



THE LAW OF INCREASING THE ROLE OF SUBJECTIVE FACTORS IN THE FORMATION OF AESTHETIC ATTITUDE TO NATURE

Aminjon Qudratovich Aymatov

Doctor of Philosophy (Dsc), Samarkand State University

Resume

The functional role and significance of ecological consciousness and culture as the main subjective factor of aesthetic perception of nature is determined by the general intellectual potential of the individual, the ability to express emotional experiences through ideal images, the need to synthesize universal ecological spiritual values. At the individual level. At the same time, a certain commonality of different directions and levels of development of ecoaesthetics ensures the integrity of the subjective factor.

Keywords: tradition, regulation, objective and subjective factors, individuality, ecology, beauty, aesthetics, globalization, management.

INTRODUCTION

Since the middle of the twentieth century, humanity has begun to realize the vital need to prevent the escalation of the consequences of the aggravation of common human problems. As a result, the priority has become the role of not only material, technical, technological, but also spiritual factors in the system of global problems in general and in overcoming the planetary ecological crisis in particular. The solution of global problems is studied by philosophers, sociologists, political scientists, economists of the world, international scientific discussions are held on the analysis of its philosophical and political directions, works and articles are published.

The importance of this idea is especially evident in the fact that the aggravation of environmental problems has intensified, the process of globalization has advanced at an early stage and has not lost its scientific and theoretical relevance. Because at the present time, according to the world scientific community, it is necessary to develop a global system of universal spiritual values that will be accepted by all people on the planet (at least by the overwhelming majority of them), social, party, national and other prejudices or should be pushed aside to the background. Indeed, solving global problems requires all people and all countries to work together and make concerted decisions. This integrative activity cannot be imagined outside of its subjective basis.

METHODS

Artistic-aesthetic, emotional-emotional ideas about the unity of human society with nature serve to form an ecological attitude of a person to nature, based on spiritual and moral norms, artistic and aesthetic values. Doctrines in this context reflect the ideas of humanity, systematized through political, legal, moral, religious and other cultural forms of ecological lifestyle.



In the process of man's eco-aesthetic attitude to nature, his "human nature" is revealed - the essence of humanity. This does not deny the socio-ontological content of man, but rather asserts it. From this it follows that no alternative philosophical doctrine denies the predominance of spiritual factors in assessing human nature according to environmental criteria.

In this sense, the transformation of universal eco-aesthetic values into the defining basis of the ecological essence of man made them a global spiritual and cultural subjective factor and determined its priority. That is, in the process of transforming environmental activities into art, artistic forms, the creative heritage of the historical heritage, first of all, the features and results of the expression of man's attitude to nature as a whole, cultural, especially artistic and aesthetic, are manifested in their methods and means.

The eco-mythological worldview, characteristic of the first "childhood" periods of human history, is expressed in its various material manifestations in Paleolithic stone painting and ceramic sculpture. Later, folklore was systematized using examples of oral art, religious and philosophical sources, artistic and aesthetic ideas about the conscious, emotional attitude of man to nature were put forward. These ideals in life play an important role as a spiritual and psychological subjective factor in strengthening the spiritual foundations of civilizations in the face of modern global problems, overcoming the alienation of the individual from nature, environmental marginalization.

In the unity of these processes, the function of the artistic and aesthetic attitude to nature as a subjective factor lies in the mythologization of ecological consciousness with the help of artistic images. On the other hand, mythological consciousness determines future goals, reflecting ecological reality in ideal images, and is a certain stage in spiritual dynamic development. But, on the one hand, ecological consciousness and culture in general are more popular than other types of art in reflecting social reality, the essence of a person in artistic images, in particular, in the formation of the "eco-aesthetic qualities" of a personality that reveal its emotional and spiritual aspects. On the other hand, since emotions are always limited to rationalism, utopian, mythological and fantastic aspects prevail in the expression of ecological consciousness and culture in artistic images.

