

## **Osé: An Ethico-Aesthetic Conception of Beauty in Bini Thought System**

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### **Abstract**

*This essay examines the conception of beauty in the thought system of the Bini of Edo State, Nigeria. Like the Western tradition, the Bini recognize the dichotomy between the normative and the aesthetical conceptions of beauty, but, whereas most traditional Western theories emphasize the aesthetical conception which analyses beauty in terms of aesthetic notions like subjectivism, objectivism, realism and contextualism, the Bini stress more on the normative function of beauty by making the human person, his moral worth and his quality of association and mutual converse the focal points of his analysis. Using the phenomenological and critical methods, this paper examines the normative conception of beauty in the Bini thought system against the backdrop of aesthetic conceptions in Western tradition, with a view of establishing that the Bini conception of beauty incorporates both the appearance of things and the impression we have of them in relation to the usefulness of the object of beauty and the historical facts about the people it represent. The paper also shows how the object of beauty enhances concepts, values, practices and habits that define human dignity and evolves a viable and appropriate social order that would engender development in society.*

**Keywords:** Aesthetics, Bini aesthetics, Beauty, Ethics, Morality, Normative, Social order

## Introduction:

### **Conceptions of Beauty: The Aesthetic versus the Normative**

Beauty is traditionally counted among the ultimate values with goodness, truth and justice. The word “beauty”, like any other philosophical concept is better described than defined. This is because beauty is characterized by different paradigms within a culture. This implies that the concept of beauty differs as per culture. Hence there is no uniformity or universal agreement as to the definition of beauty. However, beauty can be defined as a combination of qualities that gives pleasure to the senses (especially to the eye or ear) or to the mind; a pleasing or attractive feature. The experience of beauty often involves an interpretation of an entity in line with the idea of balance and harmony with nature which may lead to the feeling of attraction and/or emotional wellbeing. A concept of beauty is built into all of us and involves a balance between objective criteria and subjective impressions, and a capacity to perceive order, symmetry, and harmony.

Beauty involves equilibrium between the whole object and its parts, as well as the various parts in relation to each other. The absence of this balance translates into the “unaesthetic”. The word beauty is gotten from the Greek word *kallos* meaning “good” or “of fine quality”. Stace defines beauty as “the idea seen in a sensuous form, apprehended in art or nature by the senses.”<sup>1</sup> The implication of this definition is that beauty does not have its independent existence apart from existing idea in one's mind. This assertion makes beauty to be an accidental concept, depending on one's senses for its existence. This implies that the senses extract the idea of beauty from the possessing object. Supporting this fact, Santayana, in his book, *The Sense of Beauty* (as quoted by Van Meter Ames) posits that

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<sup>1</sup>. W. T. Stace, *The Philosophy of Hegel: A Systematic Exposition* (London: Dove Publications, 1955), 444.

“beauty appears when the pleasure of sense is objectified: focused on the formal relations which constitute an object for contemplation.”<sup>2</sup>

The question about the existence of beauty is simply the question of whether or not beauty exists in existent things themselves as their object quality rather than merely in the mind. Is beauty an abstract or a concrete quality? Is beauty 'in the eye of the beholder' or in the object that is beheld? Is beauty a constant or ephemeral? How do we account for change and permanence in so called beautiful objects? Do we have eternal unchanging standard of measure of the beautiful or not. Is the standard personal, conventional or common or is it professionally ascertained? These and more are the differing questions that can be asked in respect to the reality or otherwise of beauty. What is of interest to us in this paper, and which is at the center of contemporary philosophical debate, is the raging controversy over which is, the most relevant, between the cognitive analysis of the meaning of beauty and its normative or utilitarian function. The emerging issues from this debate have now revitalized the dichotomy between the aesthetic and the normative conceptions of beauty.

It is possible to formulate the aesthetic conception of beauty in many ways, but the basic idea is that this conception of beauty describes the attempt to analyze the concept of beauty in terms of the aesthetic notions such as subjective and objective. Aesthetic conceptions are those linking beauty to feeling or rationality and to some function of its warrant for belief. According to Dogbert Runes this conception sees “beauty or the beautiful especially in art and with taste and standards of value in judging art.”<sup>3</sup> It therefore focuses on the value dimension of certain kind of

<sup>2</sup>. A. VanMeter, “Recent Schools of Aesthetics,” in *A History of Philosophical Systems*, ed. Vergilius Ferm (New Jersey: Littlefield, Adams, 1961), 554.

