

**УДК: 111.85**

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### **СВЯЗЬ ЭСТЕТИКИ С ДРУГИМИ НАУКАМИ**

**Аннотация:** В этой статье представлена информация о том, как эстетика связана с другими дисциплинами, областями или отраслями. В частности, на примерах излагается взаимосвязь эстетики с такими областями, как этика, спиритуализм, теология, педагогика и семиотика.

**Ключевые слова:** изысканность, философия, мораль, спиритуализм, теология, педагогика, семиотика, красота.

**UDK: 111.85**

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### **RELATIONSHIP OF AESTHETICS WITH OTHER DISCIPLINES**

**Annotation:** this article provides information on how aesthetics interacts with other disciplines, fields or networks. In particular, the relationship of aesthetics with such areas as ethics, spiritualism, religious studies, pedagogy and semiotics is explained by examples.

**Keywords:** elegance, philosophy, ethics, spiritualism, theology, pedagogy, semiotics, beauty.

**AESTHETICS AND PHILOSOPHY OF ETHICS.** Aesthetics has developed since ancient times in strong contact with many disciplines. Another closely related to aesthetics, “venerable” science, is the philosophy of ethics.

These two disciplines are so close to each other that, even in some periods, they are not sufficiently delimited by certain thinkers. Because the behavior and intention of a person often belong to both morality and aesthetics, that is, a certain positive activity unambiguously embodies both the characteristics of goodness and aesthetics. For this reason, in sacred books such as “Avesto”, “Bible” and “Quran”, in the teachings of ancient philosophers such as Socrates, Plato, Farobius, they interpreted morality – inner beauty, aesthetics – in the way of external beauty. In addition, as we have seen, art is considered one of the main objects of research in aesthetics.

In each work of art, however, the pressing problems of morality are raised, and the creator perceives the highest moral level through artistic images. If this perception takes place directly in the guise of positive heroes, an indirect negative event, which can occur through the author's point of view. That is, in any work of art, positive heroes do not exist at all, but the events in it are judged by the creator from the moral heights achieved by his time. Therefore, it is absolutely impossible to have an immoral work of art. Therefore, every work of art that studies aesthetics will also be studied in a certain sense from the point of view of the philosophy of ethics. However, such closeness, as we said above, does not really mean mirroring. This was the first to prove theoretically the difference between the objects of study of both disciplines in the work of Aristotle The Great “Metaphysics”; he expresses the idea that goodness is manifested only in movement, and beauty is manifested even without movement.

In fact, morality occurs only through the behavior, Act of a person; as long as a person is immobile, we know that he is neither good nor bad. Only after the act of examination is committed do we evaluate it as either good, or evil, or good, or evil. Beauty, on the other hand, also manifests itself effortlessly. In addition, the laws of morality, exhortations, proverbs have a commonality, the same property of belonging to all. Aesthetics, on the other

hand, favors certainty, clarity. Also, beauty has the property of "extreme whim", which requires only its place even in one body. In the same place, it is appropriate to cite an example used by the German aesthetician Fexner: the redness on the girl's face is an indication of her beauty. However, reddening becomes ugly if it moves over his nose. Hence, for ethics – generality, and for aesthetics – certainty is a condition of existence.

