

Comparative Perspectives on Aesthetic Philosophy: Indian and Western Traditions and their Applications

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Abstract: *The main applications of aesthetics include Aesthetics, Art Theory and Criticism. It is not just a discussion of art but also reveals the subtle experiences and cultural values of human life. Aesthetics enrich creativity and joyful life by improving the aesthetic sense of humans. Aesthetics is the subtle vibration of the human heart, filled with joy by experiencing beauty. It is not just an analysis of art but a coordinated journey of the mind, thought, and imagination. Whether in the form of nature, the melody of music, the emotional turmoil of poetry, or the juice of drama, aesthetics takes the human mind to a higher level of experience. In Western thought, Plato viewed art as a reflection of life. Aristotle sought the purification of the soul through art, while Immanuel Kant defined beauty as the experience of unattainable joy. In the Indian tradition, Bharata Muni established the principle of pleasure as the soul of art through his work. According to the theory of beauty, beauty is not only in the external form; it penetrates the depths of the mind and gives a feeling of peace and satisfaction. This makes human life meaningful. It enriches the culture and fills the heart with joy. The principle of beauty or the principle of beauty is that beautiful touch of the soul that makes life more beautiful and builds it through art.*

Keywords: Aesthetics, Beauty, Rasa Theory, Art Philosophy, Aesthetic Experience, Indian Aesthetics, Western Aesthetics, Poetics

Special terms – *सौन्दर्याया* (that which gives pleasure to the mind), *नदनत्तवा* (philosophical study of beauty and art), *काला* (creative expression of man), *रसा* (pleasant emotions produced by art), *रसानुभूति* (emotional experience awakened in the mind of the viewer or listener), *अनुकरण* (art is the imitation and interpretation of nature), *कथरसी* (purification of emotions), *नलोभाभाभा* (beauty experienced without self), *ध्वानत्तवा* (perception of meaning), *विभाभा* (through which emotions are awakened), *अनुभाभा* (outward expression of emotions), *लगडि भाभा* (emotion that resides in the mind for a long time), *संचारी भाभा* (temporary emotions that support permanent emotions)

1. Introduction

The relationship between काव्यायत्तवायत्वा and नदनत्, the principle of beauty, is an indispensable part of poetry. It can be said that the principle of beauty is present in poetry as a very subtle and basic part, without which the poetic feeling of poetry cannot be expressed. Beauty is present in nature and in art created by humans. We observe beauty and enjoy it, but the beauty of art is more enjoyable and effective than that of nature. This is because the practical intelligence or perspective we usually show towards nature is not the same as that towards the creation of art. When we see rain falling from a cloudy sky, we first think about how to protect ourselves from the rain. When we see fresh and fragrant flowers in the garden, we think of decorating the house first comes to mind or giving them to our loved ones, but when we read the description of that rain or flowers in literature or see them in pictures, a similar practical perspective is revealed within us. In this case, our form-loving mind may be indescribably excited. Because art is more spiritual and mental than biological, its beauty is greater than that of nature. This is why the beauty of art is mainly highlighted in the philosophy of non-attachment. There is no beauty. Beauty must be admired. Consciousness is the means by which this admiration is achieved. This consciousness has many levels and is often overlooked. In other words, there are many steps. These steps must be climbed. Another name for climbing the steps and going deeper or higher is penance. Thus, the sense of beauty is a wealth obtained through penance. Beauty is not in the eye. Beauty is not in the object. Sri Aurobindo has called the sense of non-attachment a

reaction of our consciousness. "According to each of the three steps in ascending order, our material consciousness, spiritual (animalistic, spiritual passions, and ideals) consciousness, and mental consciousness receive a certain element inherent in the objects we see or experience. That beauty touches our mind or touches the senses or touches the senses or both our mind and senses at the same time and brings an experience to our mind and senses after touch and on the spiritual ground." (1)

In the field of art, inspiration, intellect, and above all, the personality of the artist are revealed. The artist has their own perspective and expression. Subject to both inspiration and intellect, he remains immersed in the work of creation. Therefore, imitating the nature of the universe becomes a matter of imagination for him. To kill the demons, on the orders of Brahma, the divine sculptor Vishwakarma collected the essence of the three worlds and created the incomparable beauty, Tilottama. Although she was an anukrta, she was unique and incomparable. After her appearance, Tilottama circumambulated the gods. To see her extraordinary new form, Brahma's four faces appeared in the four directions, and Indra became a thousand-eyed. Similarly, the sculptor's imagination was a new creation: Tilottama. Beauty, which is a source of joy, has been associated with truth and goodness. In our culture, truth, Shiva and the integrated concept of beauty is the introduction of an ideal thought and worldview. However, there are differences between these three. Wise scientists are truth seekers. Saints are the guides of goodness, and artists or creators are worshippers of art. The truth of feeling or

