

## Searching for unity in variety: The role of aesthetics and philosophy of science

**Frederick Mordi**

School of Media and Communication  
Pan Atlantic University, Lagos, Nigeria

### Abstract

This article attempts to deconstruct the concept of aesthetics using the postulates of various scholars as a guide. Adopting literature review as methodology, it subjects some of these postulates such as Immanuel Kant's aesthetic judgements and Denis Dutton's aesthetic universals, to rigorous philosophical interrogation. It also attempts to explain the construct, philosophy of science and dwells extensively on Thomas Kuhn's scholarly work: 'The Structure of Scientific Revolutions.' The article adds some African perspectives to the debate and tries to establish a correlation between aesthetics and human feelings on the one hand; and between philosophy of science and human behaviour, on the other hand. Finally, it attempts to find a conjunction between aesthetics, philosophy of science and the human person. This is the key thrust of the article. The paper submits that there is a close relationship between aesthetics and philosophy of science, which are in the same search for unity in a variety of human experiences, based on these arguments.

**Key words:** Aesthetics, philosophy of science, human feelings, taste, aesthetic judgements.

### Introduction

A few years ago, some Muslim radicals caused global outcry when they demolished treasured religious icons, which they described as idolatrous, in Timbuktu in Mali, and Palmyra in Syria. The International Criminal Court (ICC) joined students of history in condemning the act. The ICC went a step further by extending its jurisdiction to prosecuting not just war criminals but also looters of historical monuments.

In September 2016, the ICC successfully tried and jailed Ahmad Al Faqi Al Mahdi, a Malian, who was found guilty of masterminding the destruction of cultural artefacts during the armed conflict in the West African country. According to Lostal (2016) the ICC sentenced him to nine years of imprisonment for the crimes that he committed in 2012. Lostal (2016) also observes that the United Nations Educational Scientific and Cultural Organisation (UNESCO) coordinated international efforts to restore these mausoleums, in collaboration with the Malian Ministry of Culture. This is a good example of how international organisations are collaborating to preserve valued aesthetic artefacts, and it provides a background to this discussion, which is on aesthetics, philosophy of science and the attitude of the human person towards arts and culture in general. While aesthetics is primarily concerned with the appreciation of art, beauty and taste, philosophy of science on the other hand, tries to comprehend and explain the marvels

of the universe (Singer, 1994). Philosophy of science deals with the fundamentals and approaches of science that can help elucidate natural phenomena and human behaviour.

For instance, one of the questions that aestheticians often ask in trying to comprehend man's attitude towards the arts in general, is why do people find certain things beautiful? The popular saying "beauty lies in the eyes of the beholder," attributed to Plato, may not fully answer this question, as there are other eclectic concepts involved in making aesthetic judgements on the subject of beauty that transcend this rather simplistic view. Ganyi (2014) believes that aesthetic judgment is purely a matter of individual opinion, rather than societal. Immanuel Kant, one of the most influential of the early theorists in aesthetics, shares this view. According to Kant, an individual's understanding of beauty is subjective and depends on his class, cultural background and education (Kant, 1790). This means, for example, that a person of low class is likely to have low taste as well, while an individual who belongs to the upper echelon of society will be decidedly sophisticated in taste. Kant goes on to say that aesthetic judgements are culturally conditioned and dynamic in nature. He backs his assertion by pointing out that while Britons in the Victorian era considered artworks of African origin as ugly, the Edwardians, who later emerged, had positive views about African sculpture. That explains why some people find certain things beautiful, while others do not.

There appears to be some merit in the Kantian hypothesis as Victorians are renowned for their prudery. For instance, Anderson (2015) hilariously cites how Victorians once covered the naked legs of a table with skirts because they were embarrassed at the sight. Therefore, it is unlikely that they would appreciate African carvings, no matter how beautiful they may be. It is also quite probable that Victorians might have inadvertently associated these artworks with paganism. Assuming this was their mind set then, it must have obviously beclouded their reasoning and made them to painfully ignore the striking aspects of African works of arts. However, this does not in any way suggest that the Victorians lack a sense of appreciation of objects of beauty. They are certainly not philistines that are reputed for their poor taste in the arts. It just had to do with their mind set. But then there is no uniformity of values. That explains why individual and social variables affect aesthetic judgements.

