

TRENDS IN THE DEVELOPMENT OF MORAL-AESTHETIC VIEWS IN EASTERN AND WESTERN CULTURAL COMMUNICATION

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ANNOTATION:

This article provides a scientific and philosophical comparative analysis of the moral and aesthetic views of Muslim Eastern and Western philosophers. It is well known that while Eastern aesthetics is characterized by intellectual potential and moral beauty, it has been considered by some modern Western theorists to be a legacy of antiquity and has reached the abyss of "absurd aesthetics" within its fictional light cultures. In this context, the article examines the teachings of the Western classical philosopher Immanuel Kant, which have an inherently unique and rich spiritual substrate, and makes a comparative analysis with the concept of fine morality that forms the basis of Islam.

In other words, it examines the scientific heritage of the geniuses of medieval Muslim Eastern and Western civilization, approaches the development of the national cultural heritage in terms of the urgency of an in-depth study of its place and role in the history of mankind and modern civilization.

Keywords: Western civilization, Eastern renaissance, transcendental, a priori, a posteriori, beauty and splendor, harmony, aesthetic pleasure, mathematical splendor, dynamic splendor, aesthetic distance.

INTRODUCTION:

The harmony of national and universal cultures is a guarantee of high development. It is no secret that the establishment of

interconnected and effective dialogue between East and West has always been a priority. In the Middle Ages, Muslim Oriental scholars studied and interpreted Greek culture, including philosophy, and creatively developed its ideas. It should be noted that the application of literature and science in the sense of the Renaissance in the West [9; 22] or "Orientalism", ie interest in the exotics of the East, and these romantics were also a source of creative inspiration. As a result, in the XVII-XVIII centuries in the West formed a phyloorientalist movement and began to create its highest specimens. Examples include François Voltaire's Oriental Drama, Charles Louis Montesquieu's Persian Letters, Johann Gottfried Herder's Voice of the People, and Johann Wolfgang von Goethe's West-East Office.

In particular, German philosophers of the classical period expressed in their works a high appreciation of the beautiful Eastern world and the religion of Islam. Especially Johann Goethe. In one of her letters, she proudly writes that she was rewarded with a bullet as a delicate guest who was aware of the Qur'an while attending a Muslim ceremony at a Protestant gymnasium, recalling that several religious women had also ordered the Qur'an from the library. Or take his "West-East Divan," in which he openly denies that Jesus is understood from a Christian perspective, in contrast to the oneness of God and the prophethood of Muhammad. provides information about. That is why there is still controversy over whether Goethe converted to Islam.

Regarding the East, Georg Wilhelm Friedrich Hegel, a great representative of the German classical period, said: "Science and art, such as philosophy, declined due to the domination of barbarians. and science existed," [10; 105] writes in his work.

Immanuel Kant, the founder of German classical aesthetics, argued with Gottfried Gerder that Ibn Rushd "... in addition to the individual soul, each of us has a common spirit" [1; 60-61]. In our opinion, this idea of Ibn Rushd underlies Kant's transcendental teaching. The philosopher's definition of transcendence: "... an individual trait, it is individual to all humanity, not to man," is a clear proof of our opinion. However, Kant does not follow the path of glorifying the East and ascending to the heavens. On the contrary, in his Brief Essay on the History of Philosophy, he criticizes it, saying that "although it appears that the Persians and Arabs tried to use reason in a speculative way, no trace of philosophy can be found in it and in Zoroaster's Zendavesta." But the most interesting thing is that we observe a commonality in the works of Immanuel Kant, especially in his aesthetic views, with the views of Muslim Eastern scholars.

First, Kant acknowledged to Western scholars that Copernicus had returned to science and humanity the anthropocentrism he had taken with his heliocentric theory. That is, it does not matter to Kant that the planets revolve around the Earth, in fact all things and events occur around Man, they are the product of his mental thinking and perception. He promotes the philosophical idea that even the planets revolve around man and for man, and becomes a famous philosopher in the West.

However, this was not news to the East. In the teachings of Muslim thinkers, the human race was extremely glorified, and in the example of mysticism alone, it had the opportunity to realize its unique intellectual

potential and strive for perfection. In other words, the revolution that Kant himself called the "Copernican coup" was carried out by substantiating the postulate of Islamic metaphysics, that is, that "the world is made up of illusions," its transience and variability.

Second, the fact that Immanuel Kant's aesthetic views differed from those of other Western philosophers, and in particular German philosophers, he cites four different signs of pure beauty, among which he emphasizes the impartiality, the unselfish nature. But the innocence of "love of beauty," which ranks second only to love of Allah in Imam al-Ghazali's hierarchy of values, was established in the East as early as the twelfth century. Kant says this in the eighteenth century. The German philosopher's views on the purposelessness of beauty are elaborated in detail in Abu Nasr al-Farabi's well-known work, *The City of Noble People*.

