

## Spiritual-Aesthetic Criteria and their Expression in Art

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**Summary:** This article studies the harmony of art and psychology, the role of aesthetic patterns, the importance of intuition, empathy and catharsis in the psychology of art, the aesthetic and psychological aspects of creativity and the creation of creative methods in art, as well as the criteria of art in modern psychology.

**Keywords:** aesthetic criteria, art, spirituality, human face, human body, plastic movements, harmony, beauty industry, fashion, deformation.

**Introduction.** In the history of philosophy, thinkers of the new era have attached great importance to the problem of the emotional origin of all knowledge. For example, John Locke, while establishing the principles of materialistic sensualism (from the Latin *sensus* - sense, feeling), stated that what was not previously in the sense is not in the intellect, so he who does not feel anything knows nothing.

It is known that human sense organs are naturally limited. For example, the human eye cannot fully perceive the entire spectrum of electromagnetic waves, it does not perceive the infrared, ultraviolet and X-ray parts of the spectrum of electromagnetic waves. This natural limitation is also characteristic of other sense organs. The human ear can receive sound waves with a vibration frequency of 16 to 20 thousand Hz, it cannot hear high-frequency or low-frequency sound waves. Sensations do not appear as soon as the stimulus is applied, but some time passes. This time is 0.02 seconds to 0.1 seconds. Depending on the duration, sensations can be short and long-term, strong and weak. Even if the capabilities of the human senses are limited, the aesthetic imagination and creative potential of a person allows to see what no one has seen, to hear and understand what no one has heard, because looking is different, seeing is different, hearing is different, listening is different, being able to listen and see is different. and in order to receive and understand, a special aesthetic potential is required from a person.

From the history of the science of aesthetics, until Baumgarten, the science that studies feelings does not have its own name in the philosophical status, Baumgarten "feels", "senses", "felt" from the Greek word *aisthetikos* - "oestetikos" from the Greek word "aesthetics" (German "aesthetic" It is known that he took the phrase "aesthetic") and filled this gap.[1.6]

For example, in the dictionary meaning of the word "music", which is one of the types of art, we find the word "first emotion".

E. Werk cannot point to proportion, utility, expediency, or perfection as the true causes of beauty. Because these reasons are related to rationality. However, beauty is not a creation of our mind. When beauty is perceived, all the senses are combined and participate from one side. [2.138] Therefore, beauty applies to all sense organs.

### Literature review.

The interaction of the senses occurs mainly in two processes: sensitization and synesthesia. An increase in the sensitivity of an analyzer in the process of interaction is called "sensitization".

Synesthesia includes the interaction of such sensations, in which, under the influence of stimulation, a sensation occurs from one analyzer to another analyzer. They lead to the emergence of aesthetic feelings and concepts, such as "Beautiful tone", "elegant color" or beauty, harmony. Reflecting on such relative beauty, Ghazali mentions that there is beauty even in things that cannot be seen with the eyes or touched with the hands. Indeed, when we say "beautiful voice", we distinguish beauty only through our ears, and when we say "pleasant smell" through our eyes. Therefore, it is not necessary that all five senses are equally involved in experiencing beauty. At the same time, Imam Ghazali emphasizes that beauty can sometimes be felt without any of the five senses being involved [3].

Giordano Bruno noted that intuition turns into imagination, imagination into thinking, thinking into intelligence, and intelligence into thought.

The process of knowing is not a purely rational, rational, formal, dry process, it also includes emotional elements. Aesthetic awareness also has its own gnesological roots, and in its origin, emotional elements, intuition, feeling, take a worthy place. It can be said that objects, phenomena of the surrounding reality become an object of knowledge only if they come to the subject's attention, attract his attention, interact with him, and are separated by him from all other objects and processes. Consciousness is an ideal reflection of the outside world of a person, his brain and psyche; is the spiritual world of a person, his awareness of his existence in the world; is his attitude to the outside world.