Nevertheless, Kant avers that objectivity and universality—the concept that certain things are beautiful to everyone—are central to aesthetics. He rigorously defends his position that judgments about artistic beauty, which he terms 'judgments of taste,' should have universal applicability (Kant, 1987). This assessment is largely subjective as there appears to be no common standard for measuring artistic beauty, or a universally accepted definition of aesthetics (Naukkarinen & Bragge, 2016). For instance, what some cultures would view as artistic beauty, would be considered quite the opposite in other cultures. So, the Kantian concept of 'universal applicability' of the arts, may not be paradigmatic. However, taste seems to enjoy wide acceptance. David Hume appears to subscribe to this view. In his essay, 'Of the Standard of Taste,' he posits that "the general principles of taste are uniform in human nature" (Hume, 1757). This suggests the universality of taste. Hume adds that people should judge beauty based on taste and not reason. The Victorians appear guilty of judging African artworks based on reason and not taste.

How should value be placed on a work of art? This is the problem that this paper will attempt to resolve. Its goal is to find out whether there is a relationship between culture and an appreciation of the art. The paper has the following objectives: to determine the extent to which culture influences aesthetics; to find out if there is a relationship between aesthetics and philosophy of science; and to know the extent to which aesthetics and philosophy of science influence the feelings of the human person. The following research questions arise from these objectives: to what extent does culture influence how an artwork is perceived? Is there a relationship between aesthetics and philosophy of science? How do aesthetics and philosophy of

science influence the feelings of the human person? This paper uses review of relevant literature as methodology because it deals with conceptual issues.

### **Art and Morality**

Is there a connection between art and morality? This is another key question that aestheticians often ask. To tackle this question, it may be illuminating to dwell briefly on the controversies that surrounded the erection of the African Renaissance Monument in Dakar, Senegal. The 49 metres (160 feet) tall statue of a man, a woman and a child, is reportedly the tallest statue in Africa and a major attraction for tourists visiting Senegal. The monument is located at the top of a hill overlooking the Atlantic Ocean. However, the monument, which is former Senegalese President Abdoulaye Wade's concept of Africa's rebirth, has come under scathing attacks. For the ordinary Senegalese, their grouse is the perceived prohibitive cost of the project, which is estimated at \$27million. Some moralists believe that the topless statue is not in keeping with traditional African values, which place emphasis on decency. Muslims in the country view the monument as a symbol of paganism, while aficionados of art aver that the statue in question simply lacks artistic sophistication. These criticisms notwithstanding, the statue continues to attract tourists.

The issue of aesthetics and morality also played out when the Iranian President, Hassan Rouhani, a Muslim, visited Italy in January 2016. Attendants at a local museum in Rome had to hastily 'clothe' semi-nude statues of women to avoid insulting sensibilities when Rouhani took a tour. But many Italians condemned this act, which they described as 'cultural submission.' Esposito (2011) states that the Quran is against all forms of veneration of statues, even though it does not seem to have a clear position on human representation in sculptures. That explains the decision of the attendants to conceal some of the more evocative artworks from the visiting Iranian President. The attitude of Muslims towards art appears to be one devoid of any sentimental attachment—a sort of 'art for art's sake.' Interestingly, when Leonardo di Caprio, a popular Hollywood actor, visited the museum a week earlier, there was no such 'cover up.' This evidently demonstrates that aesthetic appreciation is culturally relative.

### **Aesthetics and Religion**

As earlier stated, aesthetics also extends to the religious realm. The two major religions in the world today, Christianity and Islam, have different views on aesthetics. In Christianity, art is strongly encouraged and funded by the Church in some cases. Michelangelo's famous renaissance sculpture, 'David,' and Leonardo da Vinci's fifteenth century painting, 'The Last Supper,' are vivid examples of artworks that depict Biblical persons and events. Conversely, adherents of Islam deem human works of art to be inherently flawed, compared to the work of Allah, and as such, any attempt to mimic nature in an art form, is considered disrespect to Allah. This seems to be the reason some radical Islamic fundamentalists are bent on destroying world heritage sites in Africa and the Middle East.

