

Constructive Significance of the Formation of the Aesthetic Ideal in a Person

Samadov Aktamkul Rafikovich

Professor of the Department of Philosophy and National Idea, SamSU (DSc)

Eshonqulov Laziz Norqobul o'g'li

Associate Professor of Samarkand Branch of TSUE

Annotation: In this article, the unity of morality, art and sports in the formation of the aesthetic ideal of a person is a constructive change.

Key words: personality, ideal, aesthetic, moral ideal, aesthetic consciousness, sports, aesthetics of healthy creation, art, artistic creativity.

Introduction: The processes of social development of society are manifested in various forms, in the forms of progress and decline. Along with the socio-philosophical views, religious beliefs and various scientific achievements that are the result of progress, a holistic image of the moral and aesthetic ideal of the individual, an artistic interpretation of the time, is created. In parallel, the culture of the individual continues to manifest its aesthetic image in real life events and the formation of aesthetic thinking. Because as human spirituality develops, it is natural that “an idea and ideology that does not have its own philosophical basis or is separated from it will not gain significant importance in social life, and will not even bring a new look to the development of man and society” [1,25].

As a result of the socio-ideological, educational propaganda of each era, the ultimate goal is to create a holistic image of the individual, which, first of all, is transferred in a theoretical form to models, ideals and forms of consciousness. In the consciousness of the developing individual, normative, legal and aesthetic criteria are created, which become the basis for the creation of works of art of his time. Creativity, creativity and aesthetic production indicate the productiveness and productivity of the aesthetic consciousness of the individual. Aesthetic consciousness is a reflection of real reality, constituting a valuable layer of human consciousness and evaluated by an aesthetic ideal. In any era, the artistic and aesthetic ideals of a person have been associated with the meanings accepted by the majority, the highest level of a cultural thing, the level of perfection of a person's attitude to being, the meaning of a certain pattern, norm, taken to determine the quality of the aesthetic mastery of the world. In each era, an educated person develops theoretical views on moral and aesthetic content, lofty concepts, and principles of beauty.

➤ **Analysis of literature on the topic (Literature review).** According to the philosopher I. Kant, the aesthetic ideal is the highest and most perfect manifestation of humanity, which is considered the boundary of contradictions between the individual and society. The aesthetic ideal is a high level of aesthetic assessment, consciously or unconsciously expressing the comparison of this or that thing with the aesthetic ideal. The aesthetic ideal is a type of aesthetic attitude, which is a category between aesthetic taste, on the one hand, and aesthetic vision, on the other. In many studies, this topic is found in the form of “artistic-aesthetic ideal”, “spiritual-aesthetic ideal”, “ethno-aesthetic ideal”. In particular, according to S. Agzamkhodjaeva, “The artistic-aesthetic ideal is a form of social consciousness aimed at beautifying social existence, the artistic, spiritual and spiritual life of a person, improving it in accordance with the laws of refinement” [2,189].

Human imagination, artistic creativity, and fantasy are based on a certain figurative worldview. This process can be called the artistic process or the aesthetic process. In this article, we aim to take the "aesthetic ideal" as a philosophical observation of this category.

The problem of the ideal in art began to be paid attention to in the 19th century. V. Blensky and N. Cherneshevsky revealed the relationship between art and real life, ideal and life. According to Blensky, "the ideal is hidden in reality; it is not a play of fantasy, not a fabric, not a fantasy, but at the same time the ideal is a manifestation of the possibility of this or that thing, solved by reason and conceived by fantasy, not denying reality" [3,41].

In philosophical and artistic research, interest in the issue of the aesthetic ideal in literature and art intensified in the 60s-80s of the last century. One of the first studies in this regard belongs to N. Geya and V. Piskunova. They tried to reveal the essence of this issue through several studies. In particular, according to their differences of opinion, "some believe that the ideal reality itself is created, while others agree that the creators of the ideal are artists. One of the researchers in this field, V. Kovarin, embodies the aesthetic ideal as a historical concept of the individual of a highly spiritual and comprehensively developed society as a result of the historical movements of society. The aesthetic ideal influences the nature of the depiction of being and finds its expression in the image of a positive hero. Art can express ideals more clearly than natural phenomena. Consequently, "no creation of nature can artistically embody divine ideals, so spirituality is superior to the product of nature [4,1]".

➤ **Research Methodology.** The achievements of artistic creativity, which is a form of art, the aesthetic reality reflected in it, and the processes of idealization provide the environment for the formation of the aesthetic ideal. The product of artistic creativity being created is harmonized based on the demands of the era and the requirements of the aesthetic ideal. The system of artistic ideas that emerges as a force and dynamic essence that promotes the aesthetic ideal and its logical consistency is formed separately. "As a result, literary work, which is acquiring a new artistic and aesthetic form and content, has come into contact with unreal reality within the framework of special philosophical norms, along with the interpretation of real reality, and ultimately this situation, that is, makes the skill of discovering unknown aspects of aesthetic concepts such as truth and fiction, justice and injustice, loyalty and betrayal, nobility and cowardice inherent in the world and human life, a necessity" [5,2].

