



## **SOCIAL-PHILOSOPHICAL AND FUNCTIONAL ANALYSIS OF AESTHETIC CULTURE**

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### **ABSTRACT**

*In this article the aesthetic culture is analysed socio-philosophically. The author has shown that aesthetic culture resides in the human being and that its activities enter humanity as a spirit. Furthermore, it also analyses art and its functions, which are one of the key parts of society's artistic culture.*

**KEY WORDS:** *aesthetic culture, art, aesthetic education, music, creativity, aesthetic consciousness, ideal, artistic need.*

### **DISCUSSION**

Culture identifies and develops creative abilities and needs as a specific form and method of realizing human forces so culture is the basis for philosophical and methodological determination of creative activity of people. The notion of "culture" is a combination of the essential qualities, achievements and creativity of the people who are at a particular stage of social development [1].

It is impossible to imagine cultural development patterns without taking into account the material effects of human creative activity. Naturally, these results reflect products of material and spiritual culture as well as specific ways of human activity. All of this is an expression of the creative abilities of the person, except the realization of his creative possibilities. It represents the highest manifestation of human enlightenment and knowledge, the deep, conscious and respectful attitude to the past and the ability of creative perception, to learn and change reality through action. The individuality of a person shows at the same time its cultural level.

Scientific literature often refers to the concept of value in describing different forms of culture and their diverse components. Naturally, the study of the social existence and specificity of these components helps to uncover the essence of culture, its patterns of influence on society and human life.

Cultural values are created at the result of the influence people on nature, their spiritual world, and their relationship to one another. Social phenomena,

practical skills, achievements in science and technology, works of art are not only expressions of the person's considerable strengths and abilities, but also the reason of improving cultural value. Accordingly, the culture of society, on the one hand, is a set of experiences for the creation and sharing of cultural values and the process of dissemination and assimilation.

"There are musics written with musical notes," writes Merab Mamardashvili, "and I am sure that the melodies will be heard only when they are played. All cultural phenomena are so characteristic that the book is readable and influenced by reading, which is no different. The symphony only becomes a reality when played. The landscape opens our eyes when we look at what is happening now, because nature is not the landscape itself. It is a pile of rocks, abundance of plants, water and trees"[2].

From M.Mamardashvili's view confirms about that, the cultural context consists of certain contradictions between creative activity and the acquisition use of values by society. The nature of not eliminating them is reflected in the narrow consumer relationships of people with material culture and spiritual values, on the one hand, in the moods of creators living alone and with modesty.

Philosophical eradication of any contradiction results in a new quality. The main way to resolve the relevant contradictions in the functional of culture is to encourage people to be culturally enhanced not only as a subject of social activity but also of social



relations. At the same time, the cultural subjects formed by the interaction of the social and cultural processes are the manifestation of their creativity in the acquisition of blessings. As painter Ruzi Choriyeu noted, "the hardness of work will certainly give its results one day. The artist's original work fills the artist's heart with endless quirks. Then he was filled with satisfaction. It gives the creativity a pleasure"[3].

Those who have achieved a certain level of culture are not just those who master it, but they are also the creators of high artistic creativity, providing a vibrant culture and social spiritual development. According to writings of Academic S.Shermuhamedov, as a result of his high artistic and aesthetic activity, man creates inexhaustible beauty, as well as works of literature and art. "Different forms and shapes of artistic aesthetic perception of the world depend on the ways in which the artist, the society, or the epoch reflects the positive or negative ideal, its intentions and purposes. The experience of literature and art, as well as the whole artistic culture, shows that the ideals of the creative work are universal, individualized in vivid, unique, humanistic spirit, artistic, aesthetic, moral and spiritual. It is a great contribution to the treasury of world culture"[4].

Thus, culture lives with the human being, whose activities penetrate into the human being as a human spirit. Therefore, man-made architectural monuments, literature, songs and dance, music culture, visual arts and other forms of culture allow him to penetrate his spiritual world [5]. These theoretical rules suggest that culture is a developing social phenomenon.

These early considerations in the solution of practical issues indicate the effectiveness of relying on modern cultural philosophy. However, this does not mean that the universal culture rules of mechanics can be applied mechanically to any area of the culture. Consequently, each of these areas is interconnected with material life, socio-political life, leading ideas and ideologies, and requires that people take into account their role in cultural development in a particular context.

Thus, interpreting culture as a criterion for human self-development is of great scientific and methodological significance. However, as we have already noted, the practical requirements of life envisage the concrete definition of conditions, factors and cultural development of the person. Broadly speaking about the essence of this task, First President I.A.Karimov writes: "We need to develop literature, art, and free creative activity in general, in our society for the full manifestation of human abilities and natural talent. We must create the conditions"[6].

Aesthetic culture as a complex social phenomenon at the community level processes and results of aesthetic mastering of nature, aesthetic situations of labor activity, life, social relations; a

certain state of aesthetics, tastes and interests of class and social strata; The theory and practice of aesthetic education implies that the socio-aesthetic activity of people is diverse.