### **Aesthetics and Culture**

Another concept that is associated with aesthetics is cultural universality. This presupposes that all cultures have some form of aesthetic creation such as oral or written histories, relics, and songs. A vivid example is the Japanese tea drinking ritual, which some people view as an art form due to the intricacies that it involves (Okakura, 1906). The tea ceremony blends aesthetics with culture so well that it fills a foreigner who happens to participate in one of such events, with a sense of admiration. This custom has helped to draw attention to the culinary culture of the Japanese. The same thing goes for the Ekitis of South West Nigeria, where pounding of yams for a meal, is considered an art.

Evidently stressing the connection between aesthetics and culture, Russian writer and aesthetician, Leo Tolstoy points out that the universality of art lies in its ability to connect people across cultures (Tolstoy, 1959). Tolstoy's assertion is true to an extent as the cross-cultural features of aesthetics largely account for the wide acceptance of some works of art in virtually all cultures. That explains why tourists from all over the world often visit Paris to view the Eiffel Tower or the Statue of Liberty in New York, for instance. Aristotle (1980) also believes that the arts generally are mimetic in the sense that they attempt to recreate nature through statues and paintings. He called this process mimetic naturalism, which simply means that art imitates nature. Though Aristotle's mimetic naturalism focused on the culture of ancient Greeks, it is largely generalisable as there is hardly any culture where this concept does not play out. The art of imitation begins from infancy and continues into adulthood. Several inventions of man are imitations of nature.

Paintings of landscapes, which depict nature, also enjoy universal appreciation because they are more realistic when compared to the more elitist abstract arts that use forms in a non-representational way (Orians and Heerwagen, 1992). For this reason, most people find it difficult to appreciate abstract works of art. This tends to affect their interpretation and judgement of nonconcrete art forms. Wypijewski (1997) validates this assertion while making reference to the result of a poll of the art preferences of individuals of 10 different countries across four continents. According to the result, a majority of the participants reported convergence of interests in terms of choice of favourite colour, for instance.

### **Artistic Change**

While it is in man's inherent nature to imitate things that he fancies, his taste and style are often capricious. Berlyne (1971) and Martindale (1990) in separate studies, attempt to establish the reasons for this artistic change. They believe that artistic change is driven largely by the need to escape replication and tedium, rather than innovation, as previously assumed. This yearning for freshness and distinctiveness in artistic styles, is the driving force behind habituation, the principle that predicts the ability of human beings to change their tastes and styles, with time. According to Martindale (1990) habituation is "the single force that has pushed art always in a consistent direction." Habituation tends to promote positive changes in society. For instance, artistic change becomes imperative as audiences get satiated and increasingly bored with a performance. Artists are forced to up their game by creating more awful images and using more explicit language to keep their fickle audiences meaningfully engaged. This trend is quite noticeable in the movie industry where the audience have become desensitised to violence. Movie makers in Hollywood and elsewhere have tried to match the demands of this seemingly insatiable audience by concomitantly producing films with more violent and erotic content. The same principle is applicable to the entertainment industry where nudity and luridness have become deeply entrenched.

This trend has also crept into the Nigerian film industry. That is why regulatory bodies such as the Nigerian Broadcasting Commission (NBC) and the Nigerian Film and Video Censors Board (NFVCB) have had to ban some local songs and programmes considered to have explicit sexual content. The Big Brother Africa Reality Television show (BBA) that runs on the platform of Digital Satellite Television (DSTV) is one of such programmes. According to Lengnan (2013), the BBA is one of the most popular reality television shows in Africa. This is obviously due to the large viewership that the programme enjoys. The Nigerian government once banned BBA from airing in the country due to its perceived erotic nature that is considered capable of vitiating morals of younger viewers (Ezike and Onyekachi, 2015). Results of studies that Ezike and Onyekachi (2015) carried out among undergraduates in Ebonyi State University in South East Nigeria indicated that the reality show has indeed exposed young Nigerians to all sorts of sexual

vices. Critics believe that the show is a serious threat to cherished traditional African values, which hold chastity in high esteem.

