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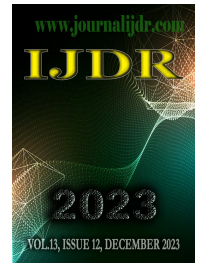
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BEAUTY AS A WAY TO MEANING: REFLECTIONS UNDER THE PERSPECTIVE OF LOGOTHERAPY AND EXISTENTIAL ANALYSIS

*Gracielle Reis and Sávio Moreira Emmerick

Associação de Logoterapia Viktor Emil Frankl (Alvef)

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*Corresponding author: Gracielle Reis

ABSTRACT

The article presents the main concepts of “beauty” as a universal principle, as well as the basic elements of Logotherapy and Existential Analysis - a theory elaborated by Viktor E. Frankl - in order to highlight the experience of beauty and aesthetics as a tool for finding the meaning of life. This study was developed in accordance with the methodological assumptions of a bibliographical research, in an attempt to correlate the thoughts of some theorists and the author's personal reflections. In a contemporaneity saturated with information, transformations and automatism, the experience of beauty, be it created, appreciated or implemented in attitudes, contributes to the rescue of contemplation and human and spiritual values. Finally, the work also demonstrates that, by touching his spirit through beauty, man is capable of self-transcendence, reinforcing the idea that beauty represents a path of human and spiritual improvement.

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INTRODUCTION

This article discusses the concept of “beauty” as a universal and objective value. It was presented as a way to the meaning of life because it can be created or experienced by each person through, respectively, creative values, experiential values and attitude values. These are explained by the thought of the creator of Logotherapy and Existential Analysis, the Viennese psychiatrist Viktor Emil Frankl. Being a way to the meaning of life, beauty created or experienced is linked to man in its three dimensions: physical, psychic and spiritual or noetic. The latter is at the foundation of Logotherapy, which recognizes the spiritual nature of human beings and their capacity to transcend and follow paths towards meaning, even if life brings its challenges, sufferings and anguish. In addition, the work presented as the experience with beauty, in its different manifestations, favors the manifestation of the noetic, thus producing paths to meaning. In this way, the present work intends to establish points of contact between the concepts of beauty in the perspective of aesthetics and realization of meaning in life based on Logotherapy and Existential Analysis. To this end, the construct of beauty was conceptualized, as well as the meaning of life for Franklian Anthropology. Finally, a dialogue was established between the experience of beauty and the realization of the meaning of life. The inspiration for this work came from reading “The man in search of meaning”, a best-seller by Frankl, in which he recounts the years he lived in a concentration camp. Frankl's experiences can cause surprise, sadness, compassion and

misunderstanding, as for the treatment received by prisoners in the hostile environment of concentration camps. The hard work, the mistreatment, the precarious conditions of health and food are presented on his narrative, as one of the consequences, a certain deformation of the “human appearance”. The narratives of the moment when one of the friends suggested that the prisoners shaved every day, even if it was with a shard of glass, and walk straight and lightly stand out. If they wanted to survive, they had to look like someone fit for the job. On the contrary, anyone who showed a bad appearance would have a supposed incapacity for heavy work and would be subjected to death in the gas chambers. Even in that extreme situation, those men needed to take care, at least, of their image and beauty. That is, those prisoners needed to convey a supposedly healthy appearance in order to be recruited for work. Subtly, there was an appeal to beauty and harmony, that is, to an image with a strong symbolic charge. Not that the criterion established by the soldiers was the fairest, but it is interesting to note how the call to beauty was there, even if timidly. In the book, Viktor Frankl also indicates how moments of enjoying art, beauty and sense of humor allowed those men to cultivate an inner and spiritual life. This would also be a proof that, despite losing their dignity in many aspects, such human experiences as those of humour, art and beauty were not taken away from them. On some occasions, listening to music, contemplating nature, observing the colors of the sky was like drawing on water on the bottom of a well. The bucket is thrown into the well and nothing is visible below. But when pulled back, it is a source of life and renewal. This article shows its relevance in the

midst of such a complex society and hit by a bombardment of information, stress, anxiety, hush and novelties of contemporary life. Realities that make man cool down from his ability to contemplate and touch his spirit. Creating beauty (whether through work or acts) or appreciating it as an instrument for the person to touch his spirit and refine the capacity for contemplation, steps that will favor man to approach his inner potentialities and resources when one needs to respond to human reality and its inexorable challenges and thus find meaning. This study proved to be academically relevant for promoting a dialogue between Psychology and Philosophy, favoring the discussion of ideas that touch on different areas of knowledge, such as Theology, Anthropology, Axiology, among others. Thus, from the literature review, it was possible to thematize the constructs in order to broaden the discussions, producing new perspectives and forms of study.

