

# Aesthetical Quality & Artistic Values of Beauty of Tagore and Seal

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## Abstract

Some separate aesthetics and philosophy of art, claiming that the former is the study of beauty while the latter is the study of works of art. However, most commonly Aesthetics encompasses both questions around beauty as well as questions about art. It examines topics such as aesthetic objects, aesthetic experience, and aesthetic judgments. For some, aesthetics is considered a synonym for the philosophy of art since Hegel, while others insist that there is a significant distinction between these closely related fields. In practice, aesthetic judgement refers to the sensory contemplation or appreciation of an object (not necessarily an art object), while artistic judgement refers to the recognition, appreciation or criticism of art or an art work.

**Keywords:** Value; Attitude; Rabindranath; Seal.

## 1. Introduction

Aesthetics is a branch of philosophy that deals with the nature of art, beauty and taste and with the creation or appreciation of beauty.

In its more technical epistemological perspective, it is defined as the study of subjective and sensori-emotional values, or sometimes called judgments of sentiment and taste. Aesthetics studies how artists imagine, create and perform works of art; how people use, enjoy, and criticize art; and what happens in their minds when they look at paintings, listen to music, or read poetry, and understand what they see and hear. It also studies how they feel about art—why they like some works and not others, and how art can affect their moods, beliefs, and attitude toward life. The phrase was coined in English in the 18th century.

More broadly, scholars in the field define aesthetics as "critical reflection on art, culture and nature". In modern English, the term aesthetic can also refer to a set of principles underlying the works of a particular art movement or theory: one speaks, for example, of the Cubist aesthetic.

## 2. Aesthetic Value

Aesthetic value is the value that an object, event or state of affairs (most paradigmatically an art work or the natural environment) possesses in virtue of its capacity to elicit pleasure (positive value) or displeasure (negative value) when appreciated or experienced aesthetically.

Everything that is valuable is valuable in a variety of ways. Art objects often have sentimental value, historical value or financial value. Wilderness can have economic value as well as recreational value. But great art works are thought to possess a distinctive sort of non-instrumental and non-utilitarian value that is of central concern when they are evaluated as art works. It might be thought that this value is beauty, but many artworks are not beautiful. So it is more plausible that beauty is a particular species of the value in question. The aesthetic value that a work of art possesses (and most would extend this to the natural environment) has to do with the sort of experience it provides when engaged with appropriately. If it provides pleasure in virtue of our experience of its beauty, elegance, gracefulness, harmony, proportion, unity, etc., we say that it has positive aesthetic value. If it provides displeasure in virtue of ugliness, deformity or disgustingness we may say that it has negative aesthetic value. One important thing to note is that the pleasure or displeasure underwriting aesthetic value is best thought of as directed at the object in question rather than being merely caused by it (Stecker, 1997).

The term 'aesthetic' (which is derived from the Greek word 'aesthesis', meaning sensory perception) only gained philosophical currency in the eighteenth-century after British Enlightenment theorists, such as Shaftesbury (1711), Hutcheson (1725), and Hume (1757) had developed influential theories of the sense of beauty and the faculty of taste - capacities that allegedly enable us to make judgements of beauty or ugliness. Baumgarten's (1750) introduction of the term 'aesthetics' emphasized the sensory, rather than

intellectual, nature of such judgements. This then evolved into Kant's (1790) conception of aesthetic judgements as non-conceptual and rooted entirely in pleasure or displeasure. Kant distinguishes a sub-category of aesthetic judgments (viz., judgments of the beautiful) that he characterizes as disinterested, i.e., independent of any interest in the existence or practical value of the object. This Kantian conception of a disinterested judgment rooted in hedonic experience is the foundation of many contemporary theories of aesthetic value.

The emphasis on pleasure and displeasure has always appeared to pose a challenge to the objectivity of aesthetic value and aesthetic value judgments. But although some believe aesthetic value to be a matter of pure personal preference, there has always been strong philosophical resistance against such radical subjectivism. After all, we do dispute about aesthetic matters and our disputes seem coherent. If aesthetics were just a matter of personal preference such disputes would appear to be unmotivated and irrational. Kant, for instance, considers aesthetic judgments 'subjective', in that they are rooted in pleasure or displeasure, but he also claims that judgments of the beautiful involves a claim to universality; that is, the judgment that something is beautiful (and, hence, aesthetically valuable) involves the claim that others should agree with us. And, as Hume emphasizes, we do not treat all judgments of taste as equally valid. Furthermore, the ability of some works of art to pass the 'test of time' seems to provide reason for thinking that aesthetic value is not simply relative to individuals or cultures. So, radical subjectivism or anything goes relativism about aesthetic value seem implausible. Nevertheless, while many philosophers reject relativism altogether, some believe that a degree of relativism is characteristic of the domain of aesthetic value (Hume, 1757; Goldman, 2001; Eaton, 2001).