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experience can be integrated with beauty. From the perspective of non-materialism, beauty is not material. Consumers gain beauty through the emotional experience of an object. When a consumer's love or liking for an object is imposed on an object, that object is perceived as beautiful. Since beauty is thus individualized, an object can be represented as beautiful or ugly in different ways. The villagers know it as 'Kaale Meye.' The poet, seeing its 'Kalo Khund Chokh', calls it 'Krushna Kali.' In the poet's eyes, it is different as ugly or ugly. There are no limits to the expression of emotions in the field of art. Soft emotions such as love, laughter, peace, and excitement, and intense emotions such as sadness, anger, hatred, and fear can coexist. Everything is beautiful and joyful in this world. Therefore, in the world of art, the inability to express emotions or the failure to express emotions is ugly. Therefore, from the perspective of aesthetics, beauty or ugliness depends on the failure to express emotions.

The word aesthetics is originally derived from the Greek word *aisthetikos*. The lexical meaning of the word is to perceive or receive something. The word aesthetics is used in poetry to refer to receiving emotions from the beautiful world of objects or the world of emotions. To provide an Odia definition of the English word aesthetics, some researchers refer to it as the philosophy of beauty or the philosophy of aesthetics. "Beauty always conveys to the soul, through the direct perception of human sensibility, the earth-motherhood of an unquestionable realm of bliss. Beauty manifests infinite, selfless bliss in the soul. Therefore, it can be said that beauty is the manifestation of that bliss. But not its means." (2) Beauty is considered to be joy and eternity. Just as beauty is inextricably linked to joy, it is also inextricably linked to eternal truth. Thus, in the words of Bancroft, "Beauty is the inner sensuous reflection of the soul. Like truth and justice, it is inherent in us; like virtue and morality, it is the companion of our souls. Just as beauty manifests itself in the restoration of eternal earthly life within us, it also manifests itself in the manifestation of desired and uninterrupted joy. Joy and beauty are two sides of the same coin. Therefore, it would not be an understatement to call the principle of beauty the principle of bliss." (3) Bliss, also called great bliss or the pure, selfless bliss of the universe, is the expression of the mystical experience of beauty. In philosophy, bliss has been described as the eternal, all-encompassing, all-pervading manifestation of Brahmananda, which is always surrounded by beauty. Therefore, it would not be an exaggeration to say that the worship of beauty is a path for the attainment of Brahman or the perfection of life, which can also be called completeness. In philosophy, the principle of beauty or the principle of beauty explains a specific stage of beauty.

Therefore, "the poet, philosopher, and universalist Rabindranath Tagore, from his perspective, has said in poetic terms;- Satyam is Sundaram, The real is joy, that is, truth is beautiful, truth is joy. Sachidananda is the manifestation of the Supreme Brahman in self-consciousness. This ananda is manifested differently through the human art. In his opinion, "The function of art is to bring us with the creations, in to immediate touch with reality." We must accept that the philosophy of Ananda Tattva is a worldly journey of blissful beauty, of settling on the ground

of a complete life. Therefore, it is clear that Nandanta Tattva is a specific type of philosophy. The principle of beauty is objective; it is not an arbitrary creation of the human imagination. If it is truly understood, it is an inherent quality of the beautiful object." (5)

Nandanta Tattva can be explained by combining Indian aesthetic theory with Western aesthetic theory in different ways. Some Indian aesthetic scriptures have incorporated the ideas and principles of Nandanta Tattva in their thinking in different ways. It may be mentioned here that poetry is an exchange of feelings, but it is mostly a matter of knowledge. Similarly, the principle of beauty is not a matter of any subjective feeling or achievement, but when the principle or analysis becomes the main thing, it becomes a matter of scripture or knowledge. "The Vedas and Upanishads also explain that the main achievement of these two principles is joy. That is human It is connected to the soul and heart of the soul. The attainment of joy is a form of spiritual attainment. The analysis of many things, such as the industrial relations theory of Indian philosophy and Hegel's theory of emancipation, can be placed within the framework of philosophy. The superficial beauty of a work of art can be identified using the principles of poetics. However, the aesthetic sense of the reader is always the highest of the principles of the main poetics. There is no real attainment of aesthetic perception through principles or principles."(6) Both Eastern and Western scholars have provided explanations of poetics. However, the real evaluation of any work of art is based on the object of pleasure. There is no fundamental difference between this pleasure and aesthetics. Eastern and Western philosophers have analyzed the attainment of this aesthetic perception as a comprehensive and expressive feeling. "Most of the distinguished speakers who have thought about this matter have considered that the poetic or non-poetic perspective of the reader or the writer is essentially the same and that the purpose of both these perspectives is almost the same. The root of aesthetics or poetics is joy. On the basis of which the philosophy of Nanda is being built." (7)

