

Aesthetics and Art Appreciation

Self Learning Material

Master of Arts Philosophy

M23PH01AC



SREENARAYANAGURU
OPEN UNIVERSITY

SREENARAYANAGURU OPEN UNIVERSITY

The State University for Education, Training and Research in Blended Format, Kerala

Vision

To increase access of potential learners of all categories to higher education, research and training, and ensure equity through delivery of high quality processes and outcomes fostering inclusive educational empowerment for social advancement.

Mission

To be benchmarked as a model for conservation and dissemination of knowledge and skill on blended and virtual mode in education, training and research for normal, continuing, and adult learners.

Pathway

Access and Quality define Equity.

Aesthetics and Art Appreciation

Course Code: M23PH01AC

Semester-I

**Ability Enhancement
Compulsory Course
Master of Arts Philosophy
Self Learning Material**



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Documentation

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Semester -I



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Message from Vice Chancellor

Dear

I greet all of you with deep delight and great excitement. I welcome you to the Sreenarayanaguru Open University.

Sreenarayanaguru Open University was established in September 2020 as a state initiative for fostering higher education in open and distance mode. We shaped our dreams through a pathway defined by a dictum 'access and quality define equity'. It provides all reasons to us for the celebration of quality in the process of education. I am overwhelmed to let you know that we have resolved not to become ourselves a reason or cause a reason for the dissemination of inferior education. It sets the pace as well as the destination. The name of the University centers around the aura of Sreenarayanaguru, the great renaissance thinker of modern India. His name is a reminder for us to ensure quality in the delivery of all academic endeavors.

Sreenarayanaguru Open University rests on the practical framework of the popularly known "blended format". Learner on distance mode obviously has limitations in getting exposed to the full potential of classroom learning experience. Our pedagogical basket has three entities viz Self Learning Material, Classroom Counselling and Virtual modes. This combination is expected to provide high voltage in learning as well as teaching experiences. Care has been taken to ensure quality endeavours across all the entities.

The university is committed to provide you stimulating learning experience. The PG programme in Philosophy is conceived to be a continuum of the UG programme in Philosophy as it has organic linkage with the content and the form of treatment. In fact is a progression of the finer aspects of theories and practices. Having realised the limitations of empirical methodology in exposing the concepts in Philosophy, the university has taken special care to follow illustrative methodology throughout the discussions. It is expected to lessen the heaviness of the content. We assure you that the university student support services will closely stay with you for the redressal of your grievances during your studentship.

Feel free to write to us about anything that you feel relevant regarding the academic programme.

Wish you the best.



Regards,

Dr. P.M. Mubarak Pasha

01.11.2023

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A rustic wooden frame with a dark brown center panel. The frame is made of thick, dark-stained wood with visible grain and knots. It has a slightly distressed, antique appearance. The center panel is a solid dark brown color. The text is centered within this panel. There are four small, dark, round decorative elements, possibly rivets or knobs, at the corners of the inner panel where it meets the frame.

Block 1

Major Issues in Arts and Aesthetics

UNIT 1

Plato and Aristotle on Art and Beauty

Learning Outcomes

After the completion of this unit, the learner will be able to:

- have an overview of Plato's and Aristotle's views on art
- get an introductory grasp on some of the key concepts related to the theories of aesthetics of both thinkers.
- compare and contrast the theories of Plato and Aristotle
- appreciate art forms

Background

We classify a wide range of objects as works of art. These range from street murals to museum exhibits, flash mobs to stage plays, mime acts to movies, and more. Even if we recognize them all as works of art, we rarely consider the question of what exactly qualifies as 'art' in the first place. Nonetheless, as philosophy students, we should be asking ourselves this crucial issue. In addition, there are certain pertinent and connected considerations, like what constitutes art, how a piece of art relates to the world, and how well it fits into the bigger picture of the world that we have. An overview of many of these issues is the goal of this block. This will be accomplished by reading the writings of many philosophers from various philosophical traditions. Two of the greatest thinkers in antiquity, Plato and Aristotle, embarked on an exploration of the profundity of art and its capacity to reflect reality. The core of their philosophical concerns is the idea of mimesis. Mimesis, derived from the Greek, means 'imitation' or 'representation,' and describes the ability of art to reflect and duplicate the outside world. Although their perspectives were different, Plato and Aristotle agreed that mimesis had a transformative effect. Plato considered art to be a shadow that may deceive people into believing in things that are more sublime, an imperfect replica of the ideal. On the other hand, Aristotle acknowledged that art had the pow-

er to explain reality by offering profoundly moving insights into the human situation. Through their study of mimesis, these philosophers push us to think critically about the fragile relationship between art and our perception of reality. We take an intriguing intellectual journey that enables us to contemplate the nature of representation, the connection between art and truth, and the search for pure beauty by delving into Plato's and Aristotle's philosophical insights on art and beauty. Through their varied viewpoints, these philosophers urge us to explore the profound influence of art on human consciousness and our collective understanding of the universe. Learners get a great opportunity to engage with some important concepts in this lesson and understand the significance of beauty and the arts in our lives.

Keywords

Form, Concrete Objects, Participation, Copy, Absolute beauty, Catharsis

Discussion

1.1.1 Plato's World View: An Introduction

- Rare Accessibility to Platonic Aesthetics

Plato is among the notable philosophers who attempted to provide systematic answers to these concerns for the first time. Rarely are Plato's original thoughts on art accessible to us. Plato describes settings pertaining to the concept of beauty in a few rare instances. These include the opening of one of his well-known dialogues, *Phaedrus*, which is a description of a natural setting, and another dialogue, *Laws*, which is a description of a similar setting. Plato uses both of them only to describe scenes that are pleasing to the observer; he says nothing profound about the ideas of beauty or art. Therefore, academics concur that his ideas about art should be derived from his political and metaphysical theories. Thus, to understand Plato's perspective on the subject of art, a cursory examination of those theories is necessary.

What, for example, sets a table apart from other objects? As far as Plato is concerned, the table has its essence. Any object or entity in the cosmos can also be the subject of the same inquiry. What separates a cow from a bovine? The issue at hand is not why something is known by a particular name, like the cow's name. As stated differently, the matter at

hand is not the naming of anything. It is more about the identification of the specific objects themselves, given their generality. A table and a cow both have their own distinct traits. The essence of a table is lost when it is deconstructed and ceases to exist as one. To put it succinctly, the table's main attribute is its tableness. An object's essence is what sets it apart from other objects and keeps it from changing into something else, like in the example above, where the table is not just a set of wooden parts and not a chair either.

- From Metaphysics to Aesthetics

The study of the nature of reality is known as metaphysics. Through this branch of philosophy, philosophers aim to explain the interconnectedness of the whole of reality's phenomena: objects, time, space, quantity, quality, causation, and so on. An important gateway to Plato's theory of aesthetics is his metaphysics, or theory of reality. Platonic metaphysics is a grand system that explains the very existence and nature of the world and reality. It explores both the world of ordinary objects such as rocks and chairs as well as the world of 'real' entities called ideas. Plato accomplishes this using his theory of forms.

- The 'home' of forms?

To return to the table example, if we shatter it, it will split into pieces of wood, nails, mica, and so on. However, reassembling the table's sections restores it to its original state. So, where is the table's shape? Plato associates an object's shape with its notion. For example, the term 'office table' comes to mind right away. When we encounter anything that fulfils that description, we recognise it as a table. This holds true in a variety of scenarios. Is the shape of the office table contained within or outside of the object defined as an office table?

- The Two worlds

Another example in this context is when we perceive a human being in front of us. Consider Plato visiting us; we will undoubtedly be able to perceive him through our sense organs, specifically through our eyes. Plato is the same person who is a human being. Plato's humanity, on the other hand, is not perceived through the senses because it belongs to the world of being. Plato's face, shape, stature, skin tone, and so on can all be seen. However, the form can only be known through logic, not through sensory perception. According to Plato, we cannot experience forms with our sense organs because forms belong to the universe of being, which cannot be seen, touched, smelled, tasted, or heard. Such sensory perceptions can act together or independently for items that pertain

to the domain of becoming or changing. Individual items take part in the form to which they are assigned.

1.1.2 The Allegory of the Cave

- The Shadow of Truth

Plato offers a beautiful and well-known allegory known as the allegory of the cave to explain the distinction between sensory and rational knowledge. In a nutshell, this is the allegory. Some inmates are chained up against a wall in a cave. They can only see the shadows cast by objects on the wall by the lighting fire place behind them. These items are being moved without the prisoners' knowledge. This is the prisoners' world. They've lived in the cave their entire lives, so it is what all they know. They misinterpret the shadows as reality. They believe they know the truth and can predict what the shadows will do.



Fig 1.1.1 The Allegory of the Cave: A Representation

- The returned prisoner in crisis.

Then, one of the captives, after being liberated, recognised that his entire existence was a shadow of genuine reality, which is partially reflected by the items casting the shadow. The prisoner then leaves from the cave and encounters the real world for the first time. The sun illuminates everything, just as reason illuminates the essential nature of things. After seeing the real world, he returns to the cave. However, after becoming accustomed to the real world, he has difficulty seeing the shadow world. His prison mates are critical of his view. They see the released prisoner as an idiot since they only know the shadow realm and believe what they see is genuine. He poses a threat to them because he doubts their universe.

- From Shadows to Truth

This allegory, which illustrates Plato's view of reality, is highly symbolic and metaphorical. The prisoner's liberation serves as a metaphor for the application of reason and philosophy. By using rigorous reasoning in philosophy, we can comprehend the true essence of the world. We might be able to see a deeper, more basic reality through it. Crucially, Plato holds that reason alone is the means by which this can be achieved. This is because, like the prisoners who saw nothing but shadows and took them to be reality, our perceptions are susceptible to deception.

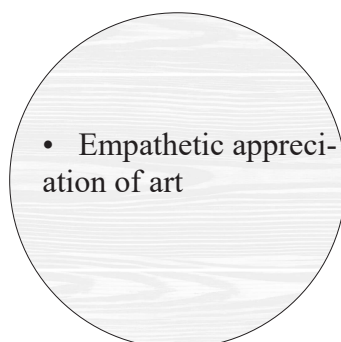
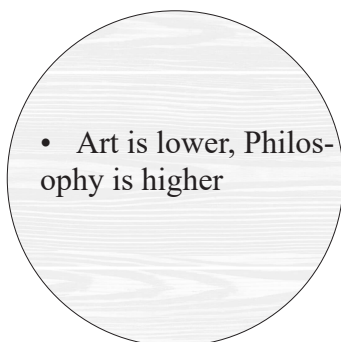
- Form and copy are different

By creating several copies, the same document file can be replicated into many paper copies and electronic copies. Multiple copies of the same form are possible. There may be variations in the quality of the copies. There may be multiple copies of the same form if the objects are copies of the forms. The identical document file is duplicated and kept in several files on various hard drives in a manner similar to this. But no copy can ever be as good as the original, which could be a master file.

- Art is the copy of copy of the Idea

This also demonstrates how Plato's theory regards the status of art. Ordinary objects in the physical world are copies of forms in his metaphysical framework. We all know that most art works are inspired by nature or by socio-political events and expressions. Such events or objects are already carbon copies of their corresponding forms or ideas. Artists who duplicate such 'copies' creates further copies of the copies. This demonstrates that, if the real things and occurrences around us are one step apart from reality, works of art are two steps removed from the same.

Plato's iconic image of a carpenter and a chair clarifies the concept of mimesis. The chair first appears in the carpenter's imagination, and he then gives it physical form, thus constructing the chair. As a result, the carpenter's chair is withdrawn from reality once. Mimesis was described by Plato and Aristotle as the imitation of nature. Plato claims that all artistic achievements exist in the world as imitations. Mimesis theory holds that art imitates nature, which is an imitation of life. We have plenty of evidence that imitation is an important aspect of human activity. From the way newborns imitate their carers' expressions and gestures to professional artists' mimicking performances; we can witness the ability or tendency to re-present people, events, and objects. Plato claims



that ‘idea’ is reality. Thus, the imitation of a thought is the imitation of reality.

According to Plato, the poet’s imitation is twice separated from reality; therefore their creations are artificial and deceitful when contrasted to original ideas. Plato’s critique of poetry is a notable example of how he distinguishes poetry, which is normally seen as a higher sort of art, from philosophy and considers it inferior to the latter. He believes and asserts that philosophy is more important than poetry since philosophy deals with concepts, whilst poetry deals with illusion and imagination. Thus, philosophy is the greater enterprise, whereas poetry is the inferior.

1.1.3 Catharsis

Imagine the tale of a small child whose mother passes away due to disease. While reading a book about such a tale like this might not bring tears to everyone’s eyes, it can be incredibly upsetting for someone who has lost a friend or family member to illness because they can relate to the character’s sorrow or rage. Aristotle discusses these kinds of experiences that arise from engaging with art. He builds his notion of catharsis on that foundation. The process of expressing strong or suppressed emotions via art is called catharsis. The Greek word *kathairein*, which means ‘to cleanse or purge,’ is from where Aristotle came up with the phrase catharsis to describe the emotional release he thought dramatic tragedy viewers primarily experienced.

Aristotle thought that a key component of the theatre-going experience is the audience’s capacity to share the same feelings of the performers on stage. This experience can help audience learn how to better control their emotions in real life. A cathartic experience happens when the reader or audience feels the same feelings as the characters in both theatre and literature. Any literary work that gives readers this experience is, therefore, cathartic. Readers are unlikely to experience the necessary level of emotional engagement to elicit a cathartic response from the work if they are unable to ‘see themselves’ in the characters or the artwork—that is, if they believe they share neither traits nor experiences with the characters.

The aforementioned example highlights a vital component of what constitutes a cathartic literary work: the reader must have had a deep sense of identification with the charac-

- Authorial brilliance to impart Catharsis.

