



METHODS, MEANS AND POSSIBILITIES OF AESTHETICIZING ECOLOGY AND ENVIRONMENTALIZING AESTHETICS.

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Abstract: This article provides a relatively detailed scientific analysis of the role of aesthetic perception of nature and its expression in artistic images in the formation of ecological consciousness and culture in the majority of existing philosophical literature. However, according to the theory of "forward" and "reverse" connections in information transformation, any social activity of a person is based on a certain need, interest or a complex of them. In particular, the correlation of needs and interests is evident in the topic of aestheticization of ecology and ecologization of aesthetics that we are studying.

Keywords: ecological consciousness, need, culture, nature, information transformation, aesthetic perception, globalization, theoretical knowledge.

The division of the expression of human ecological needs in artistic and aesthetic images and the stimulation of nature protection activities through them into theoretical knowledge and practical change as a subjective factor of socio-political processes in general, and nature protection practice in particular, is of methodological importance. In other words, it should be viewed as a combination of epistemological and praxeological aspects of the problem.

This approach to the problem implies the unity of objective and subjective factors in overcoming the psychology of consumerism, based on mercantile-utilitarian interests and economic determinism in the relationship of man to nature. However, although each of them (relatively independently) cannot cover all areas and levels of development of the "nature-society-man" relationship, it corresponds to the features of the integration of aesthetic and ecological culture.

Indeed, in primitive society, ecological needs were expressed in the simple-primitive works of art of ancient people in the form of images of various animals and plants. Because in their mythological worldview, man is a child of nature. Both the deification of nature in ancient religious forms and its expression in theological myths are connected with the understanding of the necessity, need, duty, and responsibility to protect it (as the basis of life). We see this in the images of animals and plants painted on rocks in Sarmishsay and other places in Uzbekistan, where areal features predominate in expressing local ecological problems.

Especially since the middle of the 20th century, with the globalization and intensification of environmental problems, "the problems of regulating human impact on the biosphere, harmonizing the interaction between social development and the preservation of a favorable environment, and achieving balance in the relationship between man and nature are becoming increasingly urgent." . In the analysis of this process of harmonization and integration, special attention should be paid to two trends that are opposite to each other, but similar in their negative consequences. The first is that the "universal culture" in general, and the standardized art of aesthetic attitude to nature in particular, created as a result of forced

and artificial integration with the help of political power and the dominant ideology, is inevitably doomed to destruction. The second is that fanatical obstruction of the integration of ecological culture, arising from the objective needs of nations within the framework of universal ecological interests, has led not only to the degradation of national ecological culture, but also to the aggravation of global ecological problems, the solution of which remains relevant. Nowadays, the solution of these problems depends on the activity of man in protecting the natural environment in the "nature-society" relationship - the ecological socialization of the individual, which has become the main criterion determining the level of development of society. From this point of view, if we consider the artistic and aesthetic expression of the ecological attitude to nature as a special social phenomenon, we see that it is an important subjective factor that will further determine the prospects for the sustainable ecological historical development of mankind, the future of civilization.

The aestheticization of human ecological activity and the ecologicalization of aesthetic thinking are manifested in the process of developing the foundations of material and spiritual life based on the needs of nature protection. In this case, any form and level of development of ecological culture, on the one hand, acquires a specific artistic and aesthetic content in the complex of "nature-society-man": socio-economic, political-spiritual relations, and is not separated from the general ecological culture of its historical period, but forms its integral part. On the other hand, both the proportionality of the relationships between the elements of the "nature-society-man" system, which arose on the basis of ecological needs, and the expression of the biosphere balance in artistic and aesthetic images correspond to the level of socio-economic, spiritual and cultural development of society.

Therefore, even from the time of its emergence, humanity has not separated the forms of aesthetic expression of its socio-ecological activities (simple-primitive) from its natural and biological needs, that is, from the problem of ensuring the proportionality of the cultural transformation and assimilation of nature.