R. Sperry, laureate of the Nobel Prize, discovered the phenomenon of hemispheric asymmetry of the brain: the left hemisphere is the base of logical, abstract thinking, the right hemisphere is the base of concrete-image thinking. The dominance of conceptual or figurative thinking in a person depends on which hemisphere - left or right, logical or emotional - is more developed. Consciousness creates and forms the spirituality of a person, his emotions, experiences, worries and hopes, fantasies and fantasies, the world of a person's subjective, inner being, his soul [4].

Consciousness as a whole system, a complex structure is a unity of epistemological (related to the process of knowing), volitional and communicative (i.e. social) and axiological (related to values) elements. All the elements of this structure played an important role in the origin of art and aesthetic perception.

In the science of aesthetics, we call aesthetic awareness an aesthetic state that creates unique, deeply positive mental changes in the human psyche.

Aesthetic awareness creates an aesthetic attitude as it forms an aesthetic process, and this activity of the mind forms inner sophistication. Aesthetic awareness is not only in the perception of aesthetic values or objects, but also actively participates in the creation of new aesthetic values, that is, it has its permanent share in the process of aesthetic activity: it plays a decisive role in the birth of a work of art, the beautification of living conditions, production, and similar situations. reaches [1. 191].

In art, the artistic image is directly related to aesthetic attitude, aesthetic interest, aesthetic imagination, aesthetic feeling and emotion, aesthetic pleasure, aesthetic observation, which are elements of the structure of aesthetic awareness. An artistic image has both aesthetic, philosophical and spiritual aspects. Hegel emphasized that only the form of emotional and figurative thinking can make a work of art a work of art. If the wealth of thought and the wealth of feeling are harmoniously connected in art, the artistic and philosophical value of the work increases.

Hegel states in his "Aesthetics" that: "By juxtaposing the beauty of nature with the beauty of art, it can be said that the beauty of art is superior to that of nature. Because the beauty in art is the beauty

created and re-created in the land of the spirit, as long as the creativity of the spirit is higher than nature and its phenomena, the beauty in art also surpasses the natural beauty to that extent "[5. 187].

There is a branch of psychology called "psychology of art", which studies the creation and perception of artistic values and the impact of these values on life activities through its methods. In general, in the 20th century, directions, styles, and ideas including art, aesthetics and psychology gained a wide place. Let's talk about some of them.

### **Research methodology.**

Psychoanalytic aesthetics. According to Freud's concept, the main engine of artistic and aesthetic activity is the unconscious processes of the psyche. The first instincts characteristic of people, replaced by unconscious and socio-cultural prohibitions, are sublimated by creative persons in art with sensual aspirations and desires (sexual, aggressive). To enjoy art is to enjoy the fulfillment, albeit in symbolic form, of repressed and forbidden bodily desires and thoughts.

New Freudianism - Freud created approaches that do not agree with him, stressing that only sexual-biological emotions play a decisive role in the process of artistic creation. After all, no matter how important biological factors are in human society, in the life of an individual, one cannot turn a blind eye to the participation of social factors in them. As a result, a new current - New Freudianism, based on Freud's theory, but with a more stable approach to certain problems, emerged. Alfred Adler, Erich Fromm, and Carl Gustav Jung, a scientist who paid special attention to aesthetics, are his exponents.

Sentimentalism (from the French word "sentimental" - sensitive) is a movement expressing the mood of protest against the morals of the nobility. For sentimentalism, the main criterion is to describe the psyche of a person. Sentimentalism is characterized by a high degree of exaggeration of human emotions.

Sensualism (lat. *sensus* - sense, intuition) is a philosophical doctrine that absolutizes the role of sensory knowledge in perceiving the relationship of things and events in objective reality and their specific characteristics. A person's knowledge through the senses (sight, hearing, smell, taste, body sensation) helps to distinguish the external characteristics and signs of things and events, to adapt to the natural environment, and to protect oneself. When we say the emotional knowledge of a person, we understand his sensations, perception, and imagination.

