

The aesthetics of art in Friedrich Hegel

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Abstract:

This study aims to address the subject of art according to Hegel, highlighting art, its dimensions, and its types. Art according to Hegel is an idea linked to spiritual truth; this means that the spirit of the absolute helps shape the types of arts, which Hegel divided into three types (symbolic, classical, and romantic). He also divided beauty into two parts: artistic beauty, which represents the absolute idea, and natural beauty, which is abstract beauty. From this perspective, he classified the fine arts into: objective art, divided into three parts (architecture, sculpture, and painting), and subjective art, divided into two parts (music and poetry of all kinds).

Keywords : Beauty; art; the beautiful; Hegel; the idea.

المخلص: تهدف هذه الدراسة إلى معالجة موضوع الفن عند هيغل، وهذا من خلال إبراز الفن وأبعاده وأنواعه، فالفن عند هيغل عبارة عن فكرة مرتبطة بالحقيقة الروحية؛ بمعنى أن روح المطلق يساهم في تشكيل أنماط الفنون، والتي قسمها هيغل إلى ثلاث أنماط (رمزي، وكلاسيكي، ورومانسي)، كما قسم الجمال إلى قسمين: جمال فني ويمثل الفكرة المطلقة وجمال طبيعي وهو جمال مجرد، ومن هذا المنطلق صنف الفن الجميل إلى: فن موضوعي ينقسم إلى ثلاثة أقسام (فن العمارة، فن النحت، والرسم) وفن ذاتي وينقسم إلى قسمين (الموسيقى والشعر بأنواعه)، وكلاهما يكشف لنا التصورات والحقائق والأفكار إلا أن الاختلاف بينهما من حيث الترتيب يكمن في قيمة كل واحد منهما ومثاليته. الكلمات مفتاحية: الجمال؛ الفن؛ الجميل؛ هيغل؛ الفكرة.

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1. INTRODUCTION

The German philosopher Georg Wilhelm Friedrich Hegel (1770-1831) is one of the philosophers who paid great attention to the problem of aesthetics and its various human, ethical, and psychological dimensions. This is reflected in his work "Introduction to Aesthetics," where he discusses the different forms of art (symbolic, classical, and romantic) and the role of the absolute spirit in their formation. Hegel considers art as the expression of a concrete spiritual truth. From this perspective, we ask the following question: What lies the essence of art according to Hegel?

This study aims to answer the following questions:

- What are the divisions of the fine arts according to Hegel?
- What are the most important conditions established by Hegel for classifying the fine arts?
- What is Hegel's conception of the characteristics that distinguish an artist?

1.1. Significance of the study:

The significance of this research lies in:

- It clearly presents Friedrich Hegel's conception of art;
- It defines Hegel's categories and types of art.
- It presents Hegel's conditions for fine art and the characteristics of the artist.

1.2. Objectives of the study:

The study aims to:

- Provide an overview of Hegel's conception of art, particularly according to Hegel.
- Address the German idealist school, using Friedrich Hegel as a model.
- Shed light on Hegel's aesthetics of art and its main foundations.

1.3. Methodology of the study:

- This study was based on a descriptive and theoretical approach, and presented numerous sources and references that addressed this topic.

2. The Aesthetics of Beauty in Hegel:

2.1. Conceptualization:

Aesthetics is the science that studies beauty, its norms, and its theories (Saliba, 1982, 407).

Art: The arts of art: actual art, and art: a type of thing, the plural being branches and arts (Ibn Manzur, 1980, 165). Art is an aesthetic pleasure because it is a creation that transcends existing reality.

When Hegel calls beauty an "idea," this argument places us before a central concept of his aesthetic philosophy, namely the "idea." For as soon as we delve deeper into his philosophy, we encounter this concept, and by it he means that "beauty and truth are one." "The beautiful must indeed be real" (Hegel, F, 1998, 188). On this basis, Hegel made beauty an idea, meaning that the idea, for him, has a real existence, which applies to beauty as a real idea. This connection between the idea and beauty constitutes the cornerstone of his aesthetic philosophy; meaning that the clearer and more abstract the idea is from tangible reality, the more apparent its truth and beauty become. This is why Hegel emphasizes that "beauty is not an abstraction from the abstractions of the faculty of understanding, but rather the concept in itself, the absolute objective" (Hegel, F, 1988, 164). Beauty is also "the image, the idea, as the direct unity of the Begriff and its real reality, insofar as this unity is present in its tangible and real manifestation" (Badawi, A, 1996, 65).

