art and culture of the city should be carried out, in which the problem of aestheticization of architectural objects [14] was analyzed. The contextualization of the concept of Islamic architecture with the most common styles of calligraphy, geometry and floral patterns was carried out by B. Ghasemzadeh, A. Fathebaghalli and A. Tarvirdinassab [4]. The study by S. H. Loumer analyzes the influence of Quranic themes and Islamic teachings on the formation of artistic and architectural features, such as arabesques, calligraphic inscriptions and the spiritual content of the works, which enhanced the unity and durability of art [6]. A systematic philosophical analysis of the aesthetics of Quranic texts of religious buildings of the Islamic East has not been carried out.

Philosophical interpretation of architecture. We will consider the following thesis as the starting point of considerations regarding the philosophy of architecture: "philosophy of visual forms", by analogy with "philosophy of symbolic forms" by E. Cassirer, is a specific form of thinking that was formed in the visualism of the Postmodern era. Awareness of the complexity of the development processes of the natural and social worlds occurs synchronously – in philosophy, in various areas of scientific knowledge and art forms, including in architecture. The spectrum of attention of the philosophy of visual forms includes such phenomena as cinema, theater, television, photography, architecture, etc. The German philosopher W. Benjamin

saw the specificity of the visual relation of architecture in the fact that it is perceived as "in passing"; in his opinion, architecture "...from ancient times was a prototype of the work of art, the perception of which does not require concentration and takes place in collective forms" [2: 380].

It seems quite logical to assume that a clear system of values and meanings, essences and personifications, contradictions and identifications, the implicit order of the Cosmos appear as a kind of architecture of thought, which directly generates the formation of real, material architecture. In a broad sense, architecture is the process of creating a certain form according to the creator's intention, and therefore, this process has the property of dynamism, which gives architecture the properties of a harmonious, developing system, which, however, goes through the stages of birth, flowering, crisis and decline. In the spatially limited context of the architectural structure, various forms, ideas, motifs, and genres find their place, at the same time, one can speculate about the unity of the philosophical content, image system, architectural design, plot orientation, stylistics, and composition. An architectural structure has its own chronotope: it enables a person to "travel" from the ancient world to the present, and even, with the use of attention to the near or distant future. At the same time, the transformation of the architectural object forms is determined by its points of intersection of visual planes, forming a harmonious combination of the most sensitive shades of emotional understanding, which are realized in clear constants – dynamism, spectacularity, organicity, plastic expressiveness, etc.

Nowadays, the idea that the philosophy of architecture does not provide an opportunity to fully decipher the entire complex chain of interactions and processes that provide a mechanism for researching the initial properties of the architectural creativity structure is actualized in the philosophical discourse. Indeed, the study of this mechanism is an independent problem, and its solution

will be solved by the philosophy of architecture in the process of accumulation and in-depth understanding of architectural existence in the space of a specific historical era. Thinking in the field of philosophy of architecture is aware of the relationship and interaction of static and dynamic, finite and infinite, discrete and continuous, order and chaos, form and amorphousness, eternity and ephemerality, situations and perspectives, which are embodied in the past and present in the architecture of the building and will be implicitly reflected in future projects [14: 108].

And it is not so important that the architectural creations of the Antiquity and Middle Ages, Renaissance and New times, Baroque, Rococo, Classicism, Modernism or Constructivism styles practically do not find a common denominator in modern objects of architectural creativity. The history of architecture draws attention to a certain type of worldview, value attitudes, moral guidelines and ways of thinking inherent in every social environment. Philosophical and historical reflection on the phenomenon of architecture reveals a secretive, even sacred (in religious buildings) format of public consciousness. Cult architectural structures carry a certain symbolic and metaphorical content, they demonstrate a transhistorical semantic convergence of the divine and human, embodied in a specific architectural form. The work of an architect not only reflects modernity, but at the same time creates it as a model, and thus becomes a symbol of a specific era, directed to the future.

As you can see, the philosophy of architecture as its "sub-task" is called to reveal the philosophical basis of architecture as a harmonious constellation of science and art, as a socio-cultural phenomenon characteristic of all times, the civilizational mission of which appears not only in the determination of the foundations of humanity's existence and the production of an extensive gallery of the results of its creativity, but also in penetrating their

initial essence. Architecture, as such, is an expression of an idealized projection of reality: by its means, an almost eternal, beautiful, comfortable and safe environment for human existence is created; therefore, the evolution of the impossible into the inevitable takes place in the creative artistic process. Philosophical understanding of architecture is, in fact, an attempt to unravel the patterns of formation and evolution of architectural existence, to grasp the depth of the philosophical meaning of architectural creativity, from which all rich plastic forms arise and develop. The philosophy of architecture is also an analysis of the creative embodiment of a deep insight into the life of a single, organically structured, eternal and infinite universe.