The Construct of Beauty: Beauty - a feminine noun in Portuguese that presents as synonyms "harmony", "perfection", "symmetry", "admiration", "pleasure" - is an appreciated and experienced concept, but not always easy to explain. It is possible to perceive beauty in different contexts: the beauty of nature, the Arts, architecture and people. Or even in gestures and words considered beautiful and in the most diverse expressions of human intelligence, such as in cinema, photography, music, among others. In all these dimensions, beauty impacts people's sensations, especially sight and hearing, as St. Thomas Aquinas assures. For the Doctor of the Church, to say that something is beautiful means that it was apprehended by the eyes and ears. These would be "ministers of reason" who make the perception of beauty possible: "We say 'beautiful sights', 'beautiful sounds', but we do not attribute to beauty the things that fall to the palate. We do not say 'gracious flavors', nor 'beautiful odors'" (Duarte, 2012, p. 61). In "History of Beauty", Umberto Eco points out that he does not want to be accused of relativism, however, "beauty was never something absolute and immutable, but assumed different faces depending on the historical period and the country". Also according to Eco, the history of beauty (that is, its concept) is often recorded through works of art. This is because they were artists, poets and novelists who "told, through the centuries, what they considered beautiful and who left us their examples". On the contrary, other professions, such as masons, peasants, tailors, would also have their conceptions of beauty according to what they produced or appreciated. However, few testimonies were left (Eco, 2010, pp. 12-14).

On the other hand, Umberto Eco also elucidates that, in certain historical periods, beauty was strongly associated with nature, while the role of art was to fulfill well the purpose that was destined for it. In this case, not only the works of painters and sculptors were considered art, but also those of carpenters, boat builders and barbers, for example. Despite different concepts and perceptions throughout history, one can learn from some authors their perspective on what beauty is. For Étienne, beauty is recognized as an object of admiration. He explains the concept of "admiring" as "turning the gaze towards", an object that pleases, being a spontaneous reaction, filled with intelligence and sensitivity. Therefore, what is beautiful awakens admiration and it is produced when "all the necessary conditions are spontaneously met so that the sight of the object pleases in itself" (Étienne, 2010, p. 28). Thus, established admiration mixes with the sensation of pleasure, since the appreciated object can awaken sensations, emotions and desires: every perception of beauty is desirable as it is accompanied by pleasure; the Scholastics defined the beautiful as that which gives pleasure to the sight, or rather, that which pleases the sight. Étienne, in explaining the pleasures of the arts, arrives at what he calls a nominal definition of the beautiful: that whose apprehension pleases in and of itself. The pleasure of beauty now engenders desire, now crowns it; in any case, the experience of beauty engenders desire and is crowned with pleasure (Étienne, 2010, p. 33). A similar idea is expressed by Umberto Eco when he introduces the Greek word 'Kalón', which can be improperly translated as "beautiful". "Kalón is what pleases, what arouses admiration, what attracts the eye. The beautiful object is an object that, by virtue of its form, delights the senses, and among these in particular sight and hearing" (Eco, 2010, p. 41). The senses, therefore,

can be awakened by different types of art, even if they do not have a "unitary status: in hymns, beauty is expressed in the harmony of the cosmos; in poetry, in the charm that makes men delight; in sculpture, in the appropriate measure and symmetry of the parts; in rhetoric, at the right pace" (Eco, 2010, p. 41). Christian authors defined "beauty" as a synonym for "good". Pope John Paul II, in the 1999 Letter to Artists, resorts to the understanding of the Greeks, who merged the two concepts into a single word: Kalokagathía, which would be "beauty-kindness". In this way, "beauty" and "good" present a reciprocal relationship: "beauty is the visible expression of good, in the same way that good is the metaphysical condition of beauty". Being a letter addressed to the artistic class, the pontiff ends up also associating "beauty" with "art" and the act of contemplation, wishing that artists lead their multiple works "to that infinite Ocean of beauty, where astonishment becomes admiration, inebriation, inexpressible joy" (John Paul II, 1999).

In addition to linking what is good, John Paul II places what is beautiful alongside what is divine and spiritual. With poetic expressions, beauty would be "the key to the mystery and appeal to the transcendent. It is an invitation to savor life and dream of the future. For this reason, the beauty of created things cannot satisfy, and it arouses that arcane longing for God that Saint Augustine, a lover of beauty, knew how to interpret it by using incomparable expressions: "Late have I loved you, O Beauty so ancient and so new, late have I loved you!" In this way, beauty makes man touch the profound realities of his existence, that is, his spiritual dimension, which will be deepened in the following section of this article. The words of the Holy Father still rescue the elements of dream and human incompleteness. The person, as a finite being and as a seeker of fulfillment, does not find fullness in himself. Beauty elevates you, gives you the ability to dream and project a future and to step outside of yourself. Beautiful is the same as good, so these two adjectives are related by St. Thomas Aquinas when he mentions that people love what is beautiful and good. One sees what is beautiful and considers it convenient and good. Otherwise, it would not make sense to judge it as "beautiful". Beauty and goodness are desirable by human beings and one is an attribute of the other: one contemplates something beautiful and immediately concludes that it is good and vice versa. In addition, the holy doctor of the Catholic Church puts other words in the same framework, such as clarity, harmony, proportion and honesty:

