STRUCTURAL ELEMENTS OF AESTHETIC CULTURE AND THEIR SPECIFICITY

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Abstract: This article aims to analyze the socio-philosophical role of the individual in the formation of aesthetic culture and its role in raising the morale of society. To do this, to study the relationship between the concept of personality and aesthetic culture, to study the essence of the concept of aesthetic culture in the spirit of the national idea, to describe the interrelation and dialectical relationship between society and the aesthetic culture of the individual. Identification of factors that increase aesthetic activity, the study of modern trends in the formation of the aesthetics of life in the individual. Through this, an attempt was made to show the structural elements of aesthetic culture and their uniqueness.

Keywords: aesthetic culture, aesthetic education, aesthetic consciousness, activity and attitude, beauty, sophistication, professional aesthetics, the structure of aesthetic culture.

Introduction

The problem of aesthetic culture is an important part of the history of philosophical teachings of the peoples of the world. Views on the diverse types and appearances of aesthetic culture as a specialized type of community culture have long been the basis for the emergence of various ideas. Researchers have accordingly analyzed them as a specific structural structure and evaluated them as aesthetic values in accordance with the system of aesthetic attitudes to reality. Most importantly, the materialistic features of these aesthetic relationships are determined by the artistic values of society. The functional aspects of aesthetic culture are often studied in relation to the concept of aesthetic activity, while artistic culture is the spiritual phenomenon that forms its basis. Research in the context of democratic reforms, methodological approaches based on the national idea, criteria of historical reality, modern concept defining the relationship between the individual and society, the principles of artistic and aesthetic activity were formed in artistic and aesthetic research. Researchers think in the spirit of the national idea in the approach to traditional and modern issues of aesthetic culture, in the analysis of its essence and features.
Literature review

The problem of aesthetic culture was studied by Russian philosophers, especially G. Belinsky, N.G.Chernishevsky, N.A.Dobrolyubov. They scientifically enriched and deepened the content of such categories of artistic and aesthetic culture as populism, ideology, art, perceived literature and art as a high value that reflects the life of the nation and the country, educating the people spiritually [1; 408].

In the history of mankind, the concept of aesthetic culture has been understood as an artistic creation. The system of aesthetic culture is perceived mainly through the types and genres of artistic creation. The word "aesthetics" is not used in social life. This term ("aesthetics") was introduced into scientific practice only by A. Baumgarten in the XVIII century [2; 464].

During the formation of civil society there was a scientific study of Uzbek scientists on the role of aesthetic culture in the system of spiritual values, the theoretical and practical analysis of its features in the field of life and technology. In this regard, it is worth noting the work of T. Mahmudov "Aesthetics and spiritual values." It describes the democratization and ideology of society, the spiritual image of society and art, talent and society, beauty and human relations in the spirit of national independence. According to the author, democratization and humanization in culture have opened a wide path for ideological-moral and artistic-aesthetic research, for intellectualism, a process that represents an important law of formation of the aesthetic culture of the individual [3; 38].

In his monograph on the theoretical and methodological analysis of aesthetic culture M.Abdullaev describes the concept of aesthetic culture, the role of personality in the development of the individual, as well as the author describes aesthetic culture on the basis of its application, modernity and tradition. describes the principles of [4].

At this point, A.V. Say’s research on the analysis of material aesthetic culture is also noteworthy. It describes the laws of aesthetic culture in the field of material production [5; 206].

Such researches include scientific researches of Z.Sobirova [6], O.Gaybullaev [7] on the subject. There are also scientific articles that expand the scope of this topic, exploring different aspects of aesthetic culture [8].

In connection with the building of a democratic and legal state, research began to emerge on the specific features of artistic creation, the specific embodiment of aesthetic activity in design, theatrical aesthetics, fine arts, musical aesthetics. O.Sharafutdinov, S.Bulatov, E.Umarov, E.Gul, B.Sarimsakov, U.Karabaev, B.Abdurahimov, R.Yunusov, A.Hakimov and others Aesthetic
Aspects of art culture, historical consciousness in the art of Uzbekistan M. Ahmadbekova, A. Azizqoriev studied spiritual and aesthetic values in ecological design, M. Rashidova studied the interrelation of technical and life aesthetics, D. Razzokov studied pleasure processes in the field of science. O. Gaybullaev socialization in the aesthetic culture of the person, M. Umarov theatrical aesthetics, M. Nurmatova aesthetic laws in scientific knowledge.

