

**Female Beauty between Religion and Philosophy-An approach
to aesthetic conceptual perception-**

الجمال الأنثوي بين الدين والفلسفة مدخل إلى الإدراك المفاهيمي الجمالي-

Dahbia Abdelkader*	Religion and society laboratory, Algiers University 2 (Algeria)	E-mail : Dahbia.abdelkader@univ-alger2.dz
Sihem Cherif	Religion and society laboratory, Algiers University 2 (Algeria)	E-mail : Cherif.siham@gmail.com

Abstract:

Beauty is one of the great human values that has occupied human thought since ancient times, as it was associated with concepts of goodness and truth in ancient philosophies. and considered in religions as a divine blessing that warrants gratitude and contemplation. Female beauty is a central theme in the debate between religious and philosophical views, as it carries connotations that transcend the physical dimension to touch on moral, psychological and spiritual dimensions. Beauty is a broad concept that encompasses more than one conceptual approach. Some interpretations focus on the material, following instinct and displaying charms, achieving psychological pleasure or auditory and visual pleasure. Another school of thought sees beauty as something beyond the physical and tangible, which is sensed by the soul or spirit. Therefore, there are multiple levels of discourse on beauty and in discourse on beauty.

Beauty raises profound questions: Is beauty merely an external sensory attribute? Or is it a reflection of aesthetic, spiritual, and moral values? How do religion and philosophy view this issue?

In this article, we attempt to present an analytical critical approach to the concept of female beauty in light of two references: religion and philosophy, while taking into account the cultural and social context that frames this concept and offering suggestions and new avenues for research.

Keywords: female beauty, spiritual and moral values, aesthetic values, religion

*Corresponding author: Dahbia Abdelkader

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Introduction:

The positioning of the issue of beauty between the rationality of philosophy and the spirituality of religion raises a number of questions regarding the meaning of this value and its place and significance for both sides. Philosophers consider beauty to be a human matter, whether in the sense of materialists who link it to nature and instinct as an innate need, or idealists who elevate it through abstraction to the realm of reason, while acknowledging that it is a human need that does not necessarily stem from instinct.

As for the perception of religious figures, including Sufis of various ranks, they consider beauty to be an overflow from the Creator, emanating or manifesting from the paradox that is the source of beauty. They do not separate beauty from morality; rather, beauty can only be so if it is characterised by morality and attained by humans through the discipline of detachment from instinctive impulses and the dictates of the flesh. Despite this conflict in approaches and objectives, beauty presents itself as a constant and growing presence alongside human existence as it is.

We summarise the problem of aesthetic values, or what is philosophically expressed as aesthetics, in its interaction between religion and philosophy, or what is known in Islamic thought as the relationship between tradition and reason, or Sharia and wisdom. Our consideration of this problem has led us to investigate two points of reference for the meaning of aesthetic value between religion and philosophy, which can be agreed upon as material aesthetic values based on the satisfaction of instinct, and everything related to matter as a necessary need that the soul aspires to with the aim of satisfaction and enjoyment. In contrast, aesthetic values in their ideal or transcendent meaning represent the soul's perception of beauty as a value that is paradoxical and transcendent of materiality, whether among idealist philosophers, who refer to it in metaphysical considerations (beyond nature), and that what manifests itself as aesthetic values in reality is nothing more than an imitation of a higher and nobler ideal. Or, for those who consider that human beings have dimensions and that the longing to attain the pleasure of beauty is achieved through mystical taste, by curbing instincts and triumphing over the highest ideals of goodness, truth and beauty, which is thus a corollary of morality and a divine gift, attained by man through purifying the soul from its impurities in order to rise to the manifestations of the unseen. Therefore, beauty, as a manifestation of nature that humans seek through their innate nature, does not conflict with aesthetic value in its abstraction and absoluteness. Hence, we see some methodological and epistemological contradictions between religion in general and Islam in particular,

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and between philosophy and materialistic philosophy in particular, a contradiction that confirms the premises of thinking and the perception of manifestations of existence in embodied nature or beyond nature, or what some Sufis seek through intuition, struggle and purification to return manifestations of beauty to unseen sources from the Creator, Glorious and Exalted.

Although this issue is neither new nor innovative, it is an eternal problem for the human mind. it remains ingrained in the human consciousness because it is linked to human nature and instinct. Therefore, it cannot be ignored or denied. Furthermore, as a cognitive issue, it is constantly presented to the consciousness in its dialectic with reality throughout the ages; this has given rise to different approaches to it from multiple perspectives, especially since the meaning of beauty often coincides with artistic and creative impact, whether abstract or figurative. Therefore, the history of aesthetics associated with the arts is linked to art criticism through approaches and methods that evaluate their judgements on different perceptions between the material, the ideal and the aesthetic. In our approach to this issue, we have adopted the method of presenting the ideas of specialists by comparing them and drawing conclusions through extrapolating the various cognitive results of these multiple perspectives between the East and the West and between the past and the present.

Our aim in addressing this issue is to contribute to the crystallisation of aesthetic value in the conflict (between beauty and ugliness) in human life, which is usually addressed in general and superficial terms that do not delve into its cognitive background, philosophical premises, and the extent to which experts have reached a degree of certainty about this issue, which has been and continues to be a subject of disagreement and cognitive discord between different schools of thought and between subjectivity and objectivity. This is in addition to the scarcity of research conducted by researchers in our country, despite the importance of this value in the life of society, especially as we address the issue within our field of sociology, since the study of this value is contested by subjective psychological and aesthetic considerations on the one hand and objective social considerations on the other.

Given the complexity of this topic, we begin by saying that a textual study of the two perspectives and a comparative study between them in creases the intensity and complexity of the issue. To facilitate a methodological and cognitive approach to this topic, we begin with a general definition of aesthetic value, which is referred to as aesthetics or the science of beauty, as one of the pillars of philosophy alongside ethics, after most other social sciences became independent from their parent philosophy. We then address the order of aesthetic values, followed by the Islamic

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perspective on beauty. We will also touch on the concept of aesthetic value from a philosophical perspective among Western philosophers, then mention this value through the views of philosophers in Islamic civilisation, and delve into the construction of female beauty in the media and on social media platforms.