According to Saint Dionysius, "beauty requires clarity with just proportions". For God is said to be beautiful because of his perfect harmony and his clarity. Likewise, the beauty of the body consists in the just proportion of its members [...]. Spiritual beauty consists in the fact that man's life, that is to say, his actions, are well proportioned according to the clarity or spiritual light of reason. Now, it is honest, that is, virtue, which regulates all human things according to reason. That is why the honest is nothing other than the spiritual beauty (my translation. Duarte, 2012, p. 62).

It is observed, therefore, that Thomas Aquinas brings phenomena from the physical world (clarity and proportion) as parameters of earthly beauty (including that of the body) and divine. The virtues of kindness and honesty are placed by him as "spiritual beauty", when practiced by man in his actions "well proportioned according to the clarity or spiritual light of reason".

Roger Scruton takes another leap and establishes a "triad of values", when he compares beauty to truth and goodness, and mentions St. Thomas Aquinas in his association between beauty, goodness and unity. These three would be "transcendental - traces of reality that all things have, since they are aspects of being, that is, ways in which the supreme gift of existence is manifested to the understanding" (Scruton, 2013, p. 14).

The triad of beauty, truth and goodness was advocated, centuries before, by Plato. A thought perfectly illustrated in the "Republic": "The man who harmonizes the beautiful qualities in his soul with

the beautiful traits of his external appearance, in such a way that the traits are adapted to the qualities. This is the most beautiful spectacle that one can admire” (Plato, 402d cited by de Oliveiras, 2005, p. 93). Plato still conceives a beauty immune to time and the transformations of the physical world; it would be eternal, unchanging and transcendent; would exist as an idea. This would be the beauty of the soul, which would receive a different treatment from bodily beauty, as stated in the work “Timaeus”: “The body must be beautified by gymnastics and hygiene; the soul, through philosophy and music” (my translation. Platão, 88c quoted by de Oliveiras, 2005, p. 93).

Still on Scruton's thinking, like Étienne Gilson, as mentioned above, the philosopher and journalist points out that beauty has a relevance in itself, that is, beautiful things are not appreciated for their utility, but for their own value that have. “To desire something for its beauty is to desire that something, and not want to do something with it” (Scruton, 2013, p. 28), he writes. In this way, what is beautiful would not have a pragmatic or utilitarian function and would be within the scope of contemplation and an insatiable and disinterested desire:

Desiring [the object] for its beauty, however, is not the same as desiring to inspect it: in that case, one wants to contemplate it, which is far beyond the mere search for information or the expression of an appetite. We have here an aimless longing, a desire that cannot be satisfied because there is nothing that could satisfy it (Scruton, 2013, pp. 28-29).

Also regarding contemplation, Scruton (2013) emphasizes that the pleasure in beauty would not be of the order of intentionality, however it is “contemplative, nourishing itself from the form of its object and renewing itself from that source”. That is, pleasure appropriates the essence of the object so that it is admired for what it is, forming a communion between the person who contemplates and the object: “My pleasure in beauty is, therefore, like a gift offered to the object, which in turn it is a gift offered to me”. When talking about the beauty of the human body, Umberto Eco associates it with the qualities of beauty and character. According to him, a person's body would not be appreciated only for its curves and shapes, but in unity with the inner attributes, which are perceived “more with the eyes of the mind than with those of the body” (Eco, 2010, p. 41). On the other hand, and, it can be said in a complementary way, Scruton says that the peculiar beauty of the human being derives from “its nature as embodiment”. That is, it goes far beyond the shapes and proportions of a doll, but it is “flesh animated by the individual soul and that communicates individuality in all its parts” (Scruton, 2013, pp. 57-58). This is when you see the person or someone's representation. Thus, to contemplate human beauty is to perceive its traits, eyes, hands, lips, etc., from the perspective of human relationships, because these would be interested in the soul and character of the other. Roger Scruton emphasizes the eyes, mouth and hands and that they would be holders of a “universal charm”. “These are, after all, the traits through which the soul shines and makes itself known” (Scruton, 2013, pp. 57-58). In all these perceptions of beauty, the central point is the human person, since the experience with beauty is inherent only to him, as well as the experience with the meaning of life, given that only human beings are capable of problematizing their own existence. The meaning of life, as advocated by Viktor Frankl, was deepened in the following section.