In a philosophical sense, an architectural composition is objectively perfect if its image, is created by the architect – the subject of the creative act, coincides posteriori with the image formed in the mind of the person – the subject of perception of the product of the specified creative act. An object of architecture is a pronounced spatial structure, one that strives for perfection, a model of the universe. The integration of such a model of the world structure into the process of researching the cultural phenomenon of architecture makes it possible to explain the meaning of the regularities of the formation of the general concept and individual details of an architectural structure. The perception of an architectural object occurs directly: gradual immersion in the "fabric" of a work of architecture creates a complex palette of feelings in a person's mind, so a complete image consists of a mosaic of individual impressions. Since the philosophical format of ideas about architecture as a cultural phenomenon is an essential factor and determinant of social reality, the objectivity, reliability and argumentative persuasiveness of taking into account the socio-cultural context are impossible in the absence of worldview-forming regulations of social existence and consciousness.

Functional and aesthetic meanings of the Islamic world cult architecture.

We draw attention to the fact that in modern scientific literature there are effective attempts to study the aesthetic content of the Islamic world religious architecture, to identify the symbolism of the structural elements of religious buildings, in particular – Koranic texts as meaning-making elements of the exterior and interior of a religious architectural building. The organic structure of the Islamic religious building and the picturesque regular character of the building, built for centuries, are engraved in the history of Islam: they thereby ensure the originality, uniqueness and inimitability of the architecture of the Islamic world. In Islam, one of the key materialized representations is the Meccan Kaaba – "al-Bait al-Haram", which means "holy house" in Arabic. The Kaaba is a kind of reference point of the Islamic creed – not only geographical, but also sacred, spiritual, mystical, in a broad sense – worldview.

It should be emphasized that the oldest religious Islamic buildings in the world are the Al-Quba Mosque in Saudi Arabia, the Prophet's Mosque in Medina, the Masjid al-Haram (Haram Bait-Ullah) in Saudi Arabia, the Jawat Mosque and the Two Qibla Mosque or Masjid Al-Qiblatin in Medina, the Cathedral Mosque of Kufa and the Imam Hussein Mosque in Iraq, the Al-Aqsa Mosque in Jerusalem, and the Al-Zaytuna Mosque in Tunisia share architectural similarities. Historically, the prayer activities of Muslims all over the world take place in mosques (Arab. "place of worship") – special buildings oriented topographically towards Mecca. Architecturally, the mosque has a special niche (mihrab), which indicates the direction of Mecca (qibla), forming a kind of prayer direction vector. The mosque can be considered as an earthly, material reference point of the system of spiritual coordinates: it is this point that inspires believers to find their own religious and spiritual coordinates. The act of prayer in Islam has a horizontal orientation – a believer in a mosque performs prayer (Salah) sitting on his knees, and then

bows, touching his forehead to the floor: thus, symbolizing submission to Allah. The mosque does not have an altar: it is the Kaaba – it is not only a generalized altar, it is the Stone Temple, the First Temple, the Holy of Holies of Islam, its summa summarum, it is the main sanctuary of Islam, the key to world creation.

An important constructive, but also loaded with spiritual content, an architectural element of religious buildings in the Muslim world is the portal: it is a pointed arch enclosed in a rectangular shape, which actually symbolizes Islam. The portal has clearly defined static and dynamic properties – under conditions of rhythmic repetition, the combination of these forms (rounded, vertically elongated triangle and rectangle) visually creates an effect of a certain illogicality, which, however, vividly symbolizes the initial idea of Islam itself (Arab. "submission") – unity man with the Most High through complete and unquestioning submission. The rounded, vertically elongated triangle of the arch (iwan) is such that it is embodied in architecture by the idea of a temporary, circular shelter of the human body, of the completion of its existence in the square – faithful, decisively fair and humanized sky that once was. In general, for an orthodox Muslim, the vertical spatial orientation is inferior to the horizontal one – historically, the architecture of the Islamic East supports and develops real secular activity in the horizontal plane: military, civil and religious buildings, due to centuries-old construction traditions, do not rise to the height, they are mostly "grounded" and form a horizontal architectural landscape. But minarets (the tower in the mosque complex, from which the muezzin, the servant of the mosque, calls the believers to prayer) reach towards the sky with vertical columns, becoming a kind of visual dominants, prevailing architectural elements relative to the ordinary horizontal plane. In this co-tradition of vertical and horizontal architecture, the real-ideal dichotomy, symbolizing man's

relationship with Allah, is revealed on an emotional-spiritual level.