The above ideas show that the decision-making and promotion of the aesthetic culture of the individual serves as an important spiritual factor in the development of our society. The study of this problem from the point of view of the national idea and the formation and development of the aesthetic taste, worldview, consciousness, the spiritual world in general in the context of globalization are of great importance.

**Research methodology**

The study emerged the idea of scientific and philosophical principles, such as systematics, theoretical and deductive conclusions, analysis and synthesis, historical and logical analysis, hermeneutical analysis, inheritance, universalism and nationality, comparative analysis and the idea of development.

**Results and discussion**

In scientific research, aesthetic culture is often recognized as a set of methods of creating and assimilating historically formed and developed spiritual-aesthetic values, their various areas of human activity [4; 33], accordingly, its structure the focus is on lighting through the concept of activity. At the same time, the structural elements of aesthetic culture are the moving basis of culture - the subject; action-oriented object; ability is the embodiment of activity and its materialization-objectification.

Accordingly, the structural system of aesthetic culture can be thought of as a “subject-activity-objectification-object” view. In this case, the subject acts as a person with certain needs and the ability to meet them, the results of which are materialized in specific objects and events. Such objectification serves not only the subject, but also the satisfaction of human needs in the form of an object.

Man always strives to act consciously in accordance with the goal, since this goal is determined in advance, without taking the form of an image in the mind, without the appearance of activity in the essence of the "subject-object" relationship. can also be obtained. In the philosophical-historical literature, bees often amaze architects by making beautiful beehives, but the worst architect is distinguished from the best bees, first of all, by his ability to build this hive in his brain in an ideal form beforehand remember the example of Consequently, the
field of labor has not yet begun to function, it can take place in the human imagination and eventually become a reality.

In the process of activity, not only the object changes, but also the subject's worldview, abilities and knowledge, skills and needs, resulting in a "activity-subject" relationship between them.

If aesthetic culture is viewed not only as an activity but also as a result of a changing process, it can be observed that more complex relationships between its structural elements are decided.

Our research has shown that aesthetic culture is an ever-changing and evolving system as an integral part of social reality. Therefore, practical activity is a crucial factor in it, the condition and method of connection between the structural elements.

Therefore, it is impossible to imagine the essence of creativity inherent in the human person outside of his activity, which creates aesthetic values and on this basis satisfies his needs. Consequently, a person cannot be an element of aesthetic culture outside of conscious and productive activity. Activity is always the activity of the individual, it is his existence and way of life, only as a result of his materialization certain blessings are created. Therefore, a product that is not perceived by the object, that has not become a product of its activity, cannot be an aesthetic value, it cannot emerge without a real connection with the person.

If we further generalize the structured structure of aesthetic culture, we can see that it consists of small structures, each of which has its own composition. In this, a special place in the structure of the subject of activity, for example, aesthetic consciousness, etc. However, this does not end the work of defining the structure of aesthetic culture, because the structure of aesthetic consciousness has to include other structures such as aesthetic view, aesthetic taste, aesthetic knowledge. Naturally, the question of defining the composition of aesthetic culture is complex and controversial and requires special research, where we will limit ourselves to noting some aspects of the relationships between its main elements.

It should be noted that the model used by us to define the content structure of aesthetic culture does not contradict the approaches of some researchers to culture, in particular to aesthetic culture. There are different opinions in the scientific literature about the activity, the subject, the object and the materialization. Some studies also equate them with other structural features, or limit them to mentioning some of its components instead of a single element. For example, according to researcher VAKusenko, aesthetic culture is a qualitative and normative unit of aesthetic knowledge, beliefs, feelings, activities, and behavior [11; 225-226]. AV Say considers aesthetic culture to be an evolving, practical
living manifestation of values [5; 20]. It should be noted that in these approaches, the subject, the object of aesthetic culture,

This issue is completely ignored in some studies. For example, O. Gaybullayev, when talking about the relationship between personal maturity and aesthetic culture, explains the issue without applying it to the structural elements of aesthetic culture, such as object, subject, activity and materialization [12; 159]. As a result, the specificity of the relationship between the spirituality of the individual and the structural elements of aesthetic culture (object, subject, activity, materialization) is bypassed.