I. The concept of aesthetic value

There is no doubt that manifestations of existence are determined by different values, which we perceive through reason and intuition. Human beings are naturally inclined to accept a set of values such as faith and taste, and everything that communicates with them through their senses and instincts, distinguishing between good and evil, right and wrong, beautiful and ugly, and all the dualities in our lives, which is the equation on which the formulation of existence in us and around us is based: George Santayana, the American philosopher of Spanish origin who wrote two books on beauty and art, namely *The Sense of Beauty* and *The Mind in Art*, says: ‘The most material things, when we feel that they are beautiful, quickly lose their material character, so that they rise above the level of external personal relationships and become deeply rooted in the core of their existence. In short, I mean that they undergo a process of elevation or exaltation that transforms them into essence’ (Al-Zuhairi, (2016), p. 68). Santayana expresses the feeling that arises in humans when they taste beauty, which is a feeling of harmony with the object being tasted, making humans desire harmony and unity with beautiful things.

Kozan says: There is a crude theory of the nature of ‘beauty’ that defines “beauty” as that which pleases the senses, that which gives them a pleasant impression. However, in his view, ‘beauty’ is not that which is pleasant or enjoyable: There is no doubt that “beauty” is almost always pleasing and enjoyable to the senses, or at least does not hurt or harm them. Most of our ideas about “beauty” come to us from our senses of sight and hearing, and all souls are directed to the self through the body" (Al-Sheikh, (2022), p. 152). There is no doubt that “beauty” is almost always pleasing and enjoyable to the senses, or at least does not hurt or harm them. Most of our ideas about “beauty” come to us from our senses of sight and hearing, and all souls are directed to the self through the body" (Al-Sheikh, (2022), p. 152).

Critic Jacques Morizot believes that aesthetics contributed to changing European consciousness in the 18th century: "The social perspective on the education of humankind led to the use of the arts to accelerate the process of instilling morality in individuals... The lived experience that human beings feel when faced with a work of art, or feel, on a higher ideal level, when faced with a

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work of art that brings people together... Art is a means to aesthetics; it is a kind of tool. Aesthetics, on the other hand, aims at the field of experience open to all human beings (Morizot, Boivier, (2022), p. 55).

In his dictionary of the body, Michela Marzano notes: "If “beauty” refers to a positive aesthetic value, what is meant above all is the most controversial concept in any aesthetic theory, and the nature of such a theory is itself one of the most debated issues in philosophy. What is meant is a creative concept whose definition is linked to the theory of values. For others, it refers to emotional and mental states that are only partially determined by external factors. The word “beauty” can therefore mean different things" (Marzano, (2020), p. 649).

The woman is a rational event, she has her attractiveness, her sense, her anomaly, and her intensity, she is a composite or component event, which is seen by a female (feminine) mind, with which masculine prudence is attracted, it is a phenomenon born out of contrast, and its interiors, and born in the masculine debate, which strives to uncover this potential. And therein lies the confusion. The beauty of women is a comprehensive concept that combines the external body :(fresh skin, bright eyes, and fine hair) and the inner essence :(calm soul, balanced mind, softness, culture or cleverness, self-pride). The spaciousness of her heart, the light of her conscience, and in that glimpse that bears an insightful vision.

Based on the above, archaeological excavations in human heritage sites have uncovered remnants of human endeavour since primitive times, through drawings, sculptures and architecture, proving that humans have never been devoid of expressing the value of beauty in their lives: "The growth and development of the human brain had to invent a new approach to survival, harnessing the imagination and devising ways to enjoy this existence. For enjoyment, when the self is conscious of its existence, is not a complementary or additional need, but has become fundamental in transforming the reality of survival from its natural animal form to its human form, and from a meaningless existence to one that enjoys its survival. In other words, the aesthetic need has become inherent in the human consciousness." (Al-Jadri, (2022), p. 27).

Iraqi architect Rifaat Al-Jadri (1926-2020) emphasises that the rational human being's desire for diversity in the form of everything he creates ‘It is an intellectual stance towards dealing with manufactured objects, and the purpose of this aesthetic pursuit on the part of humans was to transcend the monotony of repeatedly dealing with existing objects and with existence itself’ (Al-Jadri, (2022), p. 48).

Perhaps this mountainous nature in man caused a leap in him to depart from the animalistic nature around him, distinguishing himself from it through imagination,

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taste and curiosity for what is higher and nobler. It grew in his life through experiences and interactions with the phenomena of existence, and the struggle of life prepared him to prove himself mentally and physically in shaping civilisational landmarks in which the aesthetic sense played an effective role: "In the first few million years after humans diverged from their common ancestor, they probably used tools in ways similar to how modern chimpanzees use them. Then something happened. 2.5 million years ago, hominids began carving stones to make tools that were sharper and more useful than their predecessors. Archaeologists know these artefacts as Olduvai artefacts, named after the Olduvai Gorge in East Africa where they were first found. The species that produced them is called *Homo habilis*, or "skilful man", because of this achievement." (Jeremy, (2022), p. 55) Archaeologists believe that thanks to these tools, our ancestors were able to obtain abundant food, crack bones, eat nutritious marrow, and obtain additional calories, which led to the development of their brains.

Then there was a major advance: a new type of human emerged, upright humans began producing more detailed tools with sharp points and bilateral symmetry, known as Acheulean industries. Unlike Olduvai artefacts, archaeologists can look at an Acheulean tool and make an accurate guess, based on its shape, as to whether it was likely used as a hand axe, cleaver, scraper or knife. (Jeremy, (2022), p. 55).

II. Arrangement of aesthetic values

After humans lived in their rich mountainous environment, where it was possible to deal with different values, and worked through their spontaneous endeavours to create aesthetic tools and images, which they relied on to ensure the continuity of their lives and respond to their complex needs, In order for humans, as conscious living beings, to maintain their existence and psychological comfort, they must satisfy the complex of needs that consists of three propositions: utility, symbolism, and aesthetics" (Al-Jadri, (2022), p. 13). There is no doubt that his accumulated experience elevated his mind and physical movement to develop his means of hunting and food, then to stability, agriculture, irrigation, and other technical developments that accompanied creative developments in terms of practical mastery and the aesthetic and tasteful forms of his tools.

Perhaps the oldest system of values on which societies are based in theory and practice is Greek philosophy, judging by the written ideas that have come down to us. This does not negate the possibility that there were civilizations prior to Greek civilization that contributed to the definition and hierarchy of values, as the Greeks,

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most notably the philosopher Plato, arranged values into three categories: truth, goodness and beauty: "The Greek philosophers arranged the highest values as sources of happiness in a hierarchical order, from truth to goodness to beauty, a hierarchy that encompasses many other values... Beauty seems to them to be a mediator and constant companion to these values, for in every truth there is beauty, in every good there is beauty, and in beauty there is beauty." (Bakhoush, (D. T)., p. 50). Although beauty ranks last among these values, he considers it to be the link between the joints of this system of values. German philosopher Friedrich Nietzsche (1844-1900) defines man as 'the living being whose task is to create a world of values.' (Al-Sheikh, (2014), p. 14).