- Catharsis in real life

- Art and truth lie poles apart

- Truth is free from mimesis

ters. Put it another way, an author usually needs a tremendous deal of ability and experience to produce a really therapeutic work of fiction. It is not true that all films in the ‘tragedy’ genre have to have the same impact on the audience. Some films even fall short of it. Because these components are not well integrated into the plot, these films aren’t able to evoke sorrowful emotions in the audience.

Aristotle limited the definition of catharsis to what happens to readers of literature and theatergoers. Though it still has the original meaning of an aesthetic experience, the term ‘cathartic’ is often used to describe any encounter that allows a person to release emotions. The majority of the time, catharsis is connected to literary discourse; other types of catharsis may follow similar guidelines. A person who donates a box containing her ex-boyfriend’s possessions, for example, would characterize the act as cathartic since it releases her from hurt or bitterness. But that would only be possible if she had developed a deep bond with the items in the box—just as readers of a cathartic piece of literature need to develop a bond with the characters.

1.1.4 Truth and Beauty

In Plato’s philosophy, there is also the issue of the link between truth and art. The veracity of something is its existence. That is, in order for a statement such as ‘it is raining’ to be truthful, it must correspond to the actual state of affairs that it is raining. If not, there is a mistake in the statement. On the other hand, art is inherently mimetic and is just a product of the mind. Plato believed that art copied things and situations in order to replicate the form that accurately captured reality. As a result, art is separated from form—which is what is actually true—by two steps. Imitation is art. Therefore, beauty and truth are incompatible.

More details on the concept will be provided in the example that follows. A chair is used to represent a king’s throne in a stage play. That chair is a replica of the chair shape. As a throne, the chair is positioned. As a result, the throne is a duplicate of the form, which is basically carrying charity. That is why, in Plato’s view, truth and beauty are incompatible. The other is not contained in the first. Truth or reality is taken from the artistic realm through representation. When a human being is shown in a portrait, the subject of the picture is a replica

of the real subject. The real individual is a duplicate of the human form. Therefore, when art is twice separated from reality, it is not from ordinary reality per se but rather from the ultimate truth, the universe of forms.

Forms are many and are manifested through different beautiful things, according to Plato. For example, the form of a chair is distinct from that of a table, and the form of a mountain is different from that of the sea. Now the puzzle that this generates is whether the beauty of the sea and the beauty of the table are different, or not? The crux of the puzzle is that the manifested beauty of the sea is different from that of the mountain. The slower waves of a sea are beautiful, and the lofted serenity of the mountain is also beautiful, but we know that both of them are beautiful in different ways. This complicates the problem further. If different natural phenomena are beautiful in different ways, ultimate beauty can also be many and not just one!

- The Puzzle of Beauty

- Beauty is Ultimately One

Plato says that beauty is one and not many in response to such a conundrum. We refer to this type of beauty as absolute beauty. Absolute beauty is defined as such that two entities, a human and a coconut tree, can both be lovely in their own right without falling under any particular category. The various forms of beauty eventually require another form of beauty, which requires still another higher form of beauty, and so on. If Plato had not included this idea of the absolute in his theory, it would have resulted in an endless cycle of regress. Thus, there is only one ultimate type of beauty that encompasses all the other lovely things in the world.

Summarized Overview

Art is a broad notion with many facets and levels of complexity. The philosophical issues surrounding art, such as its nature, its relationship to the outside world, and how well it fits into our worldview, must be taken into account. Plato and Aristotle both had fascinating perspectives on art, leading them to conclude that art is neither metaphysically acceptable nor rejected. Plato, on his part views art, primarily from a utilitarian standpoint, but Aristotle is more sympathetic to the arts, particularly when they result in emotional release and purification. Literature and the arts have no place in Plato's vast scheme of things. In contrast, Aristotle presents an inclusive philosophical framework that views the world of forms and the everyday world as being much more similar, with the world of forms not being a transcendental realm. The conflict between truth and art becomes a compelling topic in the field of aesthetics, inspiring contem-



plation on the function of artistic expression in the pursuit of knowledge. Plato was sceptical of art because he believed it could take one's focus off the pursuit of ultimate truths. He maintained that art introduced a degree of distortion that made it challenging to discern between true knowledge and imitation. Aristotle, conversely, acknowledged the inherent veracity of artistic expression and commended its capacity to comprehend and depict the complexities of human existence. Moreover, the idea of perfect beauty played a major role in the research of both thinkers. Plato, who believed that beauty was a constant and universal concept, attempted to find beauty inside the ideal and transcendent realms. Aristotle, on the other hand, adopted a more contextual perspective, seeing beauty in the harmonious relationships and proportions that particular items presented.

Self-Assessment

1. Consider you are supporter of Plato. How would you defend Plato's aesthetic theory? Argumentatively substantiate your answer.
2. How does tragedy in art forms help spectators? Discuss by following Aristotelian thought.
3. Why does Plato claim that art and truth are incompatible?

Assignments

1. What is the key brilliance required to create cathartic experience? Why?
2. Poetry is inferior to Philosophy. Justify the statement after Plato.
3. Describe the allegory of the cave and explain the nature of art in that back drop.

Reference

- Plato. (2007). Selected portions from *The Principles of Art*: Oxford Clarendon Press. The Republic (Books X): Penguin Classics.
- Aristotle, *Nicomachean Ethics (NE)*, *Eudemian Ethics (EE)*, *De Anima*, *Parts of Animals*, *Rhetoric*, *Politics*, *fragments of On Poets*, and *fragments of Homeric Problems*; any edition

Suggested Reading

- Robinson, T. M., (2016). *Plato and the Arts*, in Benitez and Wang (eds.) 2016, pp. 13–24
- Else, Gerald F., (1957), *Aristotle's Poetics: The Argument*, Cambridge, MA: Harvard University Press.



Space for Learner Engagement for Objective Questions

Learners are encouraged to develop objective questions based on the content in the paragraph as a sign of their comprehension of the content. The Learners may reflect on the recap bullets and relate their understanding with the narrative in order to frame objective questions from the given text. The University expects that 1 - 2 questions are developed for each paragraph. The space given below can be used for listing the questions.

UNIT 2

Benedetto Croce's Philosophy and Art

Learning Outcomes

After the end of the unit, learner will be able to:

- have an overall understanding of Benedetto Croce's Philosophy of art
- grasp the key intricate concepts within Croce's theory
- identify Croce's thoughts on art in comparison with other theories
- apply the framework in real life contexts and cases

Background

Since it can be generally accepted that art is the product of human society, the existence of significant artistic traditions throughout history in a number of different cultures should not come as much of a surprise. When art is deeply ingrained in civilizations, this suggests that the contribution of human intelligence to the creation of art is not to be discounted to any significant degree. An artist is someone who creates works of art by applying their intellect to the surroundings in which they live. The concepts that she or he carries within them are compiled and spread throughout the entirety of their society. It is important to keep in mind that the realm of art is composed of a variety of different artistic pursuits like these. As was discussed in the last lesson, those who appreciate art are entitled to a wide range of advantages. This will be augmented with some more conceptual information, like the idea that art is *vision*, which is one of the concepts. The viewer of a piece of art takes away the message that the artist was trying to convey and is influenced by it. To put it another way, the artist is the source of the 'vision' for the spectator. Benedetto Croce (1866-1952) was an Italian philosopher and literary critic who wrote on art and aesthetics. He was the one who first proposed this idea. At the turn of the 20th century, he had a substantial influence on the aesthetic and literary disputes that were taking place in Europe. His con-

tribution to aesthetics is remarkable, and it is entirely in line with the larger philosophical system that he developed. According to the central tenet of Croce's philosophical system, aesthetics comes before all other branches of philosophy. In this unit, we will discuss questions such as: what is the relationship between art and other domains of human activity; what art's place in such a hierarchy is; and what are the philosophical pillars of Croce's framework that enable us to understand these questions. We will do this by following in Croce's philosophical footprints.

Discussion



Fig 1.2.1 Benedetto Croce

1.2.1 Croce's Philosophical System in Comparison

- Hegel's Influence on Croce

It is vital to throw light on his philosophical framework in order to fully appreciate his claims on aesthetics. Croce is a Hegelian by his manner of philosophising. As a result, he believes that philosophy, art, and religion are separate representations of *spirit*. This belief is in line with the Hegelian concept that history is the manifestation of *spirit*, which Croce also holds. It is hard to separate philosophy from history due to the fact that all philosophies are founded on the *spirit*. Croce holds

the belief that there is not an actual struggle between the many forms of the *spirit*; rather, there is just a distinction between them. Croce does this while simultaneously standing on the Hegelian pedestal and in contradiction to Hegel's position. In this aspect, the two schools of thought are very different from one another.

- Immanentism the middle path

Most scholars see Croce's philosophy as a reaction to the old debate in western philosophy between Rationalism and Empiricism, the two big schools of thought. The first one defends the idea that reason is the source of all information. The latter thinks that all information comes from what we can feel, hear, see, and touch. John Locke's famous comment that the mind is a 'tabula rasa' or 'blank slate' is an example of the empiricist claim. Croce joins the discussion by offering a third option. Lived-human events that happen in the real world and cannot be reduced are real. Immanentism is the name for this view.

- Immanentism against context-free Empiricism

Immanentism is an alternative to both empiricism and rationalism because it takes a middle ground between these two extreme ways of thinking about knowledge. It brings real-world experience into the picture and respects the role it plays in learning. So, Croce's theory does include the empiricist claim that the only way to learn is through experience. It also says that what gives us information is experience that happens in the *real* world. The usual way to understand what empiricists say is that only sense experience can give knowledge. This implies that we can learn from experiences that have nothing to do with a specific setting. Croce disagrees with that claim, even though he agrees with some parts of empiricism.

- Immanentism against Transcendentalist Rationalism

On the other hand, rationalism is linked to a view called 'transcendentalism,' which claims that reason is metaphysically detached from everyday events. So, if that means that all knowledge comes from reason, it means that all knowledge comes from something outside of events. Croce disagrees with this point of view because it separates information from real-world situations and 'reduces' the former. Transcendental knowledge is not based on anything, and it cannot hold any kind of common information. Croce not only criticises the transcendentalist claim, but he also changes it in a way that helps his Immanentism. So, he tries to find a middle ground by staying away from the troublesome Rationalism as well.

1.2.2 Croce's Core Philosophy

- All Philosophy is Philosophy of Spirit/Mind

To make sense of Croce's philosophy of art, it is critical to understand the central theme of his philosophy. Croce defines philosophy as philosophy of the *spirit* or mind. This demonstrates Croce's status as a legitimate Hegelian thinker. Croce's philosophy can be described as absolute idealism in this way since it assumes that everything is spiritual or idea is the only reality. According to this viewpoint, the spirit is revealed in history. According to him, all philosophy is that of spirit, which is inextricably linked to history. History is the accumulation of empirical occurrences. Philosophy is the manifestation of mental activities revealed through history. Croce's viewpoint is also known as absolute historicism when combined with his Immanentism.

- Theoretic and the Practical are non-opposed

Croce regards philosophy as several modalities of mental/spiritual activity. The activities are divided into two categories: theoretic and practical. The theoretic is made up of all contemplative acts. A thought on a mathematical equation, for example, is a theoretic activity. Individuals' practical wills and actions constitute the category of practical. For example, as President of the United States of America, Barak Obama's ideas on US foreign policy fall into the realm of the practical. Another example of the practical is a purposeful activity by a human agent. It is important to remember that there is no such thing as a conflict between the theoretic and the practical. The distinction, however, remains intact, and there is only the distinction. There is only distinction since it is all part of the same spiritual action, with just little deviations in some of its aspects.

- The need for Holistic History

The ability to view events and situations of affairs in a manner that is non-dissociative is one of the most important aspects of the fundamental philosophical undertaking that Croce is working on. When we examine any historical event through the lens of a discontinuous timeline, we separate that event from the larger context of history. For instance, viewing the infamous Second World War as nothing more than a competition between two sets of rules transforms the event from its own reality into something that is diminished. Croce warns against having such concerns and insists on the importance of gaining an awareness of history as a complete picture.

Quadrilateral distinction of mind

- The First distinction of the Mental

We are aware that the mind does not operate in a linear fashion. It is not the case because it is engaged in a variety of tasks and ideas at the same time. Croce offers more wide differences under the headings of the theoretical and practical, which collectively encompass all activities of the mind and spirit, in order to take into account the vast number of mental activity. They are organised as follows: Aesthetic, and Logical go under the heading entitled 'Theoretic.' The aesthetic is concerned with specifics and individuals. Its subject is beauty. On the other hand, logic explores both the intellectual and the universal relationships between things. For instance, such relations are involved in absolutely all inferential processes because of this necessity. Logic is subject to truth and falsity.

- The Second distinction of the Mental

The realm of volition and action is referred to as the Practical, and it is subdivided into the economic and ethical. The field of economic encompasses every conceivable form of utilitarian calculation. The topic of discussion is one's vitality as well as their usefulness. It addresses all of the fundamental requirements that must be met by humans in order to live, for instance. An economic activity for example is something that happened when we pay money to acquire land so that we could build a home on it and we could live there. On the other hand, issues of ethics and morality deal with all of the human concerns related to morality. It is the realm of the mind that differentiates between good and evil actions and organises them in a hierarchy. It gives us a feeling of what constitutes a good deed and what does not, and contrasts those two. The subject of ethical is good.

- Aesthetic domain is fundamental

However, out of all four facets of the mind that have been discussed up until this point, Croce believes that beauty is the most fundamental. According to him, the Aesthetic serves as the foundation for all mental activity, which indicates that the entire world is predicated on the aesthetic. This is a significant argument that Croce makes in his philosophy. The most fundamental activity of the mind is not logic, even if logic is a component of theoretical thinking. The aesthetic not only lacks concepts but also lacks ends or purposes of its own; it is devoid of concepts too. In the realm of aesthetics, there are no judgements or evaluations.