Based on rich historical factual material on archeology, ethnology, anthropology about the development of ecological culture in the history of mankind, the spirit of harmony between man and nature, artistic and aesthetic content, the essence of ancient mythological views.

Environmental consciousness determines the aesthetic activity of a person - the recreation of nature in artistic images, understanding and expression of environmental needs and the necessity of the historical period in which a person lives, in particular, in a mythological worldview. Therefore, without understanding that mythology is a special philosophy, without revealing the meaning and essence of the symbols it contains, we cannot enter either literature or art. In this sense, when we compare their goals and objectives, we see that the goal is common, but also differs in the individuality of directions, means, methods of influence.

In general, in societies where mythological consciousness prevailed, it was forbidden to overspend the gifts of nature and living beings, and as a result, there was no imbalance in the relationship between man and nature.



Religious and mythological values and ways of expressing them, formed as a result of the transformation of the ancient mythological consciousness of man and the ecological traditions formed in everyday life into primitive forms of religion, are to some extent the first stage in the development of structured eco-aesthetics. That is, one of the mechanisms for regulating human social life is an integral part of spirituality, religious values are of particular importance, since they embody the ecological practical experience of mankind, formed over millennia, and become a subjective factor in its transformation.

RESULTS AND DISCUSSIONS

Функция экологических религиозных ценностей или теологических духовных ценностей в формировании экологической культуры в наше время показывает, что она всегда была важным субъективным фактором в жизни общества. Но, с одной стороны, религию как субъективный фактор следует рассматривать как более или менее положительное влияние на решение экологических проблем, в частности, формирование экологической культуры личности, возможность укрепить свое положение в обществе. С другой стороны, к феномену религии, которая является атрибутом общества, ее статусом как субъективного фактора, нужно подходить на основе четких интересов.

In our opinion, the question of determining the role of religious values in the formation of human ecological culture should be approached from the same point of view. That is, if we look at ecological reality as an event that is organized and managed in terms of religious values, we see that there are two main directions:

- ✓ First, religious values, the foundations of which are associated with socio-ecological practice, are reflected as an ideal force that encourages human ecological awareness and understanding of their responsibility to protect nature. Religious ecological spiritual values are a special form of spiritual culture that reflects the laws of human life, his interaction with nature and development in religious beliefs, ideals and images. In addition, religious values, first of all, reflect, generalize and create a unique "technology" for transforming socio-historical experience and established relations in the field of nature conservation.
- ✓ Secondly, depending on the nature of the functional differentiation of religious values, certain functions can be fixed in the system of spiritual culture. However, if we approach religion from the point of view of the role of the individual in the formation of ecological culture as an important component of spiritual culture, then religious values reflect the spheres of ecological practical activity in irrational and illusory subjective images.

It should be noted that the use of religious values only in the form of spiritual values does not fully reflect their autonomous role and social significance in the formation of an individual's ecological culture. Therefore, in religious values, it is necessary to define the task associated with the categorization of cultural and historical motives, driving mechanisms that determine the main objective conditions and subjective factors necessary to ensure the general trend of their development.



If you look at this phenomenon from the point of view of eco-aesthetics, then, first of all, ecological consciousness is an integral part of the spiritual culture of the nation, its influence as a subjective factor in the formation of an artistic and aesthetic attitude to nature has a holistic character. -systemic character. Secondly, ecological consciousness and culture determine both the directions of the art of expressing the natural being of a person in artistic images, and their methods. Thirdly, the goal of ecological consciousness is to express the beauty of nature in artistic and aesthetic images, its spiritual essence - the preservation of nature for future generations. Fourthly, the eco-aesthetic individuality and the level of personality development are clearly reflected in the use of this subjective factor, that is, in the possibilities and methods of its consumption and assimilation.