Ecological culture, by its structure and function, includes not only "ready-to-consume" eco-aesthetic artistic values directed to the protection of nature, but also the history of their creation and consumption, the set of methods and means, and technology. Therefore, in the process of aestheticizing ecology and ecologizing aesthetics, ecological culture and consciousness manifests the socio-ecological experience of artistic-aesthetic assimilation of nature in human life, work and other social relations.

In scientific literature, ecological culture is used in both broad and narrow senses as an integral part of a general worldview. That is, in a broad sense, ecological culture is a set of material and spiritual values directed at protecting the natural environment in the process of human socio-historical activity. In a narrow sense, it is considered the art of connecting certain practical and theoretical goals of human activity (including the preservation of natural existence and its internal harmony) with the interests of protecting nature.

It should be emphasized that the level of aestheticization of ecology and the level of ecologization of aesthetics correspond to the nature of harmonizing the spiritual relations of the "nature-society-man" system. In particular, the effectiveness of human environmental activity depends on the level of aestheticization of the complex of "personal qualities". However, even with relatively complete theoretical knowledge and practical skills about the mutual ecological relations of the elements of the "nature-society-man" system, there is no single, universal criterion that would determine the "quality of the aesthetic and ecological

cultural level" of a person. Because any person is, by nature, an individual social being. The main criterion here is the rationality of transforming nature for the purpose of mastering it, taking into account the ecological needs of society. The rationality and functional significance of expressing the ecological needs of society in artistic and aesthetic images in this process is not only a change in the direction of human relations to nature in accordance with its ecological needs, but also a way to rationally organize the relations between nature and man based on the laws of aesthetics and to express its own social essence.

The aesthetic attitude of a person to the natural environment and the method of its expression should be considered as an opportunity and a relatively independent form of self-expression that ensures his creative freedom. However, the laws of its formation and development cannot be imagined outside of other spiritual and moral values. Because the organization of an ecological attitude to nature on the basis of the laws of morality does not exclude the regulatory function of spiritual and moral normative values, but, on the contrary, as a means of ensuring the coevolution of the interaction of "nature-society-man", a subjective factor, is a condition for the preservation of human civilization and is of great importance for sustainable ecological development. Even in any highly developed social environment, the expression of environmental consciousness and culture in artistic and aesthetic images does not occur spontaneously, automatically. In this case, the integrity of the socio-political environment that forms the ecological needs of society, creates objective conditions and opportunities for their satisfaction, while eco-aesthetic education, upbringing and other subjective factors make it a reality. Therefore, the approach to the study of the socio-political environment, ecological culture in general, and the mechanisms of artistic and aesthetic perception of nature in particular, based on the unity of objective conditions and subjective factors, ensures its integrity and systematization. In addition, it is a necessary methodological principle for showing the emergence, characteristics of existence and prospects for development of the process of aestheticization of ecology and ecologization of aesthetics.

From this point of view, it is necessary to analyze the directions of aestheticization of ecology and ecologization of aesthetics in connection with the characteristics and levels of development of environmental education and upbringing institutions of society. However, this task is relative and conditional, depending on the local, national, regional and global scales. In other words, its local, national and regional individual characteristics are specific forms of manifestation of universality. Therefore, in most cases, at the local or national levels, the scope of aestheticization of ecology and ecologization of aesthetics can expand and acquire a universal character.

The expression of aesthetic attitudes of different nations and peoples to nature in artistic images is significantly different from each other in terms of the individuality of national ecological needs and interests, the object of artistic depiction, the method, methodological approach and other mental aspects. However, the development of an aesthetic attitude to nature in the development of a person's ecological consciousness and culture is based on general and specific laws, on the harmony of individuality and sociality, nationality and universality, tradition and modernity, on the rejection of the old and the creation of the new, on the development of global eco-aesthetic values. Therefore, in a certain degree of nationalism in an aesthetic attitude to nature, conservative-traditionalism, progressive-innovation should be recognized as the main criterion determining the level of development of a certain society's ecological consciousness and culture

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