- Logic is less fundamental to Aesthetic

Croce posits that the primacy of aesthetics over logic, which resides within the realm of intellect, can be attributed to the following rationale. The concept of logic or intellect inherently assumes the presence of what Croce refers to as the intuitive mode. According to Croce's philosophical framework, the term 'aesthetic' can be understood as a synonymous expression denoting the realm of intuitive cognition. Contrary to popular belief, the intuitive mode of thinking does not necessarily presuppose the presence of intellect. The acquisition of cognitive resources for the process of intellectual deliberation is facilitated by the faculty of intuition. It is imperative to acknowledge that Croce posits intuition as a faculty for perceiving, or a majority of scholars who analyse Croce's work associate it with perception. The concept of vision extends beyond mere ocular perception, encompassing a more comprehensive and form of cognitive insight.

1.2.3 The Primitiveness of Art

- Sensation and conception cannot be part of intuition

We started out by talking about Croce's philosophical setting, which was taking place in the midst of a conflict between two of the major current Western philosophical movements: empiricism and rationalism. Immanentism was Croce's solution, as we had previously seen. Stated differently, the competition between Rationalism and Empiricism might be compared to a fight between concept and sensation, respectively. The raw material that sense organs receive is called sensation. They consist of sounds, pictures in the mind, tactile feelings, and more. Conversely, concepts are transcendental. The rationalists claimed that concepts were outside the purview of sense perception. Therefore, perception and conception are not susceptible to intuition, according to Croce.

- Expression is central to intuition

Unprocessed sensory data, such as the visual stimuli that are received by our retina, are incapable, on their own, of conveying any meaning. If such data do not have any significance, then the subjects will not be able to understand what they signify. Croce provides an alternative in this sense, and that is expressiveness. Expression transforms sensations, which are merely raw data, into a recognisable form of imagery. This presentation is poetic, which is fitting, given the nature of the topic. Therefore, it is not the same as giving a definition of an idea. It is shown or disclosed as a whole artistic picture with all of its elements. Expression can be thought of as poetic or creative.

- Intellect follows aesthetic and not vice versa!

When the particularised facts of intuition or vision are delivered in the form of art, only then can any intellectual process begin to function properly. For instance, in order to begin with a logical argument, in the technical sense of the term, a standard-form syllogism, which is an argument whose combination is that of two premises and a single conclusion, the mind must first see the way in which such a syllogism is founded up on certain facts. This is necessary in order to begin with a logical argument, in the technical sense of the term. A view like this has nothing to do with practicality. In contrast to the intellectual realm, the position of art can be considered more primal. The term ‘primitive’ in this context refers to the order in which the activities of the artistic sphere come into play. It implies that intellect has a dependency relation to the aesthetic.

- Art is simple, yet forms the basis of complexity

According to Croce, Art is simple. This indicates that the field of art does not contain any internal distinctions comparable to those found in logic, such as truth and falsity. Logically speaking, every proposition can be interpreted as either being true or being false. To put it another way, art does not assert anything; it neither confirms nor refutes anything. When we consider the most important characteristics of art, we find that it possesses unity, completion, and singularity. The complexity of the intellect is not shared by the arts. Because it is concerned with determining whether or not facts are true or false, intellect is a complicated mental faculty. In other words, it possesses a bipolar disposition. Where does the propensity that intellectuals have to be engaged in either asserting or negating facts come from? It is through the aesthetic perception and the arts that it obtains information, which then becomes bi-directional within its area. The many-valued logic, or even the bi-valued logic, has no place inside the aesthetic. Because of the ease with which art can be created, it is easy for the mind to establish abstract relations between different types of art.

The process of coming to terms with one’s own conscious identity is an essential component of the human life cycle. The awareness that one is a conscious being in the first place is the first step towards it. In addition, it is an essential component of the process of coming to terms with oneself. This is where art comes in to play a vital part. Croce believes that the human agents can only realise their conscious selves via the process of creating art. The reasoning behind such an argument is that the realm of the mind is where art is located,

- Art forms the basis of self-consciousness

- Art is not the ideal part but the most basic part of human mind

- Art has a unique logic of its own.

and the mind is also where the first conscious activity of a human takes place. The dependent nature of intellect has already been demonstrated to us. As a result, the aesthetic component of the mind emerges as the most important. It is not difficult to extrapolate that humanity will continue to exist in the realm of passivity as long as there is no art and no aesthetic vision. They will be functioning within the realm of the unconscious. Therefore, one can draw the conclusion that the first conscious arena of activity was art.

It is essential to keep in mind that Croce views art to be a natural and fundamental activity of the mind, which is something that is accounted for in his aesthetic theory. This point must not be overlooked. In most cases, this results in a misunderstanding of Croce's viewpoint, which is, that art has the potential to constitute an 'ideal' way of life. This view is flawed, and it would be a serious error to consider it to be part of the aspired-after ambitions of mankind. The creation of art is an essential component of everyday living.

According to Croce, art is not philosophy since philosophy is the rational comprehension of universal categories of being, but art is the unreflective intuitive perception of being. As a result, whereas philosophy transcends the image and exploits it to further its own goals, art occupies it as if it were a kingdom. It is said that art cannot act irrationally or ignore logic; and, indeed, it is neither irrational nor illogical. Its own rationality is quite different from the dialectical logic of the concept, and the terms 'logic of sense' or 'aesthetic' were coined to express this peculiar and unique character. The widely held belief that art contains a logical component stems from a conflation of conceptual and aesthetic logic, or from a symbolic articulation of the latter in terms of the former.

Summarized Overview

Croce's philosophy of art is based on the concept of the spirit or mind, which he views as absolute idealism. This view is inseparable from history and is characterized by absolute historicism. Philosophy is divided into two modes: theoretic and practical. Theoretic activities involve contemplative thoughts, while practical activities involve individuals' actions and decisions. There is no opposition between the theoretic

and practical aspects of philosophy, but they are distinct aspects of the same spiritual activity. Theoretic and practical distinctions are offered by Croce, with theoretic focusing on intellectual and universal relations, while aesthetic concerns with particulars and individuals, with a focus on beauty.

Practical activities are divided into economic and ethical domains, with economic dealing with utilitarian calculations and vitality, and ethical dealing with moral concerns. Croce's aesthetic is primordial and has no end or purpose, and is devoid of concepts. Theoretic is secondary to aesthetic, as it presupposes the intuitive mode, which is a more holistic form of vision. Croce's concept of aesthetic is primordial, as it is a synonym for the intuitive mode, which is a capacity for thought process through intuition. Art as intuition is another alternative to Rationalism and Empiricism, which face off between concept and sensation. Croce offers expression as an alternative, working on sensations as raw data into concrete vision, poetic presentation that differs from the definition of an idea. Art has a primitive status in relation to the intellect, indicating that the intellect has a dependency relation to the aesthetic. Art is simple, meaning it does not have internal distinctions like in logic, such as truth and falsity. It is not complex like intellect, which is bipolar in nature. The aesthetic vision of art allows the intellect to construct abstract relations between singular art forms. Art is simple yet forms the basis of complexity, as it is the locus of human agents' discovery of their conscious self.

Croce's aesthetic theory takes into account art as a normal and most elementary activity of the mind, rather than belonging to lofty ideals of humanity. Art is not an ideal, but rather the most basic part of human mind. It is the unreflective intuitive intuition of being, inhabiting it as if it were a kingdom. Croce's system of philosophy is comprehensive, focusing on the place of human beings as part of the larger reality. His division of the mind is impactful in his theory of art, holding the intellect on one hand and sensations on the other. However, there is debate on the fine-grained distinction between the divisions of mind and the aesthetic realm's simplicity, given its connections with the intellect and impressions.

Self-Assessment

1. Discuss the four-fold distinction of mind by following Croce
2. Why does Croce argue that art is primitive? Do you agree with him? If yes, why? If not, why not?
3. Why logic is less fundamental to aesthetic, according to Croce?



Assignments

1. “Human beings can realise their conscious self only through art.” Elaborate and substantiate the statement
2. Differentiate between expression and sensation followed by Croce.
3. Why does Croce argue that art is not an ideal?

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UNIT 3

R.G. Collingwood on Art

Learning Outcomes

At the end of the unit, the learner will be able to:

- have an overall understanding of Collingwood's Philosophy of art
- grasp the key intricate concepts within Collingwood's theory
- identify Collingwood's thoughts on art in comparison with other theories
- apply the framework in real life contexts and cases.

Background

The term 'art' refers to a group of activities characterised by a deep respect for and understanding of creative expression and inventiveness. Individuals with such artistic ability have a specific set of characteristics that influence their perception, thinking, and approach to the world. One of the most important characteristics of art is an unending sense of creation. It has a strong ability to generate unique ideas, think beyond the box, and approach problems or situations from unusual angles. Art frequently views the world as a blank canvas, always looking for new methods to express thoughts and emotions. A person with an artistic talent is prone to be sensitive to the beauty that surrounds them. They notice minor changes in colours, shapes, textures, and sounds, and they find inspiration in the ordinary. This enhanced aesthetic sensibility enables people to create and appreciate art in a wide range of fields, including visual arts, music, writing, and performance. Individuals with artistic abilities have a vivid imagination as well as a forward-thinking view on life. They may create complex narratives or build innovative concepts by imagining possibilities outside the present reality. Their creativity fuels their artistic endeavours, allowing them to transform abstract ideas into concrete artistic representations.

Emotions are crucial in the life of an artist. They are emotionally sensitive, experiencing emotions intensely and frequently pouring them into artistic undertakings.

This emotional depth enables artists to produce art that truly connects with others, provoking a wide range of feelings and forging a strong bond with their audience. Those with a creative mentality are naturally inclined to explore and experiment. They are inquisitive souls who are constantly seeking new experiences, ideas, and points of view. Because of their curiosity, they are able to push limits, violate cultural norms, and challenge current paradigms, resulting in groundbreaking artistic manifestations. People with artistic talent have excellent observation skills, allowing them to see subtleties that others may overlook. They have an extraordinary capacity to translate the soul of their themes into their art. They pay attention to small motions, expressions, and dialogues, which allows them to add authenticity and depth to their work.

Communication is an essential component of artistic ability. They are born with the ability to express themselves through the medium of their choice, whether that is visual arts, literature, music, or performance. They have a distinct voice and the capacity to communicate complex emotions and thoughts in understandable ways to others. The possession of all of these characteristics of having an artistic aptitude might often cause uncertainty over what kind of activity can be strictly referred to as art. To carve a sculpture out of a rock or wood, one must be creative. Can we consider the making of the sculpture to be an artistic activity? Robin George Collingwood was an English thinker who made significant contributions to many fields of study, including philosophy. Collingwood's aesthetic theory is a response to the growing ambiguity around the definition of art. Collingwood contends that it is critical to distinguish between what is and what is not art. He recognised four different realms that are mistaken for art. Collingwood distinguishes 'art proper' from the other four human acts that are commonly branded wrongly as 'art.' These actions are wrongly labelled as artistic. The process through which an artist and his audience become aware of and comprehend specific psychological states is known as aestheticism. Collingwood is often regarded as a prominent proponent of expressive theory of art.

Keywords

Craft and Art, Emotional Expression, Representation, Amusement

Discussion

1.3.1 Three Misconceptions of Art

Collingwood attempted to distinguish between 'Art proper' and what we all incorrectly refer to as art. We will look



at three separate realms that Collingwood describes as being outside the realm of art but appear to be so. The first and foremost is craft, and it is a common misperception that art is craft. Another misperception of art addressed by him is art as representation or art as mimetic in the Platonic sense of the term. There is also a misunderstanding of art as amusement.



Fig 1.3.1 R.G. Collingwood

Art as Craft

- Craft involves strategic execution

- Craft is a pre-planned endeavour

It is not uncommon for us to attribute aesthetic merit to a carpentry project and treat it as though it were a piece of literature or music. Therefore, we also attribute artistic ability to the artisans. How close is craft to art? In *The Principles of Art*, Collingwood tries to debunk common misconceptions regarding the difference between art and craft. Crafting, as described by Collingwood, is an exercise in both strategy and execution. As an illustrative case in point, consider Collingwood's claim that 'art proper' does not require the same skills as carpentry.

According to Collingwood, the craftsman already has a clear notion of what he plans to produce in his head. Crafts involve the use of acts to achieve a specific goal, whereas the arts do not. The artist is completely oblivious of the outcome of his actions. A creative person does not plan his work. The artisan organises his work and does his tasks as planned. The artist has no set plans and her activities are spontaneous. Collingwood goes on to say that while the artisan has a certain goal in mind, the method by which he achieves that goal is

- Art is unpredictable with its effects

contingent on the ultimate goal. Craft differs from art in that the artist does not have a specific objective in mind while engaged in creation.

Craft, according to Collingwood, is a way of making a functional final product from basic materials. The finished product can be distinguished from its constituent parts. A chair, for example, can be deconstructed to the pieces of wood from which it was made. On the contrary, an artist's finished work is not always functional. Art's ultimate impact cannot be foreseen. Art is dishonest in that sense. Consider the situation of a watchmaker as opposed to a painter. The watchmaker creates timepieces with the intention of effectively assisting people in knowing the time. A painter, on the other hand, has no such goal in mind when she paints a canvas and transforms it into a painting.

Collingwood pointed out that art ought to be an emotional statement in contrast to craft. However, Collingwood permitted crafts to occasionally be referred to as art since he saw art as a means of expression. An actor will serve as an example to show how preparation and the use of technical abilities are essential to acting. It is therefore considered a craft. However, by employing her skill to arouse feelings in her audience, the actress raises acting to the level of an art form. The actor takes a chance even if she are aware of the feelings they want to arouse in the audience. In the process, both actor and audience learn about and become conscious of different psychological states.