Prominent Western philosophers of Nanda, such as Croce, Gilbert, and Bucher, were not at all aware of the aesthetic sense included in Indian poetics. The International Conference on Nanda, held in Berlin in 1913 BC, helped coordinate both Eastern and Western thought. Starting from the Sophist Georgas (470 BC), Socrates (469 BC-399 AD), and the Western thought of Nayaka to Croce (1866-1952 AD), aestheticians generally accepted aesthetics as a fundamental part of philosophy. In contrast, Longinus and Hegel are prominent, and some other aestheticians have advanced a slightly different theory of sublimation from aesthetics or non-aesthetics. Literary critics and orators have suggested that it is intended for the enjoyment of reading poetry. De Quincy's 'Literature of power' actually affects the reader's mind deeply; his entire mind fills the earth. Longinus also presents a similar view by analyzing aesthetics; that is, truly good literature that excites and awakens the reader repeatedly. Naturalistic literature, therefore, always seems to be different from literary texts that are full of knowledge. Aestheticians also accept the emotional world that poetics and rhetoricians speak of. The reader's experience of 'pity and fear' in Aristotle's 'Mimetic

Theory' is perceived by many aestheticians as the reason for the aesthetic perception of the object. Therefore, it is difficult to find a special difference between poetics and aesthetics. The subtle difference that exists is not emotional or ideological but rather a difference in many aspects. "Inherent in objects that it would exist in them whether any mind perceived it or not." The location of beauty lies in its environment, not in any inquiring mind. But how far such an opinion is acceptable is debatable. If beauty is objective and does not depend on any inquisitive mind, it is not universal for everyone at all times and in all places. In Western countries, the thick black braids swaying like a blue snake of a beloved are capturing the hearts and minds of our poets.

Therefore, beauty is to some extent relative to the inquisitive mind and is not completely independent of it. According to some researchers, beauty is completely subjective. Beauty does not lie in the environment. However, the person who supports a andores it is killed in his mind. H. H. S. Langfeld says that – this experience of beauty is neither totally dependent upon the person, who does not experience, nor upon the thing experienced, it is neither subjective nor objective, neither the result of purely intellectual activity, nor a value inherent, in the object, but a relation between two variables the human organism and object.”(8) In the tradition of the philosophy of pleasure, every philosopher has taken it as his experience that pleasure is a selfless, pure, great joy that is independent and eternal from the so-called worldly satisfaction and happiness. The Greek philosopher Plato believed in the worldly concept of absolute beauty or ideal beauty. In his opinion, ideal beauty is always unchanging and consistent. Similarly, according to Immanuel Kant Beauty is a selfless joy born of a sensual experience. Sensual knowledge is a unique knowledge. It is both subjective and objective (nonconscious and nonobjective). It lies between human desire and ignorance.

This is a new knowledge experience. Our understanding is based on truth and our desire is based on goodness, but aesthetic knowledge is based on beauty – “entirely disinterested satisfaction is called beautiful.” (Kant, Critique of Judgment). Oscar, Wilde, Walter Peter, Ernest Dowson, Lionel Johnson were the main speakers of the major aesthetic theories. In the fields of music, painting, and architecture, some differences have been observed between the attainment of this religion or the supreme good and the philosophy of beauty. Despite this, every fine art is similar in feeling and appeal in terms of the attainment of joyful beauty. The German critic Lessing said in this regard – “painting is dumb poetry and poetry a speaking painting.” (9) In art or literature, there is teaching about the gift of joy. Which Eastman called ‘A kind of knowledge’? Both poetics and aestheticism share the view that the true attainment of knowledge or joy is possible only through artistic insight. Some idealistic art critics believe that artistic insight, which only sings the human soul and makes it happy, is not the poet’s true insight. They have accepted Shiva as more than beauty in literature. Both poetics and aestheticism are rooted in and developed within metaphysical interpretations. The aim and unwavering meaning of both philosophies is to reach the world and realize what is beyond the senses. In this regard, there is a similarity in the meaning and tradition of both these philosophies, and this ideal has been spread for