Recently, scientific research on the national, universal and ethno-aesthetic aspects of the aesthetic ideal has been ongoing abroad and in our country. In particular, one of the studies conducted on the aesthetic nature of ethnoculture belongs to O. Nishonova, in which it can be seen that the historical and cultural development of national ethnoculture and the aesthetic ideal in it has undergone innovative and transformational changes. According to the scientist, "...the influence of ethnoculture on the formation of the spiritual-aesthetic ideal can be considered in three stages : I. Ethnoaesthetic ideal; II. National aesthetic ideal; III. Universal aesthetic ideal [6,77]. This study, firstly, is aimed at studying the aging Uzbek national-ethnic ethnoculture, in which there is very little analysis of the universal aesthetic ideal. Secondly, ethnoculture has a great influence on the formation of the aesthetic ideal, but as a result of this influence, the aesthetic ideal is not formed only in three forms. This description is similar to the structural structure of values. It should not be forgotten that folk ethnoculture is formed over the course of works, combining various ethnic, national, and at the same time civilizational achievements.

The ethno-aesthetic ideal itself is a national-ethnic aesthetic ideal. We consider it inappropriate to define it separately as "The national aesthetic ideal is the quintessence of the artistic-aesthetic world of an ethnos or nation." Elements of aesthetic consciousness, aesthetic theories, artistic-aesthetic reality are aspects that are also found in values and ideals of a universal human level. In the research of the scientist, two mutually exclusive ideas are found. For example, if it is said that the national aesthetic

ideal is fully found in national images (for example, Alpomish is the national hero, the national ideal of the Uzbeks, who are a titular nation), then it is also said in this place that “....the aesthetic ideal is manifested not only in the images of heroes, but also in creativity, in works created by artists, in artifacts that are part of folk ethnoculture, and in artistic and aesthetic values. Masterpieces created with high skill and aesthetic taste, imbued with noble, noble ideas, and truthfully depicting and singing the complexities of life seem to be such an ideal [6,81-82].

In fact, when classifying the concept of ideal, no scientific community has been able to reach a single point of view or a single vision. Because the ideal is interpreted as an innovation in its individual, social, spiritual, national and ethnocultural manifestations. When studying the aesthetic ideal, it is important not to forget its impact and reflection on the individual, society, and social development. In the course of historical development, a person's worldview changes and develops, and accordingly, human needs, tastes, and complex consciousness are formed. Forgetting this feature leads to misconceptions in research in this area

Therefore, each person, based on the moral-aesthetic ideal that determines the social life of society and serves man, forms new pleasure relationships. In this process, the need arises to enrich the aesthetic consciousness and culture of the person with high spirituality, to build a pleasurable life that perfects humanity. In it, a person instills the concepts of culture and spirituality, morality and decency, goodness and perfection into his soul and consciousness. The orientation of these concepts towards pleasure, their emotional and sensory acceptance by a person directly leads a person towards aesthetic culture. At the same time, “ the study of the process of formation of aesthetic culture in society reveals the aesthetic picture of reality, taking on various forms in certain perspectives ” [7,14].

➤ **Analysis and results.** It is observed that the aesthetic ideal of a representative of artistic creativity, along with his artistic skill and individual style, is formed through the constant harmonious use of rationality and thinking capabilities, the systematic development of artistic taste and intellectual level. As a result of studying and interpreting socio-philosophical, artistic-aesthetic and moral categories, they understand and analyze the dialectical foundations of the unity of the world and man.

It can be seen that the artist, placing the beautiful humanistic quality at the center of the aesthetic ideal, approaches the fundamental roots of universal ideas. He achieves a deeper understanding of what the main logical consistency is in the continuous conflicts and contradictions in the material and spiritual world. Most importantly, through artistic textures and images, the artist substantiates, first of all , the continuous, endless, open and hidden struggle between good and evil; *secondly* , the consistency of opposing motifs that manifest polarity, such as justice and injustice, faith and instability, conscience and dishonesty, selflessness and selfishness.

The factors that form the aesthetic ideal, in turn, are artistic culture, the reflection of art in social, individual consciousness, the institutionalization of sports, the emergence of valeological, aesthetic-therapeutic forms of practice in the lifestyle, systematize the immanent nature of the aesthetic ideal of the individual. Artistic-aesthetic, valeological-aesthetic reality affects the extraverted (external) and at the same time introverted (internal) qualities of the ideal image of a person. The aesthetic ideal is internal, complexly structured, and can be presented as follows:

1. Artistic-e aesthetic consciousness and thinking ;
2. Elements of aesthetic consciousness and perceptual perception;
3. Aesthetic mastery of existence and elegance ;
4. Ethnoaesthetic and universal values ;
5. Creativity is a sense of blindness and the creation of values ;

6. A person's passion for mutual benefit – engaging in creative activities ;
7. Aesthetic attitude to work – purification- completion ;
8. The desire to enhance spiritual and moral life, educational and communicative qualities ;
9. The pursuit of valeological and health-improving aesthetics of the individual;
10. Sports, movement - the pursuit of physical and mental beauty.