Art as Representation

- The problematic aspect of representation

Plato's and Aristotle's concept of mimesis is where the idea of art as representation originates. The concept of art as representation essentially holds that a piece of art represents something that it depicts. The situation of a photograph and the photographed, or the person, who sits and poses for the picture, is a good example. To get the perfect image of the posed person in the camera, photography skill and technique are the only factors to consider. The notion of craft is also included here. Furthermore, the subject of originality or faithfulness is brought up here. Whether a photograph can truly and correctly depict something is the question. Collingwood disagrees with the notion that all representation in art is comprised of resemblance-based representation.

- Representation and Literalness

- Selective representation

- Representations which *aim at* invoking emotions

Collingwood argues that there are three levels of representation. The degree of literalness is the first. That is how an artefact literally captures any object. Take a picture of a specific tree, for instance, that perfectly depicts the tree as it is in front of our eyes, poetry that captures reality as it exists. For instance, the phrase “miles to go before I sleep” actually refers to the distance I need to travel before turning in for the night. Collingwood also uses this as an illustration of the first level, or actual representation.

Next one is the second level of representation, in which the photographer concentrates on a certain area of the picture sitter and excludes anything he sees through the camera. One example that demonstrates this distinction well is when someone paints a portrait. The painter may choose to emphasise certain features of the sitter while omitting others. While capturing the general idea of a person sitting, the painter might just depict a few of the sitter’s patterns and not the actual person. In this instance, the painter represents a person in general rather than a specific individual using his skill. The painter might then enlarge the painting by adding shades on his own. It is a ‘selective’ level of representation rather than a literal one.

Emotional representation is the third degree of representation. It symbolises the inner components of emotions. Some music conveys this type of representation, in which the listener is taken away by the images generated by a piece of music. It could be tied to her early recollections of the ancestral home, a city, a specific location, or anything else. Collingwood, on the other hand, does not consider emotional representation to be an expression of the inner regions of feeling if the piece’s author, the musician, performed it with the explicit goal of evoking such emotions in the minds of the listeners. Then it becomes craft, a genuine case of activity that appears to be art but is not. Collingwood keeps it in his graded classification under emotional expression, which is not the ultimate expression, for this reason.

Art as Amusement

After debunking notions such as art as craft and art as representation, Collingwood discovers another incorrect notion of art as enjoyment. The goal of such an art is to elicit emotions in viewers by the use of fictitious techniques, with the

- Amusement is not art-proper

- Generated art is not art

- A Meaningful Rejection of the Obvious

- Expression is art and art is expression

goal of eventually releasing such emotions. Dramas and plays are traditional forms of entertainment. Shakespeare's tragedies are written with this goal, and the 'artist' in this situation, Shakespeare, is not truly an artist because what he produced by writing in the genre of tragedy was a planned craft rather than art proper. The staging of such dramas, as well as the viewing of films, are both well-planned cultural productions.

A film always adheres to a script that is planned prior to production. Another activity that takes a long time to perform is shooting. It necessitates a careful planning and implementation. Then, on the editing desk, all and only the important shots are selected from the large number of shots captured during the session. Overall, film production necessitates extensive financial planning. Cinema is such a lengthy process before it is shown to the public. When we watch 'art' in a movie theatre, it is not 'art proper' if we consider the entire process or means by which what is on the screen is made, even if it generates amusement among the audience.

Collingwood's rejection of art as amusement may appear to us to be a rejection of the obvious. As a result, it may appear that he is endorsing a counter-intuitive proposition. We live in a world where many forms of entertainment are considered art. Collingwood, in fact, contradicts such a popular notion of art by pointing out that many such entertainment arts have more in common with craft than with art. If anything amusing is a form of art, then nature can be a type of art as well, but nature is not art. So Collingwood's thesis must be understood correctly by considering where such a claim comes from. That will allow us to properly interact with his stream of thought.

1.3.2 Art as Expression

Collingwood has proposed an identification that he claims captures the heart of artistic activities by detecting and dismissing false perceptions of art. Collingwood contends that art is pure expression if it is not the replication of preconceived feelings or representation. Art, according to him, is the expressing of emotions in an unprejudiced manner. Expression is art in and of itself. Emotional representation removes emotions from their representation, allowing for non-identification of both.

- Means and ends are alien to art

- Emotions and expressions should not be distanced

- Art must be embodied

The dichotomy between means and ends does not apply to proper-art. When there is a separation between means and ends in something, there is a gap between the two; one leading to the other. So, if Collingwood's rejection of the three misconceptions of art is correct, it follows that the means-ends dichotomy necessitates what appears to be art as either a craft or a representation. As a result, for the obvious reasons indicated and addressed above, such forms are not art in the literal meaning of the term.

Collingwood also believes that there should be no distinction between planning and execution in the development of art. Planning and execution are essentially two separate phases (with various sub-steps in between). For example, a film in its conception and production stages is in two stages, one of planning and the other of execution. Collingwood discusses both the spatial and temporal distances between them. It is not necessary for the planning and implementation stages to be physically separated. Even a temporal separation can render the product of such a process non-artistic.

Collingwood contends that to express is to be aware of one's own expressing. As a result, a time separation of emotions and expressions is untenable. To avoid the gap, both must occur together. Expression also individualises and thus does not generalise. This means that when a word is uttered in a prose fiction, the utterance conveys the feelings indicated by the person who utters it. Thus, such words are not indexical in the sense that they are applicable to any individual or situation. The embodiment relationship exists between the expressive object and the emotion. It should be noted that this type of interaction does not entail any inferential stages.

Summarized Overview

Collingwood claimed that it is critical to distinguish between art and non-art. He defined four realms that are commonly referred to as 'art proper,' as well as four human behaviours that are frequently referred to as 'art.' The process through which an artist and his audience become aware of and comprehend specific psychological states is known as aestheticism. Collingwood defined three apparent art domains: craft, art as representation, and art as entertainment. Art as craft entails work that necessitates strategy and execution, whereas art proper does not necessitate the utilisation of acts to attain a well-defined goal. Craft varies from art in that the artist does not necessarily have

a specific objective in mind, and the end product is not always utilitarian. Collingwood also maintained that art should be an expression of emotion, yet he allowed crafts to be termed art at times. Mimesis is a concept proposed by Plato and Aristotle that underpins art as representation. Art as representation is concerned with capturing something, such as a photograph or a person sitting in a portrait. Collingwood rejects the notion that resemblance-based representation does not encompass all of representation in art. Collingwood believes that there are three types of representation: literalness, which captures an object literally; second-degree representation, which leaves something out and focuses on some aspect of the person; and third-degree emotional representation, which represents the inner aspects of emotions. Collingwood, on the other hand, does not regard emotional representation to be an expression of the inner regions of emotion unless the artist did it without the explicit goal of instilling such emotions in the minds of the listeners. Finally, Collingwood's aesthetic theory of art seeks to emphasise the boundary between art and craft by emphasising the significance of recognising the various qualities of art. Collingwood dispelled myths about art as entertainment and art as representation, claiming that art is pure expression rather than the reproduction of preconceived emotions. He contended that art-proper is the unprejudiced expression of emotions, and that the dichotomy between means and ends does not apply. Collingwood also stated that emotions and expressions should not be separated since they must occur concurrently to avoid a gap. He also contended that expression individualises rather than generalises, because utterances convey the emotions expressed by the person who utters them. The relationship between expressive object and emotion is one of embodiment, with no inferential processes involved. This approach to art seeks to convey the essence of artistic activities while avoiding the dichotomy of means and ends.

Self-Assessment

1. What happens when expression is distanced from a work of art? Explain.
2. What according to Collingwood is art-proper and why is it not identical with amusement?
3. Why art-proper is different from craft according to Collingwood?



Assignments

1. Describe the three levels of representation according to Collingwood.
2. How the distance between planning and execution in the development of art is problematic?
3. Describe the role of embodiment-relation in Collingwood's theory.

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Block 2
Theories of Aesthetics

UNIT 1

Kant on Aesthetic Judgment

Background

We develop judgements based on statements we make about the objects as well as the state of affairs. These assertions sometimes concern whether something is agreeable, admirable, or lovely. The often-quoted phrase “beauty lies in the eyes of the beholder” may be taken for granted. It claims that there is nothing that is objectively beautiful and that all beauty is subjective, with those who find beauty in anything only expressing their own feelings. Immanuel Kant (1724–1804) poses the fundamental question of how far such a proposition is tenable. How can one make an aesthetic judgement? Why do we consider some things to be beautiful and others to be ugly? Immanuel Kant’s *Critique of the Power of Judgement* provides a bewildering account of how one perceives the beautiful. Although subjective, opinions about aesthetics have a universal voice. Although subjective and universal qualities seem to be mutually exclusive, Kant argues that they are compatible if aesthetic judgement is understood in terms of the apriori constitution of the mind, as he did in his previous *Critique of Pure Reason*.

In support of his argument for the compatibility of subjectivity and the universality of the experience of beauty, Kant makes two main claims: (i) that aesthetic judgements are disinterested; and (ii) transcendental idealist’s explanation of common spatiotemporal experience is the source of an aesthetic judgement’s universality. It suggests that the feeling of beauty can be explained by our normal cognitive framework. If verified, these two reasons provide credence to the notion that, despite being wholly subjective, the sense of beauty nevertheless has a universal voice. Immanuel Kant addresses this debate as a part of his critical philosophy. Kant distinguished between three distinct mental faculties: the faculty of cognition, the faculty of emotion, and the faculty of desire. Kant was not particularly interested in art forms or art in and of themselves. He is more concerned with the sublime and beauty. Whether or not artistic objects are attractive thus becomes an issue, but Kant was not primarily concerned with art. The site of beauty has been the subject of a protracted aesthetics discussion. Is beauty found in the thing itself, or is it found elsewhere when we evaluate something as being beautiful? Where can beauty be found if it isn’t in the object? Is it in the spectator’s eyes or mind? If so, is not beauty individualised and subjective? When I find something attractive, do my particular aesthetic standards not take centre stage in that very perception? Kant attempted to address these essential questions.



Keywords

Copernican Revolution, Understanding and Reason, Aesthetic Judgment, Disinterestedness

Discussion

2.1.1 Beauty in Western Thought

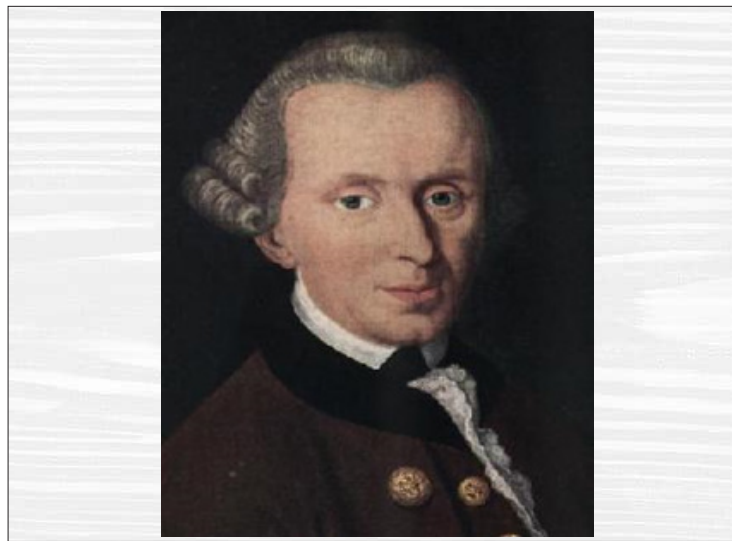
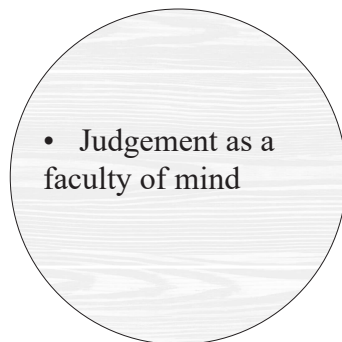


Fig 2.1.1 Immanuel Kant

- Copernican revolution in aesthetics

The notion of forms, as proposed by Plato, had been central to discussions of beauty in Western philosophy. The concern with beauty until the period of the mediaeval thinkers was form. According to Plato, the ultimate beauty is found in the universe of forms and in forms themselves, not in beautiful objects. Kant was able to bring about a significant shift in the debate by shifting the emphasis from form. This action is particularly important since it caused a paradigm shift in aesthetics, moving the emphasis from form to taste. Since beauty lived in the realm of forms, which is fundamentally an abstract realm, it was not apparent in the Platonic tradition. However, this made beauty a notion that can be part of perceptual reality. The abstract beauty of forms gave way to accessible reality. This action is consistent with the broader Copernican revolution in philosophy brought about by Kant, wherein the problem of knowing was given a more humanised perspective.



tive. With this, Kant placed the knowing subject at the centre of knowledge, such that the subject, to a considerable extent, constitutes the object of knowledge. Kant adopts the same inverted approach to aesthetics as well.

Kant concurs that the perceiver has beauty and the sublime, rather than the objects of beauty. This is an important assertion that may draw criticism. When we say that the evening sky is beautiful, we are expressing an opinion that I have about it. It is not a factual remark like the one that states, ‘The sky is colourful.’ It is more of an assertion based on how I see the night sky. It follows that opinions on what is beautiful are subjective. The word ‘judgement’ is frequently used in Kantian philosophical discourse. It is a mental ability that acts as a mediator between the desire and cognition capacities. Presenting the sensation of pleasure or pain to the mind is the precise role of the faculty of judgement.