While today the identification, description and ranking of values is attributed to Greek philosophy, religions that predate Greek philosophy undoubtedly addressed the subject of values such as love, goodness, honesty, truthfulness and beauty, which are described as being inherent in human nature, as understood from verses 7 and 8 of Surah Ash-Shams, in which Allah says: And the soul and He who proportioned it, and inspired it with its wickedness and its piety." This is evidence that values as a whole are inherent in human creation and are modified by interaction with the cosmic law that God formulated to preserve creation, maintain its harmony, and enable it to continue to populate the earth.

If we examine the theories that have shaped aesthetic perceptions, they can generally be summarized as being based on two pillars: physical beauty, or that which pertains solely to the material realm, including desire, instinct and the need to satisfy human physical requirements; and an idealistic vision based on intuition or metaphysics, in the sense of that which is above nature, i.e. the world of ideals and representations. This is not necessarily a religious dimension, because religion has a third dimension, which we believe to be the unseen realm of the absolute, which belongs to God Almighty.

III. Aesthetic value from an Islamic perspective

Aesthetic value can only exist in the presence of ugliness, because things are usually defined by their opposites. Beauty can only be perceived by studying ugliness, just as the negative can only be understood by the positive, and light by darkness. There is no explanation for this other than the mind and sound perception of the manifestations of the universe. Perhaps the Islamic religion, as an integrated vision of material and abstract existence and as a legislation for organizing life in its various dimensions, or as a rationality based on reason with its logical implications, and the ability to perceive its details and construct its universals, and

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to conclude through induction and deduction, and then to differentiate between contradictions, and everything that is presented to it in this existence in the form of perceptions that carry or contain theoretical or material content, in addition to what is in Islam's holistic view of human existence, the invisible dimension, i.e. its ability to communicate with the unseen world. Although the unseen world is not perceived by humans like the world of the soul, because humans have been given only a little knowledge, the Lord has qualified them through what we call intuition and faith, and infinite abilities through transcending the tangible to the abstract, enabling them to have multidimensional characteristics compared to other beings.

Therefore, the Islamic view of beauty is consistent with the greater values of organizing life and achieving happiness, as Islam only divides humans methodically in order to simplify knowledge and enable the general public to understand it. Islam views humans as a holistic unity of body, mind and soul: 'Islam is a realistic religion; it deals with the whole human being: body, soul, mind and conscience, and requires him to nourish them all, satisfying their needs within the bounds of moderation, which is a virtue' (Al-Qaradawi, (1998), p. 11). Abbad Al-Rahman: 'Those who, when they spend, are neither extravagant nor miserly, but hold to a just balance between those extremes' (Surah Al-Furqan: verse 67). All these dimensions have their functions and scope, but they are integrated and harmonious in the specific existence between the points of birth and death, and beyond that, after death, until the Day of Resurrection.

This unity in human beings makes them harmonious between existence and the unseen, and there is no doubt that beauty in the Holy Qur'an is specifically expressed through description and representation, whether of worldly existence or the hereafter, as there are many verses in the Holy Qur'an that describe beauty, encourage its perception and representation, and urge its implementation in life: "In the context of detailing the stages of the creation of the heavens and the earth, Allah says in explaining the construction of the seven heavens in Surah Fussilat, verse 12: "So He completed them as seven heavens in two days and revealed in each heaven its command. And We adorned the lower heaven with lamps and made it secure. That is the determination of the Exalted in Might, the Knowing" (Surah Fussilat, verse 12). The adornment of the face of the sky was a divine act intended to attract the attention of those on earth, so that they might remember, through its beauty, the days they spent in their heavenly homes, where Allah had placed them in the Gardens of Eden, when the sky was a dwelling place for them before they were expelled from Paradise" (Al-Zuhairi, (2016), p. 57).

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Allah says in Surah An-Nahl, verse 5, expressing gratitude for livestock: ‘And the livestock He has created for you; you derive warmth and benefits from them, and you eat from them’ (Surah An-Nahl, verse 5). This draws attention to the aspect of benefit and usefulness. Then, in verse 6, He says: And you have beauty in them when you rest and when you travel’ (Surah An-Nahl, verse 5). This draws attention to the aesthetic aspect, drawing our attention to this wonderful divine painting, which was not painted by the hand of a created artist, but by the hand of the Creator, Glorified be He.’ (Al-Qaradawi, (1998), pp. 12-13).

There are also many noble sayings of the Prophet Muhammad, peace be upon him, about beauty, which has permeated Islamic civilisation for 15 centuries, especially during its periods of advancement and dominance in the world. This is evident in Islamic architecture, whether in mosques, images, buildings or gardens, and in all other necessities of life, such as clothing, food and general appearance: "Abd al-Rahman I (756-788 AD) succeeded in establishing the state of Andalusia, declaring its Umayyad independence from the Abbasid dynasty... This ruler was known for his enthusiasm for art and beauty, and after him a large group of people became famous, giving rise to an art form unique in its characteristics, which later became known as Spanish-Maghreb art" (Bakhoush, (n.d)., p. 16).

We note that the system of values in Islam is integrated and mutually supportive, but moral values occupy the highest place in the Islamic hierarchy, because without them the social structure would collapse and the fabric that Islam promotes through justice, brotherhood, goodness, coexistence and the establishment of God's limits in a way that ensures continued existence on this planet. Preserving higher values such as goodness, truth, justice, honesty and sincerity is an aesthetic essence that contradicts the values of ugliness, which represent injustice, evil, lies and aggression.

We believe that the Islamic vision focuses on respecting and preserving values, and encouraging people to embrace them. These values are inspired by the beauty of existence and the harmony of its parts, between the sky and the earth, the sea and the atmosphere, birds and plants and animals, all in their colours and shapes and patterns, tastes and sounds. and all its manifestations are like exquisite paintings or images that appeal to the human soul to take from them, through the senses and instincts, and enjoy them through taste and intuition for their extraordinary creativity.