In our theoretical constructions, we proceed from the need to justify the fact that Islamic religious architecture is an artistic way of broadcasting the harmonious, comprehensive, universal order established by Allah on Earth. The principle of rhythmic repetition of the same or similar architectural elements, their symmetry and mirroring initially comes from the Koranic image of the ceaseless creativity of the Most High, who "...starts creation, then repeats it, and then you will return to Him!" (Qur'an, 30:11). As an example, we can cite the rhythmic fragmentation of the mosque space through the system of stairs, arches and columns, symbolizing the harmony of the believers' relationship with Allah, "those who, when disaster strikes them, say: 'We belong to Allah and to Him we return'" [13, 2:156]. In the Koranic texts, the usefulness of the wise activity of Allah is clearly revealed: pragmatism, usefulness and expediency become the fundamental criteria of beauty. The prominent philosopher of the Islamic East, al-Farabi, characterized architecture as a science of artistic techniques, while the principle of utility became one of the key criteria of Islamic culture. In architecture, this principle was reflected in the Jamal doctrine – "only the useful can be beautiful".

The analysis of scientific research shows that scientists of the Muslim world single out, first of all, the spiritual component of a religious Islamic building – the mosque, while European researchers put forward its practical, functional component as a priority. A cult building in developed religious traditions is etiologically saturated with a structured and systematized complex of ideas related to the problems of philosophy, mysticism, and theology, while the image of the Temple as such concentrates all the models of world arrangement created by civilization. Modern researcher S. Omer emphasizes that the mosque, without any misunderstandings, has always been and will be the center of the Muslim world [9]. First, it is the innate nature of man to bow

down to his creator. Secondly, there is a human tendency to social interaction and joint gathering to strengthen the structures of social existence. Depicting the importance of the mosque as a fundamental institution of Islam, S. Omer united the spiritual and the social, establishing the concept of Islam and the mosque as a key institution in the life of the Muslim community. However, some modern researchers insist on the "secondary nature" of architectural forms in relation to functionality, explaining such a contradiction to the balance between the material and spiritual worlds formed in Islam, usually reducing them to the manifestation of statements such as that Islamic architecture gives an idea of the religious practices of Muslims throughout history Islam. At the same time, they emphasize the lack of interest of European scientists in the spiritual foundations of Islam and even the deliberate humiliation of the achievements of Muslim architecture [4].

In his reflections on the essence of Islamic culture ("Islamic Art and Its Spiritual Message"), Pakistani researcher Khawaja Muhammad Saeed emphasizes that religion has always been a factor of inspiration for creators of various fields: architecture, literature, music, sculpture, choreography, painting – were deeply motivated by "intense religious consciousness". A kind of warning of the mentioned researcher is determined by the tendencies of a literal understanding of Allah as an anthropomorphic being: according to the scientist, figures of such a scale represent only a symbolic manifestation. "Islamic art conveys the spiritual and prototypical meaning of Islam itself through an eternal and symbolic language; today this art has the ability to present the spirit of Islam in a much more direct, useful and understandable way than some other communicative expositions" [10: 227–228].

Considering the above, we can actually say that the mosque is a universal artistic embodiment of the Islamic image of world creation: it symbolizes the Muslim understanding of the space-time connotation of the divine-cosmic, the

mosque is both the house of Allah and the space of Paradise in its Islamic interpretation.

Aesthetics of Koranic texts of religious buildings. Turning to the topic of the aesthetics of the Koranic texts in Islamic religious architecture is due to contradictions that "...etiologically arise within the rather broad limits of the very interpretation of Islamic religious architecture in the contexts of theological discourse, philosophy and culture, forming a powerful corpus of eternal images of the beautiful, limitless and eternal. A thorough philosophical analysis of the aesthetics of the Koranic texts of Islamic religious architecture definitely requires clarification of the collective nature of the specified category depending on the individual and social semantic characteristics of reality. One of the most important aspects of such an analysis is its metaphysical problematic – the direct exit of constructive emotion into the realm of the transcendental: a look at Koranic texts in the space of Islamic cult architecture sub specie aeternalis – from the standpoint of eternity" [14: 107].