There may be uncertainty regarding whether beauty is personal as a result of the Kantian assertion that aesthetic judgements are subjective. When something is subjective, we typically understand it to mean that it depends on our individual inclinations and preferences. Two people viewing the same scene may have different subjective opinions about its aesthetic value. This is not an interpretation that Kant would accept. According to him, being subjective does not always mean being personal. However, the judgement of beauty depends on the way onlookers respond to objects. Therefore, the faculty of judgement is not intended to make factual claims, and artistic judgements are also not intended to be factual. They are subjective in that they represent a subject’s response to the items from their perspective. Put differently, personal and subjective are not interchangeable in this situation.

At the same time, Kant rejects the assumption that aesthetic judgements are personal. It is fascinating to consider how Kant may hold these two propositions at the same time. For example, if someone uses her judgement to determine that a flower is attractive, The lovely flower is not only lovely for such a person but also lovely in general. The same flower appears to be lovely to others as well. This is what prevents it from becoming personal. Kant employs the term subjective to demonstrate that the subject’s response to an item of beauty is subjective. The admiration of a flower’s beauty does not make it non-universal. It can be enjoyed by any human being, and

- Aesthetic judgments are subjective yet impersonal

- Judgments mediate the two faculties

- Emergence of concepts where there is none

- Determinate judgments operate with concepts

all instances of appreciation are subjective, but the content of appreciation is the same: the flower is lovely. It emphasises how being subjective does not make the enjoyment personal. According to Kant, subjective and personal are not the same. Usually when something is personalised, that makes it exceedingly subjective. Subjective in the Kantian meaning just relates to one's point of view. Kant wished to demonstrate that the emphasis on subjective aesthetic reactions did not reduce aesthetic value to a simple function of subjectivity.

Kant's third critique of pure reason begins with the concept of judgement as the subordination of a specific to a universal. The universals are concepts. If understanding is the faculty that supplies concepts (universals) and reason is the faculty that draws inferences (for example, constructs syllogisms), then judgment 'mediates' between understanding and reason by allowing individual acts of subordination of the particular to the universal to take place. For example, if the notion of a horse is utilised and an inference is drawn from it, the horse falls under the universal concept.

Kant is compelled to make a new distinction between determinate and reflective judgements. The concept in the first type is adequate to determine the particular; that is, the concept contains enough information to identify any one instance of it. In such cases, the task of judging is rather simple. In the latter case, where the decision must go without a concept, arguably the more serious philosophical challenge here is to develop a new concept. How can a decision be made without a prior concept? How do fresh ideas emerge? Is it feasible to conduct assessments that do not start or end with a specific concept?

This explains why Kant's essays on judgement include so many allusions to aesthetics: Kant regards aesthetic judgements as a particularly intriguing type of reflective judgement. That is, judgements must work without a concept at first and must be developed. Kant asserts that subjective and universal judgements of taste exist. Judgements of taste are subjective and universal. They include aesthetic judgements. As a result, aesthetic judgements are both subjective and universal. For example, in the assertion or judgement that a work of art is beautiful, with beauty being a matter of taste, the judgement must begin without a universal idea of beauty and so must discover the concept while operating.

- Aesthetic judgments are uninterested

What sets apart and shapes Kant's aesthetics is how he tackles the aforementioned challenges. He asserted that there are both universal and subjective assessments of taste. Because they are just subjective pleasure responses, they do not assert anything about the qualities of the object in question. (what matters is the enjoyment I get from the photograph, not the picture I see.) Evaluations of aesthetics, however, are more general than specific. They need to be disinterested and critical, which is why when I appreciate a painting, I do not consider its value, the artist, or whether it is a portrait of a family member—aside from the fact that knowing who painted it aids in my understanding of the subject matter. These non-aesthetic interests are unrelated to the reason I enjoyed the picture in question. Instead, regardless of what I might learn from it, I am happy with the image as it is. To be honest, I have no moral interest in the painting's subject matter; moral interest is different from the painting's selfless enjoyment.

- Aesthetic judgment and Spatiotemporal Faculties

An authentic aesthetic assessment is devoid of any unrelated consideration. This is predicated on the idea that aesthetic evaluations are objective and unaffected by the purpose of the evaluation, be it political or utilitarian. If the pleasure of beauty is derived from the inclinations with which we encounter an object, then the claims of that object's beauty will be as varied and conflicting as the inclinations with which we may encounter it, according to Kant. This is because universality cannot follow if our aesthetic judgements are not disinterested. Kant's argument that an aesthetic judgement could have a universal voice leads him to conclude that an aesthetic judgement is the result of the cognitive faculties involved in spatiotemporal experience; it is only the mental state in which the imagination and understanding are allowed to freely express themselves.

- Some cognitive apprehension leads only to subjective fulfillment

Using one's cognitive abilities to see a regular, intentional structure, regardless of how it is represented clearly or clumsily, is not the same as being aware of this representation in relation to a feeling of fulfillment. Under the heading of pleasure or misery, the image fully alludes to the person and their experience of life. By comparing the provided representation in the subject to the total capability of representations, of which the mind is aware in the feeling of its situation, this establishes an entirely different capacity of differentiation and judgement, which contributes nothing to cognition.

- Representation and satisfaction

Given representations in a judgement can be empirical and therefore artistic, but as long as they are connected to the judgement's object, the judgement produced by them is logical. In contrast, the evaluation is always aesthetic if the provided representations are logical but connected to the subject's emotions in a judgement. For instance, determining whether a mansion is beautiful depends on the person's emotional reaction to the mansion, which is the subject of the judgement. Subjects who all find the same mansion to be lovely are reacting emotionally to it, which creates a universal aesthetic assessment of the mansion. Satisfaction and the depiction of an object's existence come together to form an interest in it. This kind of fulfilment always alludes to the ability to desire, either as its determining factor or as something that is closely related to it.

Summarized Overview

Immanuel Kant examines the idea of aesthetic judgements and their compatibility with the universality of the perception of beauty in his *Critique of the Power of Judgement*. Kant posits that aesthetic evaluations are subjective, dispassionate, and derived from the transcendental idealist's description of common spatiotemporal experience. They also speak with a universal voice. Kant was more interested in beauty and the sublime than he was in art per se. He maintained that the perceiver is the one who possesses beauty and the sublime, not the things of beauty. A paradigm shift in aesthetics resulted from this, with taste and perceptual reality taking precedence over abstract forms. This change coincided with the philosophical reorientation of Copernican thought brought forth by Kant, which humanised the problem of knowing. Regarding the question of whether beauty is personal, Kant's assertion that aesthetic judgements are subjective may cause confusion. He contends that because a judgement is subjective, it need not be personal because it depends on how the observer reacts to the items. Kant challenges the idea that opinions on aesthetics are subjective, arguing that a person's reaction to a beautiful thing depends on her perspective. As Kant shows, appreciating something lovely does not make it non-universal; therefore, aesthetic judgements are both subjective and impersonal. According to him, the essence of appreciation remains the same, and just because something is subjective does not mean it has to be personal.

Kant's criticism of aesthetic judgements and their consistency with the universal experience of beauty emphasizes how crucial it is to comprehend how subjective aesthetic judgements are and how our subjective perceptions influence how we see beauty. The idea that judgement is the subordination of a particular under a universal is the main topic of Kant's third Critique of Pure Reason. He makes a distinction between

decisions that are determinate and reflective, i.e., judgements that involve figuring out the details and locating particular examples of a concept. While aesthetic assessments must be critical and disinterested, they are general rather than particular, whereas definitive judgements work with concepts. Since aesthetic judgements are free of extraneous considerations like political or utilitarian ones, Kant finds them to be an intriguing subset of reflective judgements. He contends that since the definitions of beauty are as diverse and contradictory as our initial reactions to an item, universality cannot ensue from aesthetic judgements that lack objectivity. Kant comes to the conclusion that the cognitive faculties involved in spatiotemporal experience make aesthetic judgements since they presume that aesthetic judgements have a universal voice. The depiction is solely related to the subject and its experience of life, under the terms of pleasure or suffering, and is predicated on the mental condition in the unrestricted play of imagination and intellect. This generates an alternative ability for discrimination and judgement that compares the provided representation to the full faculty of representations without contributing to cognition. Combining satisfaction with the depiction of an object's existence, interest always alludes to the faculty of desire-either as its determining factor or as something that is intimately related to it.

Self-Assessment

1. Define and discuss the Copernican Revolution that Kant proposed to Art.
2. How aesthetic judgements are assessed?
3. Why does Kant propose that aesthetic judgements are reflective judgements?

Assignments

1. List out and briefly discuss some of the non-aesthetic interests which may come up in the process of art appreciation.
2. Why not a subjective judgement is non-impersonal according to Kant?
3. How judgement does mediate between understanding and reason?



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Suggested Reading

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Space for Learner Engagement for Objective Questions

Learners are encouraged to develop objective questions based on the content in the paragraph as a sign of their comprehension of the content. The Learners may reflect on the recap bullets and relate their understanding with the narrative in order to frame objective questions from the given text. The University expects that 1 - 2 questions are developed for each paragraph. The space given below can be used for listing the questions.



UNIT 2

Rasa Theory

Learning Outcomes

After the completion of this unit, the learner will be able to:

- understand a major part of Indian Aesthetics
- have an idea regarding Rasa theory and to apply the theory in relevant contexts of art appreciation
- identify the nuances of Rasa theory and its development
- grasp the performer-audience relationship in Indian art performances

Background

We do take pleasure in and value the many different forms of art that are performed for our viewing pleasure. Art appreciation is a crucial part of the study of aesthetics and should not be left out. It is a subfield of art studies that investigates the ways in which people experience art. Art is admired by spectators, and the fact that this occurs is highly significant, regardless of whether it is a stage play written by Thoppil Bhasi or a painting created by Michelangelo. In spite of the fact that different viewers take pleasure in art in unique ways, there must be something in the forms of art that is presented to the viewers and/or conveyed to them in order for them to derive any satisfaction from experiencing it. If so, what kind of message do different forms of artistic expression send? Those who create works of art frequently convey a diverse range of concepts. Whether it be messages, feelings, or ideas, it might be anything. These kinds of messages are conveyed by means of particular cues that are inherent within the texture of the artwork itself. How are these indications sent to the audience? The Indian aesthetics comes into the picture at this point. An analytical framework for appreciating art is provided by the theories of two Indian aestheticians named Bharatha and Abhinavagupta, which are discussed in this section of the course.

Abhinavagupta is credited for refining the Rasa theory into the precise framework that is used today. Bharatha is credited with being the originator of the Rasa theory. Rasa theory is a valuable theoretical tool that may be utilised for the purpose of structurally assessing a number of art forms, ranging from dance forms to cave paintings. In addition, the idea contributes to the body of aesthetics knowledge that originates from India. It offers a comprehensive analysis of the numerous rasas that might be interpreted as having been transmitted from the artwork to the audience.

Keywords

Rasa, Sthayee Bhava, Vibhava, Alambana, Uddipana, Moksha

Discussion

2.2.1 Bharatha and Rasa Theory

- Rasa Theory: the logic of art

Emotions and logic are commonly thought to be two distinct and opposite polarities. This may lead us to believe that a logical study of the emotions conveyed by various genres of art is impossible. Rasa theory demonstrates otherwise. It demonstrates that we can absolutely bring out the logic of art forms in an organised manner, explaining how art forms reach out to spectators. Some of the major questions to be addressed in such a process of reaching out include whether they cause any changes in the mental makeup of spectators and audiences, how forms of art come into contact with the public, and so on. Bharatha and Abhinavagupta are two of the most important thinkers in Indian aesthetics, which is related to Indian poetics and literary discourse. The system of *Natyashastra* is a magnanimous one where it deals with different kinds of art, their presentation and background and so on in a detailed manner.

We will start with Bharatha's contributions to Indian aesthetics, poetry, and dramaturgy. *Natyashastra*, Bharatha's masterpiece, deals with practically every facet of art appreciation. Rasa Theory, one of the *Natyashastra*'s distinctive contributions, is one of its chapters. It essentially outlines the goals of art. It communicates the creative value of visual and acoustic art, which in turn addresses the most

- Natyashastra, Bharatha's magnum opus

- Rasa the taste of art work

- Art connects audience to Divinity

- No art is free from Rasa

primitive human emotions. Natyashastra is a combination of two Sanskrit words: 'Natya,' which means 'act,' and 'Shastra,' which denotes a manual or collection of regulations. It is the oldest extant document on the performing arts and has weathered the test of time. It contains texts and has been altered over time, according to historians. The first 12,000 verses are thought to have been composed, and other chapters are dedicated to various aspects of the arts. The folds of the *Natyashastra* store an immense amount of information and knowledge. We shall, however, endeavour to concentrate on one of its most unique and fascinating discussions: the Rasa Theory.

Rasa derives its name and meaning from the Sanskrit root word rasa, which means 'flavour' or 'nectar'. It is concerned with the artistic environment, emotions and sentiments that a viewer experiences when watching art and/or an artistic performance. The literal and artistic meanings of the term rasa encapsulate the essence of rasa theory. It refers to the taste or essence of an artwork that an audience acquires from viewing it. According to Bharatha, no composition or art can proceed or exist without rasa. Rasa is thus a vital component of all forms of art.

The essential goal of the performer is to entice and evoke emotions in the audience. Rasa is the emotion that arouses an audience. It also serves the purpose of connecting the performer and the viewer to God. The performer can realise divinity via art performance, and the viewer can realise divinity through art observation. It is a unique feature of art to connect with the divine. It is a power that is also a part of art, since it would be difficult for art to serve such a role if it were not a component of art itself.

It is also true that no art is without rasa. Art must always convey it. For instance, when an audience watches a comedy drama, the performers' emotions must be able to make each viewer laugh. If such an emotional conveyance does not occur, the drama becomes less effective than what was planned. Thus, for a performance to be truly effective and successful, the performer and the audience must be in the same emotional domain. Otherwise, the performance will be a failure. Rasa is crucial in putting the audience and the actors in the same domain. Art can only play its genuine role in such a context.