The meaning of life in logotherapy: Just as beauty is to goodness, Logotherapy is to the meaning of life. Viktor Emil Frankl is the founder of Logotherapy and Existential Analysis, the psychotherapy of the meaning of life. His theory is also known as the “third Viennese school of psychotherapy”, the first two being those of Sigmund Freud and Alfred Adler. He was influenced by both, but later moved away from these two theories. Born in Austria, to a Jewish family, in 1905, Frankl graduated in Neurology from the University of Vienna, where he also obtained a doctorate in Psychiatry. In the 1940s, his rising career was interrupted when he was arrested by the Nazis and sent to concentration camps (Frankl, 2012). Some time before, he received a proposal to move to the

United States, a new place where he could continue his career. However, he denied the American visa and remained in Vienna to take care of his parents. As he describes in “The man in search of meaning”, he questioned himself about this possibility: how could he take advantage of such comfort when, sooner or later, his parents could be sent to a concentration or extermination camp? (Frankl, 2012, p. 15). This is one of the countless testimonies of those who knew how to get out of themselves and found meaning in their lives, even in the face of great afflictions. The years in the concentration camp were one of suffering and separation from his family and first wife. However, it was a fruitful period: Logotherapy, which he already idealized before his time in prison, was proven in prison. In the midst of such challenging experiences, Frankl, before being a theorist, was the one who struggled to find a meaning in life, which he would define as the main motivating force of man. “Logotherapy focuses on the future, that is, on the meanings to be fulfilled by the patient in his future (Logotherapy is, in fact, a meaning-centered psychotherapy)” (Frankl, 2012, p. 102).

Viktor Frankl distances himself from Freud and Adler as he advocates the “will to meaning”, inherent in every human being, to the detriment of the Freudian “will to pleasure” and the Adlerian “will to power”. From the first one, he moves away because it considers man a being whose main concern is the fulfillment of a meaning and not the mere gratification and satisfaction of impulses and instincts, or the mere reconciliation of conflicting claims of id, ego and superego, or even the mere concern is adjustment to society and to the environment” (Frankl, 2012, p. 106).

In relation to Adler, the distance happens because he sees the therapeutic procedure as an encouragement to the patient to overcome his feelings of inferiority. If this would be a decisive pathogenic factor, for Frankl the fundamental principle of Logotherapy is “to make human beings aware of their being-responsible, or to bring before their conscience the character of responsibility of existence”, through the search for meaning (Frankl, 2022, p. 17). A desire for meaning that is closely related to the spiritual or noetic dimension existing in all people. According to its creator, Logotherapy defines “person” in their three dimensions: physical, psychic and spiritual. This third is the great differential of the logotherapeutic approach because it is, in the noetic aspect, that inhabits the will of the human being and for which he recognizes himself as free and responsible. A being who is confronted with the vicissitudes of his existence, but decides to overcome them, regardless of historical, physical or psychological conditions. Each person, therefore, is “biopsychospiritual” and it is what makes him complete. “To this totality, to the total human being, the spiritual belongs, and belongs to it as its most specific characteristic. While only talking about body and mind, it is evident that one cannot be talking about the totality” (Frankl, 2022, p. 23). The understanding of the spiritual man in his totality and uniqueness is what Elisabeth Lukas elucidates:

Logotherapy constitutes the only 'school of life' that ventures into the spiritual or noetic dimension of man, beyond psychophysical processes, when psychophysical sedation no longer works because spiritual needs manifest, which can only be solved in a spiritual dimension (My translation. Lukas, 2016).

Freedom and responsibility are two other characteristics of this spiritual being. The Viennese psychotherapist explains that every man has freedom of will, which opposes the determinism according to which physical, psychological, cultural, social and economic conditions would define the destiny of the person. Thus, “man is not free from his contingencies, but free to take action in whatever conditions are presented to him” (Frankl, 2011, p. 26).

Man is therefore free and responsible. A concept that cannot be understood without the other because human freedom is finite and not omnipotent. The person acts freely in the face of situations, however “if man wants to be faithful to his humanity, he must obey, unconditionally, his own conscience, even if he is aware of the

possibility of error". He can do whatever he wants, as long as he is in tune with his values and aware of the consequences for himself and others. A logotherapist will always have the mission of leading the patient to the awareness of his "being-responsible". Concept written in this way (with a hyphen) by Frankl to show that "responsible" is not just an adjective or attribute of "being", but is part of its identity. "Being-responsible" is a compound noun that defines an essential foundation of human existence. The free and responsible person is oriented towards a meaning of life, which is outside of himself. He directs himself to an external cause or love beyond himself, forgets himself, and in this way will fulfill himself as a person. A person who self-realizes by experiencing self-transcendence because the preponderant interest of the human being is not for any internal conditions of his own, be they pleasure or inner balance, but he is oriented to the world outside and, in this world, he looks for a meaning that he could fulfill or a person that he could love (Frankl, 2022, p. 99).

