

Art as a Meaning of Human Aesthetic Consciousness

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Abstract: The article focuses on the factors that shape human spirituality, the role and importance of art, literature in today's rapidly evolving world, the factors that maintain the importance of aesthetic consciousness in the formation of aesthetic consciousness in social life. focused. It is said that art has been polished for thousands of years and today is the result of an aesthetic mind that demonstrates its appeal in various ways. Based on the sources, special emphasis is placed on specific aspects of art.

Keywords: Art, aesthetic consciousness, value, literature, creativity, culture, beauty, kindness.

Today, the study of forms of social consciousness, the study of their importance in the life of man and society is becoming more relevant. Scientific research promotes scientific concepts aimed at scientifically substantiating the immanent properties of ecological consciousness, economic consciousness, innovative consciousness, forms of moral consciousness and their place in nature, society and human life. In particular, the study of the immanent properties of aesthetic consciousness, one of the forms of social consciousness, the study of its importance, possibilities and functions is also important. This is because aesthetic consciousness is the first of the forms of social consciousness to be formed, and it is an aesthetically complex phenomenon that is inextricably linked with all forms of social consciousness. Therefore, while it is necessary to study the immanent properties of aesthetic consciousness on the one hand, as a form, type, field of social consciousness, on the other hand, it is relevant to theoretically study the factors that shape it. Therefore, firstly, it is necessary to study the factors influencing the formation of aesthetic consciousness from a historical and philosophical point of view, and secondly, to determine the relationship of aesthetic consciousness with creativity, art, culture, to justify its development dynamics, personality and social development.

Aesthetic consciousness is the first of its kind in the system of forms of social consciousness to appear in the ancient times of mankind, that is, during human life it collides with various phenomena around it (natural phenomena, cultural and social phenomena), man consciously or unconsciously evaluates under the prism of ideas. Forms of artistic, philosophical, religious, aesthetic consciousness are initially manifested in the syncretism of spiritual-culture. Later, although each is separated and divided into structures, each retains an integral connection with the aesthetic consciousness.

In the formation of aesthetic consciousness, the influence of the first discoveries of mankind, that is, social experiences (forms of worldview, customs, traditions, family, achievements of material and spiritual culture,) was great. In the first human imagination and experience of enjoying natural phenomena, the observed being seemed both simple and strange (mysterious, miraculous). , animals are humanized, i.e., a synergistic view of the zoomorphic (Greek. zoo-animal, morphe-structure) universe is created. "Everyday fact is the first and foremost reason why experiments become myths is the belief in the vitality of all nature" [1], which resulted in the formation of a zoomorphic model of the world. These periods are the first stages of mythological thinking. In the

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next stage, emotional-figurative perception is combined with abstract thinking, things are expressed in figurative-symbolic symbols (fine art is formed, myths, legends, legends are created), this period is considered by some authors as a period of "sprouting" art [2] , - he emphasized. This stage of mythological thinking, formed by myths, legends, the first forms of art, is a figurative reflection of people's daily experiences, the first foundations of our spiritual and cultural life today.

On the Dictionary of Ancient Greek Mythology by M. Grant and J. Hazel, the Dictionary of Classical Greek Mythology (Gods and Motals in Classical Mythology: A Dictionary) [3], 1647 gods, gods, and deities. information about It can be seen that each mythological image conveys information about the essence of an individual thing and event, their interrelationship, social law or emotional being, and artistically depicts the relationship between man and nature. As E.B. Taylor points out, "This process is a myth created by the eternity of similarity between man and nature, and forms the heart of poetry. These narrations, which express young life and beauty, are more relevant to values than to time as a work of art." [4]

Myths According to E.B. Taylor's classification: "philosophical or explanatory myths; reality-based but exaggerated and fabricated misconceptions; apply the predicted events to mythological and historical figures; myths created as a result of the use of fictional metaphors; Myths created and used to spread moral, social, and political teachings." [5] In them (myth, myth), chaos is represented in the form of darkness, night, water, abyss and evil forces, and the transformation of the whole universe into chaos is represented by light, day (day), goodness and its goddess.