It should be noted that the internal system of the aesthetic ideal, its functional properties can be determined from the point of view of the subject and object, the type of artistic creation, the concept of research. Therefore, each aesthetic activity has its own functions, and their manifestation in social life is also different. When it comes to a person, the aesthetic ideal cannot be considered as a clear image, as a complete person, as a holistic goal. Because according to the above internal system or conclusions drawn during the research, the ideal that can be reflected holistically in the consciousness of a person can be precisely the moral-aesthetic ideal. Studying them separately is like forcibly dividing a person's individual, social, and personal values into two.

Aesthetic consciousness, which is a form of social consciousness, is an expression of understanding and perception of existence and reality through aesthetic norms and criteria. "A person understands existence by observing the laws of aesthetics... Observing the laws of aesthetics, that is, the ability to create, constitutes the essence and content of human activity. Therefore, there is an aesthetic source in any human activity: a person lives in the course of his activity, relying on the materiality, spirituality, joy, dreams, hope, feelings of will and freedom, and strives for a social assessment of his and others' activities, measured by the criteria of aesthetics, along with material results" [8,77].

The aesthetic ideal, relying on these laws of refinement, seeks to improve existence through the criteria of beauty. It is not just an expression, an image, even colorful works, expressions and images cannot be ideal, otherwise any artistic and aesthetic value would be transformed into an ideal. The ideal selects the highest, most mature, most beautiful from among existing realities, that is, creates an artistic and aesthetic type.

Despite his immense talent, Leonardo da Vinci never finished any of his works. What made him move from one image to another, from one field to another, living restlessly, never finishing the works he had begun? It seems that some secret, spiritual power in his soul forced him to constantly seek maturity, perfection, and as soon as he realized that he could not reach this ideal, he immediately sought another ideal [9,12].

The aesthetic ideal influences the spiritual life of a person through beauty, aesthetic imagination and views, and most importantly, through aesthetic experience, that is, through the cultural-creative process. Aesthetic experience means artistic and creative research. When a scientist puts his thoughts and discoveries into social discussion, he is forced to restrain his thoughts born of his artistic and emotional feelings in accordance with the requirements of logic, while in the case of an artist, the expression of emotional feelings is put into discussion. According to SSA Gzamkhodjaeva, "...the more a creative person, an artist can express his artistic and aesthetic views with passion, feeling, and thought, the faster and more intensely he can enter the heart of the viewer. Such contradictions and opposing interpretations in the spirituality of a person are absolutely inevitable. Both a scientist and an artist are individuals who create an image, style, and idea that is ideal for others"[10,127].

The aesthetic ideal serves to beautify the socio-spiritual existence of society and the individual, harmonize and integrate it with certain ideological views, and determine the artistic and aesthetic values necessary for man.

These tasks can be defined as follows: 1) *ontological function* - the formation and manifestation of a perfect aesthetic form of spiritual being; 2) *epistemological function* - aesthetic knowledge of the world - understanding the paths of development; 3) *heuristic function* - rediscovering spiritual existence through new eco-ethical and eco-aesthetic methods and means; 4) *axiological function* - creating and strengthening aesthetic values; 5) *praxeological function* - directing engagement in cultural and creative activities (*art, sports, scientific creativity, artistic creativity*); 6) *methodological function* - showing methods and means, ways of aesthetic activity; 7) *pedagogical-valeological function* - performing educational-communicative, health-improving tasks.

➤ **Conclusion and Recommendations.** Conclusion As a result of the above systematization and determination of its functional significance, it is inevitable that a single definition of the aesthetic ideal will emerge. It can be defined as follows. *The aesthetic ideal is the highest achievement of a person in the artistic-aesthetic, valeo-aesthetic assimilation of real reality, which reflects the boundary of contradictions between the development of the individual and society, a concept that reflects the state of catharsis-dissolution in an individual way, emotionally and socially* . In the inner world of a person, in his consciousness, this state is depicted as the boundary between generality and individuality, wholeness and fragment, etc. Based on the above analysis, we proceed to the following conclusions.

First , the aesthetic ideal is individual in origin, social in scope, and imperative in principles. Its transition from artistic creation to philosophical research indicates the abundance of philosophical issues in fiction. The ideal can in a certain sense be an expression of the creator's own desire or the desires of a particular society;

Secondly , while human thought emphasizes more positive qualities when creating an aesthetic ideal, it also answers the question of what the image of one's ideal should actually be through negative qualities, which are the opposite of this;

Thirdly , an artistic image that is the ideal of a certain period may, after a certain period of time, serve its purpose and be replaced by another ideal in the field of literary fiction;

Fourthly , aesthetic scientists can formulate a certain artistic-aesthetic ideal in their works in a different form, in accordance with the taste and level of a person of a new era. In this case, in creative achievements, the character, appearance, and peculiarities of the ideal in speech are manifested in the creative work through partial changes or additions . Such a situation is called the transformation of the aesthetic ideal.

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