These shortcomings notwithstanding, artistic works, particularly literary works, possess didactic values (Pinker, 1997). These principles, in turn, can help to foster acceptable behaviour when properly harnessed. For instance, Miguel Sabido, a renowned Mexican film maker, successfully demonstrated how entertainment and education can be employed to bring about behavioural and social change in society (Khalid & Ahmed, 2014). Sabido drew his inspiration from the mimetic nature of the arts and applied it to the theatre. Indeed, Dissanayake (1997) believes a deep appreciation of aesthetic experiences affords human beings immense pleasure. This is quite true as the drama genre earlier mentioned, is not only edifying but is also entertaining and educative. People visit cinemas to fulfil a need and that is, basically, to be entertained. Ganyi (2014) amplifies this view, while noting that modern Nigerian drama and theatre have become veritable tools for mass mobilisation and conscientisation of the common people for revolutionary action.

### **Aesthetic Universals**

Despite the wide array of differences relating to the aesthetic experiences of individuals and cultures, there are certain features that appear to have found universal acceptance. According to Dutton (2001) there are seven of such features known as the aesthetic universals and they include:

- (i) *Expertise or virtuosity*: This presupposes that human beings recognise and respect artistic skills, which may be acquired or innate.
- (ii) *Non-Utilitarian*: This assumes that people derive no tangible benefit from an art work because it serves no functional purpose.
- (iii) *Style*: This feature accepts that all objects of beauty are created in easily identifiable styles, which are subject to change according to the taste of individuals and cultures.
- (iv) *Criticism*: This is one of the enduring principles of aesthetics and it is largely governed by an individual's perception and interpretation of works of art.
- (v) *Imitation*: Most artworks mimic experiences of the real world. However, abstract painting and sculpture are non-representational. That means they do not imitate nature.
- (vi) *Special focus*: People pay particular attention to their works of art or acts, and take immense pride in them. Dissanayake (1997) calls this process "making special." For instance, traditional wedding ceremonies in most Nigerian cultures are a big deal and often involve different cultures coming together. Their modes of dressing, dancing or greeting, reflect their aesthetic experiences.
- (vii) *Imagination*: This is the major lever of all aesthetics endeavours. It presumes that artistic works take their roots in the mind and are fertilised and nourished by experiences.

Clearly, Dutton's aesthetic universals highlighted above, are quite instructive in understanding cross-cultural experiences. All the elements in this list are applicable to all cultures. Take for example, expertise, which is the first feature. Highly skilled footballers such as Lionel Messi and Cristiano Ronaldo, have a huge global fan base that transcend gender, age and race. This throws up the age-old question of nature versus nurture. Is a genius born or made? Can a person be trained to become a good footballer like Messi and Ronaldo, if he does not have the natural inclination? These questions are germane to this paper and they have not been fully resolved by scholars.

## **Aesthetic Relativism and Aesthetic Universalism**

Closely related to aesthetic universals is the concept of aesthetic relativism and aesthetic universalism. Proponents of aesthetic relativism argue that a work of art is considered “good” only in a specific culture, adding that this may not apply across all cultures. This rather facetious approach towards universal aesthetic values, which fails to take into account, the elements common to all cultures, is amplified by an apparent lack of global standards for measuring aesthetics. Advocates of aesthetic universalism on the other hand, believe that cross-cultural qualitative standards are possible in evaluating an object of beauty. It is not trite to mention that the budding Nigerian home video industry glamorised as Nollywood, enjoys wide cross-cultural acceptance that has helped burnish the image of the country (Lobato, 2009). Even though the art of rituals, which is a key theme in some of the movies, tends to cast Nigerians in bad light, the global appeal of Nigerian home videos lends strong support to the concept of aesthetic universalism highlighted above.

