

THE ROLE AND DIRECTIONS OF FINE AND APPLIED ARTS IN BUILDING AN ENLIGHTENED SOCIETY IN NEW UZBEKISTAN

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Abstract: The article studies the theoretical foundations of the socio-philosophical analysis of the place of fine and applied arts in building an enlightened society in New Uzbekistan, the socio-cognitive potential of fine and applied arts in building an enlightened society in New Uzbekistan, the future tasks of developing fine and applied arts in building an enlightened society in New Uzbekistan. Also, the issues of developing fine and applied arts in building an enlightened society in New Uzbekistan are analyzed.

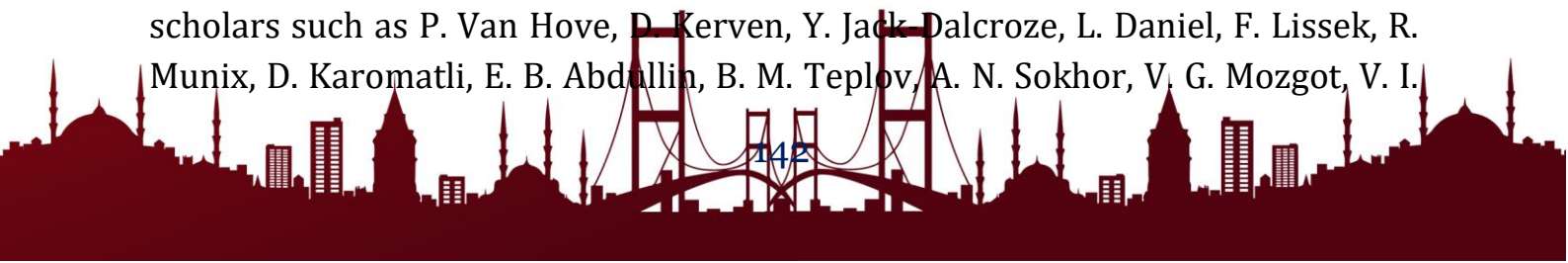
Key words: building an enlightened society, integration, art, socio-spiritual basis, perspective, fine arts, applied arts, artistic-creative potential, systemic-functional analysis, theoretical-methodological basis.

Introduction

The "individual style" of great artists varies from one another, and they may even be in direct contrast to each other in terms of form. Some styles are filled with metaphors and comparisons, while others prefer direct depiction, and some are extremely short and concise, while others are characterized by detailed exposition. However, the expressive and descriptive tools are revealed depending on the author's artistic idea, how life is reflected, and their way of thinking. In creating their own style, the artist refines their ideas and seeks ways to reflect life in a profound way. In realistic art, creating a style means finding and expressing artistic truth in a unique way.

The artistic style of an artist is aimed at directing the audience, reader, or listener towards independent thinking and evoking pleasure. When the author's thoughts are clear and expressed fluently, the style also becomes refined. In this context, the sense of style plays an important role; it is relevant both to the artist and the audience enjoying the work. The artist's sense of style is characterized by their ability to find the artistic form, distinguish the main and secondary elements, and clearly show good and evil. For the audience, the sense of style means recognizing the author's persona hidden within the overall structure.

Literature review and methods The spiritual foundations and social functions of art, art education, and its moral potentials have been researched by scholars such as P. Van Hove, D. Kerven, Y. Jack Dalcroze, L. Daniel, F. Lissek, R. Munix, D. Karomatli, E. B. Abdullin, B. M. Teplov, A. N. Sokhor, V. G. Mozgot, V. I.



Petrushin, B. V. Asafiev, V. Beloborodova, T. V. Cherednichenko, S. F. Gurbanaliev, E. Abdulin, Y. 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. Omanqulova, Q. Panjiev, R. Azizov, X. A. To'rakulov, M. Khojdaeva, G. Sharipova, U. Y. Yuldoshev, and others.