Naturally, issues related to the subject and object of culture are quite complex. In this regard, for example, the above-mentioned VAKusenko refers to a different structural level related to knowledge, need, emotion, whereas the elements of this level belong equally not only to the subject, but also to the object of activity (man) . In this sense, they may or may not be mutually compatible. The authors of the manual of cultural studies also ignore the issue of materialization when describing the subject, object and activity of aesthetic activity [13; 53-54].

In the scientific literature, when a person is evaluated as an object of activity in general (especially aesthetic activity), there are cases when he is identified with the subject. In this case, the subject is taken as an independent structural element, but the four-element composition consisting of "subject-activity-objectification-object" is eventually transformed into a three-element "subject-activity-objectification".

The reason for this, in our opinion, is that here some researchers define cultural activity mainly on the basis of the concept of subject in the context of the epistemological “subject-object” dichotomy. However, here the subject is considered in the sense of a social person (individual or social group) who has a certain consciousness and will, as well as as opposed to the object of knowledge. In this case, the subject is equated with a person who knows and changes the world through his practical activities. In this case, both the author-artist who creates the work and the fan who reads and masters it can be called a subject.

If we approach the process of activity not only as a result of cognition but also as a product of cognition, we see that ‘subject’ and ‘object’ have different meanings. In such a view, the subject can be an active affective basis, the object can be an event and the object, the person, to which this effect is directed. Therefore, a person can be both a subject and an object of educational, aesthetic and other activities.

In aesthetic culture, the subject and the object must be clearly distinguished from each other, and their role must be "formalized" in the person of different individuals. The role of the subject and the object is interchangeable in other...
forms of activity, sometimes these two situations can be embodied in the form of an individual. This can be seen in the fact that a person satisfies his needs by playing a musical instrument, or sings, but, most importantly, in the activity, the subject and the object are inseparable. will be jud.

At the same time, in the scientific literature, "subject" is often used in the first, i.e. in the philosophical-epistemological sense, equating a person or group of people to a unit distinguished by social status, nationality, age.

Some studies try to substantiate the idea that a person should be considered a subject of aesthetic culture, regardless of how he behaves in the process of aesthetic (artistic) activity. VV Juravlev considers that in the system of art culture there are two sub-systems - the creation of artistic goods and their assimilation should be distinguished. Accordingly, it suggests the separation of the subject (spectator, listener, reader) from the subjects who create them (professional and amateur) and those who assimilate them. Indeed, there is a certain truth in such an idea, because the aesthetically affected viewer, reader, etc., are not merely passive objects. Consequently, the assimilation and perception of aesthetic values requires human activity, and in this sense they "

Based on the above, it can be said that in aesthetic culture, the subject-object relationship requires a different interpretation of the object of activity. The object of aesthetic culture in the system of "subject-activity-object" is not just a simple object-event, but an activity aimed at meeting the aesthetic needs of man, the development of his abilities and enrichment.

In the analysis of the structure of aesthetic culture, such an understanding of the object is consistent with its essence. In this sense, it is self-evident that the event or hero described by the author (subject) in a work of art, words of a certain order, draft papers cannot be an object. The poet's poetic depiction of nature does not change the landscape of reality, but it is natural that it influences the activation of the attitude of the art fan towards it. The artist’s activity is focused on figurative reality, i.e., the creation of an artistic image, rather than on an objective being, i.e., a “second nature” that replaces nature. The artist (subject) can influence the reader by creating a “second nature”, enriching his world of images, refining and deepening his feelings.

In this sense, the object of aesthetic culture can be called a subjective object, because here, as a subject, man manifests the social essence and manifests itself as a member of a particular society. Such an understanding of subject-object relations is fully consistent with their multifaceted nature and can eliminate the complexity that arises as to whether the object of aesthetic culture should be composed of some particular object-event of the universe. Consequently, the categories of
“subject”, “activity”, and “object” reflect, on the one hand, the breadth of aesthetic culture, and, on the other hand, the notion of its integrity, its wholeness.

To understand an object at a glance, let us turn to a seemingly complex example: a person who sings as a subject of activity or sings in a musical instrument demonstrates aesthetic activity by inwardly satisfying his needs. Since the executive activity is aimed at satisfying his personal and subjective needs, the fact that this person, on the other hand, is embodied as an object, combining two states in one image, means that he is both a subject and an object of aesthetic culture, can play a role. In this sense, the performer of a particular work of art in front of the audience can be considered both as a subject and as an object, because his singing or performance skills are primarily aimed at his own pleasure, to satisfy his spiritual needs. Not only this, at the same time this activity has attracted the attention of fans, it also serves to meet their needs. Here the singer or musician can be understood as a subject, an audience of fans in the sense of an object of activity.

