



Philosophical Analysis of the synthesis of Morality and Aesthetics in Spiritual Life

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ABSTRACT

This article is devoted to the philosophical analysis of the role of morality and aesthetics in the spiritual existence of the individual, their synthesis. Problems of formation and development of the ideal in the mind of the person, structure, levels of moral and aesthetic consciousness of the person are analyzed. It is analyzed that in the spiritual existence of the individual, morality and aesthetics become inseparable at the same time. Ethical consciousness, aesthetic activity are closely interrelated, aspects related to the aesthetic attitude to reality are analyzed.

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Introduction

We know from the history of philosophical thought that the trinity, such as truth, goodness, and beauty, was accepted as valuable, objective aspects of the spiritual existence of the individual. According to a number of authors, although people's perceptions, ideals, and criteria of beauty, goodness, and truth change, there will always be standards that summarize the ideas, criteria, and norms that regulate and generalize them. These standards crystallize in the process of developing human imaginations, shaping the spiritual existence of the individual on the basis of national and universal values. Indeed, the three ideas that are the spiritual value of mankind have been the main topic of debate, from the Avesta to the Qur'an, from the ancient Greek philosophers to modern philosophy.

MATERIALS AND METHODS

There are also researchers who have defined the unity of morality and aesthetics with the concept of "perixoresis", which reflects the dialectical-antinomic relationship between truth, goodness and beauty - the traditional trinity. The results of these social relations, which embrace the spiritual

culture of man, in contrast to the original, are concentrated in a modern "unbroken-integral" unity and are expressed through the moral essence, the aesthetic sense. In the spiritual existence of man, the idea that morality and aesthetics are a whole, a whole, a two-sided whole with a single basis, is becoming increasingly important. Instead of the concepts of "perixoresis" and "unconnected", which represent the internal relations that arise as a result of the interaction of different views of the three ideas mentioned above, it seems appropriate to use the concept of "architecture" from the outside.

The concept of perixoresis has a philosophical basis for the trinity of truth, goodness and beauty. That is, the tragic-antinomic nature of the spiritual existence of man is that the trinity of truth, goodness and beauty is in a state of "disunity", and the union of this trinity in ethical-aesthetic unity (inseparability) forms an ideal existence in cultural architecture. At the same time, one's spiritual existence is closely connected with the ideas of unity and non-coincidence of one's higher goals.

This state of inseparability means that close-knit twin concepts bring human knowledge into one system, seek to build its architecture, and that there are unstable states in the systematization of knowledge. In Kant's words, "human thought is by nature architectural. Since the architectural interest of thought includes a natural benevolence to the thesis of the thesis" [1,], this human aspiration can be called a true philosophical aspiration

In other words, the essence of inseparability is, on the one hand, the recognition of truth, goodness, and beauty as the inseparability of culture in its present state, and, on the other hand, the ideal expresses its striving for inseparability in cultural architecture. This metaphysical trinity of the spiritual unity of man plays the role of some norm of philosophical thinking, the essence of which is the perception and understanding of the ideal existence of the individual in philosophy, spiritual values in culture. This internal dialectical and antinomic relationship is therefore expressed by philosophers with the concepts of perichoresis or architectonics.

The scientific views of GG Shpet, G.A. Zavalko, who conducted research on the "synthetic and antisynthetic ideas" of ethics and aesthetics, can serve as a theoretical basis for this topic. In GG Shpet's "Art is a form of knowledge" and GA Zavalko's "Philosophical Problems of Aesthetics" there are two different views on the obedience and non-obedience to the trinity law of moral and aesthetic knowledge. These authors seek to "build a new building of free aesthetics" beyond morality and logic, that is, to "justify aesthetics as an independent principled science independent of psychological, metaphysical, and epistemological foundations" [2,297]. To achieve this, Shpet seeks to move away from rational principles and metaphysics, as opposed to normativeism, which does not allow the discovery of the "specific subjectivity of aesthetics". Speaking of the construction of "aesthetic ontology" that differs from pure aesthetics, the philosopher referred to pure aesthetics - *prima aesthtica* ("consideration of aesthetics as a subject in its ontological forms, analysis of permissible and existing forms of aesthetic reality") emphasizes the need to overcome reduction.