Third, it is known that Kant's aesthetics constitutes a broad interpretation of the categories of Beauty (pure beauty) and splendor (pure splendor). They serve as a bridge between knowledge and morality. Of particular importance is Kant's assertion that glory is not divided into mathematical and dynamic types, or that glory does not exist in nature; In particular, when Kant tries to describe pure glory, he writes that it occurs even in the wild, when a plant, which no one pays attention to, or a creature that is too small, too small, attracts the heart of a person who is helpless in the face of global significance. It is very interesting to think that this creature, which is absolutely unknown to him, gives him a strange pleasure. Because even today, when we say greatness, we mean things that are great and enormous, events that are larger and larger than we can imagine, but it can also be the opposite. In fact, the philosopher recalls his thesis that in Islamic aesthetics, especially mysticism, everything that exists in existence is

beautiful, and that it and its role, though insignificant, are universally divinely glorious because they are a particle of Him. Thus, EA Frolova also states that "Kant's teaching provides a clear solution to mystical mystical views" [2; 74] - not in vain. Or take Muhammad Amin Abdullah, a scholar of Turkish origin who writes a book in English entitled Kant and Ghazali, a comparative analysis of the lives and philosophical views of thinkers. In the preface, he concludes that "their views are common, and their aim is to systematically deny speculative metaphysics. Only Kant's concept is rational, Ghazali's is irrational (religious), and Kant makes extensive use of the analytical method. Finally, we find Kant's views on man's a priori ability in relation to the human heart, beliefs, and ideas of eternity, not theoretically superior to reason, in Abu Nasr al-Farabi, the scholar writes that man is governed by a nourishing force, the center of which is in the heart.

Kant divides the methods of reasoning into two. These are determinative (logical) reasoning and reflective reasoning. In particular, when we consider aesthetic categories such as beauty and grandeur, we use involuntary, reflective reasoning. Reflective reasoning adapts to cognition. For example, if we say about a given object, "It's a big object," it will not be a mathematical definition, but it will be a purely reflective reflection on the image of the object. In determining this magnitude, we can see the application of our cognitive abilities to a subjective purpose. According to Kant, in such cases we also associate imagination with a kind of kindness. It is possible to speculate about the size of everything. We even say that beauty is big or small because the reason is that no matter what we describe (aesthetically imagine) in observation, it is said to be a phenomenon, that is, it has greatness. If we say that an object is not just great, but absolutely great, it is glorious. Indeed, glory is

an event that is greater, greater, and greater than anything else in terms of volume and scale. In the consideration of greatness, we seek the corresponding volume, the scale, not from the object, but from the person who expresses such consideration. Because the greatness in front of us is only a greatness equal to itself, and it does not in itself bring a sense of glory. I. Kant, "we must seek glory not from the objects of nature, but from our own ideas" [1; 86], it is not in vain. The glory is that everything else is small compared to it. In the consideration of greatness, the abilities of the mind, the heart, show how superior it is to the senses.

Kant compares magnificence with the category of beauty and identifies similarities and differences in them. In particular, the similarity between beauty and splendor is determined by the fact that they are both in their own (uninteresting) state, and they also require reflection, not logical reasoning. Since this kindness is related to the ability to imagine, kindness to them is not based on liking, usefulness, or any other concept. Both considerations take place in unity (by one subject), but claim to be significant for each subject. While beauty represents the concepts of perception, majesty represents the concepts of the mind. In the first case, kindness is related to quality, in the second example, kindness is related to size, quantity. A characteristic feature of the second benevolence (glory) from the first benevolence (beauty) is that beauty adapts to attraction, which is a game of imagination and perception, and as a result leads to an increase in vital activity in man. In majesty, on the other hand, there is a cessation of vital activity for a certain period of time, and then the "overflow" of the human soul with a large flow of emotions, which occurs like a strong wave. It is no longer a game of imagination and perception, but the result of the hard work of the mind. Splendor, unlike