This paper has so far tried to establish that human feelings influence aesthetics judgements. It has attempted to enunciate specific instances where this happens to buttress its arguments. It cites the example of the Victorians in Britain that disdained African sculpture, and the Edwardians that admired artworks from the continent, as an example. It averred that an individual’s culture, class and level of education, govern to a large extent, his aesthetic values. It highlighted the correlation between aesthetics and morality, stating that some people tend to view objects of beauty with bad taste if such artworks offend their sensibilities. It mentioned the negative feelings of Muslims in Senegal to the perceived controversial statue, to support this argument.

The paper further established that people’s religious views may affect their appreciation of objects of beauty. It cited, as an example, the case of Muslims who consider artworks as an imitation of nature and a disrespect to Allah; and Christians that have no such restrictions concerning objects of beauty. These are some of the ways that this paper has been able to establish a nexus between the feelings of the human person and aesthetics judgements. Having dealt with aesthetics extensively, this article will now look at philosophy of science. To do this, it may be helpful to disintegrate the concept into its component parts namely: philosophy and science.

### **Philosophy of Science**

The term ‘philosophy’ derives from the Greek word *philosophia*, which means love of wisdom. Lederman (2007) states that science is a body of knowledge, a set of methods and a way of knowing. This means that scientific explorations seek to find answers to questions using some established principles. Similarly, Kuhn (1962) describes science as a collection of facts, theories and methods. Philosophy of science seeks to understand the nature of truth and knowledge. It uses scientific approaches to arrive at answers to these problems. According to Singer (1994) philosophy examines the relationships between humanity and nature; and between the individual and society. In effect, philosophy of science is a systematic enquiry that analyses human relations and draws conclusions based on its findings. However, there is no unanimity among philosophers as to the precise definition of the term ‘philosophy.’

Non-Western cultures particularly in Asia, also had their own philosophers who were quite influential. Confucius, for instance, was a renowned Chinese philosopher. Although African philosophers have equally contributed to the field, they seldom receive mention in the Western world. One of the ways African philosophers have deepened understanding of philosophy is through oral literature (Biakolo, 1999). This was the earliest form of historical record available then in Africa. Oyeshile (2008) adds that folklores, myth, and religion, constitute some of the elements of African philosophy. Similarly, Eze (1997) contends that the Europeans,

who derided Africans for not having a written form of literature, have since admitted that there was some measure of civilisation on the continent before the arrival of the white man, in the light of new evidence that archaeological findings have revealed.

Essentially, philosophy of science investigates the different branches of science, asking central questions such as: 'What is science?' 'What is not science?' and 'How do we achieve scientific progress?' There appears to be no consensus among philosophers about the answers to these questions. This leads to the concepts in philosophy of science. These concepts or constructs will help in elucidating the philosophy of science and how it applies to human reasoning.

### **Concepts in Philosophy of Science**

The first concept is *induction*. This is a scientific method of reasoning in which a generalisation is argued to be true based on individual examples that seem to fit with that generalisation. Ivan Pavlov's famous classical conditioning experiment that involved his dog is an example of inductive reasoning. One can also draw conclusion based on premises that are generally assumed to be true. For instance, if plants and animals are made up of cells, it is safe to conclude that living things possess cells. Francis Bacon promoted the inductive method of reasoning.

The second concept is *deduction*, which is a method of reasoning that draws conclusions based on logic and rationality. It is through deductive reasoning that scientists are, for instance, able to predict when an eclipse would occur, having studied patterns over the years. Rene Descartes, a French mathematician and philosopher, propounded this method of arriving at scientific truth.

A third concept that this paper shall dwell on extensively is *paradigm shifts and scientific revolutions* associated with Thomas Kuhn. Kuhn's epistemological studies in this field were first published in his 1962 book: *The Structure of Scientific Revolutions*, which had a deep impact on the development of the philosophy of science. In the book, he redefined scientific knowledge and changed the mind-set of scientists.