In real life, the taboos promoted ideas such as the creation of an autonomous aesthetic, the avoidance of aesthetics based on reductionism, and the exclusion of certain norms or interdisciplinary concepts. Attempts to limit the obedience of pure aesthetics to ontological, epistemological, and rational principles are common. Because in its time, the reduction of the categories of aesthetics to the

concepts of other disciplines (e.g., ethics, art history, cultural studies, logic) was often observed. They tried to express the accepted truth in aesthetics, which is a philosophical science, with the concept of "aesthetic pleasure", to include aesthetic pleasure in a pure "aesthetic ontology", in contrast to the utilitarian interpretation of hedonistic ethics. In it, the abstract being through the subject connection with transcendental and eternal things requires the formation of a separate field of concepts of synthetic knowledge. In particular, it is emphasized that beauty and truth, which are the main central categories of morality and aesthetics, enter into dialectical, ontological relations in the forms of "abstract being" and "reality". Pure aesthetics see the content of beauty as the "filling of abstract forms of being" and the reality as the fruit of scientific research into reality. "If 'truth' is an existing concept, 'beauty' is a state of neglect" [2, 310].

The above analytical considerations show that morality and aesthetics in the spiritual existence of the individual are based on philosophical dualism, which emerges as a unit of comparative simultaneous action, emotional, rational cognitive experience. Because the individual consciousness of a person is a whole in a trinity that includes logic (mental-rational), morality, and aesthetics. Therefore, the specific subjective aspect of aesthetics is that it has a deep ontological interaction with the sciences of ethics and logic. In our view, it is not necessary to put a "great Chinese wall" between the identification of these two fronts, but to study in more depth the interaction of these two fronts. Failure to understand the true meaning of ethics, aesthetics, and logic threatens our knowledge of the subject. This leads to a misinterpretation of the true features of goodness and beauty, to immorality, and then to "pure" aesthetics.

Sometimes one of the components of the concepts of goodness, justice, beauty, which are the eternal truths encountered in social life, takes precedence, and the remaining concepts play a dominant role as content-complementing, meaningful. Thus, the central concept in religious belief is understanding goodness and truth as true religious doctrine. In logical knowledge, science is seen as a belief, and in human life, beauty as a creator. Based on the demands of rationalism, in the field of science, truth was brought closer to the true criterion of reasoning and theory, goodness to utility and purposefulness (utilitarianism), and beauty to a straight line structure, smoothing out natural disparities and bringing it into geometric shape. Hence, our rational knowledge may have incorporated our epistemic knowledge of truth, goodness, and beauty into the sciences of ethics and aesthetics, while at the same time limiting their development. As long as the human heart is above knowledge and experience at the theoretical level, it must understand beauty on the basis of moral balance, and the truth without violating the harmony of reality.

Nowadays, the centralization of beauty in the field of art and sports, freeing it from "utilitarian objects and various goals and interests", brings the art closer to such a type that it combines a state of pleasure, relaxation, relaxation, relaxation. "Beauty in art is like truth in science. It is the relationship between content and form, the harmony of one with the other, which allows access to the invisible depths of life and other worlds" [3,8-9]. Art is the object of aesthetic research, in which current issues of ethics and aesthetics are analyzed in harmony. The work of art reflects the positive and negative qualities through the image, the plot, the logical arrangement of the artistic composition beautifies the

work, gradually reflects the aesthetic categories in the mind of the reader. This means that “a work of art studied in the field of art will be studied from the point of view of ethics at the same time. However, such closeness does not mean exactness in terms of meaning”[4,81].

The ancient Greek philosopher Aristotle was right when he said that goodness is manifested only in action, and beauty is also manifested in inaction [5,326]. Morality and aesthetics are manifested in the form of content and form, generality and specificity, disproportion and harmony, and are studied as a dialectical, synergetic phenomenon in the spheres of life.

In this part of our study, we sought to make a conceptual analysis of the synthesis of ethics and aesthetics. At the same time, firstly, ethics and aesthetics have a separate object of study and subject, and secondly, morality and aesthetics are a kind of understanding of the spiritual world of a person, from an ontological, epistemological point of view, a single space and time. to study the two inseparable aspects of the object under study, thirdly, to keep in mind that these two inseparable concepts simultaneously study the spiritual existence of man, the movement and inaction of a being, and fourthly, the inevitability of aesthetics in the spiritual world of the individual it is emphasized that aesthetics or inversion remains the object of research in these fields of science.