Aesthetic culture serves to satisfy the socio-aesthetic needs of people as a distinctive expression of social aesthetic consciousness and the practices that underpin it. As a system of diverse activities and aesthetic relationships, it embodies the processes associated with the formation of professional and amateur types of art, fashion, media, and aesthetic perception culture. It refers to the aesthetic values that are socially understood and used in a sociological sense.

As such, aesthetic culture is a set of particular values as objects of philosophical knowledge, a process of creating and practicing them. The links between these components that make up the whole system allow us to consider aesthetic culture as a separate and relatively independent structure.

The philosophy of culture is, first of all, examining its aesthetic forms in a social context. Its mission is to analyze the patterns of culture functioning and development through specific forms. "The philosophy of culture as a science of wisdom reflects the spiritual state of culture, analyzes this situation in the context of rational (theoretical) thinking, examines the integrity, the general trends of culture, the views and meanings of culture"[7].

Thus, the philosophy of culture studies the essence of culture, the laws of development, the stages and prospects of development as a holistic whole phenomenon [8]. As the philosophy of culture is separated from science, that's why, there is a close relationship between them. In particular, knowledge of philosophical law and categories can serve as a theoretical and methodological basis for the solution of problems in the development of culture.

Philosophy of culture enriches the content of philosophical law and concepts based on concrete analysis of different types of culture, broadens and deepens the connection of philosophy with social practice, and provides the specification of conclusions and rules. The philosophy of culture pays special attention to the subjective and social aspects of social development. At the same time, it studies the regularities, meanings inherent in cultural processes [9].

Thus, philosophy of culture analyzes culture as a social phenomenon, its structure, regularities of functioning and manifestation and values-generating activities of people in diverse spheres.

In the philosophical literature, the concept of "aesthetic culture" is widely used as a general description of living standards and the level of understanding and change of a person that conforms to the standards of beauty. Aesthetic culture includes all elements of spiritual and aesthetic thinking and



aesthetic creativity. Indeed, "aesthetic culture represents a system of attitudes and values that are linked to aesthetic activities, and the self-expression of a human being constitutes the domain of aesthetic culture. The essence of such freedom is that a person must discover and embody the ideal that is compatible with his or her own kind of object and create it in an ideal way"[10].

The structure of aesthetic culture is multi-layered, reflecting primarily the unity of aesthetic consciousness, attitudes and activities, and their dialectical connection. Philosophically, the emotional and emotional assimilation of reality reflects the gynecological essence of aesthetic consciousness and is not limited to perception of only one area of nature or society. The aesthetic assimilation of reality encompasses labor, cognitive processes, and full emotional states in interpersonal relationships, as evidenced by the combination of high life, aesthetic excellence, beauty and glory.

The aesthetic and creative activity of the world aimed at the achievement of certain practical, social goals, and the attitude of the person to its objects serve as an important moral impulse. This approach also plays a leading role in artistic activities, which are inextricably linked to professional and amateur forms of artistic creativity, art design and more.

Artistic values and their collections play an important role in the structure of aesthetic culture. Art, on the one hand, is a key area in the realization of the aesthetic ideal of the period, "shaped and developed under the influence of social and historical events, and on the other, reflecting the national culture and the aesthetic needs of each artist." serves the purpose of identifying trends. Perceptions of artistic values have strong ideological and emotional sensitivity and develop a person's ability to master the world aesthetically. Art is also an important factor in ideological and aesthetic education through a comprehensive reflection of the physical and mental abilities of the individual with their whole being and spheres.

The artistic culture of a society can be viewed as a way of assimilating the values of art, both past and present. The artistic culture carries out its specific functions as an important area of the general culture of society and, in many ways, as a social and spiritual phenomenon that determines its character, has a specific structure and is relatively independent. The essence of art in the broader societal context is the development and spread of artistic culture in society.

When analyzing social performance and related processes, it is necessary to identify the components that make up the artistic activity of society. These are the phenomena that are the object and subject of artistic perception of the present reality; secondly, directly refers to a group of artistic people,

as well as institutions and associations that create and disseminate artistic values. The third component is a set of values created and embedded in a system of socio-aesthetic relationships, and the fourth is art lovers, influenced by art, literature, artistic and literary criticism.

It has been said that art lovers, who are one of the key elements of the art culture of society, can create a certain social environment for their learning. The social category of fans as an art category is a complex structure on the basis of age, level of education and training. Each layer of fans can express their attitude to the arts, depending on their place in society, their lifestyle and activities. Priority artistic needs are the key factor in the formation of a particular category of fans and its impact on the culture of society.

Based on the foregoing, we can say that the events are of interest in public life can be analyzed from two perspectives. The first view places the priority on art as a social component of the spiritual life of society. On the other hand, people place a particular emphasis on learning aesthetic culture that reflects aesthetic norms in practice, but also in their material activities. Therefore, the components of characterizing consist aesthetic culture of individuals or social groups are artistic perceptions, ideals, attitudes and aspirations.

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