

PalArch's Journal of Archaeology
of Egypt / Egyptology

**Visions and cognitive awareness to achieve aesthetic pleasure in the
pictorial heritage of Muslims
(A psychological aesthetic reading)**

Khudhair Jasim Rashid

Babylon University / College of Fine Arts

Khudheir.jaassem@gmail.com

Khudhair Jasim Rashid; Visions and cognitive awareness to achieve aesthetic pleasure in the pictorial heritage of Muslims (A psychological aesthetic reading (-Palarch's Journal Of Archaeology Of Egypt/Egyptology 18 (2), 1065-1081. ISSN 1567-214x.

Keywords: heritage. Photography. Aesthetic visions. Cognitive perception.

Abstract

The research tagged (Visions and Cognitive Perception to Achieving Aesthetic Pleasure in the Pictorial Heritage of Muslims _ A Psychological Aesthetic Reading) has shed light on the pictorial inheritance left by Muslims that is still the fruit of meditation and visions to achieve aesthetic pleasure in accordance with the requirements of its achievement, which are painted in an Islamic semi-sanctified tint. Thus, he accomplished a unique cultural and artistic inheritance in terms of aesthetics and knowledge, beyond the limits of sensory work to consolidate aesthetic pleasure. It covered the walls of palaces, filled the pages of manuscripts, and beautified it with ceramics. This prompted the two researchers to set out to discover the brilliance of visions and cognitive awareness in the resurgence of aesthetic pleasure that revolves in its orbit of photography among Muslims. Thus, it occupied its place among the international arts, according to its artistic characteristics that distinguish it in the presence of features that stimulate the achievement of aesthetic pleasure. The problem has been identified by the question: What is the mechanism for Muslims to operate visions and cognitive perception in photography in achieving aesthetic pleasure?

It was followed by the importance and goal, defined terminology, and defined language and terminology. As for the intellectual framework, it dealt with (imaging among Muslims. A conceptual view), then it dealt with (aesthetic visions and the realization of pleasure) and then

(cognitive perception and understanding the artistic work). The researchers reached a number of results, including: It showed the work of Islamic photography in enriching a conceptual framework for creative advantage with aesthetic and cognitive visions in achieving pleasure.

Introduction

The artistic practice and the creative works it produces are a reflection of the nation's culture and energies. This comes in the pursuit of self-preservation and the realization of a human message that carries a civilized essence. To achieve aesthetic pleasure, which made it go according to the requirements of faith and the cognitive foundations from which it derives its permanence, according to special features and distinct qualities that were imbued with an Islamic, semi-divine character, in which the figurative works of Muslims formed an important heritage space. Consequently, Muslims have accomplished a unique cultural and artistic heritage from an aesthetic and perceptual point of view, which transcends the limits of sensory engagement to an intimate connection with Islamic religious foundations to consolidate faith and ideals in achieving aesthetic pleasure through a graphic production that covers the walls of palaces, fills the pages of manuscripts and beautifies ceramics. Accordingly, there are values, priorities and meanings included in that depiction that are reflected in a perception that spreads insight in the recipient through the mind, spirit and sense in order to achieve aesthetic pleasure to take it within an intellectual context under the direction and will of the mind through which the recipient can interpret it based on perceptual and inferential data through the comprehensiveness of spiritual data. Photography, calligraphy, music, color, and decoration are all spiritual reflections that one can think of and engage in through the introduction of interpretive philosophies that were not on the same level from an analytical point of view, but they participate in their attempt to enter into the structure of the pictorial work to reveal its components that brewed and nurtured in an epistemological perception that found an opportunity for it to appear in the formation of My visualization is full of symbols and aesthetic treatments to take the recipient to probe the emotions, feelings and feelings, making him more aware, aware and critical of what he sees from the aesthetic side and to show me, because what this photography does is to evoke things related to aesthetic pleasure and cognitive cognitive. This is what prompted the researcher to study the topic with the following research problem: What is the mechanism for Muslims to work with visions and cognitive perception in photography in achieving aesthetic pleasure?