<sup>3</sup>. Dogbert D. Runes, *Dictionary of Philosophy* (Totowa: NJ. Littlefield, Adams 1966), 6.

human experience. This conception is grounded in the intuition that when we ascribe beauty to feeling or rationality, one is primarily signaling that the view ought to be believed. What therefore supplies the substance for this conception of beauty is the aesthetic role of beauty, rather than its utility. The aesthetic conception of beauty can be broadly classified into three, subjective, objective, and subjective-objective theories.<sup>4</sup>

On the other hand, the term 'normative' can be used in more than one sense. It could be used to describe a standard or to affirm how things should be or ought to be. Understood in this sense then is the traditional Western theories of beauty, although aesthetic, are basically normative, since they also set standard (albeit aesthetic) on how the concept of beauty should be construed. However, there are other usages of the term 'normative' one of which includes using the term to describe which things are good or bad and which actions are right or wrong. Again, the term 'normative' may also be used when talking about the role of cultural norms, shared values or institutions that is constitutive of the social structure and social cohesion. These norms and values act to encourage or enforce social activities and outcomes or enforce social activities and outcomes that ought to promote human welfare, while discouraging or preventing those that will not. That is, they promote social activities that are socially valued, while at the same time discourage activities that are socially undesirable. In this sense, the term 'normative' that we appeal to in our explanation of the normative conception of beauty - it is a common knowledge that the ways in which individuals or societies define that which they consider to be appropriate, that is, to be in accordance with their (normative or moral) standard varies greatly between peoples and cultures.

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<sup>4</sup>. G. W. Cunningham, *The Problems of Philosophy* (New Delhi: Discovery Publishing House, 2011), 217.

However, values and norms, as well as their meanings, are an integral part of human life in district societies and they are fundamental for prioritizing goals and organizing thoughts, beliefs and actions. In the Bini<sup>6</sup> conception, which is our primary concern in this work, Beauty is taken to be related to a family of norms and values that are fundamental in organizing the thoughts and actions of the people and entrenching the type of order that can engender development.

### **Traditional Western Theories of Beauty as Aesthetic Conceptions**

The word “beauty”, like any other philosophical concept is better described than defined. This is because beauty is characterized by different paradigms within a culture. This implies that the concept of beauty differs as per culture. Hence "there can be no uniform definition of beauty. Based on the aim of this paper, it is good to define beauty as the degree of one's sensual and intellectual expression that shows one's pleasure, satisfaction and understanding about an issue or object. By this definition, it means that before something is ascribed with the concept of beauty it requires one's sense of judgment. Again, such must as a matter of fact fulfill the satisfaction of the beholder. It is at such a point when pleasure is derived that our sense of judgment goes out “that it should please anyone”. When it does that, beauty is perceived and expressed. The problem of the nature of beauty is a difficult one, and many theories concerning it have been advanced in the course of man's speculation. Here we are going to highlight these theories.

### **Objective Theory of Beauty**

This is the understanding that beauty exists in things and would continue to exist even if there were no minds to appreciate it. Beauty is an attribute or quality so “inherent in objects that it would exist in them whether any mind perceive it or not. The locus of beauty is in the environment and not

in any sense in the mind of the one who appreciate it.”<sup>5</sup> This is so because the notion of beauty varies from age to age and from race to race; and this is particularly evident in the works of art, different types of music, painting or sculpture. The question that comes to mind from the objective theory of beauty is that if beauty is objective and in no sense dependent upon the mind that experiences it, why is it not universally the same for all minds? Why the disputes and variations about beauty? It seems beauty is apparently, in a sense, relative to the mind that observes it, and in another sense wholly independent of the mind that observes it.

### **Subjective Theory of Beauty**

This is the view that “beauty exists not in the environment, but wholly in the mind. It is a peculiar way of feeling that human beings entertain about the world.”<sup>6</sup> Here beauty is subject to the individual's or subject's perception or feeling about the object of beauty. Such feelings or perception of the individual or subject can be influenced by his or her psychological make up, or the influences of culture, religion and society on the perception of the individual or subject.

