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TITLE: The Artistic Perspective between Spiritual Ascension and
Entertaining Degradation

CORRESPONDING AUTHOR: Ben Serai Nasr EDDINE¹

AUTHOR: Dahbane MOUFIDA²

Abstract:

The artistic perspective is not only an application of sacred heritage but also a means of communication and preservation. It has played an active role, alongside written texts and oral traditions, in transmitting spiritual heritage and expressing the mystical or religious vision of the world through symbolic language. Hence, this article aims to draw attention to the forms and expressive symbols of sacred heritage art in various authentic traditional civilizations, examining and analyzing them historically and critically, in an effort to liberate art from the dominance of consumerist tendencies, as seen in modern art.

Keywords: Sacred Art, Inferior Art, Spirituality, Sensibility, Transcendence.

Introduction. Neutrality is the easiest way to evade shared responsibility, especially concerning the highest moral and spiritual issues, which require cumulative effort. Choosing

¹ Dr., Professor at Mohamed Lamine Debbagine University, Setif 2, Faculty of Humanities and Social Sciences, Department of Philosophy.

² University of Abdelhamid Mehri Constantine 2, Faculty of Humanities and Social Sciences, Department of Philosophy.

inaction under the pretext of exhausted possibilities for reform, or waiting for the right conditions for tangible empowerment, is a passive and obstructive stance. The means and fields of reformative action are numerous, and art is one of them. Throughout human history, art has not always been neutral or disengaged; rather, some of its manifestations have served as a window for the light of peace and love to shine through, utilizing symbolism as a deeper, more refined, and polished expressive medium. It has sought to offer solutions that contribute to restoring the lost human essence.

In a world ravaged by wars and conflicts, the only way to counter this destruction is by reclaiming the voice of wisdom—the safest and most reliable path to rebuilding the spiritual human being. Art has made significant contributions as a medium for conveying spirituality, despite the overwhelming influence of modern superficial art. In this article, we will present several examples demonstrating art’s dual role: either elevating human taste towards the refined, transcendent spiritual beauty or dragging it down into the realm of fleeting materialistic pleasure.

We begin our discussion with the following questions:

- What is the difference between sacred, sublime, mission-driven art and inferior, entertainment-focused art?
- Can art participate in restoring lost spirituality?

1. Transcendent Sacred Art:

Sacred art is a profound representation of the manifestations of the Supreme Eternal Architect, moving beyond superficial expression to a deeper, more intrinsic essence—from the apparent to the hidden, from quantity to quality, and from multiplicity to the transcendent unity of the cosmic manifestation. It is a mosaic journey that transmits sparks of divine light across ages, addressing those who lack knowledge and ignore desire, granting life a spiritual abundance that helps modern individuals free themselves from the dominance of superficial modern art.

The function of art in every traditional civilization is to facilitate the meeting between the human and the divine through aesthetic experience. In its highest meaning, art is the deepest symbolic expression of the idea of ultimate meaning or a transcendent vision of the world. It is not merely a subjective, emotionally charged personal expression but rather an embodiment of a sacred worldview.

1.1 Spiritual Refinement and Revival

In the eleventh canto of *The Divine Comedy*, Dante Alighieri writes:

*"If you read the book of nature with contemplation,
You will see in its earliest pages*

*That human art follows nature according to ability,
And from both (art and nature),
As is engraved in memory, began creation."*

Dante's poetic symbolism unveils a sacred vision of the greater universe—a form of transcendent art that rises above earthly trivialities. Artistic expressions in their various forms—painting, sculpture, architecture, etc.—are not mere outlets for releasing emotional tensions or escapist paths from the misery of reality into an imagined symbolic world.

The traditionalist **Titus Burckhardt** (Ibrahim Ezzedine) states:

"Sacred art is entirely nourished by the spiritual truth it seeks to depict visually. This is why it is often judged inappropriately and inaccurately when viewed externally, using criteria borrowed from secular and purely humanistic art."