Second: The importance of research and the need for it:

The importance and need for research emerges as follows:

1. Dealing with photography for Muslims through aesthetic and cognitive references that go back to the intellectual basics from which artistic perceptions were launched.
2. An aesthetic and cognitive contribution to an aspect of the artistic creativity of Muslims and its reading according to a modern spirit.

3. It contributes to enriching a conceptual framework for the creative advantage in achieving pleasure in photography for Muslims.
4. Providing the cognitive and artistic side with an aesthetic and psychological study of the inheritance of photography that our Muslim ancestors left us.

Third: The aim of the research:

The current research aims to know:

- Visions and cognitive awareness to achieve aesthetic pleasure in the pictorial heritage of Muslims?

Fourth: Research Limits:

Objectivity: visions and cognitive awareness to achieve aesthetic pleasure in the pictorial heritage of Muslims?

Time: The period from 92 AH 715 AD (Suad, 1976) to 665 AH 1285 AD.

Spatial: Graphic works on walls, manuscripts, and pots in Islamic countries.

Fifth: Defining the terms:

First, the visions:

1. Language:

Opinion: seeing with the eye and in the sense of knowledge, it is said that he saw an opinion, and seeing is seen with the eye and the heart. (Ibn Manzur, 1988, p. 227)

2. Idiomatically:

It is seeing with the sight, and it may be meant metaphorically with knowledge.

Second: beauty.

1. Language:

Dictionaries unanimously agree that beauty is beauty, adornment, and splendor. It came in Lisan al-Arab that beauty is the source of beauty, and action is a sentence, meaning beauty, meaning beauty is beauty. And Jamali: an adjective. (Ibn Manzur, 1988, pg: 503)

2. Idiomatically:

In the philosophers, an attribute that notices in things and evokes happiness and contentment in the soul, and beauty is one of the attributes that is related to contentment and kindness, and it is

the most important of the three concepts to which the rules of values are attributed (beauty, truth, goodness), and aesthetics: a science that examines the conditions, standards and theories of beauty, and taste Artistic and value judgments related to artistic antiquities, which is one of the chapters on philosophy. (Salibya, 1385 AH, p.: 640), and as for the aesthetic, it was mentioned in the Dictionary of Contemporary Literary Terms (Alloush, 1985, p.: 62)

1. An idealistic tendency that searches for plastic backgrounds and reduces all elements of the work to its aesthetics.
2. Aesthetic tendency aims at paying attention to aesthetic standards, regardless of the ethical aspects.
3. Every age produces an aesthetic, as there is no (absolute aesthetic) but (relative aesthetic) in which generations, civilizations, literary and artistic creations contribute.

The procedural definition of the aesthetic vision: It is the viewing with the naked eye of the artistic image that he left for us

Muslims to realize the special qualities and feature them aesthetically.

Third: Perception:

1. Language:

catch up And (he catches it) he sees it i.e. he sees it, and he catches the boy and the fruits i.e. he reaches (Al-Razi, 1979, p.: 203)

2. Idiomatically:

In general, it is awareness of forms or situations or their appreciation through the senses, and that what the senses perceive is exactly the external reality with all its components., 1385, p.: 75) Davidov believes that it is the process of organizing and interpreting sensory data that reaches the individual to increase his awareness of himself and his surroundings. (Lendall, 1982, p. 24)

Fourth: Knowledge:

1. Language:

Know, he defines it by breaking (knowledge) and knowledge by opening the ra the place on which the custom grows, And the definition of flags and also the definition of perfume from custom. (Al-Razi, 1979, p.: 427)

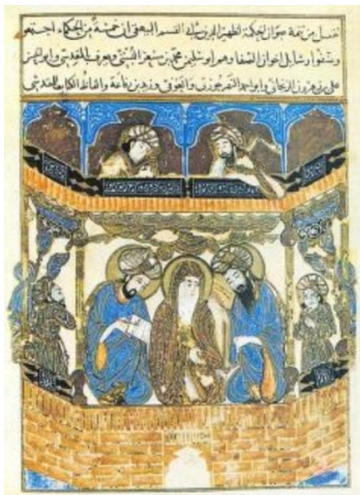
2. Idiomatically:

(Kant) sees knowledge as innate abilities represented in the general basic ideas. These ideas are specific to place, time, causation and permanence of things, which were included under the name of the world of knowledge (Issa, 1980, pp.: 9-10)

Procedural definition of cognitive perception: The mental process that occurs in awareness of visual stimulation when

Seeing Islamic photography where an accompanying mental feeling is generated

With a sense and internal feelings synchronized with thinking to understand the meaning.