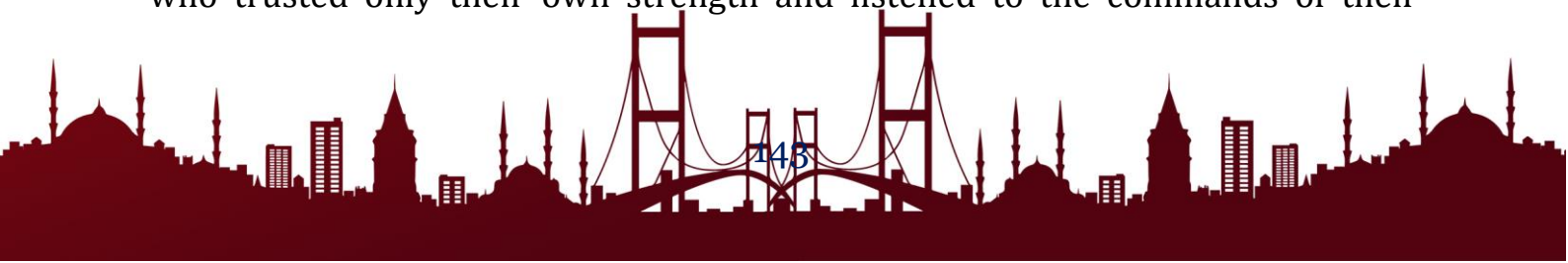
Results and discussion In the era dominated by absolutist regimes, new relations between the individual and society created a certain social consciousness. This led to the emergence of a new artistic movement – Classicism. Classicist artists typically based their work on rational philosophical principles. Their aesthetic ideals and doctrines defined a special method of artistic generalization. This artistic direction was characterized by the attempt to select a particular aspect of human passions and express it as fully and deeply as possible.

In reflecting reality in terms of problems and contradictions, Enlightenment art played an important role. This is often referred to as "Enlightenment realism." Unlike Classicism, this direction did not draw its subjects from ancient culture but rather from contemporary reality. The focus of this movement was on the "third estate," the common people's family and civic qualities, which were placed in contrast to the corrupt morals of the aristocracy.

The Enlightenment artistic style and creative direction aimed at reflecting the daily realities of life while simultaneously becoming entangled in the intricacies of these realities, sometimes even diverging from historical subjects.

The Romanticism movement, which followed the place of Classicism and Enlightenment realism, is a complex and colorful artistic phenomenon that combines revolutionary and reactionary currents. Despite differences in their political views, these two currents merge in terms of their partial and general creative principles.

Romanticism as a creative method emerged after the profound social and political changes that took place following the French Revolution. The essence of Romanticism was to reject the harmful and inhuman ideologies created by bourgeois society and instead establish the dignity of the individual. As a result, works of art created under the Romanticism movement depicted unique individual characters. Romanticism was the first movement to focus on the internal world of a character who had come into irreconcilable conflict with society. It depicted individuals whose inner experiences were distinctive, and who trusted only their own strength and listened to the commands of their



heart. Romanticism dealt a strong blow to the rules of Classicism and paved the way for the development of Realism.

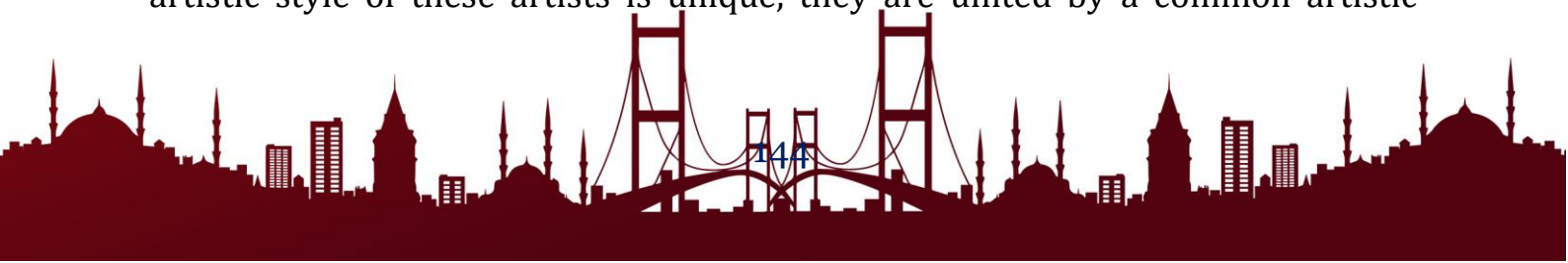
In the first half of the 19th and 20th centuries, the method of critical realism in artistic creativity manifested broadly and deeply across nearly all forms of art. During its development, this method followed a complex and contradictory path. In this period, aesthetic tools that previous artists could not achieve found new refinement. An example of this is the works of Rembrandt. Ancient Greek art reflected only the external physical beauty of humans, and the strength, weakness, and limitations of this artistic style lay in that. However, Rembrandt was able to depict the inner world of people, such as poor individuals, beggars, and old women, without embellishment.