centuries despite some differences in perspective. However, it is true that art and aestheticism have never been brought to their ultimate conclusion. No ancient aesthetician, such as Plato, considered the delight of formal beauty to be the sole object of appreciation. They saw the glory of art and poetry in the goodness and truth of the poet. “The poet, indifferent to the welfare of the world, is busy creating false beauty by the power of imagination,” Plato said. Plato was always sensitive to the poetic genius, said Shorey and there was no time when he might not have praised Homer without conspicuous irony. The trouble as Plato said it was that the poet aimed at pleasure, not the good and therefore his fine lines had to be kept under the control of the philosopher.” (10)

Aristotle was a prominent poetic philosopher in Greek and Roman traditions. His poetic inquiry reveals an aesthetic and philosophical perspective. The field of literary criticism has been expanding since Aristotle's Poetics, which sought to determine the elements of poetry, including the beauty of spirituality or artistic brilliance. Aesthetic studies are needed to identify the subtle and intimate experiences of poets, such as poetic inspiration. Aristotle's famous Poetics can be considered the origin of the aforementioned relative art and harmony. Aristotle also accepted the propagation of principles or ideals as one of poetry’s purposes. Later, some moralist writers believed that this spiritual surrender existed in the achievement of sublimation. Lowell, who considered the subject of self-purification not from a poetic perspective but from a philosophical perspective. In his opinion, the poet's view is philosophical. “... That Aristotle in the Poetics takes it for granted that a work of art, whether it be a picture or poem, is a thing of beauty, and that it affords pleasure appropriate to its own kind.”(11) Aristotle, in his Poetics, saw fine art as a thing of beauty, distinct from other creations of human life. “No poem ever makes me respect its author which does not in some way convey a truth of philosophy.”(12) His unthinking attitude towards tragedy is rooted in the deep sensitivity of life, which is the essence of aesthetics. However, Plotinus had a different opinion. He had not previously accepted the poet's dark and sorrowful words. “Tragedy, then, is an imitation of an action that is serious, complete and of a certain magnitude, in language embellished with each kind of artistic ornament, The several kind being found in separate part of the play; in the form of action, not of narrative, through pity and fear effecting the proper purged, one of these emotions.”(13) Both the great philosophers Plautus and Aristotle, in their discussions on art and poetry, especially Plautus in his famous work ‘Republic’ and Aristotle in his ‘Poetics’, have mentioned the basic philosophy of aesthetics. They analyzed the relationship between art and fictional aesthetics with life as neither or. They also considered the relationship between art and life from the perspective of both aesthetics and poetry as neither. The difference between art and ethics has not yet been estimated. “Frederick Schlegel did not describe poetry as a mere aesthetic and intellectual subject; he also described it as the comprehensive essence of the intellectual life of a nation. Coleridge discussed the purpose of poetry in his Biographic Liter aria. It is the source of poetic inspiration and understanding. It is only because of this familiar faculty that aesthetic understanding is possible in the reader’s heart.

It must be admitted that this is not far removed from common sense. External words are not only a series of physical objects but also a poetic concept. It is not the literal sequence of the poem but the subtlety of the emotional consonants that attracts the reader's heart." (14) Franklin clearly considered aesthetic perception to be a result of one of the largest and most important social experiences and perceptions of man. Poetic consciousness also continues social ideals. This is not far-fetched because Thomas Jefferson supported Franklin's words and said; aesthetic perception depends largely on human creativity. Poetics is a false consciousness of creativity, which is more of a hindrance than a help in the emergence of the expansive feeling of the soul. High aesthetic priority Mannerism and Indian Vocabulary and Rituals In this stage, the subject cannot be directly expressed through external words; therefore, both Eastern and Western poetics have placed more importance on the reader's sensory emotions. In the art world, no one experiences beauty by being subject to preconceived ideas. Unless the perception of an object is individualized, one cannot understand true beauty. Some sources of poetics emphasize the beauty of linguistic expression. Many things, such as words, sounds, and rituals, are related to the linguistic philosophy of language, which includes its inherent qualities. In most cases, poetics considers poetic elements to be beautiful both individually and as a whole, which aesthetics gives more importance to. Beauty can be perceived intuitively. While aesthetics identifies various types of human feelings, poetics has defined the ornamental principle of poetry differently from those feelings. Just as the color of a picture fills it with beauty, the ornament of poetry brings beauty to poetry. In his essay 'A Parallel between poetry and painting (1695), ' Dryden noted a traditional similarity between the ornament of poetry and the color of painting. Poetics is mostly limited to explaining the use of ornament in poetry; however, aestheticism identifies beauty in both the ornament of poetry and the color of painting. Jean Hugstrum in his article titled 'The Sister Art' has described the style of poetry as ornament and language as color. A person's astonishment at an intellectual aesthetic experience can be called a sublime (sublimation) experience, which Braudel considered to be a widespread form of aesthetic experience. However, aesthetic is the general emotion of the individual. The philosophy of poetry has accepted joy more in the context of the individual's emotions. "The achievement of poetry is that aesthetic experience and joy. Therefore, poetry and thought are not devoid of joy and beauty.