Let’s look at some aspects of the structural elements of aesthetic culture.

As we have said, man is the object and subject of aesthetic culture. Therefore, when it comes to the aesthetic culture of a society at a specific stage of development, first of all, there is a need to identify the specific features of the subject of culture. These primarily include the composition and level of development of aesthetic needs.

When it comes to a concrete analysis of the aesthetic needs of a group of people at a certain stage of social development, Abdullah Sher supports the idea that "the level of civilization in each person, spiritual potential is measured by the scope of his aesthetic needs" [15; 95]. should be supported.

The aesthetic needs and tastes of the person, who is both the subject and the object of aesthetic activity, depend on the historically formed traditions and criteria of the nation to which he belongs, as well as the specific natural-territorial, geographical and social conditions of life. The national identity of needs is manifested, in particular, in the perception and recognition of the harmony of colors and tones. According to Gegel, “the main paints used in painting, such as yellow, blue, green, and red, must not only be complete, but also harmonious, and this was done by the brush masters of the ancient world. ‘involuntarily always carried out and maintained. Harmony expressed depth, spiritual content, free from pure external certainty. That is why the ancient painters were mostly large people from pure color, and a mixture of colors was used to depict the clothing of secondary people. For example, blue has a calming property, is very suitable for inner calmness and serenity, so Bibi Mar-yam is often depicted in a blue dress; it is very rare for him to be seen in a striking red robe ”[16; 260].
The subject of aesthetic culture reflects the structural level of his abilities. This ability is a necessary element in improving aesthetic performance and understanding the results, without which a person cannot meet his aesthetic needs.

In a person's life, ability and need are inextricably linked. Like the need of the subject of aesthetic culture, his ability is not only physiological, but also social in nature. Eventually, these skills are formed, changed, and developed in the process of social life.

Finally, the subject of aesthetic culture includes the aesthetic consciousness of man, as well as his imagination and views on the satisfaction of his aesthetic needs. Since the purpose of aesthetic activity is to satisfy the needs of in-number, man is considered not only the subject but also the object of this activity. Man perceives aesthetic values as an object, satisfies his needs, realizes his abilities as the owner of aesthetic consciousness.

Accordingly, it is expedient to speak of the structural elements of the aesthetic consciousness of the individual. While the researcher SNTTitov describes the structure of aesthetic consciousness in terms of its perception of reality, he analyzes it at the emotional-empirical and rational-theoretical levels. In his view, in aesthetic observation, aesthetic perception, aesthetic imagination is formed in accordance with the emotional-empirical, aesthetic judgment, aesthetic value of the ini-kos, and the aesthetic ideal in accordance with its rational level. When A.Sher speaks about aesthetic consciousness, he does not approach its composition from the point of view of emotional or rational level, but emphasizes that it consists of elements such as aesthetic need, aesthetic feeling, sense of joy, aesthetic observation and aesthetic evaluation, aesthetic interprets such concepts as ideal under the name of aesthetic values.

In this regard, we find it necessary to make some comments. First, Abdullah Sher uses "aesthetic understanding" instead of the concept of "aesthetic knowledge" that is recognized and practiced in the scientific and philosophical literature. However, "comprehension" is only one aspect of the meaning implied by the researcher, a special form of "knowing". In our opinion, the most philosophically important aspect of knowledge is that it expresses the essence of the phenomenon, and "understanding" is the first step in mastering this process and cannot replace "knowledge". Therefore, it is not correct for each researcher to create his own "terms" and include them in the textbook.

Second, when Abdullah Sher describes the elements that make up the structure of aesthetic consciousness, he does not explain the rationale for such a classification, including one as "aesthetic understanding" and the other as part of aesthetic values [15; 95-104]. In our view, the structure of aesthetic consciousness
can be approached from different perspectives, but this thing needs to be scientifically based.

The qualities and signs of a person's mastery, change, perfection, and reconstruction of the world are formed in the interdependence of the components of aesthetic consciousness (emotionality and rationality). Such an approach reflects the unity of aesthetic aspects inherent in the structure of the person. For example, genetic needs have a special place among the structural elements of aesthetic culture and are the driving force behind a person, and in a person, aesthetic needs shape tastes, ideals and beliefs.

