

# How religion and culture intersect in the realm of aesthetics

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## How Religion and Culture Intersect in the Realm of Aesthetics

Aesthetics aim to study taste and beauty in different aspects, such as tragic, sublime or comic. It is a sense of perception, and traditionally, it is a form of philosophical pursuits, such as ethics or epistemology. Even though aesthetics may not be directly related to religion, theistic and religious ideas may often be communicated through various aesthetic aspects, such as books, games, and films than in the formal argumentative settings.

Aesthetics as a concept cannot be easily broken into simple ideas, an event that makes it difficult to explain. Therefore, when dealing with an idea that elicit an aesthetic experience, the target factor becomes the form of art, consequently, this event influences the manner in which the subject will be perceived and valued.

Irrespective of the object in question, aestheticians aim to gain insight on the positive and negative implications of the subjects. Since aesthetics form an enormous philosophical subject, it additionally forms a base of argument by religious theists on aspects, such as the existence of beauty on a non-godly universe. The philosophical manner of perception is what is thought to drive God's lust. In reality, there is provision for anxieties, ambitions, fears, dreams, and hope, which are perceived to be provided by God. However, God is perceived to be self-inventing or making, and this realm offers the conceit of subjection to an elusive agency of control (Hecht et al, 2012)

According to Hecht et al (2012), the link between experience and aesthetics can be pointed through the religious forms, which organize relationships between the divine being and the human beings, as well as interrelationships between these subjects, therefore, making an intersect between these

parties. Even though this form of the relationship can be relatively fixed because of the cultural perception on the Supreme Being, a sustainable link can be generated through transcendental access and authorized invoking modes, therefore, linking religious practitioners to the religious subjects. The key dimensions that pertain to sensational forms include organized encounter beyond the transcendental or the real of spirits. Therefore, the authorization of certain practices with valid and truthful meditation enables religious traditions practice specific modalities, which enhance accessibility of this realm. For example, in the Hindu religion, worshippers relate the photographs of gods to a certain spiritual power.

Secondly, sensational forms aim to form and address the bodies of people in distinct ways. For example, “the looking acts” is a visionary aspect that emphasizes on listening which is a different aspect from hearing which depends on the origin of the given sensibilities and dispositions. Even though both instances entail senses that mobilize the ears and eyes, sustainable work on the body can enhance piety; therefore, the sensual and material intersect in order to achieve spirituality. Ultimately, the sensory and the bodily modes implied in the formation of religious subjects also form key aspects in affirming and invoking the links between them. In this regard, aesthetics can be perceived as a central aspect in the formulation of religious communities thriving on a common aesthetic style. Therefore, by applying and expressing shared religious styles, such as prayers, songs, rituals, symbols, images, modes of looking, material culture, and dressing styles, people may feel at home. This means that shared religious aesthetics bring the power in religion through culture (Hecht et al, 2012).

## Reference

Hecht, R., & Biondo, V. (2012). Religion and Culture: Contemporary Practices and Perspectives. United States: Praeger Publishers.