AESTHETICS AND SPIRITUALISM. Aesthetics also has a strong relationship with spiritualism (psychology). As you know, studying the spiritual life of a person, spiritualism gives a huge place to the issue of emotions. The creation and perception of beauty, a work of art is also associated with emotions in a certain sense. For example, an ordinary stone person does not create a special emotional impression. But after the sculptor touches the Stone, The Breath of life, human emotions begin to manifest from it. It is not in this that the stone is given the image of a person, but in the concentration of momentary human feelings on this image. In other words, the creator draws on the Stone a picture of the emotions he sets out to convey to the viewer, and turns a simple stone into a real work of art. If the creator - sculptor is able to convey these feelings to the viewer as much as he intended, and the viewer is able to awaken in those feelings either exactly or in such a way, then this sculpture is considered a real work of art. Aesthetics explores from sculptor to sculpture, from sculpture to viewer to the extent to which those emotions have passed, i.e., how carefully the artistic image is created, and on this basis evaluates the work. And spiritualism studies these qualities themselves. In addition, spiritualism studies the world of emotions of the creator, ranging from the idea of a work to an artistic work – the creation of an aesthetic value. Of course, such research and analysis occurs in the isolation of studies, not in an autonomous case, but through the cooperation of both disciplines with each other, the transition of one to the territory of the other. Therefore, there are so-called Art spiritualism and art creation spiritualism, equally related to both spiritualism and aesthetics.

AESTHETICS AND SOCIOLOGY. Today, the relevance of aesthetics to Sociology (Social Studies) is much more important. It is known that each work of art, focusing on a separate human personality, artistically studies society as a system of social relations. Even in a work of the landscape genre, in which man and society are not directly reflected, sociality manifests itself in a style that is an indirect perception of the views of a member of society – the author. The author of Zero's work can never be a “spectator” outside the society in which he belongs. Also, large works serve as a kind of material for Sociological Research.

In addition, sociology studies the interaction of art with society, the social functions of art; studies the place, position of the artist in society, socio-demographic States of the reader and audience;

analyzes the importance of the artist and the work of art in the socialization of the individual.

AESTHETICS AND THEOLOGY. Of particular note is the connection of aesthetics with religious studies. Because religion and art always complement each other, and in many cases one takes the field as a condition of living for the other. On top of that, every universal religion has its “own” types of art: for Buddhism - sculpture, for Christianity-fine art, for Muslim - fiction. It also assumes that all universal religions will have their own temples. And we all know that temples are associated with the art of architecture. In general, religions act in connection with almost all types of art. As a result of these contacts over the centuries, a unique appearance of a work of art – a religious-artistic work-has arisen. “The Battle of Abu Muslim”, the architectural complex in Shohizinda, the Cologne mosque, Rembrandt's “Holy Family”, Buddhist temples in the Hindi-Chinese region are such religious-artistic works. In them, religious ideas were expressed through art.

AESTHETICS AND PEDAGOGY. The connection of aesthetics with pedagogy is clearly visible in terms of solving the problems of upbringing. Because pedagogy is also engaged in the education of aesthetics in a certain

sense. But this upbringing is carried out separately, divided into autonomous parts, in a specially defined form of upbringing for different ages and areas, that is, within certain, clear boundaries. For example, preschool education, student education, athlete education, etc. Pedagogy studies the problems of aesthetic education carried out in these areas and age. Aesthetics, on the other hand, develops the General Laws of the education of aesthetics, that is, acts as a philosophy of upbringing that is common to the stages that a person goes through from birth to death. So, Russian aesthetics M. As Kagan said, while pedagogy has a tactical nature regarding upbringing, aesthetics is his strategy.

**AESTHETICS AND SEMIOTICS.** Aesthetics is also associated with the science of semiotics—the system of signs and signs. Because the work of art is manifested through signs. For example, letters, notes, etc. In other words, a work of art that embodies the results of cognitive and evaluative activities, that is, semantic and pragmatic information, is also intended to deliver that information. It is the semiotics that studies the sign-related side of this art, the communicative-mediated aspect. Meanwhile, in the philosophy of aesthetics, there is also a theory called structural-semiotic aesthetics. In it, art is taken as a special system of language or signs, and a separate work of art as a sign of that system or a consistency of the signs of that system. Zero in this, the sign is studied in the way of a phenomenon that delivers it to the perceiver of a work of art.

In addition, aesthetics also works in close connection with cybernetics, ecology and, as we have already said, with all the disciplines of art studies. Each art tour has its “own aesthetics”: the aesthetics of the word art, the aesthetics of the theater, the aesthetics of music, etc.

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