Consequently, in the dialectic of ecological being (objective reality) and its artistic and aesthetic expression (subjective phenomenon), aesthetic activity, adequate to the level of socio-ecological development, is reflected in subjective images. Artistic images of this objective reality are a subjective factor in terms of their impact on the consciousness of people.

Determination of the influence of ecological culture as a subjective factor on the aesthetic perception of nature will become the basis for the development of territorial integrated programs and plans for nature protection. Indeed, the system of subjective factors in the development of ecological culture serves to optimize the interaction between man and the environment, to involve a wide range of social strata of the population. But in the process of realizing the possibility of subjective factors, the level of environmental awareness and general intellectual development, social and professional characteristics of members of society acquire particular importance.

A functional combination of ecology and aesthetics within a general purpose helps to reflect the ecological landscape of the world as a whole. Consequently, in the issue of the formation of the eco-aesthetic quality of the individual, the intellectual potential of society, both their functional opposition to each other and their mixing, as well as the absoluteness of the role of anyone, lead to erroneous conclusions. Because, despite the relative independence of each of them, in increasing the overall ecological spirituality, their integral social phenomenon - the status of a subjective factor - can be undermined.

The functional significance of ecological activity as a social phenomenon is reflected in the transformation of eco-aesthetic values into generations through artistic images. This is a way to express the beauty of nature and ecological activity in artistic images, to know and express its essence. But artistic images of nature and ecological activity (albeit based on the principles of realism) are not an absolute ideal reality, but the result of subjective eco-aesthetic activity, consisting in the generalization and development of the spiritual and cultural experience of nature conservation, formed in the process of the historical development of the nation.

In general, the subjective factors of environmental activity in this order, assessing its levels, directions and scale of activity from the point of view of economic determinism, it is inappropriate to link society with the nature of the method of material production, the level of development. Because the subjective factors of environmental activity, the level of maturity, the nature of which also depends on the socio-psychological, spiritual and political characteristics of society. Accordingly, the analysis of the



individuality and sociality of the subjective factors of environmental activity in relation to the system of subjective factors in other areas ensures the integrity of scientific conclusions. In particular, the growing trend of greening social, economic, spiritual and other relations, the influence of subjective factors determines both individuality and sociality.

Thus, the combination of objective conditions and subjective factors in the development of eco-aesthetic values in the structure of ecological culture determines the characteristics of social space and the historical time of development of ecological culture. That is, this law manifests itself in the system of ecological culture as an integral, universal phenomenon in the process of the emergence and impact of subjective factors. Because a separate subjective factor (at the national and regional levels) is a necessary condition for eco-aesthetic values, since it is formed in the structure of a universal ecological culture.

CONCLUSION

In particular, the system of subjective factors in the development of global eco-aesthetics is also determined by the results of the above processes. In other words, on the one hand, these processes reflect the continuity in the formation and development of traditions of eco-aesthetic value. On the other hand, in the historical dynamics of the development of cultures as a whole, national eco-aesthetic values act as a dialectical unity of contradictory relations between universal ecological necessity and opportunity. Indeed, the national characteristics of eco-aesthetic values in one or another social activity reflected professionalism in folklore samples, works of applied art, household customs, ecological lifestyle, and artistic ideals.

Material and spiritual foundations, objective and subjective factors in the development of eco-aesthetic values determine social, economic, political, spiritual and cultural ideas, theories and methods of their implementation in relation to nature conservation. Accordingly, ensuring the sustainable ecological development of any people is of paramount importance to the eco-aesthetic values, which are an integral part of the ecological consciousness and culture that have formed over the centuries.

Especially in modern conditions of globalization and exacerbation of environmental crises, first of all, deep awareness and creative development of the rich material and spiritual heritage of nature conservation, created by our ancestors in our national development, is becoming a very important spiritual and educational task. On the other hand, the general philosophical and methodological significance of this task is explained by the fact that the ecological, spiritual and cultural development of all peoples and nations of the world has a real socio-historical basis, and its development or crisis depends on the search for solutions to these problems.

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