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**TOWARDS THE CREATION OF MATTER OF AESTHETICS  
NATURE**

Annotation: The subject of aesthetics of nature is determined, its structure is filled with categorical content, methodological aspects of unity and differences of aesthetics of nature and disciplines of the art cycle are studied. The general characteristic of "social activists" and "naturalists" in the interpretation of the nature of aesthetic knowledge is given, and new directions and approaches in the development of aesthetics of nature and culture as a whole are determined on the methodological basis of their unity.

Keywords: aesthetics, nature, aesthetics of nature, natural and aesthetic reality, natural beauty, philosophy of nature, philosophy of culture, aesthetic culture, artistic and aesthetic consciousness, aesthetic activity.

In connection with the further development of the systematic nature of theoretical natural science, the problem of its correlation with artistic and aesthetic knowledge occupies an important place. Aesthetic culture and aesthetics as a science have a significant impact on natural science knowledge, create conditions for emotional and rational perception of the beauty of harmony between nature and society. At the same time, the synthetic processes of the development of natural and aesthetic knowledge are influenced, first of all, by the formation and formation of a new direction in the philosophy of nature and art - the aesthetics of nature.

The concept of the subject of aesthetics of nature began to be actively discussed only in the second half of the XX century. However, a clear understanding of it has not yet been achieved. This is probably due to the objective vagueness, the uncertainty of the very concept of the subject of aesthetics of nature, which occupies an intermediate position between the aesthetic and natural science levels of generalization in the development of scientific knowledge.

Nevertheless, a certain contribution to the development of the concept of the subject of aesthetics of nature has already been made in our domestic and Western European science and culture.

The modern philosophy of nature and culture faces the following basic epistemological and logical-methodological tasks: to find out what the subject and structure of the aesthetics of nature provides. Such an analysis of the subject of aesthetics of nature is associated with the reconstruction of the subject of aesthetics of nature in its integrity and consistency. In this sense, the subject of aesthetics of nature has a complex structure.

The modern aesthetics of nature as a whole is characterized, first of all, by an ethical pathos aimed at the search for universal values in nature, technology, art and social life in general. Humanism and science as general principles of research are opposed to technocracy in thinking, utilitarianism, domination and violence against nature. In this regard, serious attention is paid to the problem of studying traditions and innovations in aesthetics in general and aesthetics of nature in particular, a number of new natural and aesthetic concepts are put forward, growing out of the artistic and aesthetic perception of the natural world.

There are two main trends in understanding the subject and tasks of the aesthetics of nature in our and foreign literature. According to the first one, nature is a collection of objects not produced by man (mountains, rivers, seas, wild animals and plants, soil, biogeocenosis, biosphere, clouds, and so on). At the same time, the main task of the aesthetics of nature is to explore the aesthetic qualities of these natural objects on the basis of direct observation and analysis of judgments and individual taste. The second trend in the aesthetics of nature comes from the definition of nature as a set of objects that are external to the observer (railway and automobile bridges, roads, sidewalks, street lights, buildings, people's lives, and so on). The purpose of the aesthetics of nature in this case is the study of general philosophical problems of natural reality as an aesthetic object, the study of aesthetic judgments about the aesthetic qualities of nature on the basis of a systematic method and metacritics. The view of the aesthetics of nature as an

applied part of the philosophy of nature and culture is currently prevailing. Exploring the ethical, epistemological, axiological, aesthetic and other functions of the aesthetics of nature, its adherents come to the conclusion that the basis of the aesthetic attitude to nature is the universal longing for the beautiful, regulated by aesthetic and artistic taste. In this regard, the theoretical and methodological nature of the aesthetics of nature is emphasized, which distinguishes it from the disciplines of the art cycle [8].

The aesthetics of nature has its own specifics in comparison with the theory of art. The advantage of art theory is the desire to determine the social status of art, to explore it in the context of material and spiritual culture, to theoretically comprehend new phenomena in art culture and practice. At the same time, it should be noted that the theory of art seems to be one-sided if it underestimates the axiological and functional approaches to art. The aesthetics of nature overcomes this one-sidedness precisely thanks to an axiological and functional approach to the natural environment, close ties with ethics, specific sciences that study natural objects.

The conceptual apparatus of the aesthetics of nature is of significant interest. Its structure is formed by basic natural science concepts (natural environment, nature, wildlife, inanimate nature, biogeotic reality, organism, species, biosphere, and so on) and levels of perception of beauty in nature (external - internal, formal - meaningful, visual - intellectual, emotional - rational). The external level includes, for example, colors, shapes, proportions, structures, the integrity of the figure, etc., forming the harmony of the natural world. The rational level includes the perception of the beauty, structure and integrity of the aesthetic object of nature. In this regard, attention is focused on the categories of sensually beautiful and conceptually beautiful, inherent in both nature and art, but to a different extent. If the basis for art is sensual beauty, then for the natural environment, the fusion, synthesis of the conceptually beautiful and ethical is of primary importance. Even a new term is introduced into aesthetics and aesthetics of nature — "natural beauty", the essence of which is to understand the structure, organization, functioning,

development, expediency of the natural system. This is a complex, complex, holistic, rational beauty, based on the categories of economy, figurativeness, simplicity, measure, and so on. Currently, this concept is actively used by the categories of aesthetics, art history, natural sciences, everyday artistic consciousness, which, of course, affects a more meaningful definition of the concept of "natural beauty".

In the aesthetics of nature, the tendency to link the concepts of an aesthetic object in nature and art prevails. However, the nature of conventionality in the aesthetics of the environment and the philosophy of art is different: nature and art do not replace each other, although imaginary artistic phenomena cannot evoke the same aesthetic emotions (feelings) as real natural systems. These two branches of aesthetics are united by the philosophy of beauty, the belonging of their objects of study to the class of aesthetic. Art as a cultural phenomenon replaces the natural form of beauty with an artistic form. It appears to be the main aesthetic paradigm. Although nature as a source of aesthetic experience historically arose before art, at present art as a cultural institution models the attitude to the natural environment. One of its results is the emergence of total expediency (ballet in the bosom of nature, landscape art, park sculpture) and global aesthetics that interprets the unity of nature and the cosmos as an artistic phenomenon (the Japanese garden is a model of nature as a work of art).

The aesthetics of nature is an applied philosophical and aesthetic discipline that reflects the universal harmony between man and nature in the context of cultural development. The search for optimal natural and aesthetic solutions regarding certain interpretations of the subject of aesthetics of nature encourages modern researchers to compare Western and Eastern principles of harmonization of relations between man and natural reality.

The positive direction of the formation and development of the aesthetics of nature as a whole is its dialogicity. The traditional dialogue between Eastern and Western aesthetics, ethics and aesthetics, art and science is complemented by the study and search for links between aesthetics and technical knowledge, aesthetics

and economics, aesthetics and social law. Such a scientific perspective can, in our opinion, lead to a clearer and more meaningful definition of the subject of aesthetics of nature and its structure as a link between the philosophy of nature and the philosophy of art, including the formation of a more perfect system of aesthetic knowledge and culture.

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