In our view, aesthetic needs, which are one of the independent structural elements of the individual, do not belong only to a single emotional or rational part of the mind, but are directly and indirectly manifested in a complex dialectical relationship.

The aesthetic culture of a person is an expression of the wholeness that exists between his subject and the object. Historically, this unity had formed a mutual integrity with the subject through the object in the early stages of the development of aesthetic culture. Indeed, a person's sense of satisfaction with reality and his multifaceted activities was not initially categorized into such parts as comfort, convenience, and pleasure [17, 68].

The stratification that took place between the subject and the object of aesthetic culture was complicated by the division of social labor. This led, first of all, to the formation and separation of a category of people who specialize in the field of aesthetic creativity, specializing in the creation, preservation and dissemination of values, they are not only creators of value, but also the people who are the object of culture also served to meet the needs of the masses.

An important factor in overcoming the existing contradictions between the subject and the object of aesthetic culture is the enrichment of cultural goods at the expense of folk talents. This is especially reflected in the development of amateur art. This field of aesthetic culture is expanding due to artistic pottery, carving, jewelry, pottery, embroidery, goldsmithing, design, ceramics, wood carving, art photography, creative research in the field of fashion, art hobby. This has a significant impact on the further development of the aesthetic culture of society, the combination of creativity, thinking, freedom of action, ideological principles leads to the creation of aesthetic values[18].

Aesthetic needs, abilities, attitudes, knowledge, etc. - these are not yet a complete aesthetic culture of the individual. These notions can only become a cultural phenomenon as a result of an individual’s various forms of activity. In this sense, the aesthetic culture of the individual differs from that of society in terms of the scale and level of events.
The culture of each person is formed through the assimilation of the cultural values of his society, primarily the period, the people, the class, the community, and so on. Despite the contradictory and varied nature of this process, we always consider the general, social qualities formed in the number on the basis of its individual-dual features. In this sense, the individual aesthetic culture should be recognized as the aesthetic wealth of society.

Depending on the particular situation, social group, or the place and role of the individual in the system of social relations, certain forms and methods play a different role in the assimilation of culture. In this regard, the aesthetic culture of the individual embodies the unity and proportion of social needs with specific qualities. Such harmony is determined by the degree to which a person assimilates aesthetic values under certain conditions, more precisely, by the level of aesthetic culture in his activities.

The assimilation of the values of aesthetic culture takes place in the interaction of personal and social experience. In this process, the characteristics of the individual's vital activity, selective approach to aesthetic values, skills and imagination, as well as aesthetic ideals, perceptions of perfection, aesthetic perception play an important role. On the other hand, the forms of mastering the aesthetic features of the universe, the acquisition of knowledge in the field of art, aesthetic theory and history also have a special place. This may include knowledge and ideas about the social aesthetic values, customs and traditions of a particular class, a particular social class. Naturally, a person's attitude to values is formed on the basis of his individual interests, tastes and interests.

**Conclusion**

First, the study of the aesthetic culture of the individual is based primarily on general theoretical concepts of culture, the specific features and functions of aesthetic culture are determined on the basis of the dialectic of commonality and individuality.

Second, the study of aesthetic culture is based not only on philosophy, but also on the theory of cultural studies, which describes the aesthetic essence of culture. Therefore, the task of cultural science is to analyze the laws of embodiment and development of culture through specific types.

Third, the aesthetic culture of the individual is formed in the process of upbringing and education, under the influence of the development and improvement of social environment and personal needs, represents the aesthetic level of the embodiment of human forces, aesthetic knowledge, beliefs, skills and activities, consists of a unit of norms of conduct.

Fourth, aesthetic culture consists of the various forms of realization of the historically composed and evolving aesthetic needs and abilities of man. This is
manifested not only in the spiritual, but also in the material, social, political spheres of activity, but in the system of spirituality it is more widespread than others. Thus, such an approach correctly defines the relationship between the categories of "aesthetic culture" and "artistic culture", the aesthetics of production, design, life aesthetics, the aesthetics of interpersonal communication in the general cultural system. serves as a logical basis for determining its place; Aesthetic culture is a holistic and complex structural system consisting of a subject, an object, a specific activity, a unit of materialized, objectified results of activity.

Fifth, the aesthetic culture of the individual mainly refers to the diversity of aesthetic experiences, the formation and stability of the aesthetic ideal, the coordination of perceived events with the ideal, that is, the degree of high aesthetic taste.

References