The authors' theoretical visions and direct research of Islamic religious buildings in Spain, Turkey, Uzbekistan, Turkmenistan, Tajikistan, Afghanistan and Israel gave grounds for certain generalizing conclusions regarding the aesthetics of Qur'anic texts in Muslim spiritual architecture. One of the important aesthetic characteristics of a mosque as a special object of Islamic sacred architecture is ornamental decorations, in particular, in the form of symbolically rich Qur'anic texts. Often complicated forms of graphic style are difficult to accept for a "literal" reading: in some elements of mosque epigraphy, the inscriptions are deliberately turned by one hundred and eighty degrees and are designed only for visual perception without understanding the depth of the textual content. Such inscriptions are difficult to read and understand, their purpose is to symbolize beauty as such, in the narrower sense – divine Beauty: "Allah is beautiful and loves beauty" – this is how it is formulated in one of the

hadiths (sayings and actions transmitted by the followers of the Prophet Muhammad) aesthetic principles of Islam.

The Holy Qur'an, in addition to its spiritual significance, is an artistic, artistic phenomenon from the point of view of literature, philosophy, rhetoric, spelling, aesthetics, etc. It is beauty that has been and is the defining axis of Islamic art from the very moment of its birth. As a result of the sacred attitude of Muslims to the Koran, calligraphy is able to transmit the majestic examples of Islamic art in literary works, as well as in the decoration of the exterior and interior of religious buildings. The Holy Qur'an does not contain verses specifically devoted to the value of art, but there are artistic verses in the Qur'anic texts. The Qur'an and Islam "invite" what comes from human nature, particularly the desire for beauty, using artistic styles to attract more people with "innate elements" so the Holy Qur'an must point out the beauty of works of art and their value in various ways and means [5].

Following the defined approach, it is logical to assume that the greatest complexity and attractiveness of calligraphy objects of Islamic religious buildings lies in the existence of well-established canonical forms that have been established over the centuries. The classical tradition of Islamic sacred architecture canonized a certain spectrum of epigraphic elements that decorate Islamic religious buildings in different regions of the world. The master of calligraphy is trapped by tradition in such a strict framework that he has only three resources left – faith, artistic taste and talent, therefore any work of the artist must be spiritually rich, beautiful and professionally perfect. Beauty for a master is an eternal criterion for joining an artistic work to its initial, objective origins, it is the degree of quality of the symbolic reflection of the being of the Most High in the artistic work. Calligraphy was an emotional and spiritual expression of artistic uniqueness from the very beginning of the spread of Islam: it was born from the meaning of the

Koran as a sacred text and was determined by ornamental aesthetics.

Calligraphy, according to modern Pakistani researchers A. Malik and N. Aamir "...is undoubtedly the most characteristic expression of Islamic art to the extent that it in many aspects symbolizes the essence of Islam itself. It is based on the idea that the text of the Qur'an and its meanings are sacred and contain the highest truth of existence, as well as guidance for believers. Thus, the value of calligraphy appears in its function of conveying sacred knowledge through embellishment and highlighting of the Qur'anic text. Since the Qur'an was sent to the people in Arabic, it became the primary language in which calligraphy developed as an art form. And since the Qur'an was dedicated to writing in the early years of Islam, writing itself was an act of devotion and worship" [7: 428].

In the context of the thinking of modern scientists, religious, in particular, Islamic art has an unconditional religious connotation, which reminds a person of God and elevates his spirit. Modern scientists Fahimifar call this art "sacred" because it leads to the mastery of the spirit [3]. Any art with a religious "load" is always religious, but not necessarily sacred. Nevertheless, religious and sacred art is characterized by the fact that its indispensable attributive condition is the feeling of divine presence. Only art, the form of which reflects the spiritual understanding of religion, is worthy of the adjective "sacred" [2]. The language of Islamic art is symbolic and enigmatic, and this also applies to calligraphy. Secrets and symbols carry meanings peculiar to this art, and the only way to verify the meaning of Islamic art is to analyze its signs and symbols. So, symbolic language is the language adopted by art in religious civilizations, through which it expresses its concepts [8].

It should be noted that calligraphic writing has a long history – since the 10th century, the monumental Thuluth began to form – a special font used for Qur'anic inscriptions, including in the process of decorating the exterior and interior of religious buildings. The name of Allah (the

concept of "sifat") is traditionally immortalized by writings on the exterior surfaces of the mosque. Calligraphic epigraphy historically symbolized certain fragments of Qur'anic texts, since poetic images are used in the Qur'an with a specific purpose, namely to give theological truths not only an aesthetically attractive appearance, but also (probably most importantly) to fill them with the eternal presence of the divine spirit. This is reflected with maximum depth and vividness in the early Meccan surahs, which are chronologically divided into three periods. The first period is a period of time during which 48 poetic surahs were created; in this period, the aesthetic category of the sublime was formed, revealed in the context of the revelation of Islam and personified by Muslim virtues. The following periods – the second (Rahman surahs) and the third (prophetic surahs) are characterized by the fact that the category of perfection of creation appears as an aesthetic imperative in this era. Beauty symbolizes the aestheticization of reality, concepts such as beautiful, good (hasanat), beautiful (bahij), decorated (zayanna), wonderful (ni'ma), best (ahsan), etc. become relevant.

