

THE DIALECTICAL BASIS OF THE USE OF ART IN THE PROCESS OF SPIRITUAL UPLIFTMENT OF NEW UZBEKISTAN

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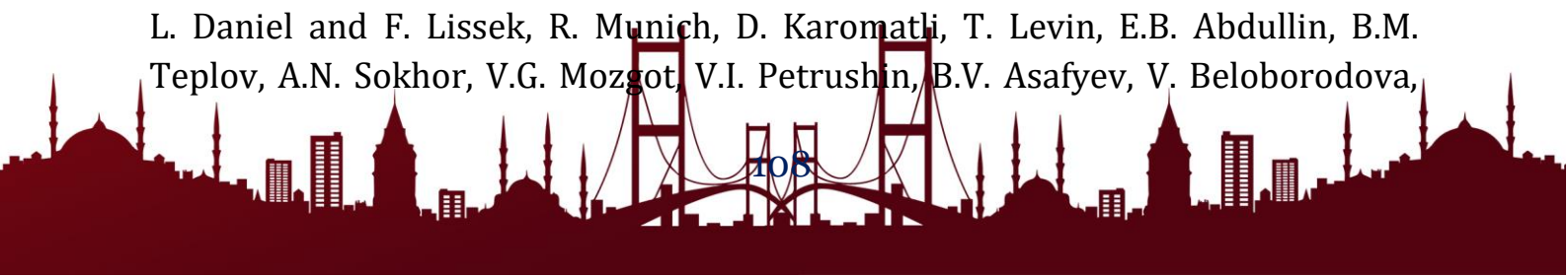
Abstract: The article studies the theoretical foundations of the socio-philosophical analysis of the factor of art in the process of spiritual upliftment, the socio-philosophical aspects of the possibilities of art in the process of spiritual upliftment, the future tasks of the development of art in 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.

Key words: 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, as a unique way of knowing the world and spiritual education of the individual, has diverse possibilities for evaluating real reality from a certain ideal point of view, expressing and confirming aesthetic situations in social relations, labor and other areas. In this sense, the spiritual influence of art is a necessary condition for its evaluation and expression of reality as an aesthetic value. Therefore, the features of art in the formation of individual spirituality are uniquely embodied in its educational function.

In any art, moral values \u200b\u200bthat are firmly rooted in the spirituality of a particular era find their expression. The interaction between these two forms of social consciousness is determined by the fact that, firstly, art and spirituality are interconnected not only emotionally, but also ideologically and ideologically. In works of art and spiritual principles, the spiritual states of a person, society, and social strata are reflected to varying degrees. Secondly, the ideal of man, whose image is embodied in art, is not only a carrier and possessor of social relations and connections, but also of certain ideological-relational and spiritual values. Therefore, art, by depicting human life and its diverse spheres, also embodies the spiritual and moral relations of people in social life.

LITERATURE ANALYSIS AND 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. The social significance of artistic images and events depicted in art is inextricably linked to the rational needs, goals and tasks of their spiritual education of members of society, and for this reason they embody aesthetic and socio-spiritual norms in a concrete-emotional form. However, this does not mean that the form and content of art are always determined only by spirituality. It goes without saying that the influence of spirituality, moral criteria and norms on art depends on a specific sphere, that is, the nature of art. Although spirituality is a generality that regulates human behavior and has a strong influence on art, the artistic and aesthetic identity of art is not limited to this. In this sense, it can be said that the aesthetic principle, which views the world and human spirituality on the basis of beauty and ugliness, grandeur and baseness, tragedy and comedy, takes a leading place.

The content of art, artistic images have the power to exert a dominant influence on the spiritual formation of a person. This indicates the important socio-educational significance of art.