This reality is often overlooked for two reasons: first, because sacred art relies on symbolic expression, making its meaning implicit rather than explicit; second, because of the superficial, fragmented analysis of artworks, which fails to distinguish between the central and the marginal. Such an approach treats art as an independent personal expression rather than as part of a holistic worldview embedded within its depths.

Themes of human destiny, existential estrangement, fragility, death, and salvation cannot be ignored by art. These existential concerns permeated the classical works of **Fyodor Mikhailovich Dostoevsky**, prompting **Nicolas Berdiaev** to describe him as: *"A visionary of grand insight; every idea in his works is tied to the fate of humanity, the fate of the world, and even the fate of God."*

Dostoevsky's artistic vision encompassed a comprehensive view of the universe and the fate of *the microcosm*—a term used by **Avicenna** to describe humanity. Through his artistic perspective, Dostoevsky sought to tear away the veils of *Maya* from the cosmic cave, revealing the *jīvâtma* (the individual soul) in its true nature—innately balanced between righteousness and corruption.

His works carved out a space for exploring the darker side of human nature, the aspect often denied or ignored, thus preventing individuals from confronting it. Dostoevsky's art forced humanity to stand before its own internal cave, mirroring its hidden depths, urging it to transcend the darkness toward the eternal light.

Symbolically, "darkness" has been central to many spiritual traditions. In systematic spiritual education, it represents one of the initiatory stages—a necessary phase in the journey toward enlightenment.

According to the Indian traditionalist **Ananda K. Coomaraswamy**, human art must remain connected to its authentic traditional sources to enhance contemporary aesthetics and taste. Art is not merely an idealistic pursuit but an objective practice. Modern art, however, has deliberately introduced chaos and distortion into divine art, lacking fixed sources that uphold its ethical foundation. It has become a mere representation of "beauty" without embodying the values of "the sublime"; it neither refines taste nor nurtures the soul. In contrast, sacred art is one of the most delicate paths for refining and preparing the human spirit, guiding it toward the ultimate meaning of divine beauty, whose fragrance is scattered throughout creation.

For **Coomaraswamy**, "separation from tradition renders aesthetic contemplation incomplete, reducing it to contradiction and trivialization." True art, he argues, is **a continuation of tradition**, a participation in divine artistry. It is not purely a human innovation but has celestial origins, with the purpose of symbolically portraying the cosmic order—free from the density of materialistic appearances and rich in the beauty of the Eternal. As he puts it, **"The spiritual aspect of man is profoundly influenced by the depths of artistic expression. Art, therefore, is intrinsically linked to spiritual life; it both gives to and takes from it."**

Dante's *Divine Comedy* as a Path to Spiritual Ascension

The Muslim Sufi thinker **Sheikh Abdul Wahid Yahya (René Guénon)** analyzed Dante Alighieri's works, particularly *The Divine Comedy*, as a symbolic and poetic representation of **spiritual ascension**. He explains:

- *Hell* represents the **corrupt material world**.
- *Purgatory* signifies **the trials of initiation**.
- *Paradise* is the **dwelling of enlightened beings**, where intelligence and love reach their highest unity.

Dante's celestial journey begins with the **alti Serafini (High Seraphim)**, the **Celestial Princes**, and concludes with the highest ranks of heaven.

Guénon interprets Dante's depiction of different symbolic realms—especially the **heavens**—as representations of **spiritual hierarchies**.

Similarly, **Titus Burckhardt** asserts that *The Divine Comedy* seeks to illustrate the interconnection between **traditional cosmology and contemplation**. Through a study of **universal order and divine wisdom**, Dante's work unites knowledge and spirituality, offering a path toward metaphysical realization.