The Holy Qur'an has distinguished between the creation of the heavens and the earth, human beings and all creatures, and what they will enjoy after the resurrection and resurrection of beautiful bliss or what they will suffer from the hell

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of ugliness in this sense, for the integration in the human being between the material and the spiritual, and his integration with existence in life, and in the resurrection, it draws a sign of the unity of creation and the Creator in form, becoming, and the ultimate end.

One of the characteristics of Islamic civilisation is the link between moral and aesthetic values, the aversion to the creation of statues and sculptures, and replacing them with miniature art, since the point in miniature painting is a symbolic unity that is infinite in time and space, carrying man through his taste to transcendence and attachment to the absolute, while statues defined by embodiment are in fact a development and affirmation of idolatry, and a shortening of the human mind, making it narrow-minded in its focus on the material without realising the absolute abstract.

We find an example of the art of drawing and beauty in the field of music and various other forms of physical expression, which, according to Islamic teachings, do not deprive humans of the enjoyment of beauty and creativity, as some claim, making it forbidden. Rather, Islam encourages everything that is beautiful, including the field of hearing, so that the function of the art of hearing is to purify the soul and elevate taste, and to respect the sanctity of human beings, whether male or female, and to elevate them from the level of animals to higher ranks. There is nothing good in Islam – that is, anything that is pleasing to sound minds and souls – except what Allah has made lawful out of mercy for this nation, for the sake of its universal message and eternity. Allah says: ‘They ask you what is lawful for them. Say: “Lawful for you are all good things”’ (Surah Al-Ma’idah, verse 4) (Al-Qaradawi, (1998), p. 47).

Following this simplified approach and continuing what we mentioned at the beginning of the article, which was an attempt to compare this with the philosophical view of aesthetic value, we can now present some similarities and differences between what philosophy, especially Western philosophy, proposes and the religious view of beauty.

IV. Aesthetic value from a philosophical perspective

1- Plato: ‘Beauty in its essence:

The philosopher Plato (427-347 BC) is considered one of the great fathers of human knowledge in general, and some even consider him to be the greatest mind in human history. He laid the foundations for philosophy across various philosophical disciplines to this day. We summarise his view of beauty as follows:

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beauty, in his estimation, is an imitation of imitation, in the sense that what humans see and express artistically is not beauty itself, but rather an imitation or reproduction of images presented to them from a higher ideal in a metaphysical world of ideals. In other words, what we perceive as beautiful in a painting or any other creative work is merely an imitation of nature, and what we see in nature is not beauty itself, but rather an incomplete image of the essence of beauty in the world of ideals. Therefore, Plato ranks beauty in the third level because it does not rise to the full truth in itself in the world of ideals, and because it is an imitation of this world. Beauty is in third place after truth, and the manifestations of aesthetic ideals in the ideal world become an imitation of the third and final level, so that truth, goodness and beauty follow ideals.

According to Plato, the world of ideals is a mental world, complete in all its aspects, without flaw or imperfection, because it is complete in its descriptions and parts. What exists in nature is a shadow of the complete and perfect world of ideals. The artist, as a connoisseur and lover of beauty, cannot reach the highest ideals with his abilities, but rather receives the echo of the highest ideals through the sensory nature before him, imitates it, and then mimics it. Therefore, the artist cannot reach the heights of perfect beauty, but rather imitates the echo of beauty in nature, reproducing beauty from a second degree of nature.

One of the historians of ancient philosophy, Diogenes Laertius (180-240 BC), in his book 'Lives and Opinions of Eminent Philosophers', which is believed to have been lost and only echoes of its intellectual history remain, says the following about Plato on the subject of beauty: 'The human soul perceives beauty through the senses, such as the eyes and ears, or perceives matters through intuition or taste from within itself, without the mediation of the bodily senses' (Al-Sheikh, (2022), pp. 100-101).

From this perspective, subjects or objects were divided into those represented by the senses and those represented by the mind or soul, establishing a clear distinction between the tangible and the abstract. In this context, it becomes clear that Plato's principles of perception necessitate a distinction between two things: Ideas in themselves, in the sense that things are similar in unity, size, stillness and movement, similar to the perception of ideals in themselves, such as beauty in itself, goodness in itself, and justice in itself. In other words, everything is purely just, unless it is similar in its participation in establishing justice. This principle can be applied to the rest of the value system, including the value of beauty, as this value is only beautiful if it participates and contributes to the establishment of beauty. This is in the world of the absolute, but in the physical realm, which is subject to time and space, it is transient because it is not based on an abstract, eternal principle. For every

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aesthetic manifestation in our sensory reality has a paradoxical image that is the essence, and what is revealed to us is only symptoms. In our estimation, this is the gateway to Plato's concept of imitation in his discussion of beauty.

To demonstrate the essence of Plato's theory of beauty, he says in his book *Phaedrus*, or *On Beauty*: It is certain that justice, wisdom, and everything that is precious in the soul cannot be clearly seen in the examples that exist in this world, but there are approximate messages from the senses that allow a small number of people, with great difficulty, to conceive of the kinship that remains in this subject from the original that it mimics" (Plato, (1969), p. 94).

Diogenes Laertius mentions that Plato believed there were three types of 'beauty': the beauty we praise (the beauty of the face, for example), another type of beauty, which is practical beauty (the beauty of a tool or machine, or a house, for example, and all things that are considered beautiful thanks to their use), and finally, that which conforms to laws and customs, which constitutes a kind of useful beauty. Based on this, there are three types of beauty: aesthetic beauty, practical beauty, and utilitarian beauty" (Al-Sheikh, (2022), p. 101).

Plato's view of beauty does not translate the essence of the Islamic view, but rather parallels it in that it gives aesthetic value an idealistic dimension, without specifying the source of aesthetic creation or the creator in whom Muslims believe.

2- Beauty according to Aristotle: Beauty as an agreed-upon reality (objective):

There is no doubt that the philosopher Aristotle (384 BC-322 BC) a student of his teacher Plato, author of the famous theory of 'ideals' and elegant literary style that relies on metaphor and stylistic coordination, unlike his student Aristotle, author of a dry philosophical style, abstract in nature and logical in structure, had an opinion on beauty that did not differ much from that of his teacher Plato. Like his teacher Plato, Aristotle adopted the theory of 'mimicry in art and beauty.' However, Aristotle's 'mimicry' lies in his philosophy based on the principle of matter and form, but in a rational sense, such that Aristotle does not see beauty in its original form as existing in the world of ideals, which is manifested in nature. and reproduced by the artist, but rather that beauty remains ideal, such that Aristotle sees form as inseparable from its embodiment in reality, such that matter and form are inseparable in reality, and that the only exception to this rule is in the case of the divine, because the essence of God is not embodied in reality... Aristotle believes that there are three criteria or manifestations of beauty:

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-The appearance of order: as if the universe, according to Aristotle, is one family, where the actions of free human beings are not only organised, but also systematically interrelated.