- Rasa is not applicable in non-artistic situations

Rasa constitutes an enigmatic realisation. It is a strong sensation with a sense of detachment. No other word, other than 'rasa,' can adequately capture its essence. Rasa can only be experienced in an artistic setting and, therefore, cannot be experienced in other everyday settings. Rasa, for example, may be experienced during an artistic performance, such as a theatrical or literary performance. The same cannot be said of a typical engagement between a theatre artist or even two ordinary people. The performers' emotional show creates an imprint in the minds of sympathetic spectators. It tastes like lovely feelings. Rasa's foundation is based on a particular psychological viewpoint that governs our personalities. Rasa is the essence of dance, music, painting, and other arts, in addition to theatre and poetry.

2.2.2 Classification of Rasas

- The universality of Bhavas

Rasas are classified based on the feelings they elicit in the mind. Emotions must already exist in the thoughts of the audience members who attend the artistic performance in order for them to be evoked. Those feelings that are already there in the mind of the performer must be present in the minds of the audience at all times in order for them to be evoked. Rasas, according to one explanation of how Rasa theory works, are stimuli, and emotions (bhavas) are responses to those stimuli. Sthayeebhavas are a collection of nine rasas that correspond to nine constant emotions in the mind. It basically translates to 'permanent emotions.' Sthayeebhavas are nine in number, as are the associated rasas. This is a universal classification because these sthayeebhavas exist in every human mind, regardless of class, gender, or any other distinction or divide. Rasas can be felt by people of all classes and backgrounds.

- Rasas are experienced by sahridayas and are indescribable

While rasa is a universally felt pleasure, it cannot be articulated in any way. It is an experiential emotion that anyone can have from within. Rasa is primarily a first-person experience. It exists to serve the subject of experience, in this case, the audience of art works. Rasas, as previously said, are formed in the mental domain of the person experiencing them. Rasas are experienced by people known as Sahridayas. The word sahridaya literally means "one who has a strong heart and can connect with emotions." Bharata concentrated more on performance drama and unleashed the eight essential rasas. Later authors, such as Abhinavagupta, introduced another essential rasa.



- Rasas hook on to Bhavas

- Vibhava a basic component of emotional conveyance

- Alambana Vibhava and Uddipana Vibhava are media of emotional transference

The following are the eight rasas: Sringerah, Hasyam, Roudram, Karunyam, Bibhatsam, Bhayanakam, Veeram, and Atbhutam. Santam was afterwards added to the list of nine rasas, or Navarasas. As previously stated, each rasa is associated with a matching sthayeebhava (or lasting feeling). Each rasa corresponds to one of the bhavas. The bhavas are listed below. Rati, Hasya, Soka, Krodha, Utsaha, Bhaya, Jugupsa, and Vismaya are some of the names. Sringera rasa pairs with Rati bhava, Hasya rasa with Krodha bhava, Karuna rasa with Soka bhava, bibhatsam with bhaya bhava, bhayanaka rasa with jugupsa veera rasa with bhaya bhava, and Atbhuta rasa with Vismaya bhava.

Rasas are thought to be activated when a person's sthayeebhava is awakened. This type of waking entails multiple distinct sub-steps. Sthayibhavas are awakened by people's perceptions of vibhavas, anubhavas, vyabhicharibhavas, and sattvicbhavas. Vibhavas are the stimuli, such as the narrative, stage, and players, that induce the sthayi, or latent sentiment, in the spectator to emerge. For example, during a stage drama play, the stage setting may create a terrifying backdrop. Such a venue can also create an emotional backdrop for the audience. Vibhavas are classified into two types: 1) Uddipana Vibhava and 2) Alambana Vibhava

The primary stimulus that generates the sentiment is alambana vibhava, whereas the enhancing stimuli, or the environment in which the basic stimulus is located, are uddipana vibhava. In the case of generating pity or karuna rasa, the sight of an old, frail woman on the stage is the alambana vibhava, and the perception of the thatched hut in which the old woman is lying, as well as the surrounding atmosphere of neglect and poverty, is the uddipana vibhava. It should be noted, however, that vibhava is not the 'cause' of any emotion but rather the 'medium' via which it is transferred to the observer via 'sympathetic induction.' Thus, in aesthetic induction, everything is a channel rather than a cause, because 'what is communicated is always a generalised sensation', neither a result nor knowledge. However, this transference does not mean the formation of new feelings in the observer, but rather the awakening of latent sentiment that already exists in them.

A key idea in rasa theory is the concept of anubhava. The performer's intentional emotional displays are tailored to the current atmosphere. The primary stimulation, or vibhava,

- Anubhavas are the level of active stimuli conveyed by the actor

- Auxialary emotions are Vyabhicharibhavas

- Components of Rasas and their togeth-
erness

- The holistic vision of Rasa theory

is created by the actor's diverse motions, looks, and so forth. For example, in *sringara rasa*, a beautiful young girl's mere presence on stage is a *vibhava*, while her gestures and looks are *anubhavas*. The distinction is extremely subtle: the former pertains to the medium, while the latter does so with respect to the message that is communicated via that medium.

The next constituent notion is *Vyabhicharibhava*. They are the fleeting feelings that surface while upholding and enhancing the underlying tone. These are the supporting feelings in the scene or story that the main feeling controls. In turn, *Vyabhicharibhavas* uphold the fundamental mood. Joy in unity and grief in separation will be the auxiliary emotions if love is the underlying mood. One such scenario in which *vyabhicharibhava* is used is when a melancholic song is played in the backdrop of a drama while players portray the lovers' sorrowful parting.

Sattvic bhavas are involuntary manifestations that occur as a result of successfully experiencing and portraying emotions, such as blushing and perspiration. The viewer's *sthayeebhava* (the latent sentiment) is aroused and becomes *Rasa* as a consequence of the successful collaboration of all these components; it evolves into *rasa* when awakened and brought to a savouring state as a result of the numerous stimuli. *Rasa* produced by all of these factors is distinct from all of them, just as the flavour of a food item is distinct from each of its elements. The mixing of several components results in the creation of something altogether new.

The *Rasa* theory is commonly acknowledged to comprise a total of nine *rasas*. They serve as the foundation for the understanding and evaluation of aesthetics across many artistic mediums. Each *rasa* is associated with distinct qualities. It is important to acknowledge that each *rasa* is inherently associated with a specific colour and divinity. The primary role of a deity is to imbue the concept of divinity. When amalgamated, these elements accentuate the comprehensive viewpoint of *rasa* theory.

Sringara Rasa is the crown jewel of *rasas* because it evokes a sense of love. It should be noted that the type of love mentioned here is devotional love. It is a technique that is said to kill one's ego and disseminate the knowledge that beauty exists everywhere and must be cherished. It derives from *Rati*



- Shringara rasa as devotional love

- The Rasa of laughter

- The Rasa of grandeur

- The Rasa of Wonder

- The furious Rasa!

bhava, which means a happy sensation in love. It also refers to the accomplishment and satisfaction of desires. The erotic (Shringara) Rasa is formed from the prevalent state of love, which has its roots in the world's glitzier and brighter components such as whiteness, purity, and beauty. Bharatha identifies this Rasa with the hue pale green. Vishnu is the deity connected with this rasa.

Hasya Rasa is a rasa in which the fundamental emotion of laughter serves as the foundation for the rasa. It results from wearing obnoxious clothing or ornaments, being impolite, greedy, arguing, or having a deformed limb. There are various occasions of laughter that can be seen in different art forms, mainly those that are performance-based. If the example of the contemporary art of cinema can be considered, the so-called 'comedy scenes' are very much part of it. Its aim is to bring laughter to the audience. The colour of this rasa is identified as white by Bharata. This Rasa's god is Ganesha.

Veera rasa, also known as the heroic rasa, is based on the magnificence, virtue, goodness, fortitude, and vigour of exceptional individuals. It demonstrates, among other things, military prowess, hostility, mental concentration, persistence, diplomacy, discipline, power, and terrifying capacity. A common use of this rasa is when a war zone is presented in a theatre involving combat between soldiers. They convey every feeling mentioned above. Bharatha identifies this rasa with the colour light orange, and Indra is the deity linked to this rasa.

The predominant mood of surprise serves as the foundation for the marvellous or rasa of wonder (Athbhuta rasa). To name a few, seeing celestial beings or events, obtaining the desired object, entering an elevated place, temple, or audience hall, and witnessing magical or illusory actions are some of the things that create it. A common instance of this phenomenon is observed in dramatic scenarios where a suspenseful situation develops. A secret that is abruptly made public as a plot point leaves the audience in awe as it is presented on stage. Bharatha connects this rasa to the colour yellow, and Brahma is the god connected to this rasa.

The fundamental emotion roudra, also known as furious, which is the rasa connected to the prevailing fury. There are many causes of it, including rage, rape, abuse, insults, lies, accusations, and jealousy. Its sources include the Danavas, the

- The Rasa of Suffering!

- The Rasa of Disgust

- The Terrifying Rasa

- Shanta Rasa by Abhinavagupta

Rakshasas, and conceited mankind. These characters are usually portrayed as evil individuals, and their facial expressions are seen as hurtful and frightening to others. Red is the colour that Bharatha associated with this Rasa. The god connected to this rasa is Rudra.

Sadness, agony, and sorrow are the foundations of the P^athetic (Karuna) Rasa. It stems from things like losing loved ones, getting divorced, losing your job, dying in an accident, suffering through difficult times, or being incarcerated. If they are successful, these scenarios—which are typical of dramatic performances—can leave us with a blank slate in our imaginations. Bharatha recognises this Rasa as having an ashy colour. Yama, the god of Karuna rasa, is known in Hindu mythology as the god of death.

Dⁱsgust is the primary emotion in this Rasa and the foundation of odiousness (Bibhatsa). It is brought on by situations like hearing about, witnessing, or talking about ugly, filthy, damaging, or unpleasant things. It can be portrayed on stage with actions like shutting the mouth or stopping all limb movement. Shiva is the god connected to this rasa, according to Bharatha, who ties it to the colour blue.

T^he primary feeling of terror serves as the foundation for the Terrible (Bhayanaka) Rasa. An empty house, a dark forest, chats about violent crimes and murders, horripilation, colour changes, voice loss, and other factors are some of the variables that contribute to this experience. Other variables include terrifying loudness, ghost sightings, panic attacks, anxiety, or the voices of owls and jackals. In the Bharata, Rasa is associated with black, and Kala is the god.

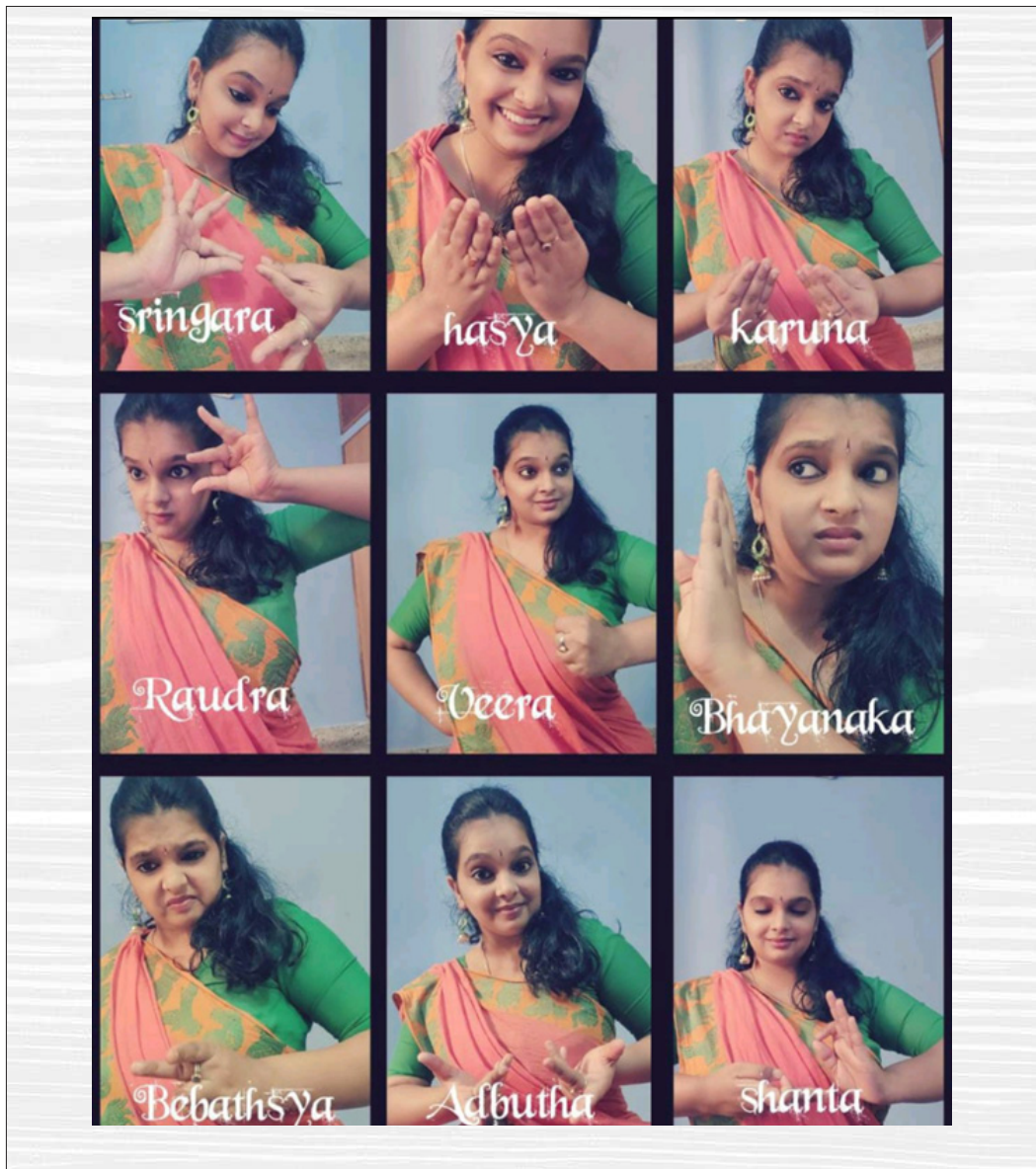
A^bhinavagupta expanded the idea of rasa by elucidating its philosophical foundations and exploring its aesthetic aspect in relation to the nature, comprehension, and impact of literary encounters. Prior to and following Abhinavaguphta, every significant poet accepted the rasa concept as the main literary theory. The way that Abhinavagupta understood Shanta Rasa is the main contribution he made to aesthetic philosophy. Before him, Shanta was recognised as the ninth Rasa in Shra-vyakavya by both Udbhata and Anandavardhana. There was also a long history of discussion on this Rasa among thinkers who were Buddhist and Jaina. Still, Abhinavagupta established the theoretical framework for this Rasa. Shanta represented



the apex of the rasa-realisation process in his eyes. Abhinava disproves Shanta Rasa and creates an irreversible connection between the Parama Purushartha, or Moksha, and the art experience based on his concept of Purushartha.