beauty, is incompatible with charm. In this case, the soul does not aspire to the object, it avoids it for a certain period of time. There is also an inner difference of majesty from beauty, in which the beauty of nature consists in purposefulness, in which the object is perceived as the object of benevolence, as if it were pre-ordained for our reasoning ability. However, in us, at a thoughtless glance, an event that evokes a sense of greatness may seem inconsistent with the purpose, we seem incapable of imagining it to ourselves. In this sense, it would be wrong to say that the subject is glorious. It would be more accurate to say that it is "a beautiful but glorious object," Kant said. We can only say that this object is worthy of the description of glory, that glory is known to the soul, that it does not take any emotional form, and only applies to the ideas of the mind. Glory is aroused by an imbalance that can be emotionally known, and enters the heart. The ocean, huge, angry and terrified, will not be the object of glory, for this scene is the essence of horror. However, in observation, the ocean evokes a sense of grandeur. In order to feel the feeling of glory, the soul must have such lofty ideals "[2; 82]. Glory, like judgment (beauty), is studied on four qualities. However, beyond that, beauty does not need beauty: it has a dynamic and mathematical division. Glory is associated with the ability or desire to know through the medium of imagination. In both cases, the judgment of expediency is made in relation to these abilities (without purpose and without interest). The first (knowledge) reflects the mathematical approach of the imagination to the subject, the second (desire) the dynamic approach. Therefore, the subject allows us to imagine two kinds of glory.

Thus, we say that greatness is not the object, but the mental mood created by the image of reflective reflection. When we meditate on greatness, we become convinced that the

ability of the soul can be cut off from the scale of any emotion.

Kant describes mathematical glory as follows: It is known that determining quantity by numbers (with symbols in algebra) is called mathematical determination. Size is simply an observation, and the definition of an idea is an aesthetic determination. In determining the size (size) of an object, we use a unit of measurement, using (infinite) numbers. It is known that any logical calculation is a mathematical calculation. However, in mathematics, the unit of measurement must be represented by numbers, and if the unit of measurement is of a certain size, it is determined by the numbers.

According to Kant, the determination of the basic unit of measurement in observation is accomplished by directly perceiving and imagining the object. This also applies to the description of numerical concepts. In other words, a subjective determination of the size of objects of nature, not an objective one, would be an aesthetic perception.

In the mathematical definition of an object, there is no greatest size (because they are infinite), the largest size, if viewed as an absolute unit of measurement, is aesthetic perception. It acquires in itself the idea of grandeur, and creates an impression, incapable of mathematical calculation. According to Kant, mathematical calculation is the process of comparing similar quantities and subtracting relative quantities from them. Aesthetic understanding, on the other hand, is the determination of an absolute magnitude to the extent that the heart can be touched by observation. In order to observe a size and understand it aesthetically, it is necessary to go through two stages: grasping and merging.

At first, the catch is easy because it can last indefinitely. However, as he moved forward, it became harder to unite, and some parts of his emotionally perceived imagination,

that is, the things he had at first, began to disappear when he reached the maximum, the basic aesthetic dimension of size. He continues to lose, on the one hand, and on the other. Finally, the merger encompasses that magnitude that does not go beyond the limits of imagination. This can be seen in General Savari's memoirs about the Egyptian pyramids: If you go too far, the pyramids (as stones piled on top of each other) can be imagined. If it comes too close, it will take a long time for the eye to grasp from the base of the pyramid to the top and perceive it as a whole, and this will not give real aesthetic pleasure. In this case, as usual, when the imagination reaches its maximum, the previously perceived parts begin to disappear from the imagination, and the aesthetic perception is never complete until the imagination perceives and unites the other parts.

At the entrance to the tower, which is built on a high aesthetic level, there is a staggering or self-consciousness. This is because in this person there is a feeling that his imagination is not in line with the idea of reason. This feeling prevents a person from imagining what he sees; the imagination has reached its maximum, and returns to itself in order to expand it, in which case it feels benevolent.

According to Kant, benevolence from glory comes from the most unexpected place. When we observe an object, a benevolence arises from the incompatibility of the subjective purpose for the reasoning ability of the imagination, more precisely, the imagination. In order for aesthetic reasoning to be pure (not mixed with any teleological consideration as mental reasoning) and to fully conform to the critique of aesthetic reasoning, splendor is not derived from works of art (e.g., art-level buildings, columns, etc.) because its shape and size fit human purpose. and not from natural things, for their concept also implies a

definite purpose (of course, every animal and plant has a function), otherwise, glory can be found in the wild, for it does not attract man by itself, to excitement. does not fade. That is, at first glance, nothing (wonder or horror) is visible in the wild, but as you perceive, if the imagination can unite it as a whole, it expands to the desired level and forms a reflection of glory.

In conclusion, it can be said that the future of mankind is inextricably linked with the level of its aesthetic and moral development, in which the equal use of national and universal values is of paramount importance. In particular, Kant's aesthetic views are the result of active and effective dialogue between the Islamic East and the Western world, a clash of different ideas, a wonderful synthesis of intellectual achievements, and serve to lead the whole world to spiritual maturity for centuries under the motto of science and humanity.

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