When studying the expression of spiritual-aesthetic criteria in art, we should first of all note that subjective-spiritual, aesthetic and intuitive factors are also extremely important in the creation of aesthetic laws. Aesthetic sense refers primarily to the processes of feeling the criteria of beauty. Aesthetic taste is manifested in the perception of what is beautiful and what is ugly by the individual and society.

We tried to conditionally systematize the aesthetic criteria that form the basis of beauty according to the following characteristics; ideological-methodical, logical-formal, subjective-spiritual, structural-structural, hermeneutic-perceptive, evaluative-axiological, but we must not forget that all of them are relative-relativistic and have a certain degree of bifurcation. So, spiritual-aesthetic factors are included in subjective-spiritual criteria. Man was created so that, in his life and work, he intuitively tried to create the beauty of his imagination to beautify his life, even without knowing the laws of beauty at first.

In art psychology, concepts such as aesthetic intuition (lat. *hard*, attentive look), empathy (emotional experiences in the process of creating and perceiving a work of art), and catharsis (forgetting) are studied separately.

Kant emphasized that the nature of art is a combination of opposing concepts such as reason and emotion, logic and intuition.

"Intuition. First, based on the experience of generations, is sensitivity, intelligence, direct access to truth without logical reasoning. Secondly, based on the formula (I don't know why, but I'm sure), a certain solution means the ability to come to an intellectual conclusion that is "unquestionably, exactly right" based on subjective feelings without realizing the decision" [6.37].

Thoughts about intuition are first observed in Eastern culture. In particular, the ancient Hindus emphasize that: "The location of intuition is between the eyebrows and slightly above them." It is here that the third eye or sight of a person is located. Intuition is a light of power or momentary blue - spiritual confidence" [7].

Intuition in the East; physical, etheric (feeling another person's pain), astral (feeling another person's emotions as one's own), intellectual (unexpected mental insight), intuitive thinking (harmony of mind and intuition), moral intuition and creative aesthetic intuition. Aesthetic intuition appears primarily in human imagination. Primitive man, while creating many objects, took their shape from the environment and space. For example, he imagined the dishes as round, because all spatial objects appeared round to the primitive man.

The freedom of fantasy in the creator has the power to free from hardened stereotypes. Aesthetic intuition is important even in scientific work, as it is expressed both in the results of creative research and in the methods of achieving them, because in the process of creation, aesthetic factors such as emotion, joy, and the desire for indiscriminate satisfaction.

## **Analysis and results.**

If we take the methods of mechanical automatism and mental automatism in creation, in mechanical automatism the elements of form, structure and construction appear suddenly, by chance, by themselves. And in mental automatism, it is assumed that the creator - in the process of artistic creation, maximally weakens the gaze of his mind and creates based on artistic intuition and impulses arising from the state of unconsciousness. This type of automatism was the basis for the creation of "surrealism". According to the writer Andre Breton, the main theoretician of surrealism, which appeared in France in the 1920s, its goal was to put an end to the conflict and opposition between fantasy and reality. Surrealists declared that the first, unexpected, surprising form of various ideas that came to the brain is the basis of any creativity.

The psychological views of the scientist K. Jung, who made a significant contribution to the study of the spiritual aspects of the creative process, were directed to the separation of "conscious" and "unconscious" in the human psyche. In his opinion, the unconscious plays a leading role in determining behavior. According to the scientist, the unconscious exists in two forms: A) individual (personal) B) collective - a psychic fund infused with the experiences of previous generations. The content of this foundation is made up of instincts, interests, archetypes. If instincts and interests K. Seen by Jung as innate needs and impulses that give rise to certain behavior, archetypes form the basis of creativity, dreams, and myths.