The globalization of the twentieth century has led to national-ethnic, social, religious conflicts. Conflicts, socio-class conflicts, and in some ideological environments the fields of aesthetic and ethical sciences became mutually antagonistic in nature, and even continued to be recognized as opposing fields. Now the approximation of these is being evaluated in an incomprehensible way, as if combining religious knowledge with the achievements of science. The interpretation of the German classical philosopher I. Kant in this regard can have some common denominator for all humanistic, democratic currents and bring universal opportunities in the philosophical thinking of the XXI century. At present, trends in the synthesis of these two concepts, namely, morality and aesthetics, can be observed in Russian and European philosophical schools in the form of “Virtue and Truth: Classical and Non-Classical Regulators”. They devote the discussion to one of the eternal themes of philosophy - the relationship between truth and goodness. It analyzes the moral and epistemological aspects of the interpretation of truth and goodness in the history of philosophy, with a special focus on the issue of disagreement between truth and goodness, which leads to a gap between the ethics, epistemology, axiology of science. An important discontinuity in the history of philosophy is that “the main vector in the interpretation of the relationship between truth and goodness is the disagreement between the two forms of debate, ethical and cognitive discourses. This disagreement eventually led to a gap between ethics and epistemology, to the idea of value neutrality of scientific truth, and to the fact that the criteria of true knowledge were not placed in an ethical discourse. There is another interpretation, which is moral and epistemological debates and the search for the unity of goodness and truth”[6,3].

Thoughts and views on the synthesis of morality and aesthetics today have given rise to diversity. They provide an in-depth explanation of the validity of the three units (goodness, truth, and beauty), and the unity (inseparability) of these concepts defines the boundaries of the methodological and ontological connection between them. Originally established in the works of the ancient Greeks, the three kingdoms: truth, goodness, and beauty acquired methodological significance. These early views,

expressed as metaphysics, are also present in the new philosophy of the present day. "They have no basis in either the Bible or in Church texts, and are therefore not protected from various revolutions, annexations, and changes in boundaries. There were times when it seemed to us that the three dimensions of this hierarchy of the ideal universe were arbitrary. Why should there be three kingdoms, not four, five, or two. Therefore, attempts to reconsider are frequent "[7,321].

GP Fedotov, based on the idea of the "inseparable-inseparable" unity of truth, goodness and beauty, explained the state of "non-union" in order to avoid false substitution and interference. There is mutual attraction and disintegration in the middle, as the three kingdoms are not at all close to each other. But this cannot be a basis for a definitive denial of synthesis and unity. In order to leave the unity of the trinity, especially the importance of unity, it is necessary to clearly understand the qualitative stratification of these concepts and the logical boundaries between them.

The fields of ethics and aesthetics have a philosophical methodology that studies the foundations of the emotional-rational, valuable world of mankind in the fields of ethics and aesthetics. Human cognition and its value aspects are stratified in epistemology. We know this from the existence of areas of research such as ethics, aesthetics, cognitive theory, and values. It should not be forgotten that the moral laws in society are universal, the laws of philosophical cognition are general, the individuality of aesthetic pleasure. On the other hand, "ethics and aesthetics are sisters, as they deal with the world of necessity and cognition with the world of existence. There are also differences: Art and morality build their world, and science finds it "[7,323].

In general, the above analyzes recognize the unity of ethics and aesthetics, the quality of the system of important legitimate connections. The opposition of aesthetics to ethics, or vice versa, means that a particular social system is undergoing an escalation of global problems, indicating a drastic change, a weakening. The period of rapprochement of ethics and aesthetics, the emphasis on the similarity and unity between them, the period when the human heart recognizes the tendency to antitheticality, is a period of ascension. Through their structural analysis of moral and aesthetic consciousness, researchers can see an attempt to construct a dialectical relationship between ethics and the science of aesthetics, to show the true complexity and contradictions of these relationships, to limit their scope, and to determine their true real space.