### **Subjective-Objective Theory of Beauty**

If then, the locus of beauty is neither exclusively in objects nor exclusively in the mind, where then can it be said to be? Giving the fact of the subjective and objective aspects of beauty, one can infer that beauty is both in the object or environment and in the mind of the subject or individual. It is in the mind as a special response to the environment. Beauty is “definable only in terms of objects of a certain sort standing in a peculiar relation to perceiving minds.”<sup>7</sup> It is the way the mind is affected by certain objects. It is neither totally dependent upon the person, subject

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<sup>5</sup>. Cunningham, *The Problems of Philosophy*, 356.

<sup>6</sup>. Cunningham, *The Problems of Philosophy*, 358.

<sup>7</sup>. Cunningham, *The Problems of Philosophy*, 359.

or individual who is having the experience, nor upon the thing or object experienced; it is neither subjective nor objective, neither the result of purely intellectual activity, nor a value inherent in the object. The values of beauty are the objects of aesthetic judgment; and every judgment we have seen is precisely the reaction of mind to an environment situation. The objects judged to be beautiful are objects with the qualities that are capable of arousing in an observing mind (that also possesses certain qualities that produces) the peculiar response called aesthetic – the judgment of beauty.

### **Realist Theory of Beauty**

This is the act of seeing beauty as unchanging in the same state forever. This is the type of beauty that is not imitation. One of the proponents of this theory is Plato. He believes so much in the world of ideas that every perfect thing is in the world of forms. He believes that the changing nature of things in this world is as a result of the imperfect nature of the things that are imitation from the real world which is the world of ideas, otherwise known as the World of Forms. Plato, in accordance with his idealistic tradition, argued for the existence of an absolute beauty which is the bases of beauty in all things. He also asserted the intimate union of the good, the beautiful and the true.<sup>8</sup>

### **Contextual Theory of Beauty**

Contextual theory of beauty is based on the understanding that something does not just happen in isolation. It happens within the context of events. Beauty does not have its own independent existences in isolation of other surrounding things; it depends on other things to exist. It means therefore that its existence is contextual. The vividness and fusion of aesthetic object is the experience that adds value to things.

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<sup>8</sup>. S. Honer, *Invitation to Philosophy, Issues and Options* (Credur: Wadsworth Publishing Company, 1999), 2.

Beauty is all about value that makes life worth living. This is Aristotle's approach to the study of beauty. He resolves beauty into certain elements as order, symmetry, and definiteness.<sup>9</sup> A distinction of lust and desire in the pleasure it excites. Beauty for him has no utilitarian or ethical object, the aim of art is merely to give immediate pleasure, and its essence is imitation.

### **Osé: A Normative Conception of Beauty in the Bini Thought System**

Beauty is traditionally and universally held as the central concept in an aesthetic experience. Different cultures hold different conceptions about what beauty (or the beautiful) is and what feature of the human experience can be called beautiful. Beauty is seen not only in the works of art but also in the physical characteristics or qualities of the human being. Beauty in the *Bini* thought system is a moral notion of a high social significance. Consequently, the *Bini* conception of beauty is predominantly normative. Beauty in Bini language is rendered as 'Osé', which is translated to mean 'character and conduct of a person that is good'. This means that the beauty of an individual is determined by his or her aesthetic expressions of moral behaviour without compromising his or her integrity and other virtues that delineate the human dignity. Among the Bini people, the conception and understanding of beauty cannot be divorced from the character of individuals who make assertions and their relationship with other fellow men. This moral-cum-sociological import in the conception of beauty among the Bini people is expressed more concisely in the adage: *Uyinmwēn yē vbe ughegbe na ghẹ ẹgbe vbe iko* (character is like a mirror for body looks in a gathering) or in another adage, it is stated as *uyinmwēn o ghō ose vbe iko* (character depicts one's beauty in a gathering).

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<sup>9</sup>. Honer, *Invitation to Philosophy, Issues and Options*, 2.

*Iko* is an occasional gathering of individuals, a form of public sphere where issues of judgmental importance are freely discussed. Beauty, like many other concepts in Bini thought system, is only fully appreciated when analyzed in relation to individuals, and within an *Iko*, that is, within the context of social existence. The lessons here, from the foregoing *Bini* adage are: that the conception of beauty among the *Bini* people cannot be divorced from individuals who make assertions; that beauty is a moral-laden concept and; that the notion of beauty makes meaningful sense only within the context of social existence. This means that the beliefs and values which the *Bini* people hold and share in common as members of a specific moral community, influence their conception and explanation of the notion of beauty. For this reason, when an individual's character is believed not to be in consonance with the norms guiding such community or ones character is detestable within a community, the *Bini* would say '*Ona er uyinmwene n?ma/n?mose*' which literally means 'this is not a good character or a beautiful character'.