Kuhn distinguishes between normal science, where scientists tackled problems within a particular framework or paradigm, and revolutionary science, when the old paradigm is shown to be false, through a series of often painstaking experimentations. This process where a new construct emerges to challenge and refute a traditional theory is known as 'paradigm shift.' For instance, John Dalton's Atomic Theories held sway for years until Ernest Rutherford and other scientists made new discoveries that upturned Dalton's postulates. One of Dalton's Atomic Theories states that an atom is the smallest indivisible particle of an element that can take part in a chemical reaction. This postulate endured for many years until advances in scientific knowledge showed that an atom is indeed composed of three smaller parts namely: protons, electrons and neutrons. This discovery, which led to a review of Dalton's theory, is a classic example that supports the Kuhnian philosophy.

Normal science, according to Kuhn, follows laid down methods. However, in the revolutionary science, scientists often break the rules in an attempt to challenge a paradigm. A change becomes inevitable when overwhelming new evidence undermines faith in the existing paradigm. A scientific revolution takes place when stakeholders eventually embrace this change. According to Kuhn (1962), normal science must continually strive to bring theory and fact into closer agreement. However, providing evidence that refutes an extant theory requires painstaking research.

Another area that is quite pertinent to this discourse is the perennial dissonance between the philosophy of science and religion. There is some sort of perceived irreconcilable

difference between the two. In trying to reconcile science with religion, Albert Einstein once said: “science without religion is lame, religion without science is blind.” This shows that the raging conflict between science and religion is a result of ignorance. There really should be no conflict between them as both strive in their own way to point mankind towards God.

Coming from this perspective, Kuhn, who likens revolutionary science to ‘religious conversion,’ says that three things make scientists to embrace a new concept. The first lies in the assertion that the new paradigm has solved old problems. The second is the claim of its original predictions. The third factor is its claim to simplicity. In essence, the Kuhnian revolutionary science is a gradual process that demands rigour and verification before it gains global acceptance (Kuhn, 1962). That is why scientists often subject new concepts to rigorous tests to confirm their validity and integrity.

*Falsification*, a view associated with Karl Popper, is another concept in philosophy of science. According to him, scientific ideas can only be tested through falsification, not through a quest for supporting evidence (Popper, 2004). He further argues that falsifiability is right approach for scientists to employ to test their theories because it is only through this methodology that they can truly ascertain the validity of an argument. Theories that endure this interrogation are deemed to have passed the test of time. For instance, Copernicus and Galileo were able to prove through observations of celestial activities that the earth moved round the sun. This view, which was not popular in their day, has come to be accepted, following confirmation by later studies.

The *demarcation problem*, which deals with the issue of distinguishing science from non-science, is another concept in philosophy of science. For example, scholars are divided whether psychotherapy should be considered science, because its methodologies are quite different from those employed in pure scientific endeavours. Modern philosophers of science largely agree that there is no single, simple criterion that can be used to demarcate the boundaries of science (Laudan, 1983). This paper shares similar sentiments because scientific disciplines are often correlated. It is interesting to note that while Kuhn and Popper have helped to expand the frontiers of knowledge in the philosophy of science with their different postulates, Paul Feyerabend, who is considered a ‘rebel’ in the field, argues that there is really ‘no scientific method’ as such (Feyerabend, 1975). He contends that all methodologies lead to the same goal: to explain a concept better, regardless of the approaches that they may take. Tsou (2006) defends Feyerabend’s revolutionary approach to scientific inquiry, arguing that it offers a more realistic approach to resolving pluralistic scientific theories. Nevertheless, all the scholars cited in this work have contributed in their own way to deepening understanding of how philosophy of science influences the feelings of the human person.

### **Nexus between Aesthetics, Philosophy of Science and the Human Person**

Having established the key concepts in philosophy of science, and having reviewed Kuhn’s paradigmatic shift from normal to revolutionary science, which is often regarded as a defining moment in scientific exploration, the paper will now highlight some of the key areas where science, particularly the biological and the behavioural sciences, have attempted to elucidate human behaviour, using several conceptual models.