There are also proponents of the idea of a synthetic understanding of high spiritual values, first of all to understand the ideal (A.V. Guliga) and to connect knowledge with practice in the context of reaching it. "Truth is not only knowledge, it seeks to embody the reality of the world built in accordance with this knowledge. In this case, knowledge is combined with practice, which is an active transformer of the world and man. Thus, it seeks to resemble the realized truth, goodness and beauty "[8,72]. Hence, the concepts of truth, goodness, and beauty have an ideal character and are embodied as three images of the ideal in the layer of high human spiritual value. Can the subject and object of the sciences of ethics and aesthetics fully realize that this ideal fully encompasses human spirituality? It is natural to have questions. These are the questions that modern researchers need to pay serious attention to.

According to the opponents (KG Isupov), formed in the history of aesthetics as a "history of synthetic spirituality", the subject of aesthetics is "emotional man", ie "mentally distressed being" [9,9]. In this synthetic analysis, human aesthetics is interpreted as "moral self-organization". The anthropological structure of man exists in its "inseparable" unity with other, similar, contiguous, different facets. According to another source, ethics and the aesthetics in it, the moral debate introduces man as a homo aesthetikos (A.E. Zimbuli). The profound unity of ethics and aesthetics is embodied in the meaning of the word "Aesthetikos", which means "a person who feels it is a person who is proud, ashamed, sympathetic, sad, flattering, jealous, afraid, jealous" [10,69]. The conclusion to be drawn from this is that man himself is by nature an aesthetic being. His feelings and activities are studied only in areas. The primary common subject area of ethics and aesthetics is located in the human mind as a single whole - syncretic unit, in which there is no analytical distinction of morality, aesthetics, epistemology. Man is a creature of both moral and aesthetic nature who is amazed and angry, hated and respected, afraid of the truth, and unable to feel.

The unity of morality and aesthetics, the union of two inseparable forces in the human mind, is reflected in research. The study of two closely related forms, emotional states, in the human mind, divided into ethical and aesthetic, "is the moral state not an aesthetic state, or vice versa: is the aesthetic state like the moral state?" - raises the question. The connection between morality and aesthetics is very clear: "Aesthetic state reflects the moral state more productively, more clearly, more clearly" [11,30]. Fiction provides an aesthetic description of the subtlety of human creativity. In fiction, the poetic process, in the dramatic process, the emotional experiences of the poet or writer are manifested on the basis of high moral rules, on the basis of great elegance. "Aesthetic aesthetics itself is an initial synthetic act" [12,30].

In general, a more classical approach to problems can be observed in modern researchers. In studying the concept of reality, researchers approach three units. Truth and goodness reflect a higher, divine view of the world. "Impressions of truth form the basis of a rational approach to life, the idea of goodness is based on morality, and the idea of beauty is based on aesthetics" [13,623]. Many researchers have considered the whole nature of truth in its interrelationship with goodness and beauty. As a result of the interdependence of morality and aesthetics in the spiritual existence of the individual, in scientific research, different ideas and views have emerged. There are ontological, epistemological and axiological approaches to the problem, most of which are about the inseparability of human consciousness and spirituality, culture. It is emphasized that the general view from the metaphysical point of view on the unity and uniqueness of morality and aesthetics to modern views reflects the notions of truth, goodness, beauty for man in the spiritual world of man.

CONCLUSION

The following conclusions can be drawn from the research conducted on the synthesis of morality and aesthetics in the spiritual being of a person:

first, the moral-aesthetic in the spiritual-spiritual structure of the person has inseparable-integral parts, the study of which provides a one-sided solution to the problem;

secondly, the study of the content and criteria of goodness, beauty and truth, the determination, separation, unification of their place in the spiritual culture of the individual has become a valuable eternal movement of mankind;

third, modern researchers focus on the classical view of the fundamental concepts of truth, goodness, and beauty that form the basis of any process of studying the values of being and culture;

fourth, that morality and aesthetics are attributes of the spiritual world of the individual, reflecting the two inseparable aspects of the object studied in space and time from the ontological, epistemological point of view, the two inseparable concepts also express the spiritual existence of the individual

fifth, the inseparability of the individual's consciousness can be a positive factor in the solution of today's ethical, environmental problems, reflecting the first ontological state of human spirituality. The logical solution to global, local problems, the way to overcome the escalation of ethical problems is to combine the content of morality and aesthetics in the mind of the individual;

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