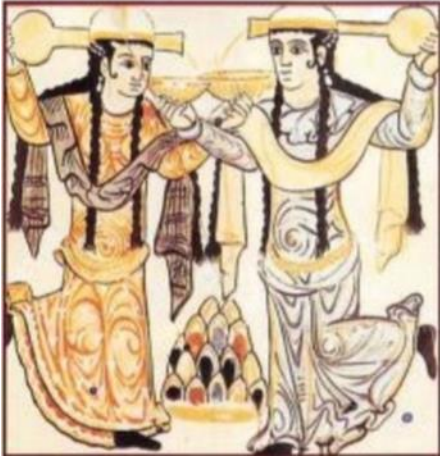
The letters of the Ikhwan al-Safa and Khallan Alofa 1287 CE in Istanbul
Source: Encyclopedia of Islamic Photography / Tharwat Okasha

Literature review

1. Photography for Muslims - a conceptual view.

Nations and peoples of all kinds and throughout the long history of humanity we find that they adhere to their heritage and are proud of the religious, spiritual, mental and artistic gifts that it carries, which confer sanctity on heritage and an important value for the contemporary human mind to understand the march of civilization. Since Muslims flourished with verses of beauty in their artistic production, which they left to us between immigration and the nineteenth century AD, where he took an area of studies and research from Orientalists, Westerners and Arab researchers who talked about the concept of visualization as an Islamic art that drew its origins and roots from major tributaries that stemmed from it, both from the school Byzantine,

Christianity, Sasanian and Manichaeism to which photographers belonged before the advent of Islam, and therefore Muslims did not develop a school in photography (Okasha, 1977, p.: 48) at a time when the world was interested in Islamic culture in all its dimensions, including the artistic effects that we inherited from the predecessors because they revealed the outcome of what During her lifetime, she was obligated by artistic activities with philosophical implications that reflect a distinct privacy that has its uniqueness, originality and spiritual energies among human civilizations. (Abdul Karim, 2007, p. 7).



A drawing of two dancers at Al-Jawsaq Palace in Samarra (836/839)

Al-Mu'tasim's time. Source Islamic photography Okasha

Historians were unable to obtain historical information about the art of photography in its early ages, but they agreed to imagine the extent of splendor and splendor in the wall paintings in the Umayyad era and the beginning of the Abbasid era (8-10 centuries), based on the few archaeological finds that were discovered in Syria, Iraq and Iran (Dimand, 1982, 37).

In fact, photography among Muslims calls for a contemplative and analytical stance based on contemporary concepts of aesthetics in achieving pleasure, and the philosophy of art that has been achieved in the fields of knowledge. Whereas if we contemplate the expression of the Muslim artist in photography, we find that he expresses existence and its movement towards annihilation. Therefore, we notice the dissolution and dissipation of the volumetric quality of the forms towards flatness in order to transform them and into a visible material medium into an abstract mental one. To refer us to knowing that photography has the ability to extend beyond the spatial medium in which it is found, which indicates the finitude of material things (Bahnesi, 1974,

Pg: 177).

It is well known that heritage in Islamic visual arts occupied a place among the world arts according to its historical, environmental and social characteristics that distinguish it in the presence of Islamic Arabic with Islamic human thought and the principle of monotheism and greatness of God Almighty.



Page from Babur's diary about the birds of Hindustan 16th century

This is evident from what the Muslims did in the Middle Ages from the decoration of the walls of their buildings with photography as well as photography on manuscripts. The reference may be to the fact that photography did not enter mosques except rarely, as its use was limited to palaces and bathrooms, where the use of photography was widespread and was intended for health and psychological benefits, because it analyzes strength Psychology, animal strength, and natural strength within man, and looking at it strengthens these three forces, in addition to looking at images of affection.