Therefore, both the philosophy of poetry and aesthetics are more supportive of discussions on the scope and tendency of literature. Literature is completely natural and is mainly based on emotional communication and meaning. The study of poetry mainly develops the intellectual experience of the reader, but the philosophy of poetry is not only the source of all-knowing knowledge, and the reader develops his aesthetic experience through it. Although the scope of poetics and aesthetics is more or less the same, in terms of aesthetic perception, both are in the same category, and there is a basic similarity between both theories. 'Beauty in Art is certainly an obscure and complex object, and its Component Parts are a content that is given and a form that endows it with movement and life. Saint Augustine, Descartes, have

accepted the role of human intellect and consciousness in the perception of beauty.'"(15) Dynamic Descartes argued that human aesthetic perception is based on innate affection, love, joy, fear, sadness, anger, curiosity, and mystery. Compassion and sensitivity, as well as the vastness of the human soul, make one more sensitive to the object of beauty. Descartes emphasized the importance of human emotions and feelings in the perception of beauty. This is because the experience of beauty and the experience of sublimation related to it are created in the human heart. Peter has considered this experience of beauty in the human heart to be a very complex matter. "Beauty in Art is certainly an obscure and complex object and its Component parts are a content which is given, and a form that endows it with movement and life." The feeling of love is an inspiring emotional sign of the human spirit (16). Coleridge, Peter, and Croce, prominent aesthetic writers and literary critics, have described the sense of beauty as a holistic experience of man. That holistic experience of man is possible through the feeling of love, and the experience of beauty is made more complete by it. Both art and poetry are achieved through creative expression and publication processes. The ground, meaning, framework, and application of both poetics and aesthetic thought are almost the same in this respect. "The search for truth is the fundamental goal of the pursuit of beauty. Both aesthetic philosophy and poetics analyze the close relationship between truth and beauty from different perspectives. When does poetics. While some have identified quality or glory, others have emphasized quantity. Similarly, aesthetic philosophy seeks harmony between the object of beauty and the vision of truth. Just as the poetic material reveals a special form or quality, so too the aesthetic sense records the emotional experience of the moments that are to be interpreted." (17)

Wisdom and emotion are the basis of poetic criticism. Aesthetic consciousness is as emotional as it is intellectual; even brilliant Indian rhetoricians have not seen poetics as separate from aesthetics. Abhinav Gupta's explanation of Rasa is that the old idea of aestheticism is different from the new paradigm. Today, the page consciousness of poetry and art has become a regulator of poetics. The concept of 'beauty' is as much represented in aestheticism as it is in poetic theory. Art or poetry can become beautiful by combining gross or subtle elements and achieving a moment of interpretation by the poet or artist. Beauty is created from the deep human experience. . Beauty is not the ordinary earthly beauty or the attractive beauty of the coal; it is the spiritual experience of the soul, as the human spirit emerges in art. Its expression is unparalleled in poetry. Metaphysics has been accepted in art. Both poetic and aesthetic philosophies have always aimed at achieving a larger sense of life. Although the scope of aesthetic philosophy is broader and more multifaceted than that of poetic philosophy, it can be called a general philosophical theory. Aesthetics as a separate science or theory is certainly not an old topic. Many philosophers have expressed their views on various aspects of this topic. Because aesthetic philosophy is a very strong and supportive aspect of human consciousness, it has an impact on the human mind and consciousness, on feelings and the philosophy of imagination. Therefore, it is a limited and specific subject compared to the natural philosophy of poetry, which in some respects comes close to the

consideration of aesthetics. In the past, aesthetics was mainly a philosophy of beauty, but it has now become established as a philosophy of art or poetry. Despite the conceptual gap between poetics and aesthetics, it can be said that there is much in common between these two theories in terms of purpose and application.

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