

Rationality and Morality

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ABSTRACT: Kant's problem is transcendental knowledge, as absolutely pure knowledge, that is, completely possible a priori. The path of knowledge passes from feeling, through intellect, to reason. Knowledge through the senses corresponds to an aesthetic, which for the time being means a sensitive way of representation, related to the faculty of knowledge. The research of the intellect is provided by an analysis, revealing either the concepts or the principles/judgments. The investigation of reason, this time in a narrow sense, as a faculty of knowledge superior to the intellect, as complex as it is problematic, is guided by dialectics.

KEY WORDS: rationality, morality, a priori, phenomenon, intellect

Kant delineates to know pure empirical, aesthetics transcendental science of all principles priori sensitivity. We have a fundamental question: how are synthetic judgments possible a priori and the second question: how is pure mathematics possible? Unlike analytical judgment, representing an explanatory judgment, whose predicate only clarifies the subject, without enriching knowledge - synthetic judgment is an extensive one, in which the predicate adds to the subject and adds something to the content, expanding knowledge. Judgment, synthetic a priori, adds its predicate to the subject in a necessary way and on the basis of pure intuition; enrichment proved by Kant first at the level of transcendental aesthetics, of sensible a priori knowledge through pure geometry and pure arithmetic. The forms of pure a priori intuition, as pure both external and internal intuition, are space and

time. They are functions of sensitivity, subjective conditions of all phenomena, having at the same time, as universal and necessary intuitions, an a priori objectivity (Rotaru 2005, 36); they are not transcendent, they do not look at the work itself, but derive from sensitivity, structure the sensitive data, thus requires an epistemological treatment in the transcendental Aesthetics.

With a priori judgments and ethics, however, not only pure mathematics operates, but also pure physics, having as object of experience nature. How are synthetic a priori judgments possible in relation to experience, in relation to nature and the natural sciences, in relation to their categorical synthesis and their philosophical generalizations - this whole scattered field of pure intellect - Kant submits to transcendental analytical investigation. Especially this teaching covers the central goal, namely to become a propaedeutic of the metaphysics of nature.

It is a critique of the speculative use of pure reason. The circumscription of the a priori factors of theoretical knowledge of physical nature. The adequate capacity for this use is the intellect, the first truly superior faculty of knowledge and, at the same time, the proper faculty of knowledge, the faculty of concepts, rules, generality and generalization. The intellect is the one that unites the various concepts in the object, ends up thinking the object of sensitive intuition, subsumes the representations under certain rules, discovers with the help of these rules the unity of phenomena. However, the intellect remains linked to generalized phenomena, dependent on an immanent and non-transcendent use in relation to them, it therefore has to do with phenomena and not with noumenons, all it can achieve is to offer laws a priori to nature in order to know them in a possible experience. For this, categories are used, according to Kant in number, three or three according to the quantity, quality, relation and modality of judgments, the categories being nothing but pure concepts of the intellect, originated a priori and with a synthetic function.

Kant does not project the pure Ideas (principles) of reason - only terminologically of Platonic origin - in a transcendent ontology, but keeps them, again, within the limits of a transcendental epistemology, which would perfect the systematic unity of thought, of the architecture of thought.

Kant delimited three pure Ideas of reason, namely

1. The idea of the absolute unity of the thinking subject
2. The idea of the absolute unity of the series of conditions,
3. The idea of the absolute unity of all objects of thought in general: the soul, the world and God.

The transcendental dialectic delimits these Ideas and their system, then subjecting - for the most part of the exposition - to a detailed critique the errors of the disciplines, which, traditionally, had dealt with these Ideas and assumed them as real and rigorously (dogmatic) knowable.

Kant thus considered the faculty of judgment to be the mediator between intellect and reason, thanks to its ability to order particular laws under higher laws, although still empirical. in general. This summary can be, in turn, of two kinds:

- a. determinative, when the general (rule, principle, law) is given to which the particular is subsumed;
- b. reflexive, when only the particular is given, for which the general must be discovered. Kant stated that only the faculty of reflective judgment, with its subdivisions: the faculty of aesthetic judgment and the faculty of teleological judgment. The first is the faculty of judging the formal finality (also called subjective) through the feeling of pleasure and displeasure, the second - the faculty of judging the real (objective) finality of nature through intellect and reason.

The aesthetics proposed by Kant in the eighteenth century in the Critique of the Faculty of Justice respects the specific character of the value of beauty.

Kant characterizes the aesthetic value as follows:

1. Taste is the ability to judge an object or representation in relation to the pleasure or displeasure it causes independently of any interest
2. It is beautiful what you like universally without concept
3. Beauty is the form of the finality of an object, because it is perceived in this object without representing a purpose
4. It is beautiful what is recognized, without concept, as the object of a necessary satisfaction

For Kant, the judgment of taste is not a judgment of knowledge, but an aesthetic one “to say that the object is beautiful and to prove that they have taste, I start from what happens in me due to the representation, not from which is my dependence on the existence of the object.” (Kant 1995,46)

Kant makes a distinction between pleasant, beautiful and what is good. Pleasant is what delights us, and beautiful means „what we simply like” and good, „what is appreciated” (Kant 1995, 50). Taste is that faculty of appreciating an object or representation without any interest. The object of such satisfaction is called beautiful. Therefore, in the judgment of taste, the universality of satisfaction is represented only subjectively:

1. First of all, we must convince ourselves that through the judgment of taste, satisfaction is produced by an object.
2. Universal validity is the judgment by which we affirm that something is beautiful, „beautiful is what we like universally without concepts (Kant 1995, 60)

The taste judgment at I.Kant is formed on the a priori principle and therefore the pure taste judgment is independent of attraction and emotion: „A judgment of taste that is not influenced by attraction and emotion and therefore has as a determining factor only the finality of the form is a pure judgment of taste” (Kant 1995, 60).