-Parallelism: 'This refers to the precise relationship between the different elements of a particular group, where we find, for example, a parallelism between cold and hot, wet and dry. In short, parallelism is a set of proportions, for "parallelism" and 'order" are based on proportion.

- The appearance of definite determination is defined or defined as opposed to the indeterminate or indeterminate, and the indeterminate is the unconscious, by reason and unknowable, and which has not been seen either in the celestial bodies or in nature, for the logic of things must be determined.

Aristotle gives an example of this: No matter how beautiful a particular foot may be, it will lose all its beauty if the precise proportion is not respected when it is drawn on a painting. The same applies to an architect, who must not favour the stern of a ship at the expense of the rest of its parts. In a choir, those who sing should not be retained.

In addition to these three basic criteria, Aristotle had another criterion for beauty, which was the criterion of size associated with limited substance, considering that each subject has its own specific size. For example, the size of events in a tragedy cannot be too short, nor can it be too long, lest the spectator forget it. Nevertheless, for Aristotle, the larger is always the more beautiful, since when events are extended, all reasonable fluctuations must be reversed: misfortune must end in good fortune. (Al-Sheikh, (2022), pp. 102-103).

In general, those who followed these two, especially Western philosophers, were divided into two camps: one camp limited beauty to the physical realm, as humans are physical beings with physical desires that are satisfied by beauty, which is the physical aspect of beauty that the body desires and aspires to. Therefore, all expressions of beauty in various forms of creativity stem from instinct and material desire, and deprivation in the fulfilment of human material desires is one of the incentives for artistic creativity and the embodiment of beauty. Therefore, this side does not see beauty as something distant or metaphysical, but rather as a purely instinctive expression, and that all human creative influence stems from the interaction of desires and instincts with manifestations of beauty and their artistic expression in a comprehensive sense. One of the most prominent thinkers of this view of beauty is the Spanish-American philosopher Santayana.

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3- Beauty according to George Santayana: Beauty is emotion:

Spanish philosopher George Santayana (1863-1953), a proponent of 'natural philosophy,' believes that beauty is: a positive value derived from the nature of a thing to which we have attributed an objective existence, or in less specialised language, beauty is a pleasure that we consider to be a quality of the thing itself. This definition summaries a variety of similarities and differences that are worth presenting here directly: First, beauty is a value, meaning that it is not a perception of a factual reality or a relationship, but rather an emotion, an emotion of our volitional, aesthetic nature. A subject is not beautiful if it does not generate pleasure in someone, and beauty is not concerned with it at all, but rather it is a contradiction in terms. (Santayana, (n.d)., p. 74)

Santayana seems to focus beauty on what can be expressed in the thing itself, as it can be agreed upon as natural as long as it evokes a sense of pleasure in us. through our emotions or feelings. Based on this, Santayana sees a contradiction between beauty as a value in itself and our different emotions as recipients of it. "Secondly, we say that this value is positive, that is, it is a sense of the presence of something good or the absence of something good (in the case of ugliness), and it is never a perception of positive evil, that is, it is never a negative value. Our sense of beauty is a pure gain that does not result in any evil. When ugliness ceases to be a source of entertainment or a source of interest and becomes something repulsive, it then becomes positive evil, but in this case it is not aesthetic evil, but moral or practical evil" (Santayana, p. 74).

George Santayana considers beauty to be a positive value because we perceive it with our sense of taste as something that exists, and if it is absent in what we might call its opposite, ugliness, we do not appreciate it in the second case. Thus, beauty is a positive value because our ability to appreciate it is a measure of its positivity.

Santayana believes that morality is a negative value because it involves prohibitions and restrictions, and this moral stance may deprive humans of the enjoyment of art as a value in which they seek pleasure. An example of this is gambling, which some addicts find enjoyable and happy, while morality rejects it and the heavenly religions prohibit it. Santayana therefore sees a contradiction and conflict between moral values and aesthetic values.

This philosopher's epistemological position is deeply rooted in Western culture, which dates back to ancient Greece, where philosophers emphasised aesthetic value

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over moral value. This contrasts with Islamic culture, which reconciles the two values and, if they conflict, gives precedence to morality over beauty.

Santayana says that the sense of beauty appears to be consciousness, meaning that its centre is consciousness, then it moves to the qualities or attributes of the thing being perceived, to tangible pleasure and a sense embodied in the beautiful thing, as if we were faced with a one-sided dialectic, starting from conscious self-awareness (self-perception) to the subject, which is beauty in its manifestations in concrete reality, thereby realising human pleasure from outside consciousness.

4-Beauty according to Kant: Beauty is a human trait:

Kant's (1724-1804) theory of beauty is not based on the desire to obtain or possess beauty, but rather on the result of human intuition in perceiving the meaning of beauty as if it were presented to the senses in absolute terms. If one desires to enjoy or possess beauty, the value of that beauty is negated. Based on this, it can be considered that beauty is independent of our desires and senses and is connected to beauty through the faculty of intuition. For example, if we wish to enjoy the beauty of a phenomenon, such as a flower, our pursuit of this pleasure negates the value of beauty in and of itself. Here, Kant's idealistic view of the thing in itself and the desire of the appreciative self becomes apparent..

Kant addressed the subject of beauty in his book: Critique of Judgement, in which he examined the faculty of judgement in beauty and theology, but he addressed beautiful subjects in nature and art and the products of nature that correspond to purposes in terms of the concept of what is organic and alive, and viewed it only from the perspective of contemplation that governs autonomously, since Kant defines the faculty of judgement as: 'the ability to perceive the particular insofar as it is included in the universal,' and he describes the faculty of judgement as contemplating 'only when the particular is given, and it must then consider the universal.' For this reason, it needs a law, a principle that it gives itself, and this law is, in Kant's view, 'conformity to purpose.' Kant conceives of aesthetic judgement (judgement of what is beautiful) as not emanating from reason as reason, nor from sensory perception and its multiplicity and diversity (Badawi, 1996, p. 9). Kant says in this regard: 'Therefore, aesthetic judgement can be defined in general as that type of judgement whose object cannot be cognitive, i.e., it involves a concept of an object, although it may contain the general subjective conditions of knowledge in general, and sensation is the specific basis of such judgement...' (Kant, (2009), p. 54).