As with any true art, critical realism aimed to reflect life events from the perspectives of the advanced ideas and aspirations, goodness, and happiness of its time. However, the major difference from previous artistic movements was that it did not simply "correct" reality to align with ideals, but instead depicted reality itself through aesthetic tools.

Critical realism is characterized by its historicity and social features. The artistic understanding of the individual existed in both Classicism and Romanticism. However, in critical realism, the individual becomes the main content of the artwork, expressed through truthful images and the analysis of events, where the author's true intentions, plans, and aspirations are clearly visible.

Although the characters created by great artists were born in social conditions, they act freely. Since realism is directed towards a comprehensive reflection of reality, it ensures that the images are rich and multi-dimensional, maintaining artistic and aesthetic integrity while simultaneously exhibiting unique contradictions and both partial and universal aspects.

The artistic method of critical realism made it possible to depict the previously unexplored dimensions of reality, reflecting the progressive democratic movements and aspirations of its time. This form of realism is called "critical realism" because it begins to reflect reality in a truthful and critical manner. The representatives of realism depicted the "ugliness of life" ruthlessly in their works to improve and beautify life. The works of artists such as A. Qodiriy, M. Sholokhov, Ch. Aytmatov, E. Hemingway, E. Remarque, and G. Márquez can be explained through the method of critical realism. While the artistic style of these artists is unique, they are united by a common artistic



approach that transforms truth into artistic truth, and the spirit of humanism and progress binds them together.

It is well-known that the realist artistic method also manifested itself in the form of "socialist realism." Today, this concept is often assessed as a political tool used to direct the creative process through administrative means, persecute true talents, and promote shallow "works" that align with the political agenda. Such ignorant policies caused unprecedented damage to realist art. Therefore, debates about the method of "socialist realism" now sometimes present opposing viewpoints. Some art historians consider this concept inappropriate, asserting that it is a false and politically motivated invention that is entirely against art, while others describe "socialist realism" as a tool of communist rulers designed to suppress any form of talent and creativity.

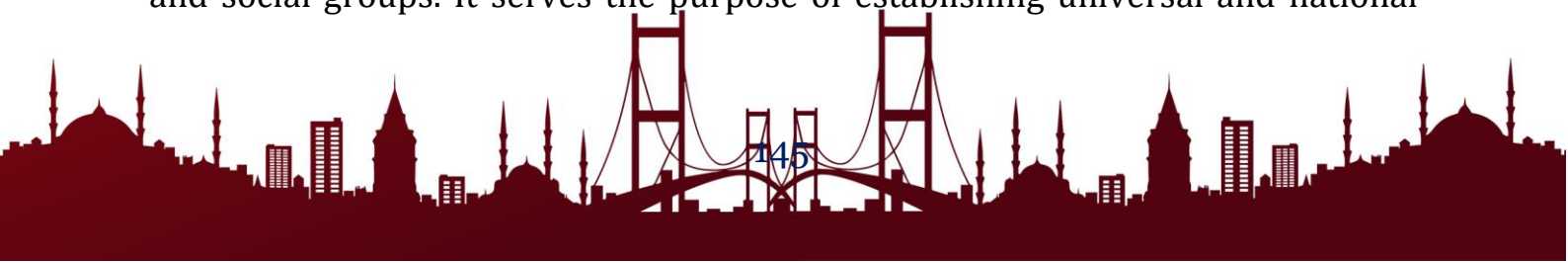
The most reasonable and objective approach is to judge based on artistic practice. After all, throughout history, any artistic work should not be measured by terms like "permission" or "socialism," but rather by its ability to depict reality within the framework of "realistic" representation. The reflection of reality within the boundaries of artistic truth through aesthetic tools constitutes the main essence of the realism artistic method.