The implication of this, is that beauty for the *Bini* is a term that is sustained by the moral worth and dignity of the human agent, within the context of social existence. This is what we mean, when we say that beauty in *Bini* is a moral concept, with high social signification. This is not to say that an explanation of beauty in the *Bini* thought system does not accommodate those requirements of aesthetic conceptions earlier outlined in this paper. For instance, the Bini conception of beauty has a representational content like the subjective analysis. For example, the statement '*ebaba gha fi ikeke nomose*' [father is riding a beautiful bicycle] can only be understood as an individual opinion if there is, first and foremost, a man riding a beautiful bicycle out there to which the expression 'beautiful bicycle' is in the eyes of the beholder. Similarly, the statement must serve some useful purposes and not just some meaningless babbling. Finally, the meaning of each word in the

statement and the particular systematic contribution of each word to the meaning of the whole statement also count in determining the subjective nature of the statement '*ebaba gha fi ikeke nomose*'. So, the *Bini* conception of beauty accommodates the requirements of subjective and the utilitarian configuration of statements. But beyond this, the *Bini* lays greater emphasis on the teleological usage and normative signification of beauty by making the human agent, his moral worth and social affiliation, as well as his social practices and traditions, the focal points of its conception.

In order to achieve this, beauty in the *Bini* thought system is analyzed in relation to a family of concepts that defines the social character of a person, or what the *Bini* would call *Uyinmwun* concepts which entails the idea of honesty, trust, altruism, obedience, tolerance, impartiality and compassion, among others. *Uyinmwun* in *Bini* suggests the most significant aspect of goodness in human beings, responsible for the molding of individual character in society. Beauty is therefore taken holistically in consonance with these other normative concepts with high social signification. Beauty, to the *Bini* thought system, is depictive of the positive characterization of the individual's *Uyinmwun*, whereas the behaviour that is not good does not depict such. This is the reason the *Bini* would say *Ona gr uyinmwun noma/nomose* [this is not a good/beautiful way to behave] when an individual's behavior is believed not to be in consonance with the community or societal norms, and *UmagwuUyinmwun* [you lack *Uyinmwun*], to the person misbehaving.

The reason is because, since the *Bini* conception of beauty is influenced more by the beliefs and values which the people share as members of a specific moral community, it then becomes morally wrong to ascribe beauty to any action or behaviour that threatens the communal existence or social order of the *Bini*. For the *Bini*, an individual's adherence to, or

violation of the community's specific moral principles, is significant to determining the beauty or otherwise of his/her character or behaviour and of the retention of his/her dignity in society. So, a good or beautiful character is a morally praise-worthy one, whereas a bad character/behaviour is morally reprehensible. In this way, an explanation of the concept of beauty in the *Bini* thought system begins to show the significant role the concept of beauty plays in the development of the human person and in the quest for a morally desirable social order that can engender development. Since beauty for the *Bini* is a virtue that is moderated by the shared beliefs and values of the people as members of a moral community there is need to preserve the concept of beauty to help mold the character of the people to maintain the desired social order. Thus, any formulation or conception of beauty that does not make the person, his/her moral worth and the quality of his/her association the center of its analysis, would fail to address this very arduous challenge.

### **Ose and the Sustenance of Social Order**

The ideas of value, goodness, worth, desirability, etcetera are present in the Bini concept of beauty and are essential to social order. We do not, therefore, deny the fact that the conception of beauty in the Bini thought system bears some moral underpinning beyond *teleos*. Thus beauty, in relation to a person, is defined among the Binis as unison or harmony of physical attractiveness and good manners. Beauty also incorporates the mental content or aesthetic analysis associated with the conception of beauty in Western tradition. But as Ludwig Wittgenstein once queried, what is the use of an inquiry, “if all it does is to enable you talk about some abstruse questions... and if it does not improve your thinking about important questions of everyday life?”<sup>10</sup>

<sup>10</sup>. Wittgenstein, as cited in H. Kahane, *Logic and Contemporary Rhetoric: The Use of Reason in Everyday Life*, (USA: Wadsworth Publishing Company, 1978) .