According to Kant's doctrine, he defines the subject of beauty as follows

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1.He first distinguishes between the subject of desire and the subject of beauty. The former is the result of sensual need, the need to possess or to use, so that a thing has value only insofar as it satisfies this sensual desire.

The subject of beauty, on the other hand, remains beyond the reach of ownership or use, and its purpose remains within itself.

2.Kant says that beauty must be something incomprehensible. it is not subject to any statement of reason, but is a subject of general enjoyment. He says, 'Beauty is that which pleases completely, apart from any concept,' i.e. it is not subject to any of the propositions of reason, but is rather a subject of general enjoyment. To appreciate what is beautiful, one must have a cultured spirit, and man, as man, comes and goes without having any judgement on beauty, because this judgement requires total sincerity. Beauty, on the contrary, must be considered as total enjoyment.

Thirdly, beauty should not have a purpose that corresponds to a need or benefit.

Kant says: 'Taste is the faculty of judging a subject or pattern represented by satisfaction or despair, regardless of any interest, and this satisfaction is called beauty.'

Fourthly, it must be acknowledged that what is beautiful is necessarily enjoyable." (Badawi, (1996), pp. 30-31).

The philosophers of Islamic civilisation differ from Western philosophers, whether rationalists such as Al-Kindi, Al-Farabi, Ibn Sina, or Ibn Rushd, despite their differences. However, as Muslims, they unanimously agree that beauty is intertwined with the position of man between the relative and the absolute, between the worldly and the otherworldly. Ibn Sina, the Sheikh al-Ra'is, elaborated on this subject in his book *Al-Adhawiya*, in which he presented his conception of the pleasures of paradise.

However, the Sufis have a topic that goes beyond the view of the philosophers with their primacy of reason over intuition or their integration together to the issue of taste, as they generally consider among those who believe in the unity of existence or solution that all of God's creations or God's creations and manifestations in the visible and hidden existence are a cause for contemplation, imbibation, and intuition, because they are luminous manifestations of the Creator Almighty, and only those who strive for the soul and instincts reach these levels and get rid of the sins of matter, so they devote themselves to accepting this divine beauty After a struggle, a struggle, and a spiritual ordeal in which the Sufi gets closer to God to the point of saying that there is a unity of existence, i.e., the harmony and harmony of all the creatures in existence, sometimes they are

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deprived of the halal and the haram, the beautiful and the ugly, and all the contradictions that they consider to be an illusion of man's appreciation in his palaces to see the manifestations of the Almighty, and the same is true for those who believe in haluliya, and perhaps the most famous of them is the great Sufi Al-Hallaj, who exaggerated his Sufi exaggeration and debauchery to consider "what is in his forehead is God". These are rare cases that are not in line with Islam's parallel and balanced vision of the meaning of beauty and its relationship to all that is material and abstract.

5-Beauty according to al-Farabi: The duality of aesthetic value: ugliness and beauty:

The philosopher al-Farabi, who is known as the second teacher after Aristotle as a great commentator of the book Organon (law), and although he was influenced by his first teacher, Aristotle, who came up with what is considered an update, renewal and addition, especially in this field, sees the division of his philosophy as having two dimensions: an ideal, abstract and mental dimension, and a practical dimension that is manifested in the crafts through the various professions that respond to the necessities of life in civil and practical philosophy for the construction of civilization. Al-Farabi defines beauty and its value in terms of the contrast between ugliness and beauty, since we can only infer one of them by the existence of its opposite. Al-Farabi says: "Civil philosophy is of two kinds: one is the knowledge of beautiful actions and the morals that produce beautiful actions and the ability to cause them, through which beautiful things become our property. This is called creative industry. The second type involves knowledge of the things that bring beautiful things to the people of cities and the ability to obtain and preserve them for them. This is called political philosophy. These are the parts of the industry of philosophy." (Al-Sheikh, (2022), p. 108).

He said elsewhere: 'Since beauty is of two kinds: one kind is knowledge alone, and the other kind is knowledge and action, the study of philosophy has become two kinds: one kind acquires knowledge of things that are not within the power of man to do, and this is called theory; the second acquires knowledge of things that are within the power of man to do, and the power to do what is beautiful, and this is called practical philosophy and civil philosophy.' (Al-Sheikh, (2022), p. 109).

2-Ibn Sina: Beautiful Natural Givens and Ugly Natural Givens:

The philosopher Ibn Sina (370 AH-427 AH) does not deviate from this description of beauty by al-Farabi, except in that he links beauty and morality in

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his accessible description, attempting to bring the philosophy of beauty closer to the mind. He believes that wealth is acquired through experience and permanence, whether in behaviour, attitudes and moral virtues, or by becoming accustomed to repeated ugly deeds. By habit and practice in performing good deeds, beautiful moral virtues are generated in the person concerned, just as those who are accustomed to ugliness and persist in ugly morals are overcome by it. Ibn Sina says in this regard: ‘Every human being is endowed with a power that enables them to perform good deeds, and that same power enables them to perform bad deeds. All morals, both good and bad, are acquired, and a person who does not have a good character can acquire it for themselves...’ (Al-Sheikh, (2022), p. 109).

In this context, humans move of their own volition from creation to acquisition, gaining direction through habit and repetition. Ibn Sina therefore presents an educational approach that links beautiful values with morality and ugly values with immorality, since a person's choice of one of the two paths depends on what they have acquired and what they are accustomed to in life, between the virtues of beautiful deeds and the vices of immoral deeds, just as is the case in industry in its various forms, such as skill, strength, durability and so on. The same approach applies to those who engage in trade and dealings between people in honesty and trustworthiness, or in deceit. He described himself as accepting this divine beauty, after striving, devotion and spiritual tribulation, in which the Sufi draws closer to God to the point of saying that there is unity in existence, i.e. harmony and consistency in all creatures in existence, so that sometimes what is lawful and unlawful, beautiful and ugly, is negated for them. and all the contradictions they express are an illusion of human estimation in their inability to see the manifestations of the Lord, Glorious and Exalted.