Art has qualities that determine not only social consciousness, but also its own type of spiritual assimilation of reality. The artistic image is a special form of assimilation and expression of reality, the realization of the historical and cultural experience of humanity in the sphere of individual and social consciousness through concrete artistic and creative activity. The artistic image is a form of thinking in art, the essence of art, thus, a concrete-emotional and general re-creation of life in a spiritual sense. The artistic image embodies the spiritual energy of the culture that creates it and the person, and at the same time, his personal character is the most important feature of art. Thus, in determining the characteristics of art as a means of expressing spirituality, it is important to substantiate the fact that the artistic image is a unique spiritual phenomenon.

It was said above that art reflects reality with the help of artistic images. The concepts of art and artistic image complement, enrich, and explain each other. Art is fully manifested through the medium of the artistic image. The artistic image determines the main feature of art. Therefore, it is an important stage in revealing the nature of art. The secret of art is in many ways closely



related to the secret of the artistic image.

Attempts to understand the secret of the artistic image began in ancient times. Thus, the theory of the artistic image was developed. Figurative imagination is fundamentally different from scientific thinking. Only the form of the artistic image gives artistry to a work of art. The concept of "image" is a component of the theory of cognition. When we say "image", we mean the reflection of things and phenomena in the human mind. A person perceives the external world through images and symbols through his intuition, perception, imagination, understanding, etc.

The source of the artistic image is living life. The artistic image is a re-understanding of reality, which is included in the category of aesthetic concepts.

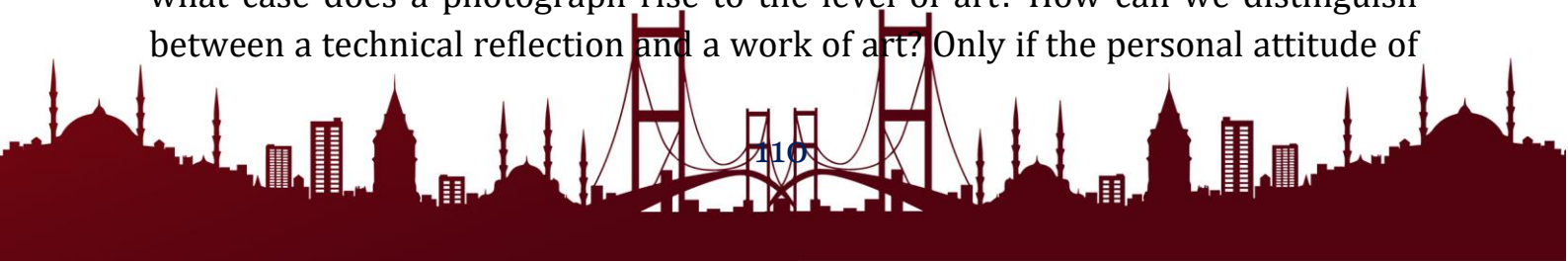
The characteristics of the artistic image cannot be observed separately from the general laws of the human cognitive process. The artistic image is a type of cognition. The laws of cognition are manifested in art in specific manifestations, and the artistic image, although it has signs of vivid observation and abstract thinking, does not mean either this or that.

The artistic image is very complex, rich in content. In art, all the complexities, facets, and relationships of life are summarized through images. It has external (objective) and internal (subjective) sides.

Events, various situations, and conflicts that are the source of the artist's feelings and experiences are the external side of the artistic image. The artistic image reflects the external world in proportion to human needs, that is, it expresses life as an aesthetic value.

The artistic image appears as a fusion of the external world that the artist has mastered and his inner world. From this point of view, the question arises whether art is a reflection of life or an expression of the artist's identity. The answer to this question is that the artistic image formed by art and its content is at the same time both a reflection of living reality and an expression of the artist's inner world-identity. The more deeply life is expressed in art, the more fully the artist's identity is revealed in artistic images. Highly talented people are able to create life scenes truthfully, delight others with their feelings and experiences, and fully express their identity.