Leonardo da Vinci's Art and the Esoteric Vision of the World

The works of **Leonardo da Vinci** are enveloped in deep esoteric mysteries, often interpreted through various intellectual frameworks. For instance, **Sigmund Freud** viewed da

Vinci's paintings of women as an act of sublimation, where libido was transformed into a **drive for knowledge and truth**. Freud also saw traces of the **Oedipus complex** in da Vinci's works. However, this **psychoanalytic interpretation** is often criticized as a **forced and reductive projection** onto da Vinci's art.

In contrast, later analyses have uncovered a **hidden esoteric vision** in da Vinci's artwork. His paintings of women were **not** mere expressions of repressed desires but rather attempts to **restore and correct the concept of the "androgynous being."** This is particularly evident in his most enigmatic painting, **the Mona Lisa**.

The mystery of the **Mona Lisa** lies not in her **smile** but in her **dual nature**—she is neither entirely male nor female. The very name *Mona Lisa* holds a deeper significance:

- *Amon* refers to **the Egyptian god of male fertility**.
- *Lisa* (or *Isis*) represents **the Egyptian goddess of female fertility**.

Thus, *Mona Lisa* symbolically represents the **sacred union of male and female forces**, which explains the **enigmatic expression on her face**.

Da Vinci's painting is, therefore, a **coded mystical message**, seeking to restore the **balance between the masculine and feminine principles** essential for maintaining cosmic order. This message was primarily directed at the **Medieval Church**, which sought to impose **male dominance over the world** by **demeaning women** and **forbidding marriage for priests**. This suppression was, in essence, an attempt to **eliminate the sacred union between man and woman**, a concept embodied in the androgynous ideal.

According to the **Muslim Sufi thinker René Guénon (Sheikh Abdul Wahid Yahya)**, the androgynous being represents the **Perfect Human**, combining **Adam and Eve** into a **unified whole**—a concept reflected in Hinduism as the sacred pair **Purusha and Prakriti**. Across various **spiritual traditions**, this idea of the **androgynous** symbolizes **the integration of opposites (male and female)**, dissolving any **exclusive male or female centrality** in the cosmic order.

The **Western and Islamic artistic traditions** differ significantly in their portrayal of the human body, as analyzed by **Malek Bennabi**. According to him, **Western art** often depicts **the nude female form**, driven primarily by **aesthetic motivations**. In contrast, **Islamic art** is shaped by a **moral and spiritual restraint**, which discourages such depictions. This restriction is not merely a **physical covering** of the body but extends to **its artistic representations**—whether in **painting or sculpture**.

The purpose of **Islamic artistic modesty** is not just to **guard the gaze** and **curb sensual desires**, but also to **preserve the sanctity of the human body**. From an Islamic perspective, **the body is not an object for commodification** but a **manifestation of divine creation**, requiring

treatment with **spiritual reverence and ethical responsibility**. Any deviation from this **intrinsic moral framework** strips the **body of its higher spiritual meaning** and reduces it to a **mere tool for commercial display**, violating the principle of **modesty** (*hayā*).

1.2. Islamic Sacred Art: A Gateway to Divine Beauty

Divine beauty (*jamāl ilāhī*) is **not comprehended through reason alone** but **through faith and spiritual experience**. In this regard, the **renowned philosopher Roger Garaudy** offered a profound description of **Islamic architecture**, emphasizing its unique ability to **evoke a deep spiritual unity** across different cultures and geographies.

Garaudy noted that **all great Islamic architectural masterpieces**—from the **Great Mosque of Córdoba** to the **mosques of Tlemcen, Fez, Cairo, Istanbul, Samarkand, and India**—share a **common artistic and spiritual essence**. Whether it is the **spiral minaret of Samarra**, the **floral domes of Isfahan**, or the **ethereal grandeur of the Taj Mahal**, each structure reflects **the same divine inspiration** and serves **the same God**.

For Garaudy, entering an Islamic sacred space—**whether a mosque, shrine, or palace**—elicits an overwhelming sense of **awe, reverence, and divine presence**. These structures are not just **physical monuments** but **spiritual symbols**, where every **geometric pattern, calligraphic inscription, and minaret** serves as a **visual representation of the infinite and the transcendent**.

