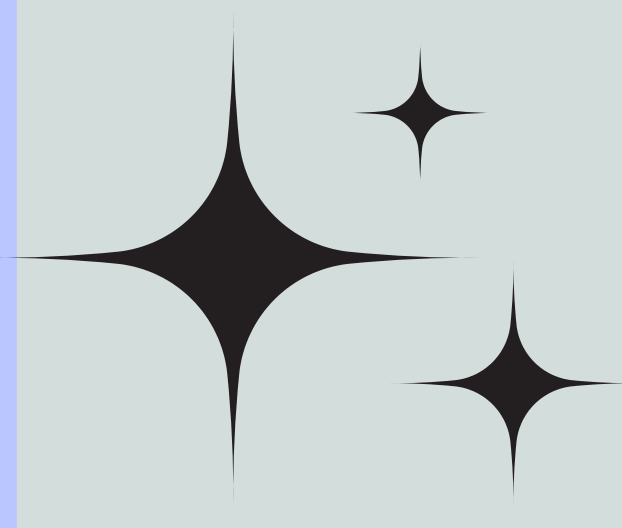


WHAT IS BEAUTY? WHAT DO YOU THINK DIFFERENT CONCEPTIONS OF THE IDEA OF BEAUTY THROUGH HISTORY SUGGEST US? WHY?



Beauty is the meaning of a living being, a concrete object, or an abstract concept that senses a perceptual pleasure; it is the property that pleases. Beauty is studied as part of aesthetics, sociology, social psychology, and culture. In addition to the objects that are perceived by the eye (such as a beautiful face, or a beautiful building), music heard by ear, food tasted with the tongue, and the smell of a smelling flower, and abstract concepts such as good morality are also related to beauty.



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Our ideas

It should be emphasized that in order for something to be considered "beautiful", it does not have to follow a familiar mathematical pattern; even things found aesthetic/beautiful in nature are rarely familiar. They follow patterns. For example, the red of a magnificent sunset is subject to what ratio? Therefore, reducing aesthetics to just the golden ratio or pi number is shallow and scientifically. It would be a completely wrong approach. There is no universal beauty, this concept is subjective.

Patterns in nature

In the 6th century BC, Greek and Indian philosophers began to argue over the formation and aesthetically pleasing of repetitive patterns in nature. Leonard Fibonacci, who noticed this algebraic system, started with 0 and 1 and discovered the Fibonacci sequence which is calculated by adding the two previous elements to the next element. The most interesting research topic of the Fibonacci sequence is undoubtedly the golden ratio. The golden ratio is the preceding element of any sequence element in the Fibonacci sequence. The golden ratio in nature; is flower petals, flower seeds, tree branches, and humans. Also, it is argued by some people that as the golden ratio is approached, beauty increases.



Golden ratio

Beauty from age to age

In the Paleolithic Venus period, it was seen that women were liked to be built and large, while in the Renaissance period, weak and petite women were appreciated. In addition, in the Victorian period, which emerged in England, it was seen that hourglass body structures attracted more attention. After the 1920s, instead of a very thin waist, flat stomach, and blond and short hair, dark-eyed people became interesting. In the 1980s, a more muscular and athletic body comes to the fore. When we came to the 2000s, the slim waist and thinness of the models formed a new beauty trend, but this trend changed. When we look at today, it is possible to say that thick full lips and slanted eyes are popular, but it is also possible to express that there is no fixed perception of beauty anymore.



This is not fair!

Dr. According to Gordon Patzer, people have evolved to be more positive towards people who seem beautiful and attractive. This situation causes many inequalities in our daily lives. This situation, which is explained by the Halo Effect, is the positive perception of other characteristics of beautiful people other than beauty. It has emerged as a result of studies and meta-analyses in which the beautiful is also thought to be moral.

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Is there a common/universal perception of beauty?

It supports the definition of subjective beauty, in which it is not possible to talk about absolute and ideal beauty, as the tastes of societies vary according to cultures and times. This is why every person defines beauty differently. Some philosophers have also made their definitions of beauty: Plotinus defined beauty as the radiance of the divine mind in the material realm. For Hegel, beauty was the image of the Absolute Spirit in the totality of nature itself. Kant emphasized the subjectivity of beauty but showed that it is the result of one's judgments about beauty and the ugly, not just about sensation. Indeed the beautiful thing is determined by the beholder, not the one who is looked at, and it is subjective.

Results

Since ancient times, humanity has aimed to bring out what is in its inner world, whether it be ornaments, jewelry, music, painting and sculpture arts. One of the most important extensions of this effort has been the search for aesthetics. Is a picture we like pleasant because it is "universally pleasant" or because we have given it the "sense of being pleasant" in our own past and environmental development? As the debates on this subject continue, the evolutionary and psychological origins of human aesthetic perception will continue to be illuminated.