In this way, existence would not only be intentional, but transcendent, since this is part of the human essence. The sense to be found is guided by consciousness, called by Viktor Frankl as the "organ of sense". Consciousness gives man the ability to seek and discover the unique and exclusive meaning inherent in each situation (Frankl, 2022, p. 85). To be human, therefore, is to be constantly in confrontation and tension with your conscience, where you seek the relationship between reality and the values to be implemented. According to Frankl, a certain level of tension is healthy for man, which he would come to call noodynamics, because it will be, in this movement, that man will seek his ideals and values and thus find the meaning of each juncture he is faced with. An essentially human energy or restlessness, as no other animal will "raise the problem of the meaning of its own existence, thus managing to call it into question... or having the experience of its existence as something problematic; only [man] is capable of experiencing the problematic nature of being" (Frankl, 2020). The organ of each sense will allow the human being to capture the unique and unrepeatable meaning of each situation. Consciousness is your "intuitive ability" to find that meaning. This is not assigned because people take the path of finding and "not inventing, since the meaning of life cannot be invented; rather it has to be discovered" (Frankl, 2019, p. 108). The ability and discovery of meaning are expressed through three paths, that is, three paths that lead to a possibility of meaning: creation values, living values and attitude values. Regarding the former, they are exercised when man practices an action or a work he creates (one of the greatest examples is professional activities, but it involves every act done by that singular individual, with his own skills and creativity). Second, experiential values are related to experiences such as love; establishment of deep bonds with others; contemplation of nature, a work of art or anything that arouses admiration for its beauty; or even trips and tours. With regard to the experience with beauty, it will be deepened in as much as it can constitute an important experiential value since, in such an experience, each person touches and is touched in the inner appeal to what is beautiful, good and harmonious.

Thirdly, there are the values of attitude, which are closely connected with being free and responsible: "whenever we are faced with a situation that we cannot change, there is still the possibility of changing our attitude towards the situation, of changing ourselves ourselves, maturing, growing beyond us" (Frankl, 2022, p. 103). In this way, when the human experience is faced with suffering or an unavoidable challenge, the person is free to change himself, his look at reality and the way of acting. Consequently, the noetic dimension will allow the individual to find the proper meaning of the witnessed situation and realize that he has a natural need for meaning. Thus, as Frankl himself would say, "Logotherapy can - with justice - be considered optimistic, for showing the patient how to transform despair into a human triumph" (Frankl, 2011, p. 10). And this is not optimism without considering reality, however, this therapeutic approach invites the patient to understand that life retains a specific meaning for each person and it can be found until the last breath. In addition, it leads him to make any kind of suffering a human

achievement through the posture assumed in the face of the circumstance, that is, through the attitude undertaken. The term "existential analysis" is associated with Logotherapy because it leads people to understand themselves in all their dimensions and in their search for meaning. To be existent is to find and desire a meaning. It is genuinely your will to make sense. Sometimes, this desire can be frustrated, what Viktor Frankl will call "existential frustration" and, in some cases, results in "noogenic neurosis". This has its origin in the noetic dimension and not in the psychological one, and it is neither pathological nor pathogenic. "A person's concern, or even despair, as to whether life is existential anguish but is by no means a mental illness" (Frankl, 2012, p. 106). An inner tension that is not even a neurosis and mobilizes man in the search for meaning. One can perhaps compare such tension or noodynamics to a trampoline: the acrobat's step causes the device's spring to contract, press or tension. The athlete bends down, builds momentum for his jump and displays the beautiful movements of his performance. There are moments of existence when you are under pressure, anguish or uncertainty about what will come. Man, however, commits himself, launches himself towards his sense and expresses his resilience. He experiences the freedom of the movement of his existence, of the depth of his being towards a fulfillment outside of himself. Just as the acrobat does not do the movements for himself, but shows them and arouses admiration and joy in the audience, the person, after a period of tension, will throw himself towards something or someone.

They are aspirations towards the heights and fullness of a "psychology of the heights", which go beyond a desire for pleasure or power and can answer the questions of men and women of all ages and ages. "Height psychology is not a substitute for depth psychology, just a supplement, indeed essential for it, as it considers as its central theme that need for meaning that characterizes human beings so well" (Frankl, 2012, p. 100). Elisabeth Lukas was Frankl's student and a great promoter of her teacher's work. She maintains that Logotherapy is perfectly up-to-date given that its contents are timeless. At all times, what is essentially human (the biopsychospiritual being; joys and challenges; the search for meaning, truth and love) permeates different generations and, even if it comes to update the language for the youngest, Logotherapy "became addresses contemporary people who need to find answers and assume responsibilities, either before or after the turn of the millennium". As she congratulates, "it will be exciting to see how Frankl's legacy will confirm its fruitful effectiveness in the 21st century" (Lukas, 2016). In this current world with an excess of information, paradoxically, many find themselves in existential emptiness and, with that, the great effectiveness of Logotherapy is perceived. There are noogenic neuroses, that is, of the order of the spirit, in which there is a lack of meaning. Or rather, it exists, but it is not found because the desire for meaning is frustrated. One of the paths - and defended in this article - is to respond to the clamors of the desire for meaning, for example, through experiencing and creating beauty.

