

The Beautiful is the Main Category of Aesthetics

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Annotation: To understand the beautiful, the object must correspond to the aesthetic ideal of the subject in his consciousness and perception. A person's views on the beautiful are connected with the aesthetic ideal and taste in his consciousness. He compares every piece of information about beauty that comes to him through human perception, first of all, compares it with its ideal criteria in consciousness and he likes it, if it is high, he may not even understand it, if it is low, he does not like it.

Keywords: Aesthetic criteria, aesthetic norms, harmony, order, quantity and quality.



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Introduction. The beautiful is, first of all, the main category of aesthetics. In each subject, the "category" refers to its criteria. Categories (ancient Greek: statement, accusation) are important for philosophical thinking, the perception of general aspects of change, development, relevance and interdependence in the world; general concepts that form the basis of knowledge, representing uniqueness, similarity and differences, stability and change of things and events. [1.193.]

Each category in aesthetics expresses its relation to the aesthetic ideal. The categories of the beautiful and the ugly are connected with the levels of quality between reality and the ideal. The sublimity of man and the degree of his spiritual and physical powers make the category of the sublime an aesthetic value, for the sublime reflects the ideals of people and society. Man wants to imagine his life in an ideal state, but this vision, when confronted with reality, baseness, disgust and the ugly, leads to the defeat of the ideal, which turns into a tragedy. When with fur and smile become companions of the comic if they want to overcome the opposition to human ideals and when a person experiences pleasure from this, because the emotional revelation of the ideal is the overcoming of evil and liberation from it. F. Schiller presents humor by contrasting reality with the ideal.

No matter how abstract the ideal, ideas about the aesthetic ideal in art are particularly associated with the "beautiful." In philosophy, the system principle requires the revival of the studied reality as a holistic system, divided into separate elements and sides within the framework of universal categories and a system of laws. We have attempted to systematize the ideal of beauty in the following way.

1. Recognition of the ideal of beauty as harmony.

An ancient Greek legend says that the goddess of beauty was called Harmony. Harmony is literally a symbol of beauty. Over the centuries, the expression has become synonymous with the correspondence of the name to the face, body, proportional, consonant, harmonious, perfect in all respects.

Although it emphasizes the emergence of harmony from chaos, thinkers argue that harmony arises from contradictions. Many thinkers, for example, V. Shestakov included harmony in the basic concepts of aesthetics - in categories. The scope of application of Harmony is enormous. Harmony of form and content, harmony of the whole and parts, harmony of sounds, which is formed with the simultaneous combination of 3-4 sounds in music, harmony of colors, etc. There are many thoughts in philosophical sources on the philosophical and aesthetic essence of harmony. The concept of beauty in the Avesta comes from the divine point of view of justice, hospitality, proportionality, that is, the first primitive forms of the concept of harmony.

This is also emphasized in Eastern Chinese philosophy in the East; each fragment of the universe is like a trumpet that produces a coherent melody, or the universal harmony of the voices of the different voices of Pythagoras, etc. In philosophy, "harmony" is the concept of a state of interconnectedness, interdependence at a certain stage of development of certain elements and components of a system.[1.81.] It must be said that every ideal of beauty in our system in one way or another embodies harmony.

2. To see the creation of the ideal of beauty and its reflection in literature and art. Ghazali calls beauty only that which is filled with all aspects of its perfection. Ghazali sees this beauty only in Allah.

Religion primarily promotes the ideal of beauty, worthy of worship, love and unconditional obedience to God. For example, according to Islam, "true love is love for God. Why? Because Allah, the Creator of all kinds of beauty, Allah, the Almighty, is perfect in every way, Allah is the Wise, Allah is the All-Knowing. Whatever you see, the highest of the most beautiful attributes is the most beautiful Allah. That is why Allah is the best of all! That is why man can understand, be able to see, contemplate, Allah is the most beautiful of all! The love of Allah is the truth!" [2.24.]

3. Beauty and the idea. In Plato's teaching, beauty is defined as an eternal spirit, separated from the living, emotional and constantly changing world of things. He believes that beauty does not arise, it is not destroyed, it acts outside of time and space.

The idea of absolute beauty is a manifestation of beauty, Hegel emphasizes. He believes that the absolute spirit has an emotional shell, that is, beauty is only in what shines. Art is the space of beauty.

