

THE PRAXEOLOGICAL-EPISTEMOLOGICAL SIGNIFICANCE OF THE ECOAESTHETIC WORLDVIEW

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Abstract. In the article, In determining the map of the ecological landscape of the world, the characteristics of reality, the eco-aesthetic thinking, the aesthetic attitude to nature is the main criterion and indicator for the history of development and its periods. In addition, it includes the possibilities of ecological consciousness and culture to form an aesthetic attitude to nature, the methods and means of its expression.

Key words: Ecological activity, eco-aesthetic values, praxeological and epistemological, rational and irrational eco-aesthetic world view, personal ecological consciousness, ecological culture, ecological landscape, aesthetic attitude to nature.

Аннотация: В статье, При определении карты экологического ландшафта мира, характера действительности эколого-эстетическое мышление является основным критерием и показателем истории развития эстетического отношения к природе и ее периодов. Кроме того, экологическое сознание и культура охватывают возможности формирования эстетического отношения к природе, способов и средств его выражения.

Ключевые слова: Экологическая деятельность, экоэстетические ценности, праксиолого-гносеологическое, рациональное и иррациональное эколого-эстетическое мировоззрение, человек, экологическое сознание, экологическая культура, экологический ландшафт, эстетическое отношение к природе.

Any society cannot ensure its future without creating its own moral and ethical foundations of nature protection and forming ecological, moral, legal, religious values in people's minds. After all, any In the historical period, "spiritual-spiritual recovery should include the attitude of man to the earth and its resources" [1, 530-351 b].

Generally speaking, on the one hand, the axiological function of the aesthetic attitude to nature acquires praxeological significance as it coordinates the processes of organization and management of human ecological activities. On the other hand, the praxeological importance of eco-aesthetic values depends on the development of methods, means, and technology of their implementation. Another important aspect of the organization of ecological activities based on eco-aesthetic values is visible in the knowledge and optimal selection of methods and means of aesthetic treatment of nature. Because in any practical activity, the use of its rational and constructive method ensures the effectiveness of the results. From this point of view, it is necessary to take into account the unity of their praxeological and epistemological, rational and irrational directions in determining the importance of the methods, technology, and mechanisms of forming an aesthetic attitude to nature. Because this requirement is explained by their historical and logical coherence and indicates their strong connection. This also represents the unity of the spiritual-practical and epistemological aspects of the eco-aesthetic



worldview. Because the human activity consists of environmentalization and aestheticization of various opposing theories, scientific projects, and practical programs for the development of methods and means of aesthetic treatment of nature. In other words, the worldview in general, especially the eco-aesthetic worldview, performs the function of organizing and managing the spiritual and practical directions of the aesthetic attitude to nature. The activity of this function as a subjective factor is visible in the application of methods of inculcating eco-aesthetic values into human consciousness and lifestyle through mythology, myth, religion, science, philosophy and other forms of social consciousness. At the same time, eco-aesthetic values, methods that transform them, are an objective phenomenon according to the genesis and historical necessity of their emergence. That is, in the creation and transformation of eco-aesthetic values, the dialectic of interdependence of objective conditions and subjective factors applies. Another praxeological-epistemological significance of the ecoaesthetic outlook is characterized by the creation of its constructive-rational methods. After all, it is difficult to achieve the effectiveness of eco-aesthetic activities without them. On the one hand, they provide an opportunity to regulate the process of forming the aesthetic attitude of a person to nature, to express historical-logical consistency in artistic images. On the other hand, the eco-aesthetic outlook serves to guide the practical activity of a person according to the purpose. Most importantly, it ensures the realization of eco-aesthetic ideals specific to human social values.

Thus, according to its functional importance, it is of great methodological importance to study the aesthetic attitude of a person to nature into eco-aesthetic worldview (theoretical-epistemological) and implementation methods-means (practical-praxiological). Because they have specific development characteristics as objects of knowledge and perform a specific function in the system of need - purpose - task - method - means - technology - innovation. The transformation of the environmental consciousness and culture of ancient times into works of ancient art, historical-artistic sources, was first expressed in the examples of folklore (myths, legends, fairy tales, proverbs, etc.), in the pictures engraved on caves and mountain rocks. Later, the formed written fiction started a new historical period of aestheticization of human relationship to nature and expression in artistic images. In this case, art of words, beauty of nature in colors is considered as a means of expressing ecological awareness and culture, and in general, the spiritual world of a person, especially his psyche, has been transferred to the "experience" of fiction literature. Universal ideas of ecological consciousness and cultural development, formed during the historical development of society, played a major role in the formation of an aesthetic attitude to nature. Determining the mental characteristics of expressing these ideas, by showing the anti-ecological activities that are against humanity in high artistic images, he has encouraged people to love and preserve the natural beauty. Therefore, there is nothing in common between the adequate representation of evil against nature in works of art and the promotion of anti-ecological activities. The analysis of the historical experience of a person's aesthetic attitude to ecological reality and its realistic reflection in artistic images in works of art shows that, like other forms of social consciousness, it depends on the nature of the dominant structural elements of society, objective conditions and subjective factors. In particular, in the autocratic system, environmentalism is expressed in art forms in accordance with the principles of classism and partisanship. That is, the objective, unbiased reporting of ecological reality is forbidden, and the creators who dare to do so are persecuted.