In October 2007, respected Nobel Laureate, James Watson made a controversial statement that turned him into a pariah instantly. In an interview, which *The Sunday Times* published, Watson, one of the co-discoverers of the helical structure of the DNA, reportedly states that the black race was intellectually inferior to the white race, reinforcing stereotypes that Kant and Hume had earlier promoted (Eze, 1997). Watson goes on to express his fears over the future of Africans—a race he claims is lacking in intelligence (Milmo, 2013). This unfortunate statement tends to suggest that Watson is not immune to delusion of grandeur. That the global

scientific community was unanimous in flaying Watson over his alleged remarks on racial inferiority of the African, proves that his assertion lacked merit. There is no established scientific foundation for judging intelligence based on an individual's geographical location or race. Although Watson later claimed that he was quoted out of context, the damage was already done (Ceci & Williams, 2009). However, this is not to diminish his breakthrough discovery of the DNA, which has helped unravel human behaviour. For instance, building on Watson's discovery, scientific studies have established that some people with criminal tendencies have an extra 'Y' chromosome that makes them more aggressive than those with the normal 'XY' chromosome. This obviously has implications for crime control.

Another scientific approach that helps in explaining the feelings of the human is *determinism*. This is a term in psychology which proposes that human behaviour is predictable and caused by a number of factors. For instance, studies have shown that children whose parents are violent, often end up becoming violent parents themselves (Bandura, 1961). This, therefore, means that such children inherit the genes that predispose them to violence from their parents. In other words, this form of determinism is influenced by internal factors as opposed to external or environmental form of determinism that Skinner (1957) propounded. In his environmental determinism, Skinner identified physical and psychological reinforcers and punishments as factors that govern a person's behaviour. He argues that people tend to be law-abiding because they are afraid of being punished when they do wrong. These are various ways in which philosophy of science has helped to explain the feelings of the human person.

Taking aesthetics and philosophy of science together, the paper believes there is convergence of sorts between the two concepts, and how they look at human behaviour. For instance, both view the individual as a rational creature that is capable of making informed judgements, which may be positive or negative as the case may be. This shows some kind of interdependence between the two. It is this symbiotic relationship that has helped in establishing order and meaning in the experiences of the human person.

## Conclusion

This paper has looked at the various dimensions and concepts of aesthetics and the philosophy of science. It then attempted to establish the relationship between aesthetics, the philosophy of science, and the feelings of the human. It adds an African perspective to the treatise and cites apposite examples such as disposition of the Senegalese Muslims to the statue, which the immediate past President of the country had erected during his tenure; and ICC's sentencing of the man who allegedly instigated the destruction of historical monuments in Mali. It is the position of this paper that although aesthetics and philosophy of science are quite different, nevertheless, they have similar goals: to attempt to explain the feelings of the human persons in various ways that the article has established.

This quote attributed to Jacob Bronowski, a Polish-born Mathematician, aptly summarises the convergence of these tripartite concepts: "Science is nothing else than the search to discover unity in the wild variety of nature—or, more exactly, in the variety of our experience. Poetry, painting, the arts are in the same search for unity in variety."

## References

- Anderson, P.K (2015). How civilised were the Victorians? *Journal of Victorian Culture*, 20(4), 439-452. doi.10.1080/13555502.2015.1090673
- Aristotle (1980). *Aristotle on the art of poetry*. Ingram Bywater (trans.). Oxford.
- Bandura, A. Ross, D., & Ross, S.A (1961). Transmission of aggression through the imitation of aggressive models. *Journal of Abnormal and Social Psychology*. 63, 575-582
- Berlyne, D.E. (1971). *Aesthetics and psychobiology*. Appleton-Century-Crofts.