From Kant's point of view, aesthetic judgments are empirical and pure. The former determines the agreeable or unpleasant character of an object and are judgments of the senses, and the latter determine the beauty of objects or representations and are judgments of actual (formal) taste. The judgment of taste is independent of the concept of perfection, and in order to appreciate the object, we need the concept of purpose because, „purpose in general is that whose concept can be considered the basis of the possibility of the object itself.” (Kant 1995,64).

For Kant there are two types of beauty:

1. Free beauty
2. Simple additive beauty

The first type of beauty presupposes a concept about what the object must be, and the second presupposes the perfection of the object: “Flowers are free beauties of nature. What kind of object a flower should be, can

hardly be said by anyone other than a botanist. And even he recognizes in the flower the reproductive organ of the plant, does not take into account this natural purpose when issuing a judgment of taste on it. Therefore, this judgment of taste is not based on a perfection, regardless of its type, nor on an inner finality to which the combination of the various elements should relate (Kant 1995, 67).

According to Kant (1995, 69), the beauty of a man, the beauty of an animal is a concept of purpose that determines what the object must be, thus a concept of perfection and it is a dependent beauty. Another definition of beauty given by Kant is that it is „the form of the finality of an object, because we perceive it without the representation of a purpose”. This definition is given from the third moment.

The fourth moment of taste judgment is given by the satisfaction produced by an object. Pleasant is what gives me pleasure, and we think about the beauty that it has a necessary relationship with satisfaction.

For the rationalist philosopher, the condition of necessity contained in a judgment of taste is the idea of common sense. But this common sense cannot be based on experience, because it seeks to justify judgments that contain an obligation: “therefore, common sense, whose judgment I exemplify here by my judgment of taste and to which I attribute exemplary validity for this reason, is a simple ideal norm” (Kant 1995, 76).

That is why the definition given by Kant in the fourth moment is: „we call beautiful what is known without concept as the object of a necessary satisfaction” (Kant 1995, 79).

For Kant, beauty resembles the sublime, and none presupposes a judgment of the senses or a logically-determined judgment, but a judgment of reflection. Both the judgment on the beautiful and the judgment of the sublime are singular judgments, but they are universally valid for every object. The beauty of nature determines the shape of the object which consists in limitation, and the sublime can also be found in a formless object.

The faculties of the soul are the imagination and the intellect, and when the imagination is used for knowledge, it is subject to the constraint and limitation of the intellect, but used aesthetically, the imagination is free and provides the intellect with rich and undeveloped information.

For Kant, beauty in general, whether it is the beauty of nature or the beauty of art, is called expression. The expression consists of gestures, facial expressions and tone, in fact articulation, gestures and modulation.

Thus, there are three types of fine arts:

1. the art of the word
2. fine arts
3. the art of sensational games

1. The arts of the word are: eloquence and poetry.

– eloquence is the art of representing an activity of the intellect as a free game of imagination

– poetry is the art of presenting a free game of imagination as an activity of the intellect.

The speaker announces the activity and realizes it as a game of ideas, which will entertain the spectators, and the poet announces a fun game with ideas, but using more intellect. The visual arts or the arts that express ideas through sensitive intuitions are:

- a) the art of sensitive truth
- b) the art of sensitive appearance.

Art truest sense is called the r your own actual fine and sensitive appearance art called painting. Both express ideas through spatial figures. The first is the one that creates shapes for two senses - sight and touch, and the second one creates shapes only through sight. Both are based on the aesthetic idea, offered by the imagination, and her figure is the expression that renders the bodily extension as it is.

In Kant, the plastic itself is subdivided into:

- a) sculpture
- b) architecture

The first is the one that represents body shapes, concepts of objects as they could exist in nature, and the second is the one that represents concepts of things that are possible only due to art.

The painting represents the sensitive appearance, which is divided into:

- a) Beautiful painting of nature
- b) Beautiful combination of products.

The first is the one that represents the painting itself, and the second one is the one that represents the art of gardens. The first one is the one that gives us the appearance of corporeal relaxation, and the second one is the one that gives us the appearance of using imagination.

The art of gardens is no other something than enriching the earth with these diversity: flowers, grass, trees, waters, hills, etc., through which nature presents it to our eyes.

3. The art of the beautiful game of sensations is divided into:

a) the artistic game of hearing sensations

b) the artistic game of sensations of sight: music and the art of color.

The art of the beautiful game of sensations is the proportion of the different degrees of the disposition of the sense to which the sensation belongs, that is, its tone. Teleology makes the transition from the natural sciences to theology, to a theology also understood as an effect of morality and not of science, in an effort to equate the organic with the mechanical, Kant questions his position from the moment he considers the judgment „teleological it is reflective and can only offer its law through its own ordering principle. The law of specifying nature in relation to its empirical laws thus becomes a maxim with subjective value, but within these limits it represents an important conquest, foretelling new branches and scientific solutions.

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