### ***2.1. Aesthetic Universals***

The philosopher Denis Dutton identified six universal signatures in human aesthetics.

### ***2.2. Expertise or Virtuosity***

Humans cultivate, recognize, and admire technical artistic skills.

### ***2.3. Non Utilitarian Pleasure***

People enjoy art for art's sake, and do not demand that it keep them warm or put food on the table.

### ***2.4. Style***

Artistic objects and performances satisfy rules of composition that place them in a recognizable style.

### ***2.5. Criticism***

People make a point of judging, appreciating, and interpreting works of art.

## **2.6. Imitation**

With a few important exceptions like abstract painting, works of art simulate experiences of the world.

## **2.7. Special Focus**

Art is set aside from ordinary life and made a dramatic focus of experience.

## **3. The Aesthetic Attitude**

There are two parts to the aesthetic attitude: the aesthetic part, and the attitude part. Here, an attitude is a certain state of mind. In particular, it is a way of approaching experiences or orienting oneself toward the world. It may help to think of someone with an optimistic attitude. He has a tendency to see things in a positive light. With the aesthetic attitude, the thought is not that there are certain people who generally see things, so to speak, in an aesthetic light, but more aligned with what is meant by the request that someone "have a more optimistic attitude" or "take a more positive attitude" about a given circumstance. We are asked, in such situations, to make ourselves attend in a certain way. In adopting an optimistic attitude, we focus on features of the situation that we can spin positively - we may realize the bad things are not really so bad and look instead for a silver lining. In adopting the aesthetic attitude, we focus on features of the situation that we think are relevant aesthetically - we may stop thinking about where we are parked and instead begin following the plot and the character development of the play being performed before us. As these examples suggest, the aesthetic attitude is supposed to be a frame of mind that we can adopt more or less when we choose to. Of course, difficulties can arise for lots of reasons. A cell phone that rings during a symphony is reviled because it inevitably grabs our attention, and problems may arise adopting the aesthetic attitude, too, if we are distracted by hunger or unable to resist work-related worries. Thus, the analogy to optimism may be apt in a further way. It seems much easier for some people to adopt an optimistic attitude than it is for others, and many philosophers have thought that some people have a knack for taking the aesthetic attitude where others find it harder.

## **4. Aesthetics of Rabindranath Tagore (1861-1941)**

Rabindranath Tagore is the famous poet, literary, philosopher, educationist, social reformer of the Indian subcontinent. Although he was specially a poet, he also contributed in philosophical discussion with his ideals. While discussing his literature, he talks about beauty and beauty in aesthetics. He highlighted the fundamental questions about the significance of literature, literature of literature, beauty and so on. But many of them wanted to co-ordinate between poet Rabindranath and philosopher Rabindranath. Which is notorious Because of the conflict between the poet Rabindranath and the philosopher Rabindranath, there is a conflict of opinion.

#### **4.1. Rabindranath's View on Art**

Rabindranath specially discussed philosophy of art. According to him, the art is expressing self-esteem self-centered. He has discussed the religion of man. Rabindranath's artwork is widely appreciated. Bengali writer Promoth Chaudhary also applauded his artwork. He congratulated his criticism on Gates, Coleridge, class critic. Rabindranath is a naturalist philosopher. Another special feature of his philosophy is that he is an individualist. Mystic Rabindranath believed in a person's philosophy. His view has been ascended from the Upanishad. The art is the manifestation of the creative mind of the human being in the call of the greatness. The art of expressing the creative mind of the people there is no place for him to follow his art direction. Radha Krishna discussed this philosophy of Rabindranath and there is a difference in nature poetry and verse poetry. Poetry is actually an idealized form of nature. There is a difference between the nature and art of Rabindranath's art form.

#### **4.2. His Concept of Truth**

Rabindranath separated the truth from the truth of knowledge. Rabindranath criticized Kierkegaard. Beauty of truth of the Keats focuses on this issue. And said artistic truthful. Material or real truth is not beautiful. To realize the truth of an object, his juice is true. And wherever there is emotion, there are roses. And the juice is the truth. We want to realize the truth of the outside. Basically the truth is about the realization. And when Rouse emerges, it is possible. According to Rabindranath, the expression of the word of rasha and the literature of the same is the same.