- Shanta rasa and moksha: the meta-physical edge of Rasa theory

As we all know, the attainment of moksha is regarded as the highest aim of human life by practically every school of Indian philosophy. Abhinavagupta connects aesthetic theory and life metaphysics by emphasising the connection between moksha and Shanta rasa. The idea that art might lead to liberation, or moksha, is unique. It also emphasises the importance of art in not only the amusement but also the 'serious' aspects of life. It illustrates the relevance of rasa theory as a philosophy of life, in addition to its aesthetic significance.



Summarized Overview

Rasa theory is a vital part of art because it establishes a connection between God, the artist, and the audience. For a performance to be completely successful and effective, the performers' emotions and the audiences' emotions must be on the same emotional spectrum. Rasa is a mysterious insight that is not accessible in everyday circumstances. For the audience of art works, the topic of experience is a universally experienced pleasure. People who experience rasas are known as Sahridayas, and they are formed in the experiencer's mind. Bharata unleashed the eight essential rasas while concentrating on performance drama. Each of the bhavas, or the stimuli that awaken the spectator's latent sentiment, has a corresponding rasa. The triggers that awaken the spectator's latent sentiment, or sthayi, are known as vibhavas. Vibhavas come in two varieties: Uddipana Vibhava and Alambana Vibhava. Rasa theory offers a methodical approach to understanding the motivations behind art forms and how they engage with viewers. We can comprehend the intricate interaction between emotions and art better if we are aware of the underlying psychological perspectives and the significance of Rasa theory in Indian aesthetics.

The alambana vibhava, or basic stimulus, and the uddipana vibhava, or enhancing stimulus, are the two main concepts of the Rasa theory. The presence of an elderly, frail woman on stage serves as the primary stimulus, while the thatched hut in which the woman is lying and the surrounding area of destitution and neglect serve as the uddipana vibhava. Rather than being the 'cause' of any emotion, vibhava is the 'medium' via which the spectator experiences the feeling through sympathetic induction. The medium used for aesthetic induction is anubhavas, which are the performers' purposeful emotional displays in line with the situational mood. The fleeting emotions that emerge while maintaining and bolstering the underlying mood are known as vyabhicharibhavas. Involuntary expressions that arise from successfully experiencing and presenting emotions are known as sattvic bhavas. The observer experiences sthayee bhava (the latent sentiment) being aroused, waking up to become Rasa, and being brought to a relishable condition due to the complex stimuli.

Rasa theory, the foundation of aesthetic enjoyment of diverse artistic forms, is typically recognised as consisting of nine rasas. The most valuable rasa, Sringara Rasa, evokes feelings of love. The dominant state of love, which has its origins in the world's glittering and brighter elements like whiteness, purity, and beauty, is where the sensual (Sringara) Rasa originates. Hasya Rasa is a type of comic where the basic feeling is laughing, which forms the basis of the work. According to the Bharata, this Rasa is connected to the colour white and the god Ganesha. The Rasa of Disgust is likewise linked to the Terrible Rasa of Disgust, the Pathetic Rasa of grief, anguish, and suffering, the Marvellous Rasa of amazement, the Furious Rasa of wonder, and the heroic Rasa of greatness. By elucidating the philosophic foundations of Rasa theory and exploring its aesthetic dimension in depth, particularly with regard to the nature, cognition, and



impact of literary experience, Abhinavagupta expanded upon it. He established an unbreakable connection between the experience of art and the Parama Purushartha, or Moksha, and considered Shanta Rasa as the apex of the rasa-realisation process.

Self-Assessment

1. Define and discuss the eight rasas proposed by Bharatha.
2. How aesthetic judgements are assessed according to rasa theory?
3. Why does Abhinavagupta propose ninth rasa?

Assignments

1. What are sthayeebhavas?
2. Define Vibhava.
3. How are Shanta rasa and moksha related?

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UNIT 3

Arts and Aesthetics in the Philosophies of Schopenhauer and Nietzsche

Learning Outcomes

After the completion of this unit, the learner will be able to

- have an overview of Schopenhauer's and Nietzsche's views on art.
- get a grasp on some of the key concepts related to the aesthetic theories of both thinkers.
- compare and contrast the theories of both thinkers in detail
- appreciate and critique different forms of art

Background

The assessment of art's value from a human perspective varies among different scholars and intellectuals. Art has been characterised by certain individuals as a liberating force, while others have viewed it as contradictory to the acquisition of knowledge and personal liberty. However, the subject matter retains philosophical significance and warrants examination within a broader philosophical framework. According to certain scholars, the realm of art facilitates human beings in gaining a profound understanding of the intricacies of real-life experiences, hence enabling them to acquire information about the world. Art is regarded as a profound and significant pursuit or human endeavour, while dismissing the notion that art is a less substantial or unconventional facet of human existence. In this section, we will be exposed to two prominent thinkers in contemporary Western philosophy who have regarded art as a significant endeavour and have questioned the traditional philosophical approach to art. The two intellectuals in consideration are Arthur Schopenhauer and Friedrich Nietzsche, who, through their individual contemplations, have presented arguments emphasising the significance of art and artists. Schopenhauer built upon the Kantian tradition and, in his critique, discussed art as possessing significant potential in relation to human existence. He approaches art in a manner that does not include classification. Nietzsche, however, engages with the fundamental principles of Greek philos-

ophy and thereafter distinguishes many forms of art while also delineating the specific type of art that holds practical value for human existence. This section provides an introduction to two distinct systems that examine art from two distinct perspectives. The exploration of these ideas and their contributions to the field of art promise to be a comprehensive and intellectually stimulating endeavour. The opportunity for learners to engage with these two influential philosophers allows for an exploration of the profound insights they offer, enabling the acquisition of valuable skills in the analysis and evaluation of artistic works.

Keywords

Will-less Contemplation, Genius, Pessimism, Will to Power, Aesthetic Affirmation

Discussion

2.3.1. Schopenhauer's Aesthetic Theory

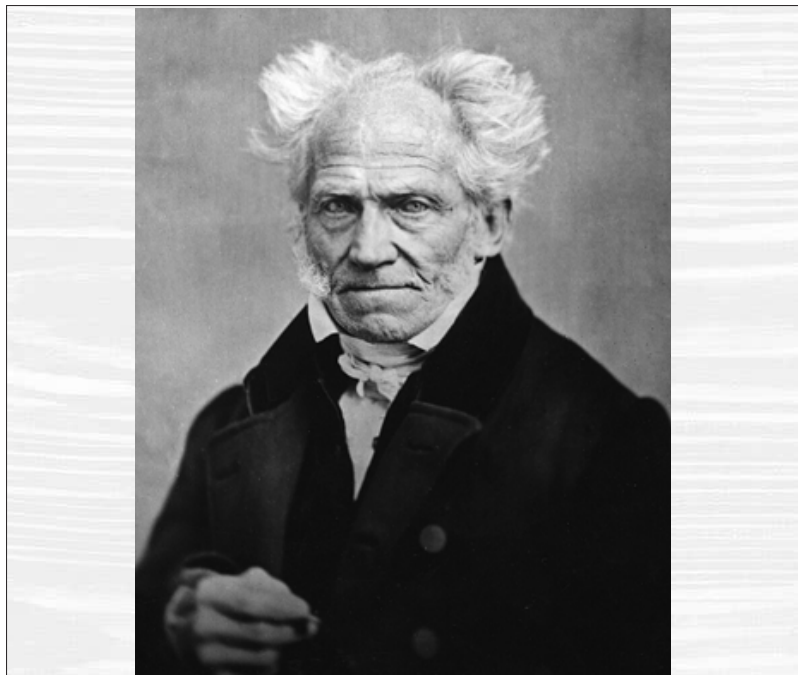


Fig 2.3.1 Arthur Schopenhauer

Arthur Schopenhauer's aesthetic theory emerges as a derivative of his broader philosophical endeavour, originating from his critical examination of Immanuel Kant's metaphysi-

- Kant's Phenomena and Noumena

cal framework. Kant is well-known for his conceptual differentiation between *noumena* and *phenomena*, which represent two distinct facets of the nature of reality. According to Kant, the phenomena or phenomenal world refers to the reality that is perceptible to us. In essence, it refers to the actuality that is accessible to the human mind for the purpose of perception and the acquisition of knowledge. On the contrary, noumena are entities that are imperceptible. According to Kant, 'thing-in-itself' refers to the underlying reality that exists beyond our perceptual access.

- The *world-in-itself* is beyond the reach

It can be demonstrated using the following example: A fisherman catches many types of fish with differing sizes and shapes while fishing with his net. Certain fish escape from the net during the process, depending on the size of the meshes. As a result, the remaining fish are ultimately in the hands of the fisherman. The fish that are captured in the net are the ones that the fisherman is familiar with. The fisherman is unfamiliar with the fish that escaped the net as well as those that are in the sea. Consider the net to be Kant's categories of understanding. They filter knowledge items based on the nature and size of the meshes, giving the knower his or her own phenomenal universe. Whatever exists beyond the capture of the net in the water body is an unknown world to the fisherman. Such a world does not appear before the fisherman has caught it with a net. According to Kant, such a universe is the world-in-itself, which can never be observed.

- Schopenhauer disagrees with Kant

This distinction holds a significant place in Kant's philosophical system, and serves as the basis for Schopenhauer's criticism of Kant. He comes to the conclusion that the world in and of itself is a problematic entity that is beyond the control of the knower. This is due to the fact that the world itself possesses powers that are beyond the control of the knower. The groundwork for Schopenhauer's aesthetic criticism is laid by his critique of Kant's philosophical assumptions, which will be discussed in more detail below.

- Will governs the life and makes it sorrowful

The foundation of existence and all life forms is the Kantian metaphysical *will*, which is the same as the thing itself. Schopenhauer believed that the will was essentially unpleasant. The world in and of itself operates on its own laws, controlling the knowing subject's attention or consciousness by making it unavoidably unpleasant. He says the will is in an aimless yearning to keep existing. A life filled with sadness is

- Thing-in-itself is painfully impactful

- Schopenhauer's Pessimistic Philosophy

- Boredom even after all attainments in life

the result of will combined with desire. This is the criticism Schopenhauer made against Kant's philosophy, particularly the notion of the thing-in-itself.

According to Kant, the unknowable universe does not mean much to the knowing subject because it has no impact on him or her. Schopenhauer has a different perspective on the world as a whole since he believes it has an impact on human lives even though it is unknowable. The will, which is identical with the *world in itself*, has an aimless desire, indicating the belief that it is an active and non-passive aspect of reality. Such a reality, according to Kant, lacks action and hence stays passive. According to Schopenhauer, the primary cause of misery is both action and the source of activity.

It is generally agreed that Schopenhauer's philosophy is pessimistic in tone, as the philosopher puts an emphasis on the centrality of excruciating suffering in his discourse. The unknowable universe is not responsible for any positive effects; rather, it is the cause of the undesirable quality of suffering that it continues to produce. The human world, which is part of the world that can be known, has consequently had an effect on the world that cannot be known. The need of the will is the root of all suffering in the world; when one of our desires is satisfied, we are left either unsatisfied or with a new desire to take its place.

A Will-ruled world is invariably a painful one. We are all living on an endless continuum of desires. For instance, I might wait a long time to fulfil my ambition to purchase a particular brand of car. I will not stop until I fulfil my desire, and I worry constantly about whether I will succeed. I go through a very difficult life and experienced a lot during that time. I might reach a point where I am content with my accomplishments after realising my goal. Even if the achievement might not be painful in and of itself in such a situation, I might have other aspirations that would cause me to go through similar nervous feelings in the future. Nevertheless, it would turn out that even if I succeeded in fulfilling every wish, all I would have left was boredom. If there is nothing else to accomplish in life, it appears meaningless. Living in such a state is unpleasant since it makes life seem pointless or dull.

Furthermore, the point that humans are embodied. Through our bodies, we exist in the world. We use the body that is



- Affirmation of the Embodied nature of human existence

- Aesthetic appreciation brings relief

The World as representation

bestowed upon us to build relationships with the people and things around us. Schopenhauer considered this to be a fundamental aspect of who we are. Without embodied existence, no human being can exist. Our sense organs are an integral component of our bodies, and it is impossible to picture a typical human person existing without the support of their bodies. And Schopenhauer himself used this metaphor to describe how the human brain is like a lame man who can see but rides on the shoulders of a blind giant since the Will is the source of life and our own bodies are stamped with its image and formed to fulfil its purpose.