The experience with her is a value of living through which the person is able to reach his spirit, find spaces of contemplation, silence, admiration and reunion with himself. From there, it is possible to establish a path of meeting meaning. It can be compared to a train traveler who knows where he is going because he is oriented in one direction, despite never having visited the place. He takes advantage of the trip in an active way: he contemplates the beauty of the landscape and the music he plays; strengthen bonds of love with other passengers; enjoy delicious meals. The fact of being in motion and experiencing the beauty existing on the train projects it to its "destination-meaning". The traveler gets the best and most beautiful out of the way, and it doesn't matter if the journey is long, if there are storms or some nuisance. The fact of being in this dynamism is already the way to reach and meet your meaning.

The experience of beauty and realization of the meaning of life: Viktor Emil Frankl is the first conductor of the Logotherapy "train" and who sought to experience his own theory. As he reports in "The man in search of meaning", despite knowing that his physical destiny was the concentration camp, the same did not apply to his inner

destiny and finding meaning. Those were terrible times, but he narrates how he and his companions had unique experiences with beauty: "As the prisoner's inner life tended to become more intense, he equally experienced the beauty of art and nature as he had never done before" (Frankl, 2012, p. 52). This is because, as he describes, on the journey from Auschwitz to a concentration camp in Bavaria, their faces were one of extreme admiration when, "through the small barred windows of the carriage, they saw the mountains of Salzburg with their peaks sparkling in the sunset" (Frankl, 2012, p. 52). He claims that those semblances of contemplation on the part of men who would have lost hope of living and of knowing freedom again would be unbelievable. The author justifies that, perhaps because of that, they were dazzled by nature. There is clearly an experience value there.

At this point, it is necessary to define what "values" are in the Franklian approach. They concern "universal meanings" of the human condition and that were crystallized from customs or ethical and moral principles of each society. They would still be broad possibilities of meaning or abstract universal meanings. If there is a unique meaning in each unrepeatable situation, the values extend over "wide areas of typical situations to be repeated" (Frankl, 2022, p. 86). From the focus of this work, beauty is one of those universal values that can be exercised by anyone. In Frankl's perspective, the choice of values is based on an orientation directed towards meaning, which involves a tension between "being" and "ought to be", that is, the principle of noodynamics or the "healthy tension" that places the person on the move in search of the meaning of life. The exercise of values is something practical through choices imbued with movements of creativity, experience or attitude, as Frankl exposes. An option made not arbitrarily, but resorting to conscience, which will allow a free and responsible choice.

In this way, it is understood that it is possible to find meaning through values as a way of actively responding to the vicissitudes of life. In the words of the founder of Logotherapy:

It didn't really matter what we expected from life, but rather what life expected from us. We needed to stop asking about the meaning of life and instead had to think of ourselves as those being questioned by life (Frankl, 2012, p. 86).

As presented in his testimony about the trip to the Bavarian countryside, Frankl chose to exercise that experiential value of beauty in contemplating nature. And more: in the field, on some occasions, comrades called attention to the sunset shining through the tall trees. One of these reports was when, after an intense day of work, with bowls of soup in hand, already resting on the floor of the accommodation, a companion ran in and invited them to see a "wonderful sunset" at the graduation venue. And he describes this moment with words that lead the reader to visualize the scene:

Outside, we saw ominous clouds glowing in the west and the entire sky animated by cloud clusters in ever-changing shapes and colors, from steel blue to blood red. The desolate, muddy brown barracks made a sharp contrast to this, while the puddles of water on the muddy ground reflected the glitter of the sky. Then, after minutes of moving silence, one prisoner said to the other: 'How beautiful the world could be!'

In addition to the contemplation of nature, the value of living was experienced by him in the love of his wife. She was in another concentration camp and, in different circumstances of mistreatment and sadness, Frankl's spiritual life came to the fore when he brought up the memory of his wife. He imagined conversations with her, the design of her face, her frank and encouraging look. A look, as he pointed out, that was brighter than the sun at dawn. Once again, it is seen that the author was guided by a value of experience, which led him to find meaning in the midst of suffering. In one of the passages, he describes being surprised that, for the first time in his life, he could see the truth as it is conveyed in poetry: love, so acclaimed by poets,

especially by his wife, was recognized by Frankl as the "supreme and highest goal to which man can aspire." And he further declared:

I glimpsed then the meaning of the greatest secret that poetry, thought and beliefs of human beings can communicate: the salvation of men is achieved in love and through love. I understood how a man who had nothing left in the world could still know happiness, even if for a brief moment, in the contemplation of the loved one (Frankl, 2012, p. 50).