4. The ideal of beauty in values. The complexity of the ideal is that it is connected with values. Value is expressed in the form of perception of the ideal in the object. In the words of Hegel: "For the ideal to exist, the external form must correspond to the soul." That is, it is an approximate form, ideally suited to the soul of a living subject, then a person perceives the emotional and intellectual manifestation of his ideas as spiritual value. [3.208.].

5. Viewing the ideal of beauty in the classics, periods. The views of ancient Greek thinkers were ideal for both the East (Farabi, Ibn Sino) and the West, the thinkers of the Renaissance. Classicism sees the ideal of beauty in the reign of ancient Rome, the life of the emperor and the great commander. In our time, the standard of the ideal in all forms of art are classical periods, classical artists and works of classical art.

Hozirgi davrda ham barcha san'at turlarida eng asosiy idealning etaloni classic davrlar, classic izhodkorlar va classic san'at asarlari hisoblanadi.

6. The ideal of beauty in combination with expediency and aesthetic taste. The aesthetic ideal is especially closely connected with aesthetic taste. Aesthetic taste is not a specific aesthetic value or set of evaluations, but rather a process of "production" that represents aesthetic value and develops norms of evaluation and criteria for the subject. The aesthetic ideal is a condition for the life of aesthetic taste; taste, in a sense, taste is in a sense a manifestation of the ideal in life; a change in the aesthetic ideal will inevitably lead to a change in taste.[3.198.].

7. The ideal of beauty in an ordered form. Pythagoras states: Order is your sacred goal. Be firm in serving this goal. Because order is the complex of everything. The basis of the existence of nature is order. Another important aspect of the norm is symmetry. Plotinus in his treatise "On Beauty" is interested in what specific situations are necessary and important for beauty and believes that the essence of primary beauty is symmetry.

Although some beautiful things, such as monochrome colors and musical notes, are not completely symmetrical: and some symmetrical things, such as a face, can sometimes be ugly. Through the formal unity that he sees, beauty is perceived as unity and wholeness [4.475.].

Democritus believes that beauty is in harmony, in the correct relationship of parts (symmetry) and He linked this with the concept of norm, and sees the essence of art in the imitation of reality (mimesis).

"The most important aspect of beauty is order, proportion and clear boundaries," says Aristotle. [5.327.] Another sign of beauty, according to Aristotle, is limited quantity. Living beings, like inanimate objects, should also be easily quantifiable, says the philosopher, and the plot should also have an easily accessible extension.

Aristotle says that the things of the material world are the basis of beauty, beauty is manifested in the properties of order, consistency, clarity, harmony and integrity.

8. The ideal of beauty in the artist's talent. The artist idealizes perfection, beauty, he sees art as a means of achieving maturity. In general, the artist sees his search for the ideal as his destiny, he does not consider the ideal a ready-made, unchangeable thing. Each work creates a new ideal in the artist, otherwise all his works would be repetitive and similar to each other.

9. Ideal in relativity. For example: "Beautiful girl", "beautiful lyre", "beautiful jug" are the only beauty that is unique to itself. None of them can be a common beauty for other things. The basis of their beauty is relative, which means that "even the most beautiful girl is ugly in relation to" [5.295-296.].

10. The ideal of beauty in the form and content of its integrity and harmony. The beauty of art can be seen in the form of a work of art. After all, a real work of art is not just a factor of describing and challenging the beautiful, but it must also be beautiful from the artistic to the compositional construction: only a beautiful form can reveal the beauty of the content[3.209.]¹.

11. The ideal of beauty as harmony with nature. Boileau emphasizes the need to imitate nature in poetry (art), saying that everything is natural. But not nature in its pure form, but ennobled, in a refined manner, should enter art. In his opinion, a strict literary and aesthetic law must be observed to create an ideal artistic image in a work of art. Then the artist will reveal true beauty for perception. Jung considers only natural beauty to be beautiful. A person connected with nature and having his own nature, he receives aesthetic pleasure only when he combines the external natural beauty of his nature with the internal vision of beauty.

12. The ideal of beauty in harmony with the human psyche and emotional perception. Beauty, says Hume, is not a quality that exists in things themselves, it exists in the spirit of self-observation without exception, the soul of each person has a different perception of beauty.

¹A. Sher "Aesthetics" Darslik. Tashkent. "Uzbekistan". 2014. 209 bet.

Therefore, each perceiver should not try to force others to feel the state that he himself feels".[7.350-351.]