Thus, Islamic sacred art is **not merely an aesthetic pursuit** but a **spiritual journey**, drawing the observer closer to **the ultimate source of beauty—God Himself**.

Sacred buildings, especially **mosques**, are not only distinguished by their **architectural grandeur and ornate decoration**, but also by their **spiritual beauty**, which is deeply intertwined with **holiness and sacred geography**. Among these, the **three holiest cities in Islam—Mecca, Medina, and Jerusalem**—stand as **divine beacons** connecting **earth to heaven** in an eternal cycle of spiritual renewal.

These three sacred sites hold deep religious significance in the **three Abrahamic faiths**—Judaism, Christianity, and Islam. However, for Muslims, their **spiritual meaning** is uniquely profound. The **Kaaba in Mecca**, the **Prophet's Mosque in Medina**, and **Al-Aqsa Mosque in Jerusalem** form a **sacred triad**, each carrying a divine symbolism that transcends history.

Despite the destruction, restoration, and repurposing that these sites have undergone over centuries, **their sanctity remains untouched**. Their **spiritual essence** is not confined to the **physical stones** from which they are built; rather, these stones serve as **material representations of divine reality**. This sacred geography is further emphasized in the event of **Al-Isrā' wal-Mi'rāj**,

the **Prophet Muhammad's (ﷺ) night journey**, which marks the **spiritual foundation of Islam**. This momentous event preceded the **Hijrah**, which **established the Islamic state and the lunar Hijri calendar**.

Thus, **places of worship** are not merely **physical spaces** but **eternal reservoirs of divine truth**, ensuring that humanity does not **fall into forgetfulness and heedlessness**. Authentic **artistic creativity in sacred architecture** serves as a **visible expression of this spiritual reality**, allowing the observer to connect with the **transcendent and the divine**.

The Decline of Spiritual Art in the Modern Era

The **modern world** has **failed to grasp the essence of sacred beauty**, replacing it with **temporary and superficial aesthetics**. People today have abandoned **the eternal beauty of the divine** (*jamāl al-kawthar*) in favor of **fleeting, shallow pleasures**. **Modern science and technology**, instead of elevating art, have **mechanized and commodified it**, reducing it to a **lifeless consumer product** that caters to **market demands** rather than **spiritual aspirations**.

In contrast to **classical religious art**, which served as a **bridge to the divine**, contemporary art is often reduced to a **mere distraction**, detached from **love, peace, and mercy**. It no longer facilitates **the transition from the material world to the unity of divine meaning**. As the philosopher **Leo Tolstoy** observed:

"If religion assumes that life's purpose is to worship the One God and to act in harmony with His will, then emotions born of divine love—expressed through art, sacred epics, and religious hymns—constitute **true, noble art**. Conversely, any art that promotes the **worship of false deities** or contradicts divine laws is **false and corrupt**."

2. Lower Art and the Violation of the Sacred

The Artistic Perspective: Between Sacred and Secular Art

Art derives its **expressions, objectives, and ultimate purposes** from its **worldview**. There is a clear distinction between **sacred art** and **secular, lower art**. This comparison is particularly evident when contrasting **traditional heritage-based art**, such as **Islamic art**, with **modern Western art**.

According to **Titus Burckhardt**, a prominent scholar of traditional Islamic aesthetics, *"Art is a privilege that always aligns with the spirit of Islam."*

In contrast, modern Western art has **lost its transcendent aesthetic criteria**, especially after the emergence of **artificial imagery** and the **decline of regulated aesthetic standards**.

Modern Civilization and the Decline of Artistic Meaning

The **modern artistic paradigm**, as analyzed by **Ananda Coomaraswamy**, reflects a **materialistic and reductionist** view that negates the **spiritual and mystical dimensions** of art.

Unlike the **ancient definition of beauty** as “**the splendor of truth**”, modern aesthetics **lacks a sense of the sublime**, failing to **refine the soul** or **elevate moral taste**.