In one of his silent "conversations" with his wife, he was trying to understand the reason for his suffering and in an internal struggle against discouragement. Until an eloquent "yes" came from the strength of the spirit and its conscience as an answer to the existence of an ultimate meaning, like a light shining amidst the darkness. In this value of attitude, he was able to prove that, in the face of suffering, each individual can decide to say "yes" to the meaning of his existence. All of this is described by him in a poetic tone: after his "yes", he continued to "commune" with his beloved, he felt her presence with all intensity and, at that precise moment, a bird flew in silence and landed in front of him (Frankl, 2012, p. 53). It is an experience of coming out of oneself and of self-transcendence explained by Saint John Paul II based on artistic intuition. This seeks to penetrate reality and strives to interpret its hidden mystery. "It [artistic intuition] springs from the depths of the human soul, where the aspiration to give meaning to one's life unites with the fleeting perception of the beauty and mysterious unity of things" (John Paul II, 1999). The saint of the Catholic Church also mentions the greeting and appeal contained in Pope Paul VI's message to artists at the conclusion of the Second Vatican Council:

The world we live in needs beauty in order not to fall into despair. Beauty, like truth, is what brings joy to men's hearts, it is this precious fruit that resists the passing of time, which unites generations and makes them share in admiration (Paul VI, 1965).

Both popes admit the experience of beauty as a bridge between the self and the outside world, in a harmonious and consoling relationship. Even though it is an abstract concept, "beauty" permeates the concreteness of existence when man makes room for inner life. Savoring beauty is a way of touching the core of the being, where the person is able, through sensations, feelings and the five senses - touch, sight, hearing, taste and smell - to trace their deepest aspirations and inspirations to respect for the meaning of life or each situation encountered. A journey that requires disposition, will and closeness with the organ of sense - conscience - so that choices happen freely and responsibly. Such attunement of consciousness is a uniquely human capacity, inherent to the noetic dimension. Likewise, the experience with beauty is typically male. In the words of Roger Scruton, it is the prerogative of rational beings: "Only creatures like ourselves, with language, self-awareness, practical reason, and moral judgment, can look upon the world with that alert and disinterested eye, so as to appropriate the world. object presented and enjoy it" (Scruton, 2013, p. 42). At this point, Scruton converges with Frankl when he emphasizes that "reason, freedom and self-awareness are names attributed to the same condition: that of the creature that not only thinks, feels and does, but also questions - what to think, what to feel, what to do. what to do?" (Scruton, 2013, p. 60). Questions that provide a unique perspective of the physical world and inherent to the noetic, through which man, as a rational being, looks at his conscience in an attitude of meeting the meaning of life.

Frankl organized the third edition of "The Ignored Presence of God" in 1974, the first writings gathered from a conference he gave in 1948. This is to say that one of his assertions in the book is still very current: "We live in an era of sensation of meaninglessness" (Frankl, 2022, p. 87). And he points the way so that, from station to station of this locomotive, man reaches the "destination-meaning": education should not be seen only as a transmitter of contents, but should also "sharpen awareness" so that the person has the necessary ability to grasp the demand and meaning of each situation. Education for the beautiful can represent a relevant tool to improve awareness. People

who are exposed to beauty through the appreciation of nature, works of art, music, poetry, architecture and even the human body are able to look at the object that arouses admiration and find vigor in themselves, in their spirit. Admiring, for example, a Monet, Van Gogh or the beautiful landscape of a beach at sunset are spiritual life experiences because contemplation and appreciation of beauty are essentially human. If man finds himself standing still in the season of suffering and despair, but looks at his conscience and decides to expose himself to beauty, he will be able, little by little, to unite the wagons of his existence and discover his three-dimensional wholeness (psychophysical and spiritual) towards the sense. Such exposure to beauty can take place through experiential values - with the countless possibilities of experiencing and admiring beauty - or through creation values, such as the elaboration of a work of art; organization of a cozy and beautiful home: care with self-image, among other options.

In the midst of so many sensory stimuli, consumerism and information, education through beauty can still be an "education for responsibility". Frankl's experiences with art, music and humor demonstrate this education for responsibility. Only a person aware of his spiritual life will have the sensitivity to beauty in order to know how to give a different response. A response of transcendence, vigor and finding meaning, as he demonstrated in his love for his wife and in the narratives about his artistic experiences in the concentration camp. In that extreme situation of a concentration camp, prisoners created their own art when they gathered in tents where there were songs, jokes, poems and laughter. Moments that made them forget, at least a little, about the pain and were so effective that some of them wanted to go to the cabaret despite their fatigue and even if they ran out of their daily portion of food. Proof that hunger and tiredness are not just physical. (Frankl, 2012, p. 54). Proof that hunger and tiredness are not just physical. There is, in man, hunger and thirst to feed the spirit when tired from pain, despair or overload of stimuli and information that want to force discouragement, passivity and apathy in finding meaning.

Frankl emphasizes that if human beings want to survive in the face of this flood of stimuli..., they need to know what is not important, what is and what is not essential, in a word: what makes sense and what does not (Frankl, 2022, p. 88).

