

ART AS AN OBJECT OF SOCIO-PHILOSOPHICAL DISCOURSE

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Abstract. *This article emphasizes, unlike all other forms of activity, art is a reflection and expression of the inner world and essence of a person, taken in their integrity. In art, the creator creates a special world, but not in the way that nature creates. It is nothing but the highest form and manifestation of aesthetic consciousness, a necessary component of social consciousness, which provides it with integrity, mobility and at the same time stability in the current reality and directs it to the future, the future. Art is a multifaceted and diverse phenomenon of culture, divided into different types, each of which has its own means of expression, a special language, its own sign and symbolic systems.*

Keywords: *art, beauty, imitation, globalization, scientific and technical, culture.*

Art, being a form of social consciousness, is one of the important components of spiritual culture and a special form of practical and spiritual understanding and mastery of reality. Initially, the word “art” meant any skill in any field of activity, characterized by a fairly high or special level (for example, “the art of comprehension,” “the art of warfare,” etc.). Currently, it, among other things, also denotes mastery from the point of view of aesthetics in various works, creations of art, which have certain differences both from the creations of nature and from scientific, technical and other creations.

Socrates spoke in favor of the thesis, formed within anthropology, that ideas about beauty must be correlated not with the cosmos, but with man. The main, basic principle of beauty, according to Socrates, is expediency for the reason that the world (cosmos), as a whole, is arranged according to the laws of harmony, then anything in it has a specific purpose, which is a condition for the existence of beauty [1, P.372].

The beautiful, according to Socrates, is something ideal, perfect, and the task of art is to imitation, to reproduce, using the means available to it, the prototype, but not nature. Plato, unlike Socrates, was of the opinion that the task of aesthetics is to comprehend the beautiful as such, which is an idea that is absolute in nature and resides in the “realm of ideas” [2, p. 848]. Like any other idea, it requires its comprehension, and it is possible to comprehend it by going through several steps in succession: observation, contemplation of beautiful bodies, objects; admiration, enjoyment of beautiful souls (beauty, as Plato believed, is not only a sensual, but also a spiritual phenomenon); passion for beauty, the harmony of sciences (absorption in beautiful thoughts, abstractions); and, finally, contemplation of the ideal world of beauty and the idea of beauty.

The understanding and perception of art as such has changed throughout history. Thus, in Ancient Greece, until Plato himself, art meant the ability to build houses, and heal, and mastery in poetics and rhetoric. It is obvious that the Greeks viewed art as an activity and as a certain level of skill in this activity. On the other hand, in the era of antiquity, the category of art was of a concrete nature, implying species diversity and richness of art.

Emphasizing the connection between art and reality, Aristotle pointed out that art “imitates nature.” It should be noted that to denote art, Aristotle used the concept “*techne*”, which among the Greeks also meant craft and science [3, p.207.].

Aristotle, in order to avoid confusion and uncertainty, distinguished in his reasoning art and science from craft in that the first two of these concepts are characterized by a consciously and purposefully pursued principle and method of building their works, the results of activity, while craft is based mainly on habit, skill, blind imitation, following certain already existing models. Art, according to Aristotle, is based on “*mimesis*” (imitation) of nature, to which people are inclined due to their own essence, when imitation can bring a certain pleasure.

Aristotle was a proponent of this view, which states that one of the main functions of all creativity is imitation. In his “*Poetics*”, as a synonym for the concept of “imitation”, he used the word “*μίμησις*” (*mimesis*) - similarity, reproduction, imitation). Aristotle understood the concept of “art” in a broad sense, covering the image of objective reality and activity, as well as the imagination of the subject, and the aspiration of artistic creativity to a certain ideal. The philosopher argued that the purpose of imitation is to directly contemplate the environment, and through it to cognize processes, states of reality and collect knowledge about them, and then to excite on this basis a feeling of satisfaction and pleasure. Therefore, ancient thinkers, thinking about creativity, often used concepts such as display, artistic representation and reproduction.

In the Middle Ages, the concept of imitation was used in the philosophical works of Western European philosophers, but it underwent transformations and was supplemented with a new symbolic, figurative meaning. During the Renaissance, European thought turned its gaze to antiquity, and then during the Enlightenment, the understanding of art and creativity as an imitation of reality, nature and the reproduction of human life was revived. The main specificity, the property of artistic creativity as an image of reality, to be a certain appearance of objective life, was paid attention to by such outstanding philosophers as G. Hegel, F. Schelling and F. Schiller.