Legends such as "Gilgamish", "Iliad", "Odyssey", "Mahabhorot", "Ramayana", "Pancha-tantra", "Geser" belonging to the spiritual and cultural heritage of different nations and peoples, "Gorogly", "Alpomish" , "Manas", "Forty Girls" epics, Tomaris, Shirak, Legends such as Siyavush, Gershasp Elibek, Kayumars, Jamshid, Erkhubbi, Rustam, many folklore works such as "Jangar", "Edda", "Amiraniani", as well as the products of artistic thought of that period had a positive impact and served as an important source in the upbringing of heroes, perfect people.

One of the forms of philosophical worldview, shamanic demenology, one of which is "spiritualism" [6], is the existence of ideas about different spirits that represent the essence of various phenomena in social life and nature. The nervous (sometimes pathological) state of the shaman, which is directly related to the system of perceptions of spirits, the social exclusion of strange and mysterious talents in the eyes of men, the strange symptoms of epilepsy and madness at the lower stage of understanding culture and thought are natural. rather, it perceives them as a supernatural force, perceiving them as spirits in various forms that vibrate the body of the shaman. [7]

In shamanism, natural phenomena are imagined. This process is expressed by the shaman dancing and singing, moving his arms and body in harmony with the dancing and singing. He seeks to influence the public by demonstrating his talent, acting as if he feels nature, as if he can come into contact with it. In shamanic beliefs, shamans dance, sing, and recite dhikr - summoning spirits, circling circles, the sound of iron jewelry, and the process of going mad without artificially well-trained (creation, method) influences the formation of individual aesthetic (emotional, thought) characteristics in a person. did Hence, aesthetic consciousness is formed, not through epistemology, but through emotion-based symbolic-metaphorical thinking, interacting with the figurative depiction of reality.

The Avesta is an important historical-philosophical, scientific-theoretical source in the study of the process of formation of aesthetic consciousness in the history of Central Asia. In the sacred book of Zoroastrians, nature is given the attribute of divinity, but it is described in human form, called Anaxita, Hubbi by human names.

In the monograph of the Avesta scholar G.Mahmudova "Philosophical essence of the Avesto" [8], each of the characters of the supreme god, god, goddess and goddess, which form the basis of Zoroastrianism, are expressed as specific characters with interdependence. For example, Ahura Mazda (supreme god) is a descendant of Zervan, whose birth is Anhra-Mainyu, Ardivisura-Anaxita is his daughter, and Mitra is the husband of Anahita and Ahura Mazda's son-in-law, Saoshtyantson, Apam-Napat is the grandson of Ahura Mazda. Ahura Mazda interacts with all of the 6 characters shown. If the names of other characters are mentioned in history, it is directly related to the information about Ahura Mazda. Although Ahura Mazda is described as the supreme deity of Zoroastrianism, he represents the artistic-divine image of Zoroaster, secondly, Ahura Mazda is represented as the eternal immortal origin of the creator of the universe and being. The interdependence, interdependence, cause and effect relationship described in the Avesta is an artistic reflection of ethnoculture. In the play, the characters with "Good thoughts", "Good words", "Good deeds" encourage humanity to understand and feel beauty, promote glory.

For example, the image of the beautiful goddess Ardivisura-Anaxita, the goddess of water and fertility Amudarya, according to Taylor's classification, is young, beautiful, feminine, eternal, radiant, "Parivash", "rich and shamshadvash", "kamarbasta and shoista", "merciful". described in [9]. The play depicts the rich, colorful aesthetic reflection of beauty and majesty in the image of Anaxita, firstly as she is also described as a woman and this character is also clear, i.e. the daughter of Ahura Mazda, and secondly as one of the goddesses with divine power. The artistic (textured) images of the Avesta characters belong to the complex thinking, "All the beauty created by Ahura Mazda is depicted in the spirit of romanticism and evokes a sense of pleasure. The attitude of Zoroastrians towards the world based on romanticism requires: first, the a priori recognition of the creative power of Ahura Mazda; second, that all things and events created by the Holy Spirit are worthy of respect, love, and protection; third, the condition that they be praised spiritually and emotionally in the form of Yasna and Gohlar; fourthly, that the feeling of beauty is understood not as the result of perception by means of the senses, but as a manifestation of the noble and beautiful purposes of Ahura Mazda. On the other hand, 'beauty' is not a rigid concept, it is established during an uncompromising struggle against ugliness, evil and malice. This is the essence of the optimistic and humane content of beauty in Zoroastrian aesthetics "[10].