"Catharsis (Greek. Katharsis - purification, purification, renewal) - spiritual purification, cleansing of the soul from worldly evils. Pythagoras was among the first to put forth the necessity of purifying the soul (body) by means of music. It was Aristotle who raised the concept of catharsis to the level of a whole systematic doctrine. Abu Nasr Farabi emphasizes the importance of catharsis in the development of virtuous people and emphasizes that music plays an important role in this regard. [8.18]

In the creation of an artistic image, if the creator knows before creating a work of art, what it will be and how it will be and how it will end, it will not be a work of art. During the creative process, the artist completely loses his mind. He is busy putting down on paper the images that come to his mind, that are captured by his mind and born unconsciously.

In the state of catharsis, the creator balances his "I", synthesizes it. V. As Shalimov said: "For an artist, drawing is to get rid of pain, to weaken pain." In catharsis, the creator is cleansed of internal conflicts, wins over his subjective thoughts. Through catharsis, art develops special, higher forms of social consciousness as a means of moral renewal and personal perfection.

Aristotle The works of Greek tragedies (Aeschylus, Sophocles, Euripides) emphasize that they are able to cleanse the human body of all its flaws, defects, bad and terrible thoughts, and give it peace...". [9. 193] Aristotle applies catharsis to all arts and emphasizes that art is a spiritual phenomenon that purifies the soul. In order to understand the perceiver, first of all, the creator should be understood in the process of his artistic creation.

Creativity, according to Collingwood, is an uneasiness or excitement that is consciously felt: "I feel...I don't know what I feel." From this helpless predicament, he extricates himself by doing something we call imagery... And when he imagines, he feels that the suffering has disappeared. His perception becomes somewhat brighter and lighter [10.265].

If the creator (artist) chose abstractionism, we understand that we need to listen to his heart.

Z. Freud views creativity as a continuation of childhood play, a substitute for play, a serious world created by the poet. In his opinion, not a happy person, but a person who is not satisfied with life can create a work. Because in order for an image to develop in the heart of a writer or poet, it must be surrounded by strong emotions under the influence of unresolved internal conflicts. If the creator is not free from these feelings (does not write), the energy in the unconscious is used to create neurosis. So, in a word, as a result of the process of artistic creation, the artist is enlightened and experiences catharsis. A work of art is created as a result of several steps above.

With the help of creativity, the creator realizes the plans, intentions, projects kept in his mind, and materializes them in the real objects and events of reality in the created work. The text performs three main functions: delivery of information, production of new information and memory (storage of information). The main aesthetic features first of all find their full expression in the work of art. It is known that a work of art manifests itself in space or time (for a certain period of time) in the form of a single, complex, series. A work of art is a form of existence and existence of art, a system of integrated images, a means of artistic communication. In a broad sense, a work of art is one or another type of art (music, painting, sculpture,

## Conclusion

In psychology, the field of psychology and aesthetics, founded by Gustav Theodor Fechner in Germany at the end of the 19th and 20th centuries, developed experimental psychology. Fechner defines aesthetics as perception understood empirically through the properties of the experiencing subject and the properties of the perceived object. Fechner describes in detail his empirical approach to understanding and studying aesthetic experience.

Fechner and his followers tried to analyze the issues of art in their methodological principles. The basis of their experimental research was the movement to create a new science "aesthetic psychology" on the ground of philosophy and psychology. Their main theme for a long time was to define the general criteria of those who claim to be called beautiful. The possibilities and development of this science are discussed in Kant's works "Critique of Reason" and "Anthropology".

Today, there are many branches and directions in the science of psychology related to art: psychology of creativity, psychology of performance, psychology of perception, psychology of art education, psychology of art promotion and enlightenment, functional psychology of art, psychology of technical support and technical equipment of art, art psychotherapy.

Also, fields including art, psychology and aesthetics are developing. One of them is art therapy.

Scientists of the Great East have extensively studied the influence of art on the human psyche. Narrations have come down to us that Abu Nasr Farabi, a great encyclopedist, skillfully played musical instruments, was able to make people happy with his performance, or to make them sad, to make them think deeply, to make them happy, to surprise, and even to put them to sleep.