The principle of truth, established historically, also carries its own distinguishing characteristics in the method of realistic artistic creativity. If the artist's concept contradicts reality, they abandon it according to the standard of truth and choose the path of reality.

One of the greatest achievements of critical realism was the artistic understanding of human social life. Social and historical elements refer not only to the depiction of historical events and individuals but also to how artists, through their works, reveal the essence of historical processes, representing these processes at a high level of truthfulness. This is reflected through the method of realism in artistic creativity. The realistic method and direction of creativity reveal the artist's aesthetic aspirations in relation to reality.

The aesthetic dream and the reality of life are intertwined in all forms of realism. Realist artists base their aesthetic dreams on the reality of life, blending elegance and truth in their work. A realistic creator does not mold their characters according to their own fantasies and hopes, but rather draws from reality, reflecting the progressive traditions of the time.

Like other forms of education, aesthetic education focuses on the individual and social groups. It serves the purpose of establishing universal and national



values. As such, education aims to influence human consciousness, feelings, imagination, beliefs, worldview, actions, and behavior.

Aesthetic education, as part of these overarching goals, represents a historically and socially significant phenomenon. It is important to note that in ancient times, education was generally based on aesthetic principles. For example, in ancient Greece, the aim of aesthetic education was the comprehensive development of citizens and the harmony between "spirit and body." As philosophers like Plato and Aristotle taught, while there were differences in aesthetic education systems, there was also a common thread: the fostering of a unified aesthetic ideal and the development of moral behavior and civic virtues.

In the Middle Ages, both in the East and Europe, aesthetic education aimed to instill faith in God as the source of divine power and to impress upon individuals the transient, insignificant nature of "this world." The emphasis on the divine and secular aspects of aesthetic education still holds relevance today, as it has always been intertwined with human labor and daily life.

As societal conflicts diminish and the principles of social equality and justice gain ground, the necessary social, political, and moral conditions for aesthetic education also emerge. The expansion of material, economic, and cultural opportunities, alongside the eradication of poverty and illiteracy, will allow aesthetic education to become a key factor in societal life.

In our independent development, the importance of aesthetic education is increasing. First, there is a growing need for the upbringing of a perfect human being. This task cannot be accomplished without artistic-aesthetic education. Second, the general cultural level of Uzbekistan's population is rising, and new techniques, technologies, and methods for improving production are being implemented. Third, as Uzbekistan's new production relations and market economy expand, there is a corresponding increase in the level of aesthetic culture. Fourth, the fields of electronics, automation, cybernetics, and informatics are creating opportunities to reshape production and life. These fields require a transformation in the psychological state, professional, social-psychological, and moral-aesthetic conditions of those involved in production. Fifth, the widespread use of mass media such as radio, cinema, and especially television, is facilitating the growth of artistic and aesthetic education in broader contexts. In the past, aesthetic education was narrowly defined, focusing mainly on correct perception of art and the enjoyment or knowledge of a specific art form, as well as developing specific artistic skills. Sometimes it was seen merely



as the cultivation of high aesthetic taste. All these aspects are part of the main tasks and goals of artistic-aesthetic education.

Conclusion: Artistic education is an integral part of aesthetic education, though it does not fully express the main content and objectives of aesthetic education. The primary goal of artistic education is to shape social relations through the means of art. It would be a mistake to equate, mix, or contrast artistic education with aesthetic education. It is essential to understand that aesthetic education extends beyond art; its core lies in activating and developing the human aesthetic relationship with reality. This relationship is characterized by its specific features, relative independence, and encompasses both practical and theoretical dimensions. Therefore, any manifestation of human relations to reality that separates from the aesthetic content loses its true human essence.

An aesthetic relationship encourages individuals to free themselves from a consumerist view of life and adopt a broader, more comprehensive perspective. It fosters the ability to recognize virtues that are socially significant for humanity, development, and society, in people, nature, events, and things.

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