

The Concept of the Aesthetics

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ABSTRACT: The concept of the aesthetic: I. Kant divided the kind of aesthetic response in response to beautiful and sublime. Kant thought that for aesthetic judgments to be both subjective and universal, they had to be about form. Beauty is always part of the aesthetic experience. Thus a work of art, or a beautiful natural object, displays a kind of free play of forms, consistent with the presence of a purpose to which we do not have access.

KEYWORDS: beautiful, sublime, aesthetic, object, art, forms

Most of the time we ask ourselves questions like: Why are we listening to music? Why do we look at a painting? Why are we going to the movie? Why do we admire nature? The answer to such questions is because we like it. From this point of view, we can define the aesthetic experience of the spectator’s contemplation of an aesthetic object. In general, aesthetic experience or human activity is primarily theoretical, which is knowledge, secondly practice, namely, action, and thirdly religious.

The aesthetic experience has two inexpensive poles:

1. the aesthetic subject
2. the subject (spectator)

There is a difference between the aesthetic experience and the aesthetic object, namely: aesthetic object is the object that is found in nature or in art and causes through its sensitive characteristics experience a strong sense of satisfaction or pleasure and aesthetic experience is different than the spectator experience.

M. Dufrenne asserts that aesthetic experience may be a recent discovery, in fact, a recent invention by some authors. Other authors such as W. Tatarkiewicz believe that this invention would have existed in antiquity. Is the aesthetic experience of the spectator or artist? The author states that in Greece there is no idea of aesthetic experience, being distinct from other types of experience such as common knowledge or perception.

The term aesthetics comes from the Greek word *aistheton*, *aisthesis* what our ability to feel, to be perceived through the senses (sensation, perception, sensation, action and functional results of five senses). Aisthesis designates the faculty of knowledge, through which the human being naturally acquires representations of the things of the individual world, in fact, interior and exterior. In philosophy, the term was introduced by AG Baumgarten in 1750 in his **Aesthetics** work. For Baumgarten, aesthetics is the science of sensory knowledge. The philosopher Baumgarten has made a distinction between sensory knowledge and pure knowledge (by thinking) through the contrast between the purpose of aesthetics and logic: the first pursue the beauty and the second the truth.

As a theoretical fact that is almost unanimously accepted with regard to beauty, it is this: of all the aesthetic notions that have received the status of fundamental categories, so of notions of maximum degree of generality, is the only *purely* aesthetic, exclusively aesthetic.

Second, what is *beautiful* for us in the days ours, the Greeks called *Kalon*, and the Latins - the *pulchrum*. This last term disappeared into the Renaissance Latin, leaving the place of a new *bellum* word.

Thirdly, the theories of beauty in the space of Greek-Latin and Judeo-Christian culture were (as the Wladyslaw Tatarkiewicz reasoning in the *History of the Six notions* has developed and broadly developed):

1. beautiful in a broad sense - ethical and aesthetic at the same time (*Kalokagathon*)
2. the beauty of aesthetic significance, meaning aesthetic feelings towards *color, sound, thinking* (this notion of beauty is what became, in time, the basic notion of European culture)
3. beautiful in the aesthetic sense, but limited to the visual field (in this sense, beauty was only *shape* and color).

Because we distinguish it between a *theory* of beauty and a *definition* given to the beautiful. From this point of view, we can accept that beauty is „what he likes when he is looked upon.” When we try to give a *definition to the beautiful*: „beautiful is the choice of proportions in the true arrangement of the parties.” Such a so interesting, long-lived theory of beauty is called by the same aesthetician ”*Great Theory*.” Those who asserted this were the Pythagoreans, but it remained almost unchanged until the 17th century European. What is beautiful is applied to pictas, drawing and music. The essential element of this theory is the idea of proportions, that of symmetry and harmony. Thus, beauty exists in objects where the parties relate to each other as simple numbers. Rather, the true composition and concordance of all the composite things that come from the five proportions of the four simple numbers (1, 2, 3, 4).