For example, in the Omar Mosque (Bethlehem) on quadrangular tablets decorated with two-layer carving, the relief inscriptions are made on the background of an elegant floral ornament with spirally twisted stems and leaves. The format of the relationship between the decorative background and the letters attracts attention – the curls of the stem do not form the main rhythm, they stylistically obey the composition of the letters and fill the space between them. The vertical planes are decorated with decorative panels of a quadrangular shape with a strip of Arabic inscriptions, made in flat relief, decorated with a floral ornament with flexible, figuratively intertwined stems, from which single leaf plates, trifoliums (trefoils), half-palmettes, palmettes and six-petalled rosettes depart. Near the minbar (the pulpit from which the imam reads the prayer) there is an epigraphic ornament in

the form of a labyrinth, formed by an intricate interweaving of geometricized Arabic letters. The most striking decorations of the interior are calligraphy and ornaments, and quotes from the Qur'an are placed on the walls of the mosque, in particular, the text of Surah "al-Fatiha": In the Name of Allah – the Most Compassionate, Most Merciful. All praise is for Allah – Lord of all worlds, the Most Compassionate, Most Merciful, Master of the Day of Judgment. You 'alone' we worship and You 'alone' we ask for help. Guide us along the Straight Path, the Path of those You have blessed—not those You are displeased with, or those who are astray" [13, 1:1-7]. Quotations from the Koran, made of decorative elm, immersed in ornamental plant lace and accompany the faithful in the entire space of the mosque – they rise up the arches, fly from vertical planes to horizontal ones, fall from the ceiling in the form of stalactites, are scattered on a kind of panel – fabric, metal, wooden. The role of the text, which traditionally adorns the portal of the mosque, is extremely important: it forms a symbolic continuum of a person's transition from the everyday world to the ritualized space of spiritual communication with Allah.

In this context, the thesis that the classical tradition of Islamic sacral architecture canonized a certain spectrum of epigraphic elements that decorate Islamic religious buildings in different regions of the world is gaining considerable relevance. As for Qur'anic texts, in the semantic context of sacred architecture, they acquire the role of symbolic images, in a certain sense "tablets", intersubjective mediators that serve for preservation, artistic interpretation and transmission of information. A sign (according to T. Ribot) is never emotionally neutral or indifferent – it always orients a person in psychological-volitional and axiological-teleological directions. The study of the aesthetic content of Qur'anic texts in Islamic religious architecture allows us to conclude that epigraphic elements in, in particular, mosques, perform two main

functions: the first is to provide as complete information as possible about the building, namely, its customer, architect, builder, as well as date of creation, name, dedication to a specific saint, martyr of faith or religious figure, etc. The second function is realized by texts of a religious nature: epigraphic elements formed from quotations from the Qur'an and hadiths perform three fundamental tasks – teaching, instructing and educating the faithful. In the philosophical aspect, the correlation of the artistic-aesthetic and spiritual-religious content of the Qur'anic texts in Islamic religious architecture has an important methodological-conceptual and cognitive-epistemological significance.

Conclusions and prospects for further research. Philosophical analysis of the aesthetics of the Qur'anic texts of Islamic religious architecture definitely requires clarification of their collective nature in the context of prospective scientific research. Architecture, which is a realistic manifestation of idealized design, creates a functional environment that is comfortable and safe for humans, and in its development turns the impossible into the inevitable. In particular, Islamic architectural art conveys the spiritual and prototypical meaning of Islam itself through an eternal and symbolic language. There is also an inner semantic layer of Islamic artistic creativity: schematic and symbolic, conventional and partly schematic drawing. Its deliberate "dissimilarity" to the original and the lack of boundaries contrast with the continuous infinity of the real world, filling Islamic art with its own original artistic sense of world perception and worldview. In the Koranic texts, the usefulness of the wise activity of Allah is clearly revealed: pragmatism, usefulness and expediency become the fundamental criteria of beauty. Therefore, Koranic calligraphic inscriptions, which are epigraphic ornaments, give theological truths not only an aesthetically attractive appearance, but also fill them with the eternal presence of the divine spirit.

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