#### **4.3. His Ideas about Good**

Rabindranath good has admitted to the beauty of the relationship. According to the philosopher, it is auspicious that we fulfill our wishes. But Rabindranath gave good a place above the need. He conveyed the good and the good as good or good. Apart from meeting requirements, this Mars has the power to create a single attraction. She is one with the best of beauty and with the truth.

#### **4.4. His Idea about Beauty**

Happiness is the only rosette. The expression of beauty expresses Happiness. Which is so beautiful of happiness. He told the hard work of publishing the beautiful. When we know the truth as beautiful, then we can tell the truth to the truth. She talks about the analog analysis of the beauty. Whom he judges from both sides. Firstly the internal compatibility of the object and the compatibility of other things with it. Greek philosophers Plato and Aristotle wanted to define beauty by quantitative compatibility. Basically, Rabindranath thinks that beauty is appearing through consistency.

#### **4.5. Art Content**

According to Rabindranath, art is the main and the subject of art is secondary. According to him, expression in literature is not everything. There must be a full and healthy reflection of human character in literature. The completeness of the human mind is made up of the combination of sensuality and spirituality. If this wholeness is expressed in the art, then it will only be beneficial. He gave full respect to such type of art. He said the publication is the key As well as the importance of the topic. The expression of human character is the work of art. From the life of art, the animals ascend from life. Art is the character of human being If human beings can represent the entire human society, then it must be expressed in art. If man's great qualities are expressed in the art, his status will increase. Artist's personality must be in the art of art.

#### **4.6. Hegel's Influence on His Artistic Views**

He was never trustworthy at Hegel's dialectic system. His writings saw the impact of the Upanishads. The importance of self-interest was the importance of art. In the manifestation of the soul, soul is manifested. Self-realization occurs in happiness of art. He did not say the only thing about publication. He told people to highlight the great qualities of the people in the art. The Hegelian effect is seen in this case.

### **5. Aesthetics of Sir Brajendra Nath Seal**

Sir Brajendra Nath Seal (September 3, 1864 – 1938) was a renowned Bengali Indian humanist philosopher. He was one of the greatest original thinkers of the Brahma Samaj and did work in comparative religion and on the philosophy of science. He systematized the humanism of the Brahma philosophical thought. In his work, he underscored the tectonic shift in Brahma theology in the late eighteenth century from liberal theism to secular humanism. Like his better known ideological precursor Ishwar Chandra Vidyasagar, Seal was an educator, a firm believer in the cause of rationalism and scientific enquiry, a polymath in his own right and yet at the same time a preacher of humanism as a religious doctrine (as opposed to organized religion).

Although he was initially inspired by the Hegelian philosophy of the unilaterality of history, one that resonated well with the official Sadharan Brahma Samaj doctrine, Seal eventually rejected the Hegelian thesis of the linear flow of historical progress from East to West as being too narrow and parochial. The logical culmination of the Hegelian idea envisioned all human races as being surrogates and appendages to the dominant Greco-Roman-Gothic type, which in its wake resonated perfectly well with the Orientalist doctrine. Seal saw this discourse as being dangerously Eurocentric that in effect precluded the possibility of an equitable cultural dialogue. As he saw it, the philosophy of the subaltern societies or those relegated to the periphery would be seen as being in a state of primitivism when compared to the philosophy of the dominant societies. In his time, the theories of aesthetics were representing the

reformers of Hinduism. And these Hindu reformers tried to judge with the scientific scale of Europe. This period was from the second half of the 19th century. Then Hegelata influenced Bengal. And then in the art of Brajendranath Shil, he had created a tradition of generosity, simplicity, classical art and English Hegelatan. His poetry has been exhibited in an art and beauty. The main thing to him was sculpture, architecture, drawing, music etc. He did not give much importance to Hindu painting. His published book, "Autobiography", writes about the great masters among them. His well-known book was *New Essays in Criticism*.

### **5.1. Apostolicism**

Man imitates or imitates the quality, character, ideals of any other person in his life. Acharya Brajendra Nath Seal did not follow the principle of doing copy in the field of art. Because an artist's painting is another copy of the painting, it does not create its own quality. He said in this case- 1. Without artificial life of life, he called life-changing work. Art will reflect the underlying meaning and purpose of life. It can be called life style. He criticized life. And at the time, he wanted to give this criticism the status of the whole life. He was actually a worshiper of astrology. This rasha is made from art and religion. Ross is a kind of aesthetic feeling that is made in art. The rasha is the life of the art.

### **5.2. Triple Artwork**

He named three major industries as Triple art works. These three are architecture, sculpture and drawing art. Architectural and sculpture requires shape, quantity and volume. History is made in the architecture art. There is a relation between the people of the country.