2-Al-Ghazali: Beautiful Inner Images and Beautiful Outer Images:

Abu Hamid al-Ghazali (1058-1111 AD) represents a unique case in ancient Arabic philosophy. Despite being a profound philosopher, he sifted through the Islamic heritage that preceded him from Greece, Persia, Christianity and Judaism, and criticised his predecessors, particularly in his book: "The Incoherence of the Philosophers," and ranked them according to their moral and ideological positions, based on the stance he adopted after doubting everything, which was a scientific and systematic doubt that preceded Descartes by several decades. He moved from philosophy, including its rationality, logic, induction, and deduction, to Sufism and mysticism, which are based on intuition and mystical taste. His judgements on

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beauty were mixed with morality, as he states in his book ‘The Forty Principles of Rel

One of the characteristics of human beings is ‘their love for all that is beautiful in itself, whether it be apparent or hidden.’ The pleasure of sight is found in beautiful apparent images, and the pleasure of insight is found in beautiful hidden images. He prefers the beauty of hidden images to the beauty of apparent images... In terms of methodology, Al-Ghazali takes a different view of visible and hidden images, following Plato in his assessment of life between the manifest and the hidden, between the external and the internal, and we see him influencing the spiritual hidden over the material manifest. This is in line with his Sufi approach, which believes that what is most perfect, most useful and most beautiful is that which is separate from nature and represented in the absolute. (Al-Sheikh, (2022), 110).

The aesthetic image in Abu Hamid al-Ghazali's view is what nature favours through sublimity and abstraction, and communication with these paradoxical images that man ends up with through faith and enduring suffering in order to be freed from the flesh and instincts. In his book, he says: The Revival of Religious Sciences: ‘Beauty exists in conduct, and even if beautiful conduct emanates from ignorance and lack of insight, it does not necessitate love, for the beloved is the source of beautiful conduct, which is good morals and noble virtues...’ (Al-Sheikh, (2022), 112)

The aesthetic image in Abu Hamid al-Ghazali's view is what nature favours through sublimity and abstraction, and communication with these paradoxical images that humans arrive at through faith and enduring suffering in order to be liberated from their passions and instincts. In his book, he says: The Revival of Religious Sciences: Beauty exists in conduct, and even if beautiful conduct emanates from ignorance and lack of insight, it does not necessitate love, for the beloved is the source of beautiful conduct, which is good morals and noble virtues..." (Al-Sheikh, (2022), 112)

2-Ibn Arabi: Manifestations of the aesthetics of the higher self in beings:

Ibn Arabi (1165-1240 AD) is considered one of the greatest Sufis, if not the most famous and broadest in his vision of aesthetic Sufism. He considers mysticism to be a matter of taste, as mystics transcend the limits of reason through struggle and worship, training the soul in asceticism, and renouncing the pleasures of life, thereby seeking to draw closer to God, Glorious and Exalted. This closeness is achieved by transcending materialism and attaching oneself to higher ideals. Thus, the Sufi transcends the philosopher, who subjects the phenomena of existence to

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reason and logic with all its limitations and constraints. To the Sufi, beings appear as symbols and images of the Creator's manifestations in His creatures.

Ibn Arabi was influenced by the words of the Prophet Muhammad (peace be upon him) who said, 'The beautiful Lord loves beauty,' and he believed that God is beautiful, creates beauty, and loves beauty. Ibn Arabi distinguishes between those who know God (the Sufis) based on a set of characteristics that distinguish them from the general public through their taste, asceticism, and immersion in the meanings of creation and the Creator. Ibn Arabi links goodness and beauty in the sense that it is rumoured that the Creator will punish His servants on the Day of Judgement for their transgressions, This is no more than a loving parent disciplining a wayward child with a punishment he deserves, out of love for him. Ultimately, Ibn Arabi's concept of beauty is something beautiful that manifests itself from a beautiful Creator. This is represented by what is known as 'inbjas,' meaning that the light of God manifests itself from His beautiful self to become images in existence in what exists. Ibn Arabi wrote in the forty-second chapter of his Sufi encyclopaedia: 'Know that the divine beauty with which God is called beautiful, and with which He described Himself through the tongue of His Messenger, is that He loves beauty in all things, and there is nothing but beauty, for God created the world only in His image, and He is beautiful. The whole world is beautiful... and He, Glorified be He, loves beauty. and whoever loves beauty loves the beautiful, and the lover does not torment his beloved except to bring him comfort or to discipline him for something he has done out of ignorance, just as a man disciplines his son out of love for him, yet he strikes him and rebukes him for things he does, while still loving him in his heart. So, God willing, our destiny is comfort and bliss wherever we are, For it is divine kindness that brings comfort from where one does not know kindness, for beauty belongs to the world and in it is hope, simplicity, kindness, mercy, tenderness, compassion, generosity, benevolence, and wrath, which contains blessings, for He is the disciplinarian, the beautiful physician. (Al-Sheikh, (2022), p. 115).

The concept of beauty is usually intertwined with the concept of art. and the truth is that art is an expression of beauty through beauty, as the creator combines a set of meanings, tools, techniques, taste and artistic imagination, not only to imitate nature but also to translate it from a psychological and subjective perspective. This has led to the emergence of different schools of art, literature, music, painting sculpture and others. This makes it difficult to consider aesthetics an objective science, as it is an expression of subjective desires and feelings that may be enjoyed by those who receive it or rejected, because the standards of artistic

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perception differ among individuals, societies and cultures. What is beautiful in the jungles of Africa is not necessarily beautiful in Asia or Europe. Therefore, alongside creative schools of art, critical schools have emerged that seek to establish logical rules that define the foundations and laws of any artistic genre, making it accessible and capable of development

Whatever the approach to this issue, every conclusion reached by researchers raises new questions from a dialectical perspective, given that the nature of the subject oscillates between the intellectual, the material and the intuitive, as well as the different characteristics of the civilisations that produce these values and the extent of value judgements concerning them. Therefore, we continue to wonder to what extent aesthetic value remains a difficult and disputed requirement.

Western and Muslim philosophers, clerics, and the view of women's beauty The philosopher

Plato dealt with the problem of women in most of his writings, especially in the dialogue of (the Republic), (Laws), (The Banquet), he did not sympathize with women, and considered her weak and called on men to despise her because according to him, she is not strong, and he mentioned in his book The Republic that she only cries and wails, and called for women's communism, and said that guarding the republic requires both men and women, and this does not mean that he called for the liberation of women and their equality with men, but he hated her, and considered them to be the property of men. Plato was a fan of the Greek mythological thought based on the idea of male domination in the patriarchal family, and he was also an admirer of the

of youth, and he did not criminalize homosexuality and invited young people to practice it, but he denounced it late in life.