The union of idea and truth forms the Hegelian concept of beauty in his statement: "The beautiful is always the concept which, instead of contradicting its objectivity by opposing it, superimposes itself on this objectivity and becomes, thanks to this immanent unity, infinite in itself" (Hegel, F, 1988, 189). As a result, the concept transfers the idea to real existence, and thus truth appears and the essence of beauty is formed. Therefore, we find that the beautiful, for him, is the concept which "diffuses real existence and embodies it" (Hegel, F, 1988, 183-184). In short, for Hegel, beauty, in the proper sense, "exists only in man, for beauty is an

expression of the mental image, and mental images exist only in the human mind. As for the beauty of natural landscapes, it is not considered as such in the proper sense, because the natural landscape is inanimate and devoid of reason" (Badawi, A, 1996, 69).

2.2. Hegel's Categories of Beauty:

Hegel divides beauty into two categories, which we explain as follows:

A/- Natural Beauty: This refers to abstract beauty in the sense that "natural beauty is beautiful only for others, that is, for us, for the consciousness that perceives beauty" (Hegel, F, 1988, 206). From Hegel's perspective, natural beauty is subject to a set of laws, which we list as follows:

Regularity: This means that "regularity lies in external equality, or more precisely, in the repetition of a single specific facet that gives form to the concrete unity" (Hegel, F, 1988, 222).

Symmetry: Symmetry is opposed to symmetry, which "does not consist in the repetition of a single abstract form, but rather in the alternation of this form with another form that is repeated in turn" (Hegel, F, 1988, 222).

Subordination of laws: This means that "it constitutes, in every case, a set of essential differences that does not appear only as differences and oppositions, but also achieves, in its totality, unity and cohesion" (Hegel, F, 1988, 227).

B/- Artistic beauty: It is the idea and "is extracted from its subjective sphere to enter into real determination. The foundation of all that exists is a spiritual principle that Hegel calls the Absolute Idea" (Al-Muqaddam, G, 1996, 14). Therefore, for Hegel, artistic beauty is "the tangible manifestation of the idea. The content of art is nothing but the idea, while its form is summed up in its tangible and imaginative conception" (Ali, A, M, 2005, 125).

3. The Hegelian conditions of a work of art:

The compatibility of content with artistic representation: By the compatibility of content with artistic representation, Hegel means that it is necessary "that the content to be

represented be adapted to artistic representation, otherwise the connection with the sensible is weak and fragile" (Hegel, F, 2007, 125); in other words, "artistic content requires that it not be abstract in itself; rather, it requires something concrete, but not concrete in the sense that the sensible is concrete when contrasted with everything spiritual and intellectual" (Hegel, F, 2007, 123).

The compatibility of content with form: By the compatibility of content with form, Hegel means that it is necessary that "this form or image be two individuals and two objects in essence. Indeed, the concrete quality of the two aspects of art, content and representation, constitutes their point of convergence and correspondence" (Hegel, F, 2007, 127).

4- The Purposes of Art According to Hegel:

Hegel indicates that art has purposes that contribute to the development of human dimensions, represented by psychological and moral dimensions. He lists these purposes as follows:

Arousal of Emotions: Hegel believes that the primary purpose of a work of art is to arouse emotions, which he emphasizes when he states: "The purpose of art is to awaken and revitalize our feelings, inclinations, and turbulent passions of all kinds, and to fulfill the heart" (Hegel, F, 2007, 89).

Soothing the Soul: Hegel believes that "art is liberating. Passions lose their power simply because they have become objects of representation, pure and unmixed objects. The objectification of these emotions leads to their being stripped of their intensity and unity" (Hegel, F, 1988, 50).

Moral Reform: Hegel believes that a work of art must "have moral content, for art must contain something sublime, capable of overcoming impulses and passions, and must produce a moral effect capable of encouraging the mind and soul in their struggle against the passions" (Hegel, F, 1988, 53).

Clarification of the Truth: "Art frees the true content of phenomena from the mere appearance and deception of this transient world, and confers on it the highest reality, born of the spirit" (Mujahid, A, 2007, 40).

5- Characteristics of the Artist:

Hegel identifies three characteristics that distinguish the artist, illustrated in the following diagram:

A/- Special Characteristics: Hegel divided the special characteristics into three.

Imagination: "The assimilation and creation of ideas and things constitute, in reality, the deepest and most complete manifestation of human interests in a perfectly defined conceptual and sensory form" (Hegel, F, 2007, 81).