In the „Symposium,” Plato affirms precisely the *objective* and not the subjective nature of the beauty, *absolute* and not relatively *transcendent*, and not imminent, when it says: „a beautiful life that lives forever, is not born and perishes, what does not increase and decrease; what is not in a beautiful way, in another ugly; sometimes yes, sometimes not; for some, yes, for others not. Beautiful that does not appear face, arms or other bodily embodiments, beautiful that is not such a thought, that science; what does not belong to any being other than himself; it does not reside in a living creature, in the earth, in the sky, or anywhere; beautiful which remains himself for himself, always identical as one face; beautiful from which he shares everything in the beautiful world, without the appearance and disappearance of beautiful objects, he grows, shrinks, or endures such a small sting” (Plato 2004, 30). It means that so defined, what is beautiful is not beautiful depending on something else, but it is beautiful in eternity and for itself.

D. Hume, the skeptical empiricist by excellence, does not hesitate at all to say that beauty is not a property of things themselves. After him, the beautiful one exists in the „mind observing the objects, and each mind observes a different beauty.” That is why I. Kant is the one who will bring the most important clarifications regarding the definition of the nature of beauty. We remind two of them:

1. all criteria of beauty are *individual*;
2. the beauty is confirmed by each item taken in part and it can not be confirmed in general confirmations.

The characters of the beautiful after Kant are:

- a) what it likes universally without a concept;
- b) what he likes disinterestedly;
- c) what is a purposeless purpose.

Before even the full assertion of axiology at the beginning of the 20th century, there was a change of interest from the research of the characteristics of the beautiful to the detailed analysis of the *aesthetic experience*. The concept of empathy through its content tells more about the nature of aesthetic experience than about the essence of a traditional notion of beauty.

Regarding Nicolai Hartmann, he claims that beauty is „the universal object of the stereotype,” and in this sense he responds to the objections to this statement of principle. These objections were:

1. what is achieved in artistic achievements is not always beautiful;
2. that there are whole genres of aesthetic validity that do not reduce to beauty;
3. aesthetics has to do with the ugly.

Therefore, says Hartmann, there are also strong arguments for „maintaining our beauty as a fundamental aesthetic value and subsuming what is successful and effective in art.”

Along with the beautiful, according to Hartmann, there is the sublime (augmentative extension of beauty), as well as other *aesthetic qualities*, such as the graceful, the emotional, the charming, the comic, the tragic and others. If you are in the particular fields of the arts, you will find a wealth and a more specialized quality of art values.

Generally, the Greeks did not have a term defining aesthetic experience and affirmed aesthetic and scientific attitude with one and the same term, namely *theoria* – view, contemplation (Rotaru 2005,38). The idea of contemplation is perceived as the disinterested activity of the spectator and detached from the practical activity (but not of knowledge), first appeared in the philanthropy of the Pythagorean (VI-V century BC).

N. Hartmann believes that *aesthetics is a way of knowing and that is why we can say that* „aesthetics is not written either for the one who creates the beauty, or for the one who contemplates it, but only for the man of thought.”

Thus, aesthetics becomes an object, a contemplative science, and *beautiful* is the universal object of aesthetics.

An actor's attitude is the attitude of the contemplative and artistic creator, while the aesthetician's attitude is the attitude of the philosopher who takes as his object his own attitude of dedication, contemplation, and creation.

Tudor Vianu, Romanian esthetician, believes that:

1. Aesthetics is the science of beautiful art;
2. there is a complete heterogeneity between the beauty of art and the beauty of nature, the beautiful artistic as a unique object of aesthetics;
3. natural beauty seems to be a given item, and beautiful artistic is one product, work;
4. natural beauty is infinite, and beautiful artistic is limited and all nature is beautiful; not so much about art: „A work of art is a stopover of beauty in an ugly or indifferent world;
5. the interest we discover in beautiful nature - says T. Vianu in *Aesthetics* saddle;
6. the beauties of nature are determined by art, and we make use of the nature of our experience that they have gained in direct contact with the works of art.