Most Greek philosophers followed Plato's approach in their view of women, where Aristotle considered women to be inferior to men, and believed that nature put a contradiction between the highest and the lowest in everything, and the Christian culture in the Middle Ages did not change this view of women, although Christ did not consider women as only a body, but a whole being, but this thought disappeared from the (Judeo-Roman) heritage, as Christian theologians and philosophers viewed women as being created. For the sake of reproduction and for sex, even during the modern era, Western philosophers have adopted the same inferior view of women with the exception of Hegel, who dealt with the subject of women from a dialectical angle.

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Some Muslim philosophers differed from Western philosophers in their treatment of the problem of women and their beauty, for example, the Andalusian philosopher Ibn Rushd was the first to adopt the idea of equality between men and women. He stressed that women, like men, are philosophers and presidents, and that their job is not limited to reproduction and education, and he believed that the functions and roles between men and women are complementary, like melodies that reach their perfection if they are created by men and performed by women. As for the different Islamic sects and sects in their view of women, they have differed over many centuries, although they appear to be one, although the jurists based their opinions on the founding texts.

V. Aesthetic value from a philosophical perspective

From a sociological perspective, and specifically in our society, where opinions and ideas intersect between the physical (material or physical) and psychological and moral dimensions, given the values that shape the vision of Algerian society. The general taste in society recognises the importance of women's beauty and adornment, which is one of the three elements that influence marriage, as women are married for three reasons: their beauty, their children, and their religion and integrity (i.e. their morals). We often find satisfaction between women's desire for beauty, especially among young people, given the external influences related to this issue and the conservative societal view of women's appearance. This has led many young women to modernise their appearance while preserving traditional values, as we see in the development of the hijab through a blend of traditional and modern styles

We believe that this is one of the problems of understanding and representing aesthetic values in our society, which requires cognitive, analytical and critical effort, in which aesthetic value is equated with being an enjoyable image that elevates human taste, and on the other hand, it responds to the doctrinal and moral dimension in a relatively conservative society. For this reason, we have addressed this topic from both a religious and philosophical perspective

The problem for the recipient, as in social media, is the promotion of cosmetic models, which are driven by commerce, financial gain and other considerations, promote different values. On this basis, we believe that the focus or attention should be on the impact that media content has on the recipient's perception of beauty and the extent of its influence. We believe that the solution to this problem involves several responsibilities, as it is not only a matter of clothing, cosmetics, hairstyles and so on, but rather on the extent to which the authentic aesthetic values

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of our society are aligned with the experts and developers of all aspects of women's beauty, in a way that achieves authenticity and modernity at the same time and responds to their desire for physical and psychological refinement

-Conclusion:

It would not be an exaggeration to say that embellishment has prevailed over beauty today, especially in the field of promoting goods in the markets and enticing consumers, exploiting instincts and stripping beauty of its sanctity, if not desecrating it: " However, consumerism in its current form (which is fortunate for producers and large consumer goods retailers) is not based on controlling (arousing desire, but on unleashing the magic of wishes. The idea of desire, as Harvey Ferguson noted, "links consumption to self-expression, taste and discrimination. Individuals express themselves through their possessions, but a developed capitalist society committed to continuous expansion of production sees this as an extremely narrow psychological framework that ultimately gives way to a completely different psychological economy. Here, security replaces desire as the driving force behind consumption (Bauman, (2019), p. 115), and the matter is exacerbated today with the development of artificial intelligence and technological solutions that replace humans in various forms and colours, and manifestations through enticement, intimidation and the arousal of instincts in the service of savage capitalism.

As we pointed out at the outset, it is extremely difficult to define precise concepts of beauty in its material and abstract dimensions, as this subject remains open to all unknowns in the field of research, creativity and various interpretations. Despite the promotion of globalisation and the elimination of boundaries between cultures, civilisations and nations, there is always a conflict in the representation of values between some and others, including Islam's view of beauty through the purification of the soul from materialism and the subjugation of the soul to materialism, and a civilisation that is essentially materialistic and creates divisions between humans as material beings and and as a soul. Therefore, to the extent that we find a difference between Islam's view of beauty and Western civilisation's view of the same value in its material aspect, except.

It may not be an exaggeration to say that beauty has prevailed today, especially in the field of promoting goods in the markets and desiring the consumer, exploiting instincts and depriving beauty of its sanctity, as we should not say desecrating it: "However, consumerism in its present form (fortunately for producers and large consumer goods merchants) is not based on the control of (arousing desire, but on the liberation of the miraculous desire)." It has property, but it is a sophisticated capitalist society that is committed to the continuous expansion of production

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He sees this as a very narrow psychological framework that ultimately gives way to a completely different psychological economy

Here comes the wish to replace desire as the driving force of consumption" (Baumann, (2019), p. 115), and the matter is intensifying today with the development of artificial intelligence and the replacement of technology in different shapes, colors, and manifestations through persuasion, intimidation, and the awakening of instincts in the service of savage.

As we pointed out at the beginning, it is very difficult to define precise concepts of beauty in its material and abstract dimensions, as this subject remains open to all ignorant people in the field of research, creativity and various jurisprudence, and despite the globalization promoted and the absence of borders between cultures, civilizations and nations, there is always a conflict in the representation of values between some and others, including Islam's vision of beauty through purifying the soul from the trappings of matter and the subordination of the soul to matter, and between a civilization in some of its essence materialism It places a divide between man as matter and as a soul, and accordingly, as much as we find a difference in Islam's view of beauty and the view of Western civilization in its material aspect of the same value, we find more than one similarity between them in both matter and spirit. Because the Eastern Arab-Islamic civilization influenced the Western Christian civilization.

-Practical suggestions:

We offer a number of suggestions

1. We believe it is necessary to develop critical approaches to addressing such ideas.
- . 2. Develop modern formulas for the Algerian woman's beauty model, combining authenticity and modernity..
3. Encourage specialists to develop traditional models and draw inspiration from our heritage traditions in line with global modernity.
4. Educate children to understand and create aesthetic styles through the arts in order to develop their talents and refine their taste and aesthetic sensibility..
5. Instilling authentic national values in children's minds so that they gain confidence in their achievements and grow up loving their diverse values and aesthetic sense (beauty) as a challenge..
6. Developing the critical thinking skills of the younger generation so that they gain the ability to distinguish between positive and negative.

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