Sacred art, on the other hand, serves as one of the most **delicate pathways to spiritual enlightenment**, refining human nature in preparation for **the ultimate encounter with divine beauty**. As Coomaraswamy states:

"True art should remain connected to its traditional roots, as only through this connection can it provide fulfillment to our aesthetic and moral sensibilities."

Unfortunately, modern art has become **an instrument of chaos**, distorting and desecrating **sacred aesthetics**. Devoid of **authentic heritage and ethical grounding**, it is **reduced to mere superficial beauty**, lacking the **depth and wisdom** once embedded in traditional artistic expression.

The Secularization and Degradation of Art

According to **René Guénon (Abd al-Wahid Yahya)**, the **loss of sacredness in art** is not an ancient phenomenon but rather a **recent sign of modern decline**. Modern art, as Coomaraswamy argues, has become completely **detached from tradition**, rendering **aesthetic contemplation incomplete** and replacing **genuine beauty** with **contradiction and vulgarity**.

Instead of **uplifting the human soul**, modern art has turned into a **commodity-driven spectacle**, where artistic forms that once embodied **spiritual elegance and divine truth** now merely serve **consumerist entertainment**.

Titus Burckhardt (Ibrahim 'Iz al-Din) describes this phenomenon:

"Sacred art is entirely nourished by the spiritual truth it seeks to express in visual form. This is why it is often judged unfairly when evaluated through external criteria borrowed from secular and purely humanistic art."

Thus, true art should remain a **bridge between the human and the divine**, guiding the soul toward **aesthetic transcendence** rather than mere sensory pleasure.

The Role of Art in Shaping Cultural Narratives

The **controversy surrounding Salman Rushdie's literary work**, particularly *The Satanic Verses*, reflects a **broader ideological conflict**. Rushdie, driven by a desire for **fame and mass readership**, found an audience among those **hostiles to Islamic culture**, which they label as inherently **militant** simply because Muslims uphold Islam as their **highest identity marker**.

According to **Talal Asad**,

"European readers celebrated The Satanic Verses not only due to their blind hatred toward Islam but also because it presents them with a grand narrative about Western modernity—one that contrasts with Islamic texts, which Muslim immigrants seek to define their identity through."

This category of readers belongs to the **secularist confrontation movement**, which seeks to **eradicate religious values from public spaces**. Literary works that engage in **symbolic and satirical ridicule of religion** often gain **widespread acceptance** in both **popular and academic cultures** within the West.

Distinguishing Between Sacred and Profane Art

To differentiate between **lower (profane) art** and **committed (ethical) art**, **Malik Bennabi** provides an example from **Western visual arts**. He notes that:

"Western society has extensively practiced painting, especially nude art, motivated by aesthetic desires. However, Islamic art did not produce paintings of the same nature, as moral restraint within Islamic civilization prevents artists from expressing all forms of beauty—particularly nudity."

Similarly, **Leo Tolstoy** observed that:

"In the past, European society feared that art could lead to moral corruption, and so they restricted it entirely. But today, their greatest fear is being deprived of any pleasure that art provides. This shift is more dangerous than past restrictions, and its consequences are even more damaging."

Art as a Medium for Ethical Guidance

For **Malik Bennabi**, art plays one of two roles:

1. **A call to virtue**, elevating human morals.
2. **A call to vice**, leading to moral decay.

When ethics **define artistic ideals**, and beauty **inspires its creativity**, art must also **determine its methods and forms to influence the soul positively**. However, reducing art to **mere sensory pleasure** mirrors the perspective of **primitive societies**, which view food solely for the **pleasure of taste**, ignoring its **nutritional purpose**.