The time of artistic creativity is imbued with individual experiences and emotions. In art, "personality" is a necessary condition for the creation of an artistic image. For example, let's take artistic photography, a new type of art. In what case does a photograph rise to the level of art? How can we distinguish between a technical reflection and a work of art? Only if the personal attitude of



the person creating the photograph to the object it reflects is expressed through a certain distance, style, subject theory, and light-shadow proportions, can that photograph become a work of art.

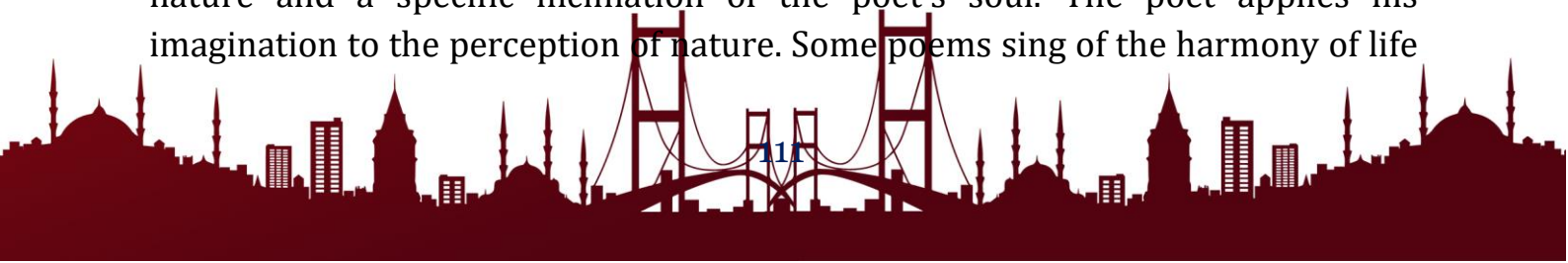
In the theory of aesthetics, the internal (subjective) aspect of creating an artistic image is explained by the concept of "artist's creative originality". Originality in creativity is complex and multifaceted, it is manifested in the selection of events, their evaluation, the separation of specific fragments and parts, the inclination to the genre and style, especially in the artist's perception of reality. The method of creativity, its various features, the choice of subject, etc. are subordinated to the expression of the artist's worldview.

In creating an artistic image, the originality of the creator does not contradict the reflection of the essence of reality. The artist's originality is based on experience and skills, allows you to penetrate the depths of reality, see new sides and aspects. Life events are the source of artistic images, and the selection and reflection of events is at the discretion of the artist. In art, the external aspect (objectivity) finds expression through the artist's internal (subjectivity) attitude towards it.

The inner essence of an artistic image is especially clearly manifested when artists address exactly one of the problems of life or similar life events or recurring "mobile themes". For example, artistic images such as Farhod, Shirin, Khusrav were also created in the epics of Nizami Ganjavi, Khusrav Dehlavi, Alisher Navoi, according to the tradition of "Khamsa". However, they were interpreted in each epic in their own way. The uniqueness of the creator played an important role in this.

CONCLUSION. In art, the sense of individuality is absorbed into the content of artistic images through the artist's creative activity. Nothing is equal to an artistic image molded by the artist's inner experiences. Therefore, artists consider their main characters to be "I-myself".

Regardless of which scientist created the results of scientific activity, they are presented in the same abstract - "imageless" form. The position of the artistic image is completely different. It expresses the artist's feelings, desires, life experience, and worldview characteristics in the text. The creator's attitude to events is reflected in the artistic image. For example, the landscape found in the works of Navoi, Babur, Mukimi, Furqat, Cholpon, Oybek, Mirtemir, Abdulla Oripov, Erkin Vohidov, and others simultaneously expresses both a reflection of nature and a specific inclination of the poet's soul. The poet applies his imagination to the perception of nature. Some poems sing of the harmony of life



and nature, while others lament the primacy of night over day, the disturbing chaos, the state of nature, the destruction of flowers, trees, and greenery. Thus, the poet's way of observing reality is uniquely described by the themes of existence.

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