The aim of Schopenhauer's aesthetics is to escape the inevitable pessimism that stems from his metaphysical worldview. Schopenhauer must provide a critical response to the crucial topic of how art aids in the removal of pessimism. He provides the following explanation: some solace from the conflict of desire may be found in reflecting on the subject of aesthetic enjoyment. A realisation that permits the individual to enter a world of pure mental enjoyment, the world as representation or mental image, brings about this kind of comfort. We all might have experienced the feeling of becoming 'absorbed' when seeing a painting or a performance art piece, for example. These are amazing experiences where we become completely engrossed in the art form that is being displayed to us. Even if these artistic presentations are uncommon, they suggest that we should consider them instead of the miserable and agonising life that we actually lead.

The more one's mind engages with the world as representation, the less it faces the suffering of the world as Will. The world as representation offered only mental pictures that removed the person going through difficult times from their lives. The artwork will be the exclusive emphasis, which is how art operates as an emancipatory endeavour. It is not, however, a permanent escape from the traumatic reality of Will; rather, it is a momentary relief. After the immersive art experience ends, the mind returns to the harsh realm of representation. The degree of power that a perceiving subject experiences in the domain of representation is also significantly influenced by the gradation of creative experience.

He believed that the significance of arts like literature and sculpture came from how much pure vision was incorporated into them. During an aesthetic experience, pure senses

- Pure Perceptions and freeing of will

- Music is the epitome of all arts

- Subjective will-less joy of tranquillity

- Subjective and Objective aspects of aesthetic experience

release the subject's mind from the service of life's will. The very thing that causes misery in life is a will to live. But even in the pure perceptual situation, the subject is nonetheless embodied, since without embodiment, without the senses, a subject could not perceive anything at all. As such, the embodied subject of willingness and the pure subject of cognition are the same, even when the former is momentarily liberated from the latter's service.

Schopenhauer determines that there is a levelled hierarchy among the many types of art and categorises them in terms of their relative superiority or inferiority. It is an intriguing hierarchy that he introduces, and according to this classification, music holds the highest status among the various forms of artistic expression. Literature, sculpture, drama, and other forms of art still carry with them pure perceptions with an emotional character, and for this reason, he considers them to be lower on the artistic hierarchy than music.

Schopenhauer identified two elements of the aesthetic experience. These are the components that are, respectively, subjective and objective. Inside Schopenhauer's aesthetics, the willless delight of peace is the subjective aspect of aesthetic experience. Consistent willingness is in stark contrast to the aesthetic peace that one feels. Schopenhauer believed that all will entails suffering to the extent that it results from need and inadequacy. Once achieved, fulfilment offers a momentary rush of exhilaration before giving way to excruciating boredom, which is the same as a deficit and initiates the process all over again.

The objective component of aesthetic perception is inherently intertwined with and takes place simultaneously as an aesthetic lack of will; it pertains to the recognition of what Schopenhauer describes as the 'Platonic Ideas.' According to Schopenhauer's metaphysical framework, the will, considered the thing in itself, undergoes a process of self-objectification at different hierarchical levels. These stages of objectification are associated with what Schopenhauer refers to as ideas. The underlying concept within each distinct being is its enduring and essential essence, which can solely be apprehended through aesthetic encounters with both nature and art.

Will-less contemplation is the state of being that allows for aesthetic experience and that only the absorbed ac-

- Will-less Contemplation

- Genius and aesthetic appreciation

- The Genius of the artist and the art enthusiast

tion of experiencing can supply. According to Schopenhauer, pleasure can arise from both the subjective and objective aspects of aesthetic experience. Because the ideas are minor, joy will emerge more from a sense of will-less tranquility when the ideas are thought to objectify minor layers of the will as a *thing in itself*. When the ideas, on the other hand, objectify higher classes of the will—that is, more intricate and extensive objectifications of the will—the pleasure comes from the cognitive importance of these ideas. The degree to which the will hierarchy is objectified has far-reaching ramifications for Schopenhauer’s philosophy of art and the hierarchy he proposes among art forms and genres.

According to Schopenhauer, no work of art can be created without a genius. He also says that art enjoyment is rated from the perspective of the audience. While all persons were subject to the Will, Schopenhauer maintained that the type and intensity of their subordination varied. The Ideas can only be realised through pure thought, in which one becomes completely absorbed in the thing, and the nature of genius is precisely in the superior ability for such contemplation. This necessitates a full disregard for our own identities. According to Schopenhauer, genius is an attribute of the subject of aesthetic appreciation who is capable of reaching the highest level of contemplation.

The aesthetic experience liberates the subject from Will’s dominance and elevates them to the level of pure perception. “When an aesthetic appreciation occurs, the will completely vanishes from consciousness.” Genuine art cannot be created by simply adhering to established artistic ideas. A genius, someone who makes innovative work without regard for standards, is required. The artist’s mind was also thought to be less sensitive to Will than most; such a person was a Schopenhauerian genius, someone whose immense intellectual dominance over Will kept him comparatively detached from earthly cares and concerns.

2.3.2 Nietzsche’s Idea of Will to Power as Art, Sensual Nature of Art, Aesthetic Affirmation of Life

The idea of will to power is one of the major topics in the writings of German philosopher Frederick Nietzsche. According to how this idea has been defined by different

- Will to power is universal

scholars, it is a power that exists in every human being. Occasionally, the desire for power might be interpreted incorrectly as solely a cruel quality, as demonstrated by the murder of millions of people by several leaders and influential figures throughout history. In actuality, Nietzsche believed that it was a quality that each and every human being possessed.



Fig 2.3.1 Frederick Nietzsche

- Nietzsche's Will to power and the Schopenhauerian influence

Nietzsche was influenced by Schopenhauer's concept of the World as Will. According to the aforementioned perspective, the Will can be seen as the Kantian concept of the thing-in-itself. It is characterised as an inscrutable and irrational force that governs human actions, operating outside the realm of human comprehension. In accordance with the pessimistic perspective espoused by Schopenhauer within his philosophical framework, Nietzsche posits the concept of 'the will to power' as a formidable and significant force. The perpetual and irrational energy that propels the world's dynamic nature is referred to as the Will by Schopenhauer. Nietzsche, on the other hand, presents a distinct understanding of the concept of Will, which he elaborates upon over a span of time, exhibiting both similarities and differences when compared to Schopenhauer's definition.

The concept of the will to power in Nietzsche's philosophy encompasses a psychological dimension. In several of his early works, the author alluded to the inherent inclination inside individuals to assert dominance over both their fellow human beings and the natural environment that encompasses

- Will to power is not power mongering

- Psychology of Will to Power

- Apollonian art lacks 'reality' touch

- Dionysian Art touches the real reality

them. The individual's desire for complete control and dominance, he afterwards referred to as the Will to Power. This view suggests that the concept of the will to power is inherently imbued with values. The observed behaviour may be perceived as exhibiting a propensity towards cruelty. Indeed, Nietzsche's conceptualization of the drive to power does not encompass this particular perspective.

Nietzsche regards will to power as value-neutral, which is a psychological fact. As a dynamic force, it can function in two ways, according to him. A typical example would be the exercise of power over others. Power can be used against others in a negative way. It may be blatantly coercive in nature. Another approach to wielding influence over others is to make them, for example, indebted to us. This is a subtle way of conveying the authority on another person. It is a refined method of exercising power, whereas the former is a 'crude' method of dealing with others through strength. According to Nietzsche, dealing with power in a crude manner is inferior to dealing with it in a sophisticated manner.

Nietzsche uses an analogy from art history to compare two styles of painting from the Greek Period. He contrasted the Apollonian and Dionysian art traditions. The first is more reasonable and constructive, whereas the second is more chaotic. The first brings the globe together, while the second leaves the world alone. These two types of arts are distinguished by the worlds of mind and order on one side and passion and chaos on the other. Apollonian art can conjure up alternative worlds where real-world issues are either remedied or ignored. However, it cannot help us face reality as it is.

That is where Dionysian art, both illogical and sensory, comes in. Dionysian art is concerned with the real problems of life, whereas Apollonian art is concerned with what is beyond the real. The latter casts a shadow over life's pain. Dionysian art displays everything that is paradoxical and unpleasant in life, and hence it is far closer to truth than the other, which always goes beyond reality. Art, notably Apollonian art, is, at its core, an illusion that protects us from reality, from the certainty of death and pain.

The will to power is simply life's urge to develop itself constantly and persistently by overcoming its environment and oneself. It accomplishes this in humans through val-

- Art as the highest will to power

- Nietzsche against Schopenhauer

- Artists reach out to us through their works

- Aesthetic Affirmation of Life

ue-positing. Values are produced based on whatever offers the most power under the given conditions of life, which is why evaluation comes before values. The development of new values, according to Nietzsche, was the summit of power craving. Art is a very pure representation of the desire for power since it is simply the individual imprinting their own image on the universe. It is even possible to say that art was Nietzsche's most valued property. It is the manifestation of the most pure kind of will. It does not result in harmful compulsion but rather influences individuals, making it a higher and more sophisticated form of power that is also creative.

Schopenhauer believed that men should only indulge in spiritual pleasure, which included art, and shun everything derived from instinct or categorised as 'momentary pleasure.' In his philosophy, Nietzsche includes a love of art, but he does not think that men should give up on their ambition for power. Rather, he thinks that great people should be creative, rebel against their culture, and involved in their community rather than leading a reclusive life. On the other side, if art defies convention and exhibits originality, it may be linked to the desire for power.

What artists should teach us is how we can make things beautiful, appealing, and desirable for ourselves when they are not. And Nietzsche believes that we could learn something from artists who are constantly attempting such innovations and accomplishments. Moving away from things until there is much that one no longer sees and much that our eye has to add if we are to see them at all; or seeing things around a corner and as cut out and framed; or placing them so that they partially conceal each other and grant us only glimpses of perspectival views; or looking at them through tinted glass or in the light of the sunset; or giving them a surface and skin that is not fully transparent—all of this we strove for.

The subtle force usually ends where art ends and life begins; yet, we want to be poets of our lives—first and foremost in the most basic, everyday issues. Nietzsche emanates determination; it infuses his views. Nietzsche uses will-to-power as a predictor of beautiful work, particularly in his aesthetic considerations. He believes that a work's significance to human existence determines its value. Art, according to Nietzsche, is good because it increases our sense of power. Furthermore, when art instils an unhealthy sense of decadence and degeneration, it is deemed horrible.



- Art as Sensual as per interpretation

Although Nietzsche did not address the ‘sensual nature of art,’ many interpretations of his work suggest that the Dionysian aspects of art can be related to the sensory and emotional qualities of human experience since they contain passion, intensity, and bodily sensations. The concerns of everyday life are reflected in banal art. Although this is an interpretation of Nietzsche’s theory, it appears to be consistent with it and hence can be considered correct.

Summarized Overview

Arthur Schopenhauer’s aesthetic theory originated from his critical examination of Immanuel Kant’s metaphysics, wherein Kant delineates noumena and phenomena as distinct facets of the ontological realm. Kant’s critique of the metaphysical Will posits that it is predominantly associated with suffering and leads to a life characterised by sadness. Schopenhauer’s aesthetic theory places significant emphasis on the role of the Will and the human body in creating our comprehension of the world. Schopenhauer argues that engaging in the contemplation of aesthetic appreciation offers a means of alleviating desire and facilitates the entrance into a state of cognitive pleasure. Schopenhauer delineates a hierarchical structure among many manifestations of art, wherein music is positioned as the preeminent form. Subjective aesthetic experience encompasses the pleasurable state of serenity devoid of will, whereas objective aesthetic experience pertains to the apprehension of ‘Platonic Ideas.’ The extent to which the will hierarchy is objectified holds significant consequences for Schopenhauer’s philosophical perspective on art, as well as the hierarchical distinctions he proposes among various art forms and genres. Nietzsche’s theory of aesthetics centres on the notion of the ‘will to power,’ a psychological element inherent in all individuals. Art serves as a pristine embodiment of the inherent drive for dominance and control. According to Nietzsche, individuals of great stature ought to exhibit originality, challenge the prevailing cultural norms, and actively engage with their community rather than leading a solitary and ascetic lifestyle. Will-to-power as a means of forecasting the production of aesthetically pleasing creations, particularly within the realm of aesthetic analysis. Schopenhauer’s aesthetic theory endeavours to diverge from the pessimistic implications arising from his metaphysical perspective by directing attention towards the subjective and objective dimensions of aesthetic encounter. Through this endeavour, the individual aims to produce artistic creations that surpass the constraints imposed by will and the cognitive framework of the artist. In essence, Nietzsche’s literary oeuvre delves into the notion of the drive to power and its ramifications for the human condition. Art possesses a formidable capacity to simultaneously embody beauty and strength and advocates for artists to impart knowledge on the creation of aesthetically pleasing and captivating works.

Self-Assessment

1. Define and discuss the notion of genius in Schopenhauer.
2. What is the source of Will and how does it operate in life according to Schopenhauer?
3. Can an art enthusiast be a genius for artistic experience according to Schopenhauer?

Assignments

1. What is Dionysian art?
2. How can art be liberating from metaphysical pessimism according to Schopenhauer?
3. Is will to power, power mongering? If yes, why? If not, why not?

Reference

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Suggested Reading

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- Cooper, D. E. (1977) *Aesthetics: The Classic Readings*. Blackwell.



Space for Learner Engagement for Objective Questions

Learners are encouraged to develop objective questions based on the content in the paragraph as a sign of their comprehension of the content. The Learners may reflect on the recap bullets and relate their understanding with the narrative in order to frame objective questions from the given text. The University expects that 1 - 2 questions are developed for each paragraph. The space given below can be used for listing the questions.

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