

# Social-philosophical analysis of the possibilities of art in the process of spiritual upgrade of new Uzbekistan

 Shokirov Otabek Bahodirovich  
Researcher, Fergana State University, Uzbekistan

**Received:** 26 October 2024; **Accepted:** 28 December 2024; **Published:** 30 January 2025

**Abstract:** The article studies the theoretical foundations of the socio-philosophical analysis of the factor of art in the process of spiritual upliftment, the socio-philosophical aspects of the possibilities of art in the process of spiritual upliftment, the future tasks of the development of art in the process of spiritual upliftment. Also, the socio-philosophical analysis of the possibilities of art in the process of spiritual upliftment of New Uzbekistan is carried out.

**Keywords:** Spiritual growth, social laws, the factor of art, tradition and modernity, comparative analysis, analysis and synthesis, systematic and functional, socio-philosophical analysis, liberalization, dialectic, social education function, modernization.

**Introduction:** Art is a broad concept. For example, the ancient Greeks considered music, dance, and poetry to be art. By the Middle Ages, it also included fine arts, medical treatment, and pharmacy. Today, the word “art” is used in the meanings of creative reflection of reality through artistic images, “knowledge of the eye of the work” and “the process of showing skill”, “any work itself and the level of skill it requires”.

The “Explanatory Dictionary of the Uzbek Language” emphasizes that art mainly reflects meanings such as work, labor, skill, and profession. Accordingly, art is any specific area of social culture that provides aesthetic pleasure, reflects reality through artistic images, such as music, painting, and sculpture; a specific working style and system of various practical and applied fields; high skill, mastery, talent in a certain field of activity; in literary studies: a means of providing the poetics of a work of art.

## METHODS

The spiritual foundations and social functions of art are discussed by Hauve, D. Kerven, Y.E. Jacques-Dalcroze, L. Daniel and F. Lissek, R. Munich, D. Karomatli, T. Levin, E.B. Abdullin, B.M. Teplov, A.N. Sokhor, V.G. Mozgot, V.I. Petrushin, B.V. Asafyev, V. Beloborodova, T.V. Cherednichenko, S.F. Gurbanaliyeva, E. Abdulin, Y.E. Bodina, N. Ivanov, A. Nizamov, V. Rajnikov, F. Khalilov,

D. Soipova, O.A. Ibrohimov, D. Karimova, R. Khonazarova, S. Makhmudova, M.S. Mukhitdinova, Z. Oripov, Sh. Omankulova, Q. Panjiyev, R. Azizov, X.A. Turaqulov, M. Khojdayeva, Scientists such as G. Sharipova and U.Y. Yuldashev were engaged in this.

## RESULTS AND DISCUSSION

It is not without reason that the concept of art is interpreted in such a broad sense, because art is a set of things created, created, and created by human creative labor, intelligence, and consciousness. Art represents a type of creativity in human activity, and each work of art reflects the unique talent of the individual. Art, of course, is closely related to human skill.

Art in a broad sense includes works of art (artistic values), as well as the processes of their creation (artistic creation) and consumption (artistic perception). Art has developed in connection with social development. The images of animals carved on rocks found in ancient Central Asia, Spain, the Sahara, and a number of other countries still have aesthetic value from the point of view of the present day. They express important signs of aesthetic activity, such as creating according to the criteria of each type of thing, that is, observing the laws of creativity, proportion, and joy in the process of their creation.

The buds of artistic activity appeared due to aesthetic need. It gradually manifested itself in the form of satisfying artistic needs. On this basis, mental and physical labor were combined and developed in a unique way in the field of art. The balance of intelligence and manual activity led to the creation of amazing, amazing miracles of art.

The need for people to work together created the need for mutual exchange of information. This, in turn, led to the constant development and improvement of human feelings in harmony and proportion. For example, an eagle's eye can see far and wide. But humans have the ability to see, understand, sense, and feel more aspects of things than eagles. Just as the ear serves to detect musical tones and the eye serves to distinguish the shape of objects, the other sense organs that enable humans to enjoy real life are also sharply different from those of animals.

Man seeks to enrich the content of his daily life by creating the tools and means necessary for the material expression of artistic ideas. In the distant past, people drew the first patterns with stone tools and carved various images on rocks. Thus, art developed in harmony with labor. Therefore, forms of artistic activity arose on the basis of human labor and were directly inextricably linked with labor processes.

The oldest forms of artistic activity, without being separated from each other, integrally reflected the culture of the primitive community. Mythological thinking combines both healthy and weak imagination at the same time. Mythology reflects the weakness and helplessness of man, and reveals the buds of science, aesthetic imagination, the simplest rules of moral values, and at the same time, various misconceptions, "meanings".

Religious content is widespread in mythology. Egyptian myths mainly had a religious content. The religious content of Greek myths formed the basis of Greek art.