Souls of rapture strengthen the psychological strength. Meditation of combat, war and hunting strengthens animal forces. Watching natural images of orchards, trees and flowers strengthens the natural forces, and these were helping the bather to strengthen the forces within him and replace what he lost. (Mohammed, 1987 p.: 219)



Illustration from the Safavid school representing a feast in a garden (11th / 17th century)

The thoughts that the pictures speak, These pictures say specific things, and there are values, priorities and meanings included in those pictures, and the best thing to say is that this depiction was manifested in the country of Persia, where the artists did not stop to a certain limit, but went back to it until they depicted even the prophets and companions.

Photography there had phases under the influence of Chinese art, and those eras are still raised by the Persians' interest and competition by decorating books and palaces with those images. (Zaki, 1936, p. 12.)

It can be said that Muslims have entrusted photography with internal psychological sensations that pass through the senses to communicate with the external material world, which is related to

the psychological feeling flowing from perception and aesthetic vision to achieve the pleasure of photography in an effort to search for comfort and pleasure that becomes clearer from photographing councils, banquets, dances, war scenes, and so on. From depiction, and thus it has become a basic pillar of Islamic aesthetics and the pillars of cognitive perception in a conceptual framework, to establish a step in building a perception different from extremism through openness to the neighboring world that creates pleasure in his life and delights it with a vision of depiction that reflects the practices of daily life and the reality in an escalating transcendence with the psychological state. And merging with the embodiment of spiritual beauty, not material, according to an image whose concept is due to the mental inventory and thus translates the vision in a way that facilitates the process of understanding and interpretation in an interactive mechanism between the aesthetic vision and the cognitive perception.

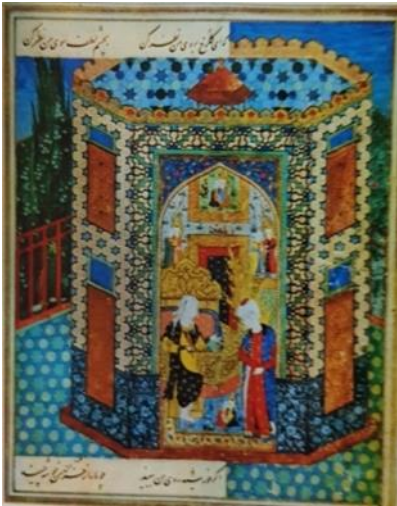
This determines with some confidence the amount of our Islamic heritage that he left behind in the art of photography of great aesthetic and cognitive importance, which called for many discussions about the taste and artistic skill of the Muslim. It seems that the process of creating photography for a Muslim remains an incomplete equation unless it is completed with a basic and essential element, that is, an awareness of the image produced by the recipient, or at least an understanding of the meanings and purposes that the artist wants for a Muslim in achieving pleasure and conveying it to him.

He wants to say something about his feelings and attitudes towards life according to his thoughts and interests as far as self-expression and the truth of human existence is concerned. Thus, for the Muslim, photography becomes subjective and subjective at the same time, as it is not exaggerated in its aesthetic subject until the realistic depiction is completed and does not deviate in itself from keeping pace with reality.

2. Aesthetic visions and the realization of pleasure..

The view of the ancient Greeks on aesthetic visions differed in terms of considering the beautiful to be related to knowledge and religion and not independent or abstract from life forms and reality. By itself (Gadmir, 1997, p. 24) in terms of the feeling of pleasure and pleasure when seeing and contemplating a beautiful image. Dropping feelings, emotions and thoughts from within oneself

humanity. When we talk about photography, we are talking about one of the most important fine arts for which the elements of existence and the elements of permanence have been prepared.



Yusuf is hosted by Zulekha in his palace, is the source of Islamic photography

The sight draws the recipient into infinite distances of joy, serenity and contemplation, according to an enormous photographic potential at the artistic and expressive level. As well as the aesthetic scene, which is the goal in which the soul was manifested and sublimated while it sees splendor and beauty in terms of visions and excitement, which addresses the mind and conscience. From here, the idea of beauty was embodied in Islamic photography through many readings.