- Biakolo, E (1999). On the theoretical foundations of orality and literacy. *Research in African Literatures*, 30 (2), 42-65.
- Ceci, S. & Williams, W.M. (2009). Darwin 200: Should scientists study race and IQ? YES: The scientific truth must be pursued. *Nature*. 457, 788-789 doi:10.1038/457788a.
- Dissanayake, E. (1997). *Homo aestheticus: Where art comes from and why*. University of Washington Press.
- Dutton, D. (2001). *Aesthetic universals* in B. Gaut and D.M Lopes eds. *The Routledge Companion to Aesthetics*: New York: Routledge.
- Esposito, J. L. (2011). *What everyone needs to know about Islam*. Oxford University Press. (pp. 14–15).
- Eze, E. C. (1997). *The color of reason: The idea of race in Kant's anthropology*. In post-colonial African philosophy: A critical reader. Cambridge, Mass: Blackwell. 103-140.
- Ezike, M.O & Nwafor, K.A. (2015). Viewership of Big Brother Africa reality tv show and its influence on the moral conduct of undergraduate students in Ebonyi State University, Abakaliki, Nigeria. *Global Journal of Arts Humanities and Social Sciences*, 3(5), 1-15.
- Feyerabend, P. (1975). *Against method: Outline of an anarchistic theory of knowledge*. (First edition in M. Radner & S. Winokur, eds., *Analyses of Theories and Methods of Physics and Psychology*, Minneapolis: University of Minnesota Press.
- Ganyi, F. M. (2014). The relevance of ideology in the aesthetic development of contemporary Nigerian literature beyond Soyinka. *International Journal of Humanities and Social Science Invention*, 6, 41-54.
- Hume, D. (1987). *Of the standard of taste*, in Eugene F. Miller (ed.) *Essays Moral, Political, Literary* Bobbs Merrill.
- Kant, I. (1987). *Critique of judgment*. Werner Pluhar (trans.), Hackett.
- Khalid, M.Z. & Ahmed, A. (2014). Entertainment-education media strategies for social change: Opportunities and emerging trends. *Review of Journalism and Mass Communication*, 2 (1), 69-89
- Kuhn, T. S. (1962). *The structure of scientific revolutions*. Chicago: University of Chicago Press.
- Laudan, L. (1983). *The demise of the demarcation problem*. In Adolf Grünbaum, Robert Sonné Cohen, Larry Laudan. *Physics, philosophy, and psychoanalysis: Essays in Honor of Adolf Grünbaum*. Springer.
- Lengnan, T. (2013). *BBA: South African, Angelo, in shameful romance with Nigeria's Beverly?* Retrieved on October 10, 2014 from m.peoplesdailyng.com
- Lobato, R. (2009). Creative industries and informal economies: The case of Nigerian video. *International Journal of Cultural Studies*, 13 (4), 337-354.
- Lostal, M. (2016). The ICC convicts Al Mahdi for the destruction of cultural heritage in Mali. *Global Policy Forum*. Published October 19, 2016.
- Martindale, C. (1990). *The clockwork muse: The predictability of artistic change*. Basic Books.
- Naukkarinen, O. & Bragge, J. (2016). Aesthetics in the age of digital humanities. *Journal of Aesthetics & Culture*, 8. <http://dx.doi.org/10.3402/jac.v8.30072>
- Okakura, K. (1906). *The book of tea*. Fox Duffield.
- Orians, G.H. and Heerwagen, J.H. (1992). *Evolved responses to landscapes*, in J.H. Barkow, L. Cosmides, J. Tooby, *The adapted mind: Evolutionary psychology and the generation of culture*, Oxford.
- Oyeshile, O.A. (2008). On defining African philosophy: History, challenges and perspectives. *Humanity & Social Sciences Journal*, 3 (1), 57-64.
- Pinker, S. (1997). *How the mind works*. Norton.
- Popper, K. (2004). *The logic of scientific discovery* (reprint ed.). London & New York: Routledge Classics.
- Singer, M. G. (1994). *Philosophy*. The World Book Encyclopedia, World Book, Inc. Chicago.
- Skinner, B. F. (1957). *Verbal behaviour*. Acton, MA: Copley Publishing Group.

- Tolstoy, L (1960). *What is art?* Aylmer Maude (trans.), Bobbs-Merrill.
- Tsou, J. (2006). Reconsidering Feyerabend's "anarchism." *MIT Press Journals*, 11(2), 208-235. (doi:10.1162/106361403322495894).
- Wypijewski, J., ed. (1997). *Painting by numbers: Komar and Melamid's Scientific Guide to Art*, Farrar Straus Giroux.