### **5.3. Mutual Harmony**

He wanted to create a correlation between songs, music, poetry and poetry. Such as the mutual harmony of music is rhyme, melody and charm. The art is created with this triple harmony. He repeatedly said that life is not an art or an art of art.

### **5.4. Triangle Art**

The first theory is artistic sense. Artistes are created instantaneous pleasures. Those industries expressing instant gratification are the same thread. Such as songs, dance, drama, movie etc.

The second is the rasha chest which is a chimpanzee. The artisans are made as beautiful as Brahmas. Humans pray to God from divine comfort.

Thirdly, according to him, the happiness of art is Goddess. "If Brahma is a juvenile / Brahma, then the art is also unconcerned. In this case, there is a similarity with the universe. Rabindranath said that art cannot be defined.

He also studied the thoughts of many, including Rammohon, Bankim, and Sri Aurobindo Ghosh. He criticized Hegel's aesthetics. He believed Hegel did not believe in the dialectics of many linear evolution.

## **6. Criticism of Hegelian Artwork**

### **A. Evolution vs. Bin Dialectic Method**

According to Brajendra Nath, the history and origin of the art and culture is an extension of its history. Where everything is as mathematical. Art, poetry, music are developed in the genotype. People create these for their own needs. On the other hand, Hegel said these things were made in dialectical methods. And the formula of his dialect - context = non-conjunction = adjustment.

### **B. Indian and European Art**

He chose six divisions. On the other hand, Hegel has only three the categorization of Brajendra Nath –

- a) Oriental
- b) Neo-oriental
- c) Classical
- d) Neo-Classical
- e) Romantic
- f) Neo-Romantic.

And classification of Hegel-

- a) Oriental
- b) Classical
- c) Romantic

According to Seal, the classification of Hegel is unrealistic and formative. According to him, Hegel knew very little about India.

### **C. Brajendra Nath's Art of Creation vs. Hegel**

Seal speaks of his trinity. The subject was artistic, chemistry and artistry. On the other hand, Hegel made a difference in the three categories of the art of highlighting the art. Which was – a) Oriental b) Classical c) Romantic. These three artifacts have come from three times to –a) Ambition b) Reaching Purpose c) Excellence

## **7. Criticism of Hegel's Symbolic, Classic Classical and Emotional Art**

Hegel's first artistic style is a symbol of Finding. Which means only search. It means that the superiority of the image in the art is made. Which cannot be implemented. Likewise he criticizes the rest of Hegel's issues. Because his claims that India was not relevant to his subjects and only these things are unreal.



According to him, the ideas of human life are mixed in the art of thinking. According to him, the individualism is the subject of aesthetic feeling. According to him aesthetics philosophy His artwork has given much respect to poetry.

### **8. Art for Art's Sake**

According to this opinion, the purpose of creating art is for the art alone. As long as the art has been created, only people think about the development of the art. There is joy behind art production which is for art. In the nineteenth century Oscar Wilde said that the work of art is to create beautiful objects, and there is no other responsibility. From the beginning of art to the beautiful realization, and the end of the art of beautiful expression. According to Kabbokoibollobad, artists want freedom to create art and creativity. The creation of art is the source of free thought. According to German philosopher Kant, in the creation of art, a kind of lack of work is done in the mind of the artist, and from that there is an indefinite purpose for the creation of art. Objectivity was found in Kant's aesthetics. It should be perfect for the artist's self-interest. If there is any other purpose behind it, the artist cannot be satisfied.

### **9. Art for Life's Sake**

Here is the purpose behind the art. There must be a relation relationship with industrial construction. In addition to the pleasures of life there will be many other objectives related to it. The art's only work is not fun. There should be many poets with. It is a matter of watching whether it is useful. The whole thing about the art is related to reality. Various philosophers coordinate the situation and said about this. Some say that everything is not just fun but everything is in sync with reality. These sentences have denied art for the art. The discussion is discussed below.

Art is not the only work of art. Millet said, "Art is not a pleasure trip, it is a battle, a mill that grinds."

Millet says, one object from which we will decide on the basis of money or its effectiveness. Such sculpture will be like to sell. Moreover, its effectiveness will not be.

Bernard Shaw said, if I had not had art for life, I would not even have a pen.

Bernard Shaw said, the art has practical value. Art is only for our life. I would not write if there were no usefulness in life. She said, not just for happiness, but for life.

Chenisevoski writes - I think it's strange for the art to say art.

It sounds strange to the art for the art. Science cannot be for science. There cannot be wealth for wealth. We are all for life. So cannot be the art for the art.

As much as we know about Marxist philosophy, there is priority over equality. There it is said of labor.