Genius: "Intellect and talent, at least from a certain point of view, are natural gifts... and genius, to be fruitful and productive, must possess an organized and cultivated mind, as well as long experience" (Hegel, F, 1988, 66).

Inspiration: Hegel believes that "true inspiration is that which is aroused by a specific content perceived by the imagination, as it is expressed artistically, and which is combined with this active process of formation, linked, on the one hand, to the depths of interiority, and, on the other, to objective execution" (Badawi, A, 1996, 206).

B/- Objectivity and conformity:

The objectivity of the work of art: Hegel believes that "the content of art takes the form of a pre-existing objective truth and reveals itself to us in this known external form" (Badawi, A, 1996, 20).

The objectivity of the artist: Instead of taking on the task of representing the ordinary and prosaic exterior, the artist captures his subject with such skill that he immerses himself in it, down to the depths of his soul (Hegel, F, 1988, 451).

C/- The method of the work of art:

The method: Hegel believes that "method only affects the artist's own qualities, and therefore his accessory qualities. Certainly, the source and justification of the method cannot be known in the object itself, nor in its ideal representation, but it nevertheless manifests itself in the production of the work of art and imposes itself upon it" (Hegel, F, 1988, 455).

Style: Hegel believes that style "is that through which the personality of the subject reveals itself, manifesting itself in its manner of expression."

Authenticity: Hegel defines authenticity as "the subject's possession of a particular way of behaving and acting, and the absence of any other subject to imitate it" (Hegel, F, 1988, 460).

6- Hegel's Classification of Fine Arts:

Unlike his predecessors, Hegel classified the fine arts into two fundamental categories. This classification is distinguished by its emphasis on the objective and subjective aspects of art. This will be explained as follows:

Objective Arts: These are themselves divided into three categories, along with their syntactic forms (Hegel, F, 1988, 456).

These are:

Architecture: Architecture is considered one of the oldest arts of humanity. It is an art that Hegel classifies as a symbolic art, embodied in ancient Egyptian civilization. The obelisk is an example: "An intermediate link between architecture and sculpture. Its form is inspired neither by living organic nature, nor by plant or animal forms, nor by the human form. On the contrary, its form is regular." It appears free and independent, and its meaning comes from the rays of the sun" (Badawi, A, 1996, 231). This art also seeks to reconcile the meaning of an idea with its mode of representation.

Sculpture: Hegel classifies this art as a classical art, already known in ancient Greek civilization. The principle of this art is "the expression of individuality." In sculpture, the

spiritual interiority is visible and the outward physical appearance is revealed. "Of the soul and its tranquility" (Hilmi, M, A, 1998, 13). Similarly, the art of sculpture was known to ancient Greek civilization, particularly through the carving of divine images, aimed at achieving an optimal match between form and content. Drawing: Hegel classified this art as a Romantic art genre because "drawing is idealistic, capable of depicting or suggesting the feelings of the human heart, and of representing natural aspects and scenes" (Knox, 1985, 115). This means that Hegel considered this type of art capable of offering an ideal vision of the soul.

Subjective Arts: The Art of the Self: This is divided into two categories:

Music: Hegel classified music as a Romantic art genre and considered it the opposite of painting, meaning that "music is subjective, for it does not manifest a strong attachment to place; except for an ideal echo, like a communication in the mind, it is free from the constraints of matter and space. It exists as a permanent artistic product only in memory." Ideally—since the melody disappears as soon as we stop hearing it—music penetrates, free from all constraints, the feelings of the soul (Al-Rahman, A, 2010, 41).

Poetry: This art belongs to the highest levels of Romantic art according to Hegel. "The idea embodied by the poetic voice is now a concrete idea and is no longer, as in music and painting, vague and abstract" (Al-Rahman, A, 2010, 49). This means that this type of art is linked to imagination and understanding, and enjoys freedom, unlike other arts. Poetry is divided into three types: epic, lyric, and dramatic. The latter, in turn—dramatic—is divided into two types: comedy and tragedy.

7 - Hegel's Artistic Styles:

Hegel refers to the movement of the absolute spirit in the formation of artistic styles, which crystallized in three stages, primarily based on rational and logical development. This involves "the question of the unity of form and content. The relationship between form and

content defines the images of the three artistic styles" (Al-Bastawisi, R, 1992, 20).