According to the visions, each of them had strong ties to the movement of life and society in the Islamic world. Therefore, it is possible to count the aesthetic pleasure closely related to photography, given that the various and different points of view have demonstrated artistic beauty among Muslims due to the difference in mental and imaginative faculties (Abd al-Raouf, 1981 p.: 12). The aesthetic vision in photography for Muslims is based in one way or another on the references of the Noble Qur'an and the honorable Sunnah of the Prophet, not to mention the proposals of thinkers who had a special view of art and its aesthetics and were greatly influenced by the countries that opened to Muslims and the nature of social and cultural life.



Porcelain dish with metallic luster with an engraved drawing representing two men jousting with tahtib sticks, BC 11

The Muslim was able to invest his intellectual and ideological orientations and his innovative abilities to show superb sham achievements, as the skill he possesses helped him achieve compatibility with his idea and belief within the consistency of aesthetic vision and visual excitement. Achieving pleasure is a set of properties that are perceived in photography, such as shape, color, and their relationship to each other. Through it, aesthetic contemplation plays its role in giving pleasure.

And psychological satisfaction because it is full of suggestion. Photography is an art industry with which we express the inadequacies of the human soul in all its scattered visions, thoughts and feelings, and it does not differ in anything from the impactful goal that every beautiful art that is characterized by expression seeks. There are intuitive perceptions



Kalila wa Dimna 14th century

It clarifies the limits of ingenuity and acumen in the ability to photograph, which is a purposeful visual creation process accompanied by creativity and mental innovation and contributes to the effectiveness of the aesthetic pleasure of the recipient, which in turn works to arouse attention, arouse motives and deal with desires and this is done through visions and perception. (Ibrahim, 1976, p.: 41)

The image for a Muslim is nothing but a manifestation and incitement to discover the hidden thing to clarify the theological concept inherent in all things (Ofsia, 1979, p: 44). The spiritual, and with this description, the thought stored in the memory fluctuates in what it carries of cognitive meanings, whether material or spiritual. However, it extends to express an emotion at a time when it seeks to imitate the truth in the artistic manifestations of photography as a mirror of nature, because in man there is a tendency to imitate nature, and the goal of photography is the direction to know the internal importance of things and achieve pleasure in their external appearance, because the truth lies within. (Wall, 1975, p.: 177) Where the look at it resulted in aesthetic and semantic patterns that are achieved through the application of perceptions and ideas that carry the spirit of Islamic photography, so that the photographer works through it to create a mental perception that can be embodied in the tangible reality using creatures from reality that are reformulated In a new form in an aesthetic vision, according to which the richness of its images was required from the angle of the Islamic perception of existence. Therefore, we find that the precise cosmic system, which corresponds to the accuracy of the small cosmic system (the human), has aesthetic repercussions on the Muslim's photography, which are evident in the accuracy of implementation and imaging performance. In conclusion, the Muslim photographer got out of the perceived sensory reality the forms that were employed in a way that suits his idea, method and belief, and it is a use that does not leave the circle of the Muslim photographer's intuition.

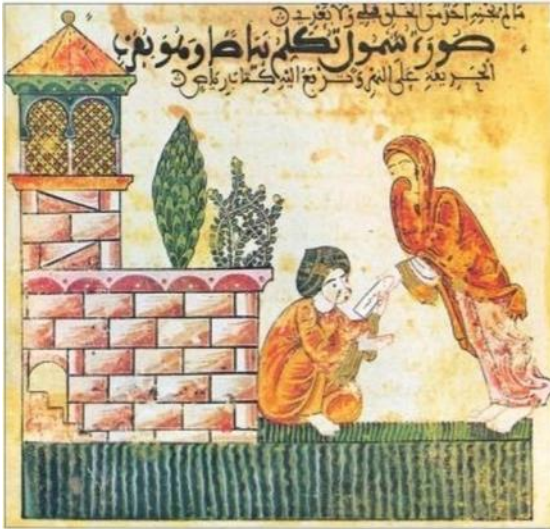
3. Cognitive awareness and understanding of artistic work.

It is necessary to understand the artwork, it must be perceived or awareness so that it is not interpreted incorrectly according to what the recipient sees, because processing the information coming from the senses requires cognitive processing through our awareness of it. We see things not as they are but as we are (Steace, 2000, p.: 41), As the ability to perceive depends on a number of experiences and cognitive experiences. From this point of view, we know that perception is a skill full of knowledge. When perceiving a work of art, a stage of knowledge begins that depends on knowing the details of the photographic work.