What then is the use of analyzing beauty if such analyses do not “have the capacity of [contributing to] regulating our behaviour and guiding us around the world?”<sup>11</sup> Man, Protagoras once remarked, is the measure of all things, which we further understand to mean that all endeavours involving man (including cognitive endeavours), are meant to serve the human interest. Beauty, like other cognitive concepts are aesthetically justified only to the extent that it helps in regulating and guiding human conduct and enriching the social order. To this extent therefore, one's cognitive endeavours are aesthetically justified only and to the extent that they are aimed at this goal. Beauty thus becomes a normative modality of cognitive acts.”<sup>12</sup> In talking about beauty as the normative modality of cognitive acts, we refer to the fundamental role beauty should play in synthesizing cognitive states into values and judgments that direct actions in the social world.

There is no doubt that the concept of beauty also has a peculiar normative function even in Western tradition. As Wright explains, the world has normative relationships with our assertions which in some ways determine the direction of the culture in which we are immersed, even though this function may not initially be implied in the characterization that determines the meaning of such assertions.<sup>13</sup> For the Bini, the individual who makes judgments, his/her relationship with others and the social practices and traditions in which he/she participates, all come into play in the conception of the notion of beauty. Beauty therefore becomes teleologically oriented towards humans: his/her relationship

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<sup>11</sup>. H. Vahid, *The Epistemology of Belief* (United Kingdom: Palgrave Macmillan, 2009), 1.

<sup>12</sup>. G. Sher and C. D. Wright, “Truth as a Normative Modality of Cognitive Act” in *Truth and Speech Acts: Studies in the Philosophy of Language*, eds. Geo Siegwart and Dirk Griemann (New-York: Routledge, 2007) .

<sup>13</sup>. C. D. Wright, “On the Functionalization of Pluralist Approaches to Truth”, *Synthese* 145, (2005): 1-28.

with others and his/her social practices and traditions. This way, one begins to see the teleological significance of this conception of beauty in the evolution and sustenance of the kind of morally desirable social order that can engender development.

In an illuminating paper by Olatunji Oyeshile titled “Morality and Social Order in Contemporary Africa,”<sup>14</sup> in searching for the solution to Africa's developmental problems, he stressed the need for a desirable social order that will serve as the necessary condition or platform for sustainable development. This condition according to him, is presently lacking because of the endemic crises of bad leadership, ethno-religious conflicts, political mismanagement and corruption among others. He however identified the problem of moral laxity as the common denominator underpinning these various crises, hence his argument that the desired social order can be created only when people internalise certain moral precepts and uphold certain moral values. In other words, values and precepts are morally so-called only when they are moderated by a sense of right and wrong and there is a sense in which the determination of right and wrong is moderated by an understanding of the notion of beauty. This for instance is the basis for morality in politics by political office holders and government officials.

That Africa is today in dire need of a stable social order is no longer in contention, given the realities on ground in the continent. But the pressing question concerns how we, as philosophers in Africa, can employ our skills in bringing about the attainment of this ideal. As Protagoras remarked earlier, humans are at the center of any human enterprise, whether scientific, religious or philosophical. It is the activities of humans that shape the social order. A conception of beauty

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<sup>14</sup>. O. A. Oyeshile, “Morality and Social Order in Contemporary Africa” in *Prajna Vihara: Journal of Philosophy and Religion*, 7, no. 1 (2006): 62-74

that does not make humans its centrifugal point is very unlikely to have any sociological import. And as Akiwowo once remarked, it is of the essence that “sociology...benefit from homegrown ideas...so as to lessen the danger of depending entirely upon Western concepts and theoretical assumptions”.<sup>15</sup> Now that the Bini makes the individual, his/her relationship with others, and his/her social practices and traditions the focal points of its analysis of beauty, it becomes possible for individuals to be held accountable for the judgments or otherwise of assertions made by them. And, as communal beings whose sense of the good or bad, right or wrong, truth, falsehood or lies is an essential value for the sustainability of the communal life, this value is very important in defining the dignity of the human person as a communal being. The lack of this value of the sense of what is right or wrong etcetera has negative consequences that “will affect the well-being of others in society.”<sup>16</sup> Beauty therefore like other moral concepts encompasses the ingredients that would make human happiness and well-being, and an orderly and harmonious society that can engender development, achievable. If the concept of beauty is still conceived strictly on the meta-theoretical level without recourse to its normative functions in the face of Africa's daunting challenges, then one would, in line with Richard Rorty's<sup>17</sup> proposal, advice philosophers on the continent to close shop.