The Avesta is the essence of things and events in nature, ancient people for three thousand years in the culture of Central Asia, expressing good and evil, beauty and ugliness, greatness and lowliness, creativity and destruction in the form of struggle, "Good thought", "Good word", "Good deed" has absorbed his ideas into the hearts and minds of mankind. The Avesta is a sacred book of Zoroastrianism, the quality of the first work of art encourages people to live with a sense of man and society, the beauty of nature, creates an aesthetic ideal in people's hearts, shares aesthetic taste, aesthetic knowledge, as well as aesthetic pleasure.

"The aesthetics of the Avesta is vital, optimistic and humane," says G. Mahmudova in her research. According to Zoroastrian aesthetics, Truth is Beauty, and Beauty is the best and highest blessing, that is, Goodness, they are inseparable, cannot exist apart from each other, independently of each other. Both the natural world and the human world are based on the same law of beauty and goodness, which is constantly changing. "[11] Hence, aesthetic consciousness is constantly evolving, manifesting itself in the development of beauty and goodness in the Avesto as an evolving process of perfection.

Indeed, "the material and spiritual culture created by mankind forms an integral whole. Religion, history, philosophy, values, customs and rituals are the branches of this great tree, and folk art, worldview and intellectual discoveries are its roots. ... Many of the earliest works of culture have also been devoted to religious matters, inspired by religious ideas. In addition, religion is the

primary source of literature, art and philosophy. "[12] Religion, like artistic and philosophical thinking, is the core of aesthetic consciousness.

Religion allows a person to understand himself, to think, to describe, to create ideas, to know God, to understand the processes that take place in the life of man, nature, society. The importance of religion lies in the fact that ideologies, such as the Psalms, the Torah, the Bible, and the Qur'an, are embodied in ideologies that express the best aspirations of mankind, such as peace; second, that ideologies based on religious teachings have justified the path of development of certain peoples; third, that religious and secular ideologies can ensure a high level of social development by enriching each other; fourth, it can be seen that both pragmatism and existentialism (philosophy of life), which are now recognized as philosophies of practice, are nourished by both secular and religious ideas. [13]

Paintings, rock inscriptions, literature, real works of art, types, directions, which are real views of the first works of art, have important theoretical and practical significance in the aesthetic consciousness and development of mankind. "Art strives for conceptuality, it hinders global thinking, the solution of universal problems, the understanding of the state of the world. The artist is not indifferent to the fate of his hero and the fate of all mankind, he thinks on a historical scale"[14] and has an impact on aesthetic cognition.

Based on the above analysis, it can be said that in the formation of aesthetic consciousness, firstly, aesthetic need (like natural instinct), aesthetic knowledge (aesthetic perception, aesthetic information), aesthetic activity, aesthetic attitude, and secondly, the importance of human social experiences, artistic and creative thinking which is large. Aesthetic consciousness as an evolutionary evolving system can be said to have fundamental properties of irreversibility, instability, and imbalance. These fundamental properties determine the possibility of the emergence of new spontaneous order and structure in emerging systems.

In short, aesthetic consciousness is an evolutionary evolving socio-cultural, aesthetic phenomenon that changes from simple to complex or from complex to simple, in constant motion. So, first of all, aesthetic consciousness as a form of social consciousness originated in the first civilized periods of human history, myths, legends, folklore, epics, sources of material and spiritual culture in each period encouraged people to live, struggle, work, love, alleviate their pain; secondly, the existence of aesthetic consciousness has a creative significance in the development of artistic thinking, aesthetic taste, evaluation, emotion is one of the integral features of artistic thinking. So, while the formation and development of aesthetic consciousness plays an important role in our social and cultural life, this situation requires attention to the essence of the concept of aesthetic consciousness.

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