Thus, there is a good understanding of that from the core of the mental processes that affect the cognitive processes to achieve pleasure, meaning that the artwork when it becomes a perceptive subject leads towards pleasure and thus becomes a subject of special contemplation because the recipient discovers the aesthetic feature that distinguishes the artwork, which is the ability to express the aesthetic image of the universe. The artist leaves his subjectivity to his artistic work.

The artwork occupied a large part of humanity's thinking as it is an important means of knowledge and a form of psychological activity, and an important aspect of social life. Rather, it is an honest mirror that reflects the life of man and society at every time and place, as it constitutes a creative discourse in various areas of life. And that his perception depends on the recipient, who has an ability parallel to the ability of the photographer, who represents external things that express what the mind thinks, and thus a kind of pleasure that is represented



The whiteness and the riad of the thirteenth century represents Shamul who spoke white while he was near the garden overlooking the river

The following factors:

1. Subjective factor: specific to the recipient according to his culture, personal composition, preparations and inclinations, in addition to his own sensory perceptions and their integrity, in addition to previous experience that contributes to separating forms and how to deal with any of them, and training the senses in how to disassemble into parts and analyze with its implications, then combine and interpret.
2. Objective factor: it is a factor related to the artistic work, taken from the subjectivity of the recipient and related to the outside world and distinctive to him. It includes the subject of shape, movement, color, size and the different compositions of the plant decoration as well as the subjective factors of the recipient (Ismail, 1999, p.: 61).

Based on the foregoing, the cognitive cognition combines the subjective and objective factors on a continuous basis. The cognitive cognition is the product of human interaction with his external and internal world. This is achieved as soon as

As soon as the recipient's eye falls on the image, which leads to stimulating his cognitive processes in an attempt to perceive it, as (the visual field has latent properties in it that are stimuli for the perceptual cognitive process, which calls for the meanings of knowledge on the visible thing and then interprets it and inserts it into the circle of things with which it is familiar. Perception is "total" when one sees it, and the visible thing leads to rapid perception. (Shakir, 2001, p.: 31) In general, the process of cognitive perception is in fact a process of perception of imagery, and memory, imagination and the mind enter into it with all their rulings, and thus it includes all of that.

The cognitive perception of photography for Muslims depends on the following conditions:

1. The nature of the pictorial work that achieves pleasure for the recipient, who is the external stimulus to him.
2. The disparity of the recipients in how to use their senses towards the pictorial work, which may lead to a difference in their cognitive judgments on it.
3. The recipient's thinking direction and his emotional state in adapting the form of the sensory perception that achieves pleasure.
4. The effect of the recipient's response to the filming performed with his previous information and experiences, and his thoughts and ideas (Ismail, 1999, p.: 32).

Therefore, the process of cognitive perception should be preceded by the process of arousing attention towards the image itself. Attention is prior to perception and inherent to it, because attention is the focus of the senses towards a specific thing, and perception is an attempt to understand that thing, and here the mind then determines the meanings of the received sensory stimuli.

The more the photographer is able to use his ideas in photography, and what is characterized by Islamic art, it is possible to limit the aesthetic vision to photography through the distribution of elements and the linking between them, the cognitive awareness in the ability of composition came to attract attention and was able to attract the recipient's sight and motivate him to look at the pictorial work and then perceive it as well. On his enjoyment of the visually realized aesthetic values that satisfy his need to enjoy beauty. The Muslim's view of imagery is linked to his perception and spiritual realization in such a way that it shakes the conscience and does not stray from analysis, which is one of the functions of the logical mind. He looks at being overwhelmed

A feeling that there is an interior and that the phenomena of things are not satisfied (Al-Alfi, 1967, p.: 79). The image in front of the connoisseur displaces the other images that are identical to it, because it alone is the subject of aesthetic taste, where each image bears its specificity coupled with its own aesthetic emotion (Qalaat Ji, 1991, p.: 16). It is the light of its existence, and it cannot be determined spatially, as the elements revolve their cycle, which seems to be in a state of unlimited recognition. Consequently, I participated in showing the image of contentment, giving and acceptance, and these meanings shaped Islamic imagery in particular and gave it a unique personality, in a way that pours joy and happiness into the soul and spreads in the senses and mind the phenomena of comfort, contentment and reassurance.