Additionally, art can be weaponized to **spread violence and intolerance** through **masked symbolism** in images or words. It can **either uphold sacred values** or **violate religious sanctities**. The modern trend of **depicting violence as an inherent feature of religion** reinforces and promotes the **conceptual fallacy of “religious violence.”**

The artistic work presents the novel *The Gospel According to Jesus Christ* by the Portuguese writer José Saramago as a satirical and irreverent piece that challenges the sacred. It follows the life of Christ from consciousness to crucifixion, portraying Jesus as a simple man unable to resist the dominance of human instincts. Meanwhile, the despotic, bloodthirsty, and power-hungry God, with whom Jesus forms an unstable and unbalanced relationship, appears as a tyrannical celestial figure inspired by the annals of the Old Testament. Saramago infuses his narrative with realism, magical elements, fantasy, and satire.

Here is an excerpt from the novel:

"The Lord was about to rejoice, standing up to embrace his beloved son, when Jesus stopped him with a gesture and said, 'On one condition.' The Lord responded angrily, 'But you know very well that you cannot impose conditions on me.' 'Then call it a plea, not a condition—a simple plea from a man condemned to death... What will the future bring after my death? What about your desire for dominion over vast territories? And how much suffering and death will be necessary to justify the battles fought in your name and mine?'"

Similarly, Voltaire, in his novel *Adam After Eden*, adopts a satirical and mocking tone, arguing that our world is one of evil, not the best of all possible worlds, and that divine justice does not exist. He states:

"Optimism is an evil way of thinking. No one should imagine or believe that religious teachings—of any faith or belief—are favorable to the doctrine of optimism."

Talal Asad explored the relationship between literature and politics, demonstrating how literature is often politicized to serve political agendas. He argued that imperial power has revealed itself through various forms of writing, with the novel being one of its most prominent tools. Asad analyzed a novel that, in his view, gained undeserved fame merely because it reinforced the notion of religious violence while promoting liberalism—a cherished idea among Western proponents of progress and modernity. This novel is *The Satanic Verses* by Salman Rushdie. According to Asad, *"It is, in itself, a political act with political consequences that surpass those of any ethnographic description. At the same time, it reinforces the blatant war campaigns against Islam."*

3. Spiritual Aestheticism in Narrative Fiction: *Island* by Aldous Huxley as a Case Study

The mosaic alliance between the material and the spiritual has emerged in many futuristic visions, whether in art, philosophy, literature, or fiction. One of the most profound artistic visions attempting to weave a comprehensive spiritual perspective is found in *Island*, a novel by the English writer Aldous Huxley. This novel constructs a mosaic-like vision of an elevated cosmic symphony, where wisdom serves as the governing ideal of a utopian world. Huxley presents wisdom as the catalyst that empowers the inhabitants of **Pala** in their struggle against a bleak, anti-wisdom world led by global political, economic, and military forces seeking to destabilize Pala's peace by sowing chaos, corruption, extremism, and violence among its people. Their goal is to steal Pala's wisdom, which is the secret of its unity, and to violate the souls and bodies of its inhabitants.

The wisdom bestowed upon the people of **Pala** remains their shield against all attempts to disrupt the peace and communal cooperation that define their way of life. In Pala, the rationality and technology of the West harmonize with the boundless love and spiritual yearning of Eastern

wisdom—united with the cosmic whole. It is a society where the justice of the uncorrupted primitive people merges with the guidance of philosophers, who inspire the Palanese with pure wisdom that leads them to universal oneness. Huxley also highlights the precision of mathematicians, who structure their worldview with scientific rigor, in alliance with the discipline of scientists. Meanwhile, the island's atmosphere is imbued with aesthetic sensibility and a Socratic sense of humor, introduced by artists who infuse **Pala** with a captivating and engaging irony. The island thus integrates natural, human, and spiritual sciences into a holistic unity.