And if beauty is associated with what is good, as seen earlier, "only an awakened conscience makes [human beings] 'resistant' to conformism and totalitarianism". That is, a well-formed conscience leads people to good and active attitudes towards themselves and the society in which they live. The philosopher Scruton also points out, in a practical way, the experience with beauty from what he calls "minimal beauties" of everyday life, which indicate the inclination of every person to the beautiful, harmonious and orderly. He points to examples - an unassuming street; a good pair of shoes; a refined piece of wrapping paper; a table set; or a garden - and highlights such situations as "aesthetics of everyday life". Everyday details that allow you to divert your eyes from the material world and elevate them to the transcendent.

Thus, one can speak of a movement of ascension of the soul in which the beautiful object itself is not seen, however "the form of beauty itself... This superior mode of reproduction is part of the aspirations to immortality, the supreme objective of the soul in this world" (Scruton, 2013, p. 50). As the philosopher further explains, the soul can see itself prevented from such superior dynamism when it is imprisoned or imprisoned in the here and now, which could be related to the primacy of the will to pleasure and power and the repression of the will to meaning.

CONCLUSION

This article related the constructs of beauty and the meaning of life, enabling a dialogue between Logotherapy and Existential Analysis and Aesthetics. With this, the different expressions of beauty are

highlighted, such as a literary or poetic text, painting, sculpture, landscapes, the animal world and elements of nature, the human body, a well-groomed appearance and clothing, or the "everyday beauty", such as a beautiful house (even if simple) with its beautiful details, a table set, a garden, a vegetable garden, a sunrise and sunset, a starry sky, a street, a park, among others, as ways to realize values and find meaning, "touching" the noetic dimension of the human being. Witnessing, living, looking at or creating one of these experiences of beauty would not be something in the field of entertainment, fun or "stress relief". Many of these actions evidently have therapeutic functions for patients suffering from depression, anxiety, panic, among others. However, there is a greater contribution in the field of "height psychology", Logotherapy. This article sought to conceptualize what beauty is and to present the most important elements of Frankl's theory and, finally, to sustain beauty as one of the paths to the meaning of life. Beauty has the mission to rescue important human values and spiritual values can be transmitted by beauty. In the same way that "I can recite a psalm and I can pray poetry", one can "pray" beauty and extract a meaning of life. Beauty is not a supernatural entity, but a materialization of the noetic dimension.

From what was developed, the article makes it possible to expand the themes of studies for future researchers, thus, it is suggested to conduct a qualitative research, developing an empirical study, for example, with women patients with breast or cervical cancer of the womb, who find themselves with low self-esteem and meaningless to live. In the proposal, they would be invited to experience beauty, contemplating, creating and acting in a way to rescue dignity in the face of suffering, through an Image and Style Consultancy, for example, where, knowing their biotype, colors for their tone of leather and garments that favor your style, would understand the importance of your person, your body and all its dimensions. As already mentioned, this article was inspired by Viktor Frankl's experiences with beauty and the author's own, from an attentive and curious look at life, people, stories, cultures, places, landscapes, beauty of the body and, linked to these items, training in Journalism, History and Image and Style Consulting. Possibilities that allow a connection with the inner world in order to launch oneself into life and into the other. When looking at a work of art, a beautiful setting or a harmonious home, the feeling is one of inner peace. The good and the beautiful can be an instrument through which the person disconnects from the sensorial bombardments of the present, frustrations, comforts, challenges and voids, and reconnects with his spirit. Fortunately, Frankl escaped death and the gas chamber of the concentration camps and grabbed the meaning of life with all his might and gave new meaning to suffering. Perhaps, one can compare the flood of contemporary information, evils and personal dramas to the gas chamber. The choice for a life with meaning, in the discovery of the mission and personal mark to be left in the world, repels the suffocation and death caused by the "gas" of affliction.

Just as gas was a tool of death, beauty is an instrument of life and transmission of spiritual values. Giving space to the beautiful is to elevate the soul and get out of the automatic, hard and cold way of a fast contemporary life. Substantially, beauty as a path to this life and its meaning is deepened in interpersonal relationships and in the bonds of love. May Logotherapy and Existential Analysis be a beacon of hope to illuminate and rescue the dreams of today's men and women. Everyone aspires to happiness, wholeness, love, peace, unity, beauty, goodness and truth. Realities that go beyond themselves and encourage daring and persevering attitudes towards the achievement of great personal and human ideals, which will make life more beautiful and dignified. The contemplation of the beautiful and good in oneself, in the other and in created things is to love life and dress oneself in a "spiritual elegance" and all the meaning and love that it entails. "Dicitur amor extasimfacere, et fervere, quiaquodfervet extra se bullit et exhalat - it is said that love produces ecstasy and effervescence, as long as the effervescent boils out of itself and expires" (Thomas Aquinas).

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