## Conclusion

In Africa, the determining ground of beauty is not only that it engages our feelings (tastes) and pleasant appearance and harmony concerning an aesthetic object, but also our theoretico-practical cognitive faculties of judgment towards the object of beauty. It connotes the celebration of

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<sup>15</sup>. Akiwowo, as quoted by M. A. Makinde, *African Philosophy: The Demise of a Controversy* (Ile-Ife: Obafemi Awolowo University Press, 2007).

<sup>16</sup>. Oyeshile, “Morality and Social Order in Contemporary Africa,” 2006, 66.

<sup>17</sup>. R. Rorty, *Philosophy and the Mirror of Nature* (Oxford: Basil Blackwell, 1981).

meaning, value, quality, worth and desirability perceived in things.<sup>18</sup> High sense of beauty, maintenance of its manifestation in the environment and its conscious creation in aesthetic objects are clearly evident in the existential living of the African.

The fact that a thing of beauty always gives joy to the beholder, Africans relish direct experience of an aesthetic object in a form that is satisfying in a special way, which for them is a fundamental prerequisite for taste. They show this “formal” delight as well when they dress up, wear jewelry, build their houses, carve handles to their farm implements or add decorative ornaments to their native tools and manufactured equipment.<sup>19</sup> For an aesthetic artifact to be considered beautiful, there must be perceived harmony in the object itself, and it would have to fulfill its special functional purpose too. So, beauty is not totally independent of usefulness in African aesthetics.

It is also easy to find that in African communities, certain aesthetic objects are considered beautiful in so far as they symbolically represent and remind the people and others of certain memorable things in the historical evolution of such community—that is, they embody valuable historical facts or data about the people. These qualities contribute to, and to a certain extent, determine what is valuable in African aesthetic judgment. Here, beauty proves to be an aesthetic phenomenon that has to do with appearance of things and the impression we have of them, including the facts underlying the impression. It becomes the appearance

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<sup>18.</sup> S. Ade-Alli, *Fundamentals of Aesthetics: Issues and Theories* (Cape Coast, Ghana: Jabiken Publications, 2004).

<sup>19.</sup> J. A. I. Bewaji, *Beauty and Culture, Perspective in Black Aesthetics* (Ibadan: Spectrum Books Limited, 2003), 195.

and perception of the truth of being in things. That is why we find this beauty sometimes even in places we did not expect to.<sup>20</sup>

Certain works of art/objects considered beautiful in African worldview and thought system preserve some important particular ideas in the religious, social, political, and economic life of the community. Beauty involves cogency on the side of the object and seizure on the side of the self in an aesthetic experience; in this sense, the beautiful thing exhibits the real and effective power it has of persuading the self of its transcendent significance. In searching for beauty, the African experiences the truth that 'being' reaches, by way of its ordering, into its own rightful existence. Beauty encompasses pleasing proportional appearance, measured power, combined with living in tune with the purpose of human existence in society which emphatically concerns human being's ratio-social moral life (which is the good character that aligns with the moral norms of the African community).

Traditional African societies thrived on a system of collective values and concepts. One of such values is the concept of beauty. This essay has examined the aesthetic conception of beauty in Western tradition, against the backdrop of how beauty is conceived among the Bini people of South-South region of Nigeria. Like the Western tradition, the Bini recognize the dichotomy between the aesthetic and the normative (moral) conceptions of beauty. However, whereas most traditional Western theories emphasize the aesthetic conception which analyses beauty in terms of aesthetic notions like subjective, objective, realist, and contextual, the Bini stress more on the moral/normative function of beauty, by making the human person, his/her moral worth, and his/her

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<sup>20</sup> S. L. D. Itanrin, and F. Omotoyinbo, "Beauty and Community Living: An Evaluation of the Aesthetic Significance of Adekunle Fajuyi and Emotan Sculpted Artforms" in *Akungeba Journal of Applied Philosophy*, 2, no.2 (June 2018): 193-212.

quality of association and mutual converse the focal points of its conception. The primary intent of the Bini conception of beauty is to show the causal relatedness of beauty to other concepts, values, practices and habits that not only define the dignity of the human person, but are also paradigmatic to developing the kind of social order that can engender development in human society.

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