In artistic activity, aspects related to religious worship were the main ones, combined with useful - practical aspects. For example, ancient people wanted to demonstrate the inevitability of their future success in hunting by depicting wild animals with a bow and arrow. Thus, aesthetic activity was based on knowledge of reality, and in the minds of ancient people, myth and knowledge did not merge, discovering a holistic form.

The thematic orientation of ancient aesthetic cultural monuments is also noteworthy. Animals associated with hunting were taken as objects for the main image (rock paintings) and imitation (dances). Our ancient ancestors embodied and deepened their imagination about them by creating images of bulls, elephants, deer.

The first works of art in the history of mankind also performed a mentoring and educational function. Images, patterns, dances, fairy tales and legends embodied practical, moral, and aesthetic experience passed down from generation to generation. The first forms of artistic activity also performed the functions of organization and unification. The scene of victory over an animal in a hunt, which could be achieved through the actions and efforts of a whole community united and united in the struggle for survival, was reflected. These images were also one of the most important factors in the unification of ancient people into a community.

Many signs and features of art are visible in paintings, which are the first examples of human artistic activity. However, they lack the factor of an individual person. Ancient people lived only with feelings and imaginations common to the clan and tribe, and could not separate themselves from reality. Art, however, begins with the individual from beginning to end, is formed with the individual, and finds its roots with the individual. A person, being a creator of art, a creator of artistic values, is also the main object and subject of art.

In the process of artistic activity of primitive people, the buds of symbolic-figurative reflection of nature were formed. It was in these first symbolic-figurative reflections that the author's "hand"-style of man appeared. Thus, the artistic symbol-figurative manifested the unique talent of the author-creator.

Art has always satisfied social needs in the process of historical development. Art is associated with the complex relations of social life, and is simultaneously a special type of labor, a special sphere of social production, a form of social consciousness, a specific field of knowledge, and a form of creative activity.

Art is primarily a form of social consciousness. All its other characteristics stem from this quality and are based on this analysis. Art is associated with the processes of social life. This is clearly visible in the desire of ancient people to create material and spiritual wealth, that is, to create things that please them and please their hearts. Social life directly influenced the development of art. Later, it also influenced social structures, philosophical-religious, political views, moral rules, and spiritual values.

The relatively independent functioning of art in social life is also associated with the manifestation of the law of succession. Succession, which applies to all forms of social consciousness, is also inherent in art. Succession is most manifested in the spheres of political and legal consciousness associated with the material basis of society.

Succession is present in all aspects of social life. But in

art, which encompasses all aspects of life and is far removed from the economic base, inheritance is clearly and widely manifested. In all aspects of art, its subject matter, ideological and spiritual rules and tones, creative beliefs, stylistic types and forms, and means of expression, inheritance is especially pronounced.

Inheritance is never subject to the personal "whims" of the creator. When each creator creates something new in art, he creates based on the artistic, ideological and spiritual, and methodological means of expression of his predecessors. Even a genius who opens a completely new direction in art always "stands on the shoulders" of his predecessors.

The answer to the question of how much of the previous artistic heritage can be used and what part should be rejected is also based on the laws of inheritance.

As in other forms of social consciousness, in art, knowledge and ideology are intertwined and interconnected. At different historical stages and in different forms of art, knowledge and ideology operate in a reciprocal relationship.

## **CONCLUSION**

Art, like science, has unparalleled cognitive and perceptual capabilities within its subject. However, the artistic cognitive and perceptual process of art occurs within its own specific characteristics. Art helps to understand reality more fully and attractively through artistic means.

As is known, each form of social consciousness reflects a certain aspect of reality. Art, as a form of social consciousness, allows us to understand reality in an artistic and figurative form. Many branches of science deal with the issues of human cognitive and perceptual activity. For example, while natural sciences study man as a biological being, social sciences analyze him as a person, approaching the human personality from the perspective of their own tasks: psychology studies the inner world of man, his spiritual experiences; economic theory views man as an important productive force; political science deals with the issue of the role of man in the process of political relations; Ethics studies humans in relation to the rules of behavior.

## **REFERENCES**

Белов Г. История философия науки. –Москва: Издательский дом МГУ, 2012. –432 с

Вебер М. Наука как призвание и профессия // М. Вебер. Избранные произведения. - М.: Прогресс, 1990. – 456 с

Jabborov I. A place of high culture and unique spirituality. – Tashkent: Uzbekistan, 2012. - 316 p. Отамуратов С. Глобаллашув ва миллат. -Тошкент:

Янги аср авлоди, 2008. – 204 б

Umarov E., Abdullaev M., Khakimov E. Aesthetics. - Т.: Uzinkomtsentr, 2003 Шестаков В.П. Очерки истории эстетики. (От Сократа до Гегеля). -М.: Мўсль, 1978

Explanatory dictionary of the Uzbek language. Volume three. - Т.: National Encyclopedia of Uzbekistan, 2007. 447 pages.