But G. Calinescu proposes some arguments against aesthetics as a scientific and philosophical discipline in the work *Principles of aesthetics* :

A) „Aesthetics is ... a strange discipline that does not know its subject”

B) Aesthetics has no specific methods of approaching and analyzing phenomena called „aesthetic” or „poetic” science has methods, and offers rules, rules.

It is R. Ingarden who formulates the whole issue of aesthetics from a phenomenological point of view. The philosopher talks about objective, aesthetic dichotomy - subjective aesthetics, and Ingarden as M. Dufrenne states that these two correlative concepts, the *aesthetic object* and the *aesthetic experience* forms the whole issue of a philosophical aesthetics.

That is why Ingarden believes that aesthetics is a philosophical discipline, especially for clarifying the problems regarding the way of existence and the structure of the work of art.

Then the philosophical aesthetics will include certain distinct research fields, such as:

1. ontology of works of art;
2. the ontology of the aesthetic object as an aesthetic embodiment of a work of art;
3. the phenomenology of the act of creation;
4. the relationship between the style of work and the value of the work;
5. aesthetic value study in direct connection with aesthetic experience;
6. phenomenology of aesthetic experience and constitution of the aesthetic object;
7. evaluation theory and critique;
8. the theory of sense and art functions in relation to people's lives.

The term „aesthetic” means - a science of senses, a *perception*, and thus in this sense it was born as a new science-that is, as a philosophical discipline. The philosophical discipline is divided into:

a. „*philosophy of art*”;

b. „the *philosophy of beautiful arts*.” (Moraru, 2008, 12)

Therefore, the limitation of aesthetics to the beautiful artistic must be perceived as the beauty of our day. Most of the times we say that this color it is *beautiful*, this landscape is beautiful, this tree is beautiful, this man is beautiful, etc.

In this way, the beauty of nature is placed beside the beautiful art, and the beauty of the arts is the beauty born and reborn from the spirit and the more the spirit and its productions are superior to its nature and phenomena, the beauty of the art is superior to the beauty of nature. The aesthetics proposed by I. Kant in the 18th century in *Criticism of the faculty of judging* respects the specific character of the value of beauty.

I. Kant characterizes the aesthetic value as follows:

1. Taste is the ability to judge an object or a representation in relation to the pleasure or inconvenience it causes independently of any interest
2. It is beautiful what it likes universally without concept
3. Beauty is the form of the finality of an object because it is perceived in this object without the representation of a purpose

4. It is beautiful what is recognized, without concept, as the object of the necessary satisfaction.

For I. Kant, the taste judgment is not a judgment of knowledge, it is an aesthetic one „to say that the object is beautiful and to prove they taste, I go from what is happening in me because of the representation, not from which is my dependence on the existence of the object” (Kant 1981, 46). He makes a distinction between agreeable, beautiful and what is good. It is agreeable what we enjoy and beautiful means „what simply like” and good „what is appreciated.”

Taste is the faculty of appreciating an object or a representation without any interest. The object of such satisfaction is called beautiful. That is why in the judgment of taste the universality of satisfaction is represented only subjectively:

1. First of all, we have to convince ourselves that by the judgment of taste the satisfaction is produced by an object.
2. universal validity is the judgment by which we affirm that something is beautiful „beautiful is what we like universally without concepts”

The taste of I. Kant is formed on the principle a priori, and therefore the judgment of pure taste is independent on attraction and emotion. For I. Kant, aesthetic judgments are empirical and pure. The first determines the agreeable or disagreeable character of an object and they are judgments of the senses, and the others determine the beauty of objects or representations and are tasteful (formal) tastes.

The taste judgment is independent of the concept of perfection, and to appreciate the object, we need the concept of purpose because „the purpose in general is one whose concept can be considered the basis of the possibility of the object itself.” For I. Kant the beautiful seams with the sublime and none of them implies a judgment of the senses or a logically-determined judgment, but a reflection judgment. Both the judgment of beauty and of the sublime are singular judgments, but are universally valid for each object. The beauty of nature determines the shape of the object that consists of a limitation, and the sublime can also be encountered in a formless object.

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