Economy, Philosophy, Religion, Culture, Framework, Superstructure

Here are the places of art life. The importance of art for life has been mentioned. Giving importance to creativity in the Jewish philosophy has not supported the non-objective purpose.

## **10. Rasha**

Beauty is the synthetically form of happiness. Beauty is connected with happiness. There is no happiness without form. Beauty is that's why dependent on form. Form is the essence of material. Rasha becomes created after doing some acts.

### **10.1. Form**

The expression of art is dependent on rasha and form. An artist must be conscious about two things before creation. First one is form and second one is content. Form means bulid, type, body shape, mode and so on. The aim of artist is to make form. The realization of form is the main aim of artist. We basically thinks that form is the structure of material. But according to Plato, form has a different means, it's a different distinct being. Aristotle considered it as archetype. According to Devid criche, "the truth of aesthetics lies on form." Rabindranath considered beauty as the truth of form. Direct form is dependent on material and indirect form is imaginary. Hason raja also means form as the expression of beauty.

Avinaba Hapta said in his book that "We may consider rasha as the ineffable idea of our knowledge." Rosh is one kind of message which becomes importantly presented to the receiver of the message. We may understand rasha as taste. If we think about taste, rasha can be in different form. It will then depend on sensory organ. This can be considered as Contentment. This is similar to Aristotle's idea of Cathersis. In Indian scripture, the world of poem is dependent on rasha. Form is the life of rasha. Rasha is the medium of form.

### **10.2. Classification of Rasha**

Shrirup Gossami wrote in his book Voktirsamritoshindhu - As idea, rasha is of four kinds. They are Shanta, Dassa, Shokhya, Batshallya.

In Indian Dramatics, Rasha is of 8 kinds.

- a) Shringer Rasha: This becomes created from the romanticism of the male and female.
- b) Hassa Rasha: This becomes created from humor.
- c) Karun Rasha: It becomes created whenever any expectation is not fulfilled. Generally for the death of relative it comes out. It's the opposite form of shringer rasha.
- d) Roudra Rasha: The anger makes this rasha. It's also considered as 'Raktabarna'.
- e) Bira Rasha: In the wartime, showing brave behavior makes this rasha. It's the opposite of Shanta and Vayanak Rasha.
- f) Vayanak Rasha: In the time of danger and in the time of fear, this rasha comes out.

- g) Bivatsha Rasha: After watching ugly things then our hate comes out. That is Bivatsha Rasha. It is opposite of love.
- h) Advuta Rasha: When we feel surprise then this rasha comes out.

Main rasha are of four kinds. Shringer, Bivatsha Rasha, Bira Rasha, Roudra Rasha. Some aesthetics considers that other rasha becomes created from these. Hassa becomes created from Shringer. Karun comes from Roudra, Advut comes from Bira and Vayanak comes from Bivatsha. There is another kind of rasha.

**Shanta rasha:** This makes the mind calm.

## **11. Aesthetic Ethics**

Aesthetic ethics refers to the idea that human conduct and behavior ought to be governed by that which is beautiful and attractive. John Dewey has pointed out that the unity of aesthetics and ethics is in fact reflected in our understanding of behavior being "fair"—the word having a double meaning of attractive and morally acceptable. More recently, James Page has suggested that aesthetic ethics might be taken to form a philosophical rationale for peace education.

During the first half of the twentieth century, a significant shift to general aesthetic theory took place which attempted to apply aesthetic theory between various forms of art, including the literary arts and the visual arts, to each other. This resulted in the rise of the New Criticism school and debate concerning the intentional fallacy. At issue was the question of whether the aesthetic intentions of the artist in creating the work of art, whatever its specific form, should be associated with the criticism and evaluation of the final product of the work of art, or, if the work of art should be evaluated on its own merits independent of the intentions of the artist.

The philosophy of aesthetics as a practice has been criticized by some sociologists and writers of art and society. Raymond Williams, for example, argues that there is no unique and or individual aesthetic object which can be extrapolated from the art world, but rather that there is a continuum of cultural forms and experience of which ordinary speech and experiences may signal as art. By "art" we may frame several artistic "works" or "creations" as so though this reference remains within the institution or special event which creates it and this leaves some works or other possible "art" outside of the frame work, or other interpretations such as other phenomenon which may not be considered as "art".

## **12. Conclusions**

Presenting my opinion in this argument. In my opinion, whatever the background of the art form, it has many effects in the reality. Kazi Nazrul Islam's rebellious poem influenced many. Besides, many times the songs of the vocal voices are inspired. Sukanta Bhattacharj State we can see the status of the world.

The context of the poem can be coordinated with our current perspective. I think mainly because the purpose of creating art is related to life.

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