For Muslims, photography has formed an integrated visual and cognitive system, and this has requirements that lie in the pursuit of a goal that includes the events of results that achieve general progress for the cognitive effectiveness in the perception of imaging. It expresses a level of cognitive-perceptual work that works to link the specificity of the parts within a situation, to the generality of the overall systemic structure of photography (Emery, 1972, pp. 148-149). Various within the Islamic figurative work. This reveals the aesthetic imagery of the Muslim with cognitive forms and patterns that are considered images of expressing the realities of existence and the human being. The Muslim artist sought to create and establish an intellectual and aesthetic position that resulted in a position that defines the path of the aesthetic vision towards cognitive

awareness, where visual sensory perception in Islamic photography constitutes a cognitive bottleneck, being considered the outcome. The main experience. And that the pictorial work is dimensional, which is a visual discourse that cannot be accessed and investigated without being aware of it cognitively, and this contributes to directing the artistic work intellectually, especially since one of the necessities of artistic expression is that one does not lose sight of his vision in depicting the phenomena and particles of the external world, And the realms of the self.

Results

After the researcher dealt with opinions and analyzes in terms of visions and cognitive perception that revolves in their orbit of the Islamic pictorial heritage, he presents the results they reached in his research to achieve the goal of the research

1. Show the work of Islamic photography in enriching a conceptual framework for the creative feature with aesthetic and cognitive visions that achieve pleasure for the recipient.
2. Photography for the Muslim is visual applications of aesthetic visions and cognitive awareness linked to the Arab-Islamic culture through the material and spiritual striving to achieve pleasure.
3. Photography has gone beyond sensory perception in adopting aspects of human activities in its plastic construction because of its psychological and spiritual effects.
4. The harmonious blending of visions and cognitive awareness achieved a psychological excitement that carried aesthetic pleasure.
5. Photography for Muslims withdraws the visual vision by arousing interest in what is reinforced in photographing scenes in which there is fun, joy and feasts linked to the psychological factor in order to achieve pleasure for the recipient.
6. Photography was able for Muslims to enhance cognitive awareness through visual attraction in achieving psychological comfort and aesthetic pleasure.
7. Islamic photography that treats daily practices embodied visions and cognitive awareness in a photographic product that has its own distinct individuality in achieving pleasure.
8. The depiction of the characters came in accordance with the external reality and its realism in activating the cognitive awareness for conceptual goals and the spiritual belief that achieves pleasure.
9. The realism of events in photography for a Muslim, with its contents having behavioral dimensions related to the life of the Arab Islamic society, where it was different from the realistic vision with its physical and sensory dimensions.
10. The ability of Islamic photography to give a distinctive character linked to an intellectual and psychological orientation was demonstrated, which is the aesthetic pleasure.

11. The figurative forms are associated with what evokes aesthetic pleasure at a level that achieves the perceptual and cognitive nature that works to deepen the meaning in its connotations.

Conclusions:

1. For Muslims, photography presents beauty and makes it a complement to knowledge. There is no beauty without knowledge and it balances these two concepts to achieve pleasure.
2. Photography for Muslims showed the significance of the psychological impact on the recipient in the equality between enjoyment of this world on the one hand and spiritual and moral commitment on the other.
3. The aesthetic visions of Islamic photography came through the comprehensive construction of photography and without concern for diagnosis.
4. The Muslim artist dealt with photography in giving a space of influence on the recipient to perceive it cognitively in terms of self-love with religion and life in achieving pleasure.
5. Aesthetic visions do not only constitute a perspective dimension of events, but the shapes move as if they were unified while preserving their privacy.

Recommendations:

1. Directing researchers' attention to draw from the stock of Islamic figurative heritage to understand its values with a contemporary vision.
2. Confirming the presence of the Arab and Islamic identity in the perception by deducing the symbolic and cognitive connotations in it.
3. The necessity of realizing the identity of the Muslim photographer as an actor in photography because it is a human product governed by various internal and external influences.
4. Encouraging interest in the Islamic pictorial inheritance and mobilizing the vision towards it because it is a sea full of aesthetic values associated with Islamic civilization.

Suggestions:

1. A study of intellectual and cognitive cross-fertilization and their impact on the aesthetic vision of a Muslim.

2. A study of the rooting of artistic expression between the pre-Islamic era and Islamic civilization.

References

1. Abdel Karim, Ahmed: Rhythmic Systems in the Aesthetics of Islamic Art, 1st Edition, Atlas Publishing House, 2007.
2. Abdel Raouf Berjawi: Chapters in Aesthetics, New Horizons House, Beirut, 1981
3. Al-Alfi, Abu Saleh: Islamic Art, Madrasah, 2nd Edition, Dar Al-Maaref, Beirut, 1967.
4. Alloush, Saeed: A Dictionary of Contemporary Literary Terms, 1st Edition, Lebanese Book House, Beirut and Sochpress, Casablanca, 1985.
5. Al-Razi: Mukhtar Al-Sahah, Dar Al-Kitab Al-Arabi, 1st Edition, Beirut, Lebanon, 1979.
6. Attia Abboud: A tour of the world of art, The Arab School for Studies, Beirut, Lebanon, 1985.
7. Bahnasy, Afif: Theoretical Studies in Arab Art, The Egyptian Book Organization, 1974.
8. Demand: Islamic Arts, 3rd Edition, T: Ahmed Muhammad Issa, Dar Al-Maaref, Cairo, 1982.
9. Emery, F.E; Systems Thinking, 4th Edition, penguin Books, Ltd, England, 1972, P; 148 – 149
10. Ibn Manzur, Jamal al-Din Muhammad al-Ansari, Lisan al-Arab, Dar al-Fikr, Beirut, vol. 1, 1988.
11. Ibrahim, Zakaria: The Problem of Art, Philosophical Problems, Dar Misr for Printing, 1976.
12. Ismail Shawky: Art and Design, Faculty of Art Education, Helwan University, Cairo, 1999
13. Issa, Muhammad Rifqi: Jean Piaget between theory and practice, Dar al-Ma'arif, Cairo, 1980.
14. Khashaba, Sami: Intellectual Terms, The Egyptian General Book Organization, 1997.
15. Lindal, Davidoff: Introduction to Psychology, T: Sayed Al-Tob and others, McGarr House, Al-Tahrir Library Publications, Cairo, 1982
16. Muhammad, Maher Souad: The Book of the Egyptian Arts Lamia, The Egyptian General Book Authority, 1987.

17. Okasha, Tharwat: Islamic-Religious and Arab Painting, The Arab Foundation for Studies and Publishing, 1, 1977.
18. Ovsia, Nikov: Summary of Aesthetic Theories, T.: Bassem Al-Sakka, Dar Al-Farabi, Beirut, 1979.
19. Qalaat Ji, Abdel-Fattah Rawas: An Introduction to Islamic Aesthetics, 1st Edition, Dar Al-Fanyah for printing, publishing and distribution, Beirut, Damascus, 1991.
20. Saliba, Jamil: Saliba, Jamil: The Philosophical Dictionary, Volume 1-2, Edition 1, Dhul-Qirbi Publications, Qom, Tehran, 1385 A.H. 604.
21. Shaker Abdel Hamid: Aesthetic Preference (A Study in the Psychology of Artistic Appreciation), World of Knowledge Series, No. 267, Al-Watan Press, Kuwait, 2001
22. Stace Walter: The meaning of beauty, a theory of aesthetics, T: Imam Abdel-Fattah, The Supreme Council of Culture, 2000.
23. Supreme Council of Culture, Lebanon, 1997.
24. Webster's "New world Dictionary of American Language" N.Y. 1960. p;179.
25. Will, Durant: The Story of Philosophy, T: Fathallah Muhammad, 3rd Edition, Al-Arif Library, Beirut, 1975.
26. www.homs-story.com
27. Zaki Muhammad Hassan: Islamic depiction of the Persians, Hindawi Foundation for Education and Culture, Cairo, 1936.