Farabi also wrote about the impact of music on human health. "This science (music.D.K.) is also useful for the health of the body, because when the body is sick, the soul also withers, and when the body is hindered, the soul is also hindered. Therefore, the body is healed by the healing of the soul by the influence of voices, and the soul is healed by the regulation of its powers and adaptation to its substance [11.176-177]"

The melodious nature of the word, combined with the tones and rhythms of music, has been used to treat fear, anger, sadness, and insomnia from mental illness. Ibn Sina paid special attention to the importance of music in the moral and aesthetic education of children. According to him, the means that are useful for the infant's nature are the following: firstly, alluring with light movements, secondly, music and singing. Depending on the perception of these tools, it is possible to know the child's physical strength and musical ability. The first is related to the body, the second to the mind. Ibn Sina and other thinkers, because he was a physician, paid special attention to the psychological healing properties of music.

Art therapy is a type of psychotherapy and psychological treatment based on the use of art and creativity. The main goal of art therapy is to harmonize the state of mind through the development of self-expression and self-awareness.

Art therapy is a branch of psychotherapy and psychological correction, which is based on the use of creativity and art to heal the psyche. There are several types of art therapy and they include; image therapy; bibliotherapy (fiction); music therapy; drama therapy; dance therapy; doll therapy; sand painting therapy. Art therapist Viktoria Nazarevich advises to take a pencil and paper and draw pictures in different mental states. It does not matter what the picture is, and after a certain time you will feel peace of mind and harmony in yourself.

It is noted in the opinions of Leonardo da Vinci that; if you are tired - draw flowers, if you are angry - draw straight lines; if you are bored, fill the paper with various colors; if you are sad, draw a picture of a rainbow; if you are angry, tear the paper into small pieces, etc.

In art therapy, aesthetic perception, aesthetic imagination, aesthetic feeling, aesthetic pleasure, aesthetic intuition, empathy and catharsis play an extremely important role, and sometimes, it is one of the only saving links that connect children with serious illness with a link of life and inspire confidence in the future.

Today, in modern psychology, we can see that various predictive visual tests that determine the mental state of a person - art criteria, colors, pictures, patterns - are widely used on the Internet. Therefore, certain criteria of shapes, colors and images have their echoes, criteria, symbols in the psyche, and through them, understanding the creator's idea, mental state, and opinion has been used in psychoanalysis for many years. In one of his works, Einstein made the following comments: "We often think unconsciously, and instead of words, only symbols exist in our minds." This idea was supported by many. French mathematician J. Adamar says that when he thinks, instead of

words, unknown forms are embodied in his mind, and he always uses these forms instead of words. A. Einstein, N. Bohr and other great scientists emphasized the importance of art in their personal scientific work.

Therefore, art is not only about seeing and listening, as a result of which a person's attention, perception, memory, thinking, imagination, will, feelings, emotions, temperament, character, abilities, spirit, consciousness, and intuition improve and develop. Art embodies various human moods and feelings, the aesthetic power of art to affect the human mind and emotions is seen in its harmony with mental processes. Art should open a wide way to the involuntary activity of fantasy and imagination without compromising the emotional charm of images and sensations. Art makes it possible for any reality to penetrate human observation and will, and then pass through its observation and imagination, in order to attract us with such a view. A person can imagine things that do not exist in reality as if they exist. Therefore, some aspects of the external reality and its life content or its manifestations can affect our consciousness, make an impression on our psyche, and create different emotions.

In fact, art and culture are a factor that cleanses the mind of a person and encourages him to look at the world with a beautiful and deep look. Beauty saves the world, and art teaches man to see and preserve this beauty. Art is infinity and creativity, and aesthetics shows the ability to give pleasure to this infinity and creativity, to see the world, the future, and the whole being in a bright and lively way.

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