



INCREASING THE FUNCTIONAL ROLE OF ECOLOGICAL CONSCIOUSNESS AND CULTURE IN THE DEVELOPMENT OF AN AESTHETIC ATTITUDE TO NATURE

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Annotation: In this article, it is explained that the formation of an aesthetic attitude to nature based on the ecological consciousness and culture of society is a complex social process, that the formation of the aesthetic attitude of an individual and society to nature is the result of creative work, and that nature is reflected in artistic images in works of art. It is emphasized that the spiritual phenomenon of aesthetic perception and artistic expression of ecological reality manifests the most general and objective laws of nature protection (as a subjective factor).

Key words: aesthetic thinking, aesthetic attitude to nature, integration, regulation, objective and subjective factors, individuality, ecology, beauty, sophistication, aesthetics, globalization, management, artistic image, aesthetic mastering of the world.

Forming an aesthetic attitude to nature based on the ecological consciousness and culture of society is a complex social process. On the one hand, the biosphere is a practice of organizing and managing the practical activities of natural environment protection, summarizing the historical experiences of restoring the natural ecological balance; on the other hand, it is the art of creatively using the means of expressing the spiritual-aesthetic attitude to nature in realistic artistic images and transforming it to the public.

Forming the aesthetic attitude of a person and society to nature is the result of creative work, and reflecting nature in works of art in artistic images can be considered as "rediscovering". In other words, the activity of expressing one's personal and individual aesthetic attitude to the beauty of nature with the help of artistic images should be considered as a method of "re-creating" and "materializing" ecological consciousness and thinking in practice. It is also a means of transforming the ideas of nature protection through works of art to its objects (society in general, social units in particular, types of individuals).

In the process of aesthetic attitude to nature and the art of expressing it in artistic images, a person's subjective emotional-emotional ecological outlook, individual life experience is "objectified", and the essence and function of practical activity (in art genres and forms) are expressed in different ways. Their commonality is the unity of goals and tasks, while the difference lies in the methods of expression and means of transformation.

However, the integration of various art genres within the framework of expressing ecological reality (in particular, culture) in artistic images ensures the integrity and adequacy of the aesthetic attitude to nature.

The spiritual phenomenon of aesthetic perception and artistic expression of ecological reality shows the most general and objective laws of nature protection (as a subjective factor). This law, in turn, determines the character of the directions (ecological or anti-ecological) of the

relationship of the "nature-society-man-art" system, and does not exclude the status of art as a subjective factor in the influence of ecological existence, the objectivity of its creation, and the integrity of its function.

In general, optimistic, pessimistic, skeptical, alarmist, realistic, fatalistic and other approaches to environmental problems have created alternatives in works of art and philosophical views. This issue is summarized in the article "The Meaning of Literature" by the Indian writer Robindranath Tagore: "The external world affects our mind and creates another world in it. While this world is full of colors, images, sounds, etc. created in the external world, our concepts of good and evil, as well as our fears, surprises, sorrows and joys, are closely related to it, and its various external expressions are in our spiritual world. it depends on our treasury," he wrote.

If we analyze this issue within the framework of our research topic, the beauty of harmony in nature determines the essence, content, forms, and methods of expressing an aesthetic attitude to it. Because the functional role of ecological consciousness and culture in the formation of an aesthetic attitude to nature acquires a social character with the emotional-emotional reflection of objective reality. If we clarify this phenomenon on the example of fiction or monumental art, they are the objectified human spirit in the form of images that are creatively realized, idealized and "materialized" by man.

When the objectified human soul is analyzed in the direction of the object-subject relationship in art, their inner unity is revealed. Relating this idea to the topic of research, in general terms, on the one hand, the aesthetic attitude of art to nature and the method of its reflection, the ecological consciousness needs to know the objective existence and artistic "change" according to the purpose - an objective phenomenon that does not depend on the human will (regardless of whether the needs are realized or not), on the other hand, from the point of view of the representation of ecological reality in artistic images and their influence on the human mind, the subjective factor is revealed.

It should be noted that harmony in nature (ecological balance) has been the object and subject of art's constant expression and artistic transformation. That is, the artistic "change" and re-creation of the object by the creator shows the indirectness of the aesthetic function of art. However, the immediacy of its role in the formation of an aesthetic attitude to nature in the process of aesthetic influence on nature based on the ecological consciousness and culture of a person is the basis for explaining its necessary, objective integrative connection with aesthetic consciousness.

Summarizing and concretizing the above, the functional importance of ecological consciousness in the development of an aesthetic attitude to nature: firstly, it is a moral basis for expressing the socio-historical practices of individuals, social units and society aimed at protecting the natural environment in artistic images; secondly, it determines the laws of development, trends and prospective goals of aesthetic attitudes towards nature; thirdly, a person creates ideological methods and tools that rationalize and construct his eco-aesthetic activity;

fourthly, it summarizes and systematizes the experiences of artistic creations created in the history of aesthetic attitude to nature and leaves it as a legacy to generations; fifth, integrates national and universal spiritual and cultural values in the field of nature protection and transforms experiences; sixthly, the current level of ecological consciousness and culture,

formed as a result of aesthetic attitude to nature, is a new qualitative state of mastered experiences in the course of its historical development.

To generalize, firstly, as a socio-spiritual phenomenon, the aesthetic attitude to the ecological existence, according to its essence and character, is an important component of the ecological activity of a person; secondly, the history of the development of the aesthetic attitude to nature and its periods are the main criterion and indicator in determining the map of the world's ecological landscape, the character of reality; thirdly, the possibilities of environmental consciousness and culture to "organize" the aesthetic attitude to nature, including the methods and means of its expression;

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