I. Kant assessed art primarily as a means of moral and educational influence on a person and society. “The beautiful,” wrote I. Kant, “is a symbol of moral goodness; not physical beauty, but spiritual beauty is more important in life” [4, P.89.]. The connection between morality and art was noted by G. Hegel: “Art has an extraordinary role... it prepares the ground for morality” [5, P. 33.].

The great German philosopher G. Hegel, in connection with art, drew attention to its significant cognitive value, which he attributed to the sphere and competence of the Absolute Spirit, since art, according to Hegel, is nothing more than the Spirit contemplating itself in complete, unconditional freedom, when art is determined by the substantial state of the Spirit [6, P.330].

Unlike all other forms of activity, art is a reflection and expression of the inner world and essence of a person, taken in their entirety. In art, the creator creates a special world, but not in the same way as nature creates. It is nothing more than the highest form and manifestation of aesthetic consciousness, a necessary component of social consciousness, which provides it with integrity, mobility and at the same time stability in the current reality and directs it into the future, the future. Art is a multifaceted and diverse cultural phenomenon, divided into various types, each of which has its own means of expression, a special language, and its own sign and symbolic systems.

It should be said that, starting from the 19th century, the aesthetic concept of art, which represents an alternative view, a theory opposing the view of L.N., was firmly established in European philosophical thought. Tolstoy, who saw the essence of art mainly in its sensual nature.

According to N.G. Chernyshevsky, art is “an activity that produces objects under the predominant influence of aesthetic feeling.” In his opinion, reality is always higher than art, and the goal of art should be “to reflect everything that is interesting to a person in life.” The need for art is determined primarily as a specific method of educating an individual, his full intellectual and emotional development [7, p. 316.].

Views on art, since art itself is constantly transforming, are in constant development, continuously evolving. H. Gadamer tried to reveal the essence of artistic creativity from the point of view of hermeneutics, while highlighting the cognitive component of art, since this form of social consciousness is associated with a specific form of knowledge of reality. H. Gadamer argued that the influence of works of art is non-aesthetic in nature [8, P. 287.].

Recently, in the context of globalization, humanity has been undergoing significant transformations, which could not but influence art in a certain way, its role in the life of society and each individual, which pushed us to rethink the foundations of man and everything connected with him.

The category “contemporary art” refers to a type of art that currently exists, which arose in conditions when a certain group of states and peoples made the transition to accelerated scientific, technical and technological development, accompanied by rapid socio-political progress, rapid, total urbanization, which led to a major change in style and lifestyle.

In the sphere of art, as in the external everyday world around us, the impact of the globalization process is increasingly observed, which manifests itself, in particular, in the fact that the boundaries and many differences within art as such have begun to be lost.

Views on art, since art itself is constantly transforming, are in constant development, continuously evolving. Contemporary art, inevitably reacting to the rapid changes occurring in reality, is practically unlimited in the choice of all possible types, forms, means and ways of reflecting these changes. It can use both traditional forms, for example, such as painting, sculpture, etc., and non-traditional, innovative ones, for example, such as performance, installation, video, etc. Contemporary art, thanks to the colossal development of various communication means, is becoming increasingly global in the sense that the boundaries of national cultures are rapidly blurring and cultural barriers are being destroyed, and the intensively emerging global culture in most of its manifestations is of a mass nature.

One of the important features of the art of the twentieth century was that various creative directions appeared, and with them inevitably the same abundance of all kinds of interpretations, justifications, explanations of the essence of the object of art itself, as a result of which chaos arises in artistic creativity.

In the new conditions, the status and place of artistic creativity are undergoing transformation. Lévi-Strauss noted that art was losing its collective function. Shamanism and magic made room for individual psychoanalysis. The collective was changed to individual. All this led to a transformation in the social status of the artist. His behavior exhibits pathological forms associated with egocentrism, eccentricity, and neurosis. N. Bourriaud argued that the evolution of creativity is associated with the division of labor and its contradiction with the new ideology of labor. L. Ferri expressed his opinion about the secular universe [9].

The subject of any type of art is directly or indirectly people and their lives, which, due to their extreme diversity, are reflected in art in a huge variety of forms and artistic images. The latter realize in art essentially the same functions as categories in science: with their help, artistic

generalization is carried out and the essential features of cognizable phenomena and objects are revealed.

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