Forming the aesthetic attitude of a person and society to nature is the result of creative work, and reflecting nature in works of art in artistic images can be considered as "rediscovering". In other words, the activity of expressing one's personal and individual aesthetic attitude to the beauty of nature with the help of artistic images should be considered as a method of "re-creating" and "materializing" ecological consciousness and thinking in practice. Also, it is a means of transforming the ideas of nature protection through works of art to the objects (in general society, especially social units, types of people are taken into account). In the process of aesthetic attitude to nature and its expression in artistic images, a person's subjective emotional-emotional ecological worldview, individual life experience is "objectified", both the essence and function of practical activity (art genres and forms) are expressed differently. Theirs if the commonality is the unity of goals and tasks, the difference is in the methods of expression and means of transformation. However, the integration of various art genres within the framework of expressing ecological reality (especially culture) in artistic images ensures the integrity and adequacy of the aesthetic attitude to nature.

"The influence of a person's environmental consciousness and culture on the formation of an aesthetic attitude to nature is a complex dialectical process, and it is visible in artistic images summarizing the historical experience of mankind in protecting nature"[2, 56 b]. In this case, the proportionality of the artistic images to the real environmental reality does not deny its relative independence, on the contrary, it shows the functional harmony of the object and the subject. In other words, ecological consciousness and aestheticization of culture unites other forms of social consciousness within the framework of the goals and interests of nature protection. In turn, the stabilization of the aesthetic perception of ecological existence has the status of legitimacy and will not lose its position in the future.

There is a dialectical conflict between the goal, possibility, means and result of forming an aesthetic attitude to nature of the levels of ecological consciousness, i.e., as a result of an aesthetic attitude to nature, the ecological situation and problem can be relatively perfectly reflected in artistic images, but not all aspects of ecological consciousness can be fully reflected. Because the individuality of ecological consciousness is related to specific individual activity, the limits of sociality are extremely relative, variable and conditional. "In the process of transformation of ecological consciousness into the subject and object of personal aesthetic experience, into a form of culture, there is a constant conflict between conservative - old and progressive - new, real reality and artistic reality, the aspect of scientific theory and social practice"[3, 21 b]. At the same time, it takes a certain time to change the psychological beliefs formed in the mind by transforming the ecological consciousness and culture of the individual to the public with aesthetic methods, literary genres and art forms. The relative independence of the expression of the ecological attitude to nature in artistic images from the real reality, in particular, its lagging behind, is the result of, on the one hand, the fact that the existing socio-political system cannot be completely free from the voluntarist ideological-ideological influence. On the other hand, in the process of globalization of environmental consciousness and culture, the unifying subject and integrator in the integration of national and territorial values new conflicts arise due to the resolution of certain conflicts between objects. In general, management of the direct influence of the conflict system of social life on both ecological consciousness and the development of methods of aesthetic expression of it depends on the harmonization of interests in this area. The need to eliminate these conflicts in the ecological existence of society depends not only on the formation of the aesthetic attitude of ecological



consciousness and culture to nature, but also on the development of its other spiritual-ethical, socio-political foundations. In other words, "the possibility of ecological consciousness and culture integrating forms of social consciousness should be considered as its self-developing possibility"[4, 15-17 b]. Because with the increasing aestheticization of ecological consciousness, new directions of ecologicalization of other forms of social consciousness are emerging, for example, ecological-legal consciousness, ecological-economic consciousness, ecological-political consciousness and other forms of consciousness and their institutional system.

This, in turn, ensures the integrity and systematicity of subjective factors that influence the expression of ecological consciousness and culture through aesthetic means. Because, in expressing the individuality and sociality of ecological consciousness, the materiality and spirituality of ecological culture, artistic-aesthetic images, technique, technology, design aesthetics, and forms of social consciousness are one of the important criteria in evaluating the ecologicalization of social consciousness. Because aesthetic values that do not satisfy the emotional-spiritual, spiritual-ethical needs of a person related to the protection of nature are far from any social consciousness and activity. That is why the analysis of the result of the aesthetic attitude to nature in the direction of social consciousness in the direction of environmentalization becomes the basis for the formation of relatively complete ideas about the ecological landscape of the world. In other words, any science and social consciousness "scientific teachings about the ecological landscape of the world represent the generality. Ultimately, their integration creates a holistic ecological landscape of the world"[5, 38-