7.1. The Symbolic Style: This style represents the symbolic image known to ancient Eastern civilizations, considering this type of art to constitute the first beginning of art from a chronological and intellectual perspective. Thus, Hegel defines the symbol as "a means of expression and an essence in ancient Eastern civilizations that suggests the intended meaning but does not reveal it, as is the case when the lion is taken as a symbol of strength and the triangle as a symbol of the religious idea of the Trinity" (Al-Bastawisi, R, 1992, 30). From Hegel's perspective, this type of art is "more or less abstract, confused, lacking in precision and true clarity, in external form, and indifference to a direct and natural dimension. This is the first determination, the abstract determination" (Hegel, F, 1988, 135). On this basis, Hegel's symbolic art takes nature as its starting point, since the artist in this style derives his artistic representation from natural forms. Symbolic art, according to Hegel, is characterized by a distinction between the external and the internal; that is, it "lacks proportion in the adaptation and correspondence between idea and form" (Hegel, F, 1988, 137). It should be noted that the unity between content and its appropriate form is represented at the intermediate stage of art. Symbolic art sought to achieve this unity, but did not succeed. This is similar to classical art, which was able to achieve this unity, given that in symbolic art, the spirit was not clear to itself and its outward manifestation did not seem to emanate from it (Badawi, A, 1996, 233).

7.2. Classical style: According to Hegel, this style is "a dialectical struggle between the idea and its material, which constitutes a balanced and equal struggle. Rather, it appears as a union and coalition between the outward form and its idea in the work of art" (Najm, A., 2001, 73). Hegel also indicates that the classical style "awakens the spirit from its slumber, breaks the shell of mystery that surrounded it, and radiates in its self-realization as a human form that unites meaning and structure, between the idea and its tangible embodiment. At

this point, classical art takes the ideal human form as a symbol of the universal human spirit" (Hegel, F., 1988, 139). The classical artistic style also appears when the spirit reaches, in its development, the level of liberation from nature and rises above animal incarnations to take the human form as its manifestation. Hegel shows us here that "religion among the Greeks was identical with art, and art was capable of expressing the absolute" (Al-Rahman, A., 2010, 38). In the same context, Abd al-Rahman Badawi adds that Hegel considered that "art in Greece is the highest expression of the absolute, and Greek religion is the religion of art" (Badawi, A., 1996, 235). On this basis, the Greeks "attributed their gods and made them exercise their activities in the heart of human reality. God was no longer separate from reality or independent of man. Likewise, they did not draw their elements from external nature, foreign to the human mind, nor from the animal kingdom nor from the external world as a whole" (Al-Sabbagh, R., 2001, 158). In classical art, the ego is separated from the universal spirit in knowledge and will, in perceptions, as well as in human emotions and actions (Badawi, A., 1996, 233). This means that the subjectivity of subjectivity is revealed here, that is, it leaves aside the objective and true content of the mind. This is what distinguishes classical art, for its essential characteristic is the complete interpenetration of the spiritual and its natural form.

7.3. The Romantic style: According to Hegel, "In its content and mode of expression, this style surpasses classical art, where the idea belonging to the mind is opposed to the senses. This dichotomy is shared by symbolic art, but the content of the idea is of a higher quality and has an absolute character" (Hegel, F, 1988, 141). In this style, form is separated from its content; in other words, Romantic art was also predominant in Greek art and, as it developed, it transcended this sensual and concrete vision of the spirit embodied in divine and human nature.

8. CONCLUSION

We conclude that, for Hegel, the aesthetics of art is linked to concrete spiritual truth. Therefore, he considers that the question of the unity of content and form determines the forms of artistic styles. These forms are structured around three images: the symbolic image of art, which, according to Hegel, existed in ancient Eastern civilizations. The classical image of art emerged after the dissolution of the symbolic image, demonstrating the cohesion between form and content, unlike the symbolic image that separates them. This separation is common to both symbolic and romantic art. In other words, romantic art transcends the duality of meaning and spirit embodied in divine and human nature, from Hegel's point of view. From this perspective, he divides the aesthetic arts into two categories (objective and subjective). The objective arts include architecture, sculpture, and painting, while the subjective arts include music, poetry, and tragedy.

8.1.Results and Recommendations:

- For Hegel, art is an organic unity linked by form and content.
- For Hegel, beauty is revealed in thought, not in appearance.
- For Hegel, the aesthetics of art combines artistic beauty with natural beauty.
- For Hegel, the philosophy of beauty focuses on the classification of the arts (objective arts and subjective arts), and the order of these arts is based on value and idealism.
- For Hegel, art is a product of the mind and a means of revealing perceptions and truths, and of conveying ideas.

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