Diderot states: "Although absolute beauty does not exist, in our attitude there are two kinds of beauty: real beauty and beauty in our perception".[8.117.] It is impossible to show proportion, utility, expediency, and perfection as the true causes of unshakable beauty. Because these causes are connected with rationality. But beauty is not the work of our mind. [9.138.] When the beautiful is perceived, all the senses are summed up and involved. So that the beautiful extends to all the senses simultaneously.

13. The ideal of beauty as perfection. According to Farabi, the beauty of everything is that it reflects the fullness of its existence and is associated with the achievement of perfection. [10.113.] This classification can be continued, the ideal can be seen in styles, images and many other factors of art, but most importantly, the striving for the ideal brings works of art to the highest artistic level.

The aesthetic ideal of art is the question of what it will give to a person in real life. The aesthetic ideal in art is, first of all, the motivation of the ideal person.

1. Motivation is a set of many reasons for active activity.
Motivation is a set of psychological reasons that explain human behavior, its connections, orientation and activity. The origin of the aesthetic ideal is also closely related to the aesthetic needs of man.
2. Satisfies the aesthetic need of man in beauty and at the same time it leads to the improvement and enhancement of existence. Thus, art as a social phenomenon was one of the highest human needs - it is an activity aimed at satisfying its needs for beauty and creating criteria of beauty, the desire for the ideal motivates a person to live and work according to the laws of beauty. V.S. Sloviev says: "From an aesthetic point of view, the beautiful as an ideal image should lead to a real improvement of life." [11.31.]
3. The aesthetic ideal is chosen, modeled and evaluated by freedom itself. The aesthetic ideal finds the beautiful, the sublime or the marvelous more in art. First of all, through a work of art, the artist depicts reality through the prism of his ideal, materializes his ideals through the means of art and turns them into buildings, sculptures, novels, plays, paintings, fiction and other spiritual events. We choose our ideals through the images they represent, bring them as a model for a certain period or for a lifetime. In this case, our actions also occur through freedom.
4. The aesthetic ideal is based on the aesthetic experience of man, personality and society. It is thanks to this experience that man perceives the world aesthetically. For this reason, the aesthetic ideal acts as a criterion for determining the beautiful, harmony, sublime and other aesthetic features. Man chooses the beautiful or sublime in accordance with this ideal, recognizes, evaluates, rejects incompatibility as an aesthetic phenomenon.
5. The aesthetic ideal leads to the formation and development of cultural and moral norms in society. This is reflected in human habits, behavior, etiquette, rituals, relationships, the emergence of new traditions, fashion and interests.
6. The ideal becomes a criterion, a standard, a template, a canon of beauty, of the beautiful, and these criteria imply their own norms. Stendhal said that in connection with this, with the change in the ideal of beauty, the form and content of art will change.
7. The most important thing is that the striving for an aesthetic ideal developed a sense of norms, artistry and harmony.

In this rapidly changing world, the question naturally arises: what does the self-development of the ideal depend on, what is its transformation connected with?

Of course, with the change of the ideal, the aesthetic norms and criteria also change. Philosopher scientist A. Erkaev says: "New aesthetic standards should serve the formation of true morality. The development of aesthetic norms is also based on the centuries-old artistic and creative experience of our people, the achievements of the peoples of the world, including the achievements of modernist methods. Providing them with new content is one of the prerequisites for building the spiritual foundations of independence." [12.184-185.] If new norms do not develop and change, art will also stop developing. Let us classify the main factors that contribute to the transformation of the aesthetic ideal:

1. New thinking, new ideas and of course social factors in society play an important role in our lives
2. Brilliant talent always creates criteria for new ideals
3. Innovations in the transformation of ideals, new technologies. They give artists new opportunities.
4. Changes in people's aesthetic needs and tastes can lead to a change in the criteria of the ideal. For example, the demand for short and laconic works has been growing lately. An example of this is social videos. There is a short plot composition, form, image with all the emotions. The need for poetry in social networks has increased, especially in photography, now we can see not only photographs, but also movements in it to increase its attractiveness
5. Integration processes. The intersection and connection of different cultures and nations. In today's global network, this is becoming increasingly natural.
6. Striving for perfection. The creators' striving for a constant ideal, perfection, leads to the transformation of criteria.
7. The most important thing is to bring a person to the highest point of ecstasy, ecstasy and the point of ecstasy, surprise, unusualness and, if necessary, euphoria, ecstasy, the desire to create a miracle in real life. We will look at this in detail.

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