This mosaic fusion of wisdom, nature, and science—along with the pursuit of higher ideals in worship, faith, love, philosophy, and scientific and mathematical inquiry into the universe's mysteries and its governing metaphysical laws—aims to achieve a universal unity in a world of flux, reducing multiplicity to a singular, encompassing principle. Huxley advocates for transcending surface reality and delving into metaphysics to grasp the unifying essence of the fragmented and diverse, which explains his choice of the name **Pala** for his island. *Pala* refers to the Buddhist principles that followed **Gautama** and symbolizes, in both the novel and its original Buddhist context, a unity that encompasses undivided multiplicity—an integrated harmony where diversity coexists within a seamless whole.

As you journey through **Pala**, you are captivated by the *mynah bird*, which never lets you slip into the kind of oblivion that allowed monsters to awaken in **Francisco Goya's** *The Sleep of Reason Produces Monsters*. In Pala, your mind is shielded from such illusions. Every time you begin to drift, the voice of the mynah bird calls out to wake you: "**Attention! Here and now!**" Forgetting to be aware of your surroundings is equivalent to not being truly present. The mynah birds fly around you as a constant reminder to stay conscious and attentive.

To achieve wisdom through science, economy, art, philosophy, sports, and worship, Aldous Huxley defines a path: "*education and truth-revealing experiences.*" This refers to spiritual transcendence through the act of learning. Thus, **Pala** did not neglect wisdom-based education, aiming to help people realize that they are not entirely at the mercy of their memories and imaginations. If they experience anxiety or distress due to their thoughts, they can take action to change their inner state. The key lies in exposing students to what they *should* do and then training them to do it—an artistic method that serves as a path to liberation.

Through this approach, **Pala's** education becomes a means of freeing minds from various forms of cultural or religious extremism, guiding individuals toward learning love, appreciating beauty, and ascending to spirituality and connection with the Absolute. This transformation is evident in **Will Farnaby's** ultimate enlightenment—his journey toward spirituality and unity with the whole, shaped by the education he received on **Pala**.

"He stood motionless, gazing through an endless succession of rising, dense jewels of meaning, each deeper than the last. Tears filled his eyes and finally overflowed onto his cheeks. He pulled out his handkerchief and wiped them away... He could not stop them, for there was no way to express his gratitude for those luminous gifts, for the understanding free of knowledge. He was grateful to be, at once, united with the Sacred One and yet still a finite creature among other finite beings."

Here, Huxley masterfully illustrates the connection between the Absolute (the Sacred One) and the relative (the finite creature), which is humanity itself. This can be understood as a fusion of the divine and the human—the very essence of monotheistic religions. This union between the finite and the infinite is an intermediary connection revealing the supreme governing principle of existence, harmonizing the multiplicity of beings across time and space.

Yet, despite Will Farnaby's moment of enlightenment, the novel's ending carries a pessimistic tone. As he sits beneath a tree after **Pala** is seized by ruthless imperialist forces, his glow fades, overshadowed by the harsh reality of power and domination. The *radiant light*—which was at once **compassion** and **truth**—was something he, like many others, had chosen to ignore. Instead, he had often opted for personal suffering, inherited burdens, and the entanglements of cheap deals and the marketplace's refuse.

Everywhere, the world echoes with the thunderous cries of **authority and control. The tribes of fools and blind followers march forward, led by professional liars and peddlers of degenerate entertainment.** Their victims, uniformed and indistinguishable, march endlessly, sometimes forward, sometimes backward, always moving—killing others and dying in perfect submission.

Huxley leaves his readers with a final, haunting question: *Is there any escape from the cycle of ignorance, submission, and destruction?* Or is wisdom always destined to be overshadowed by the forces of power and deception?

Conclusion:

Since a noble goal requires a noble means, lofty objectives cannot be achieved through base methods. Given that art is a means, its integrity and effectiveness first depend on freeing it from mere distracting entertainment and restoring its sacred function as one of the pathways that prepare for the encounter between the human and the divine in the aesthetic experience. As it is said: "Beauty is one of the expressions of God. There is no reality but God, no truth but God, no beauty but God." Furthermore, art urges reflection on reality to spread the message of love, peace, and compassion. True art represents a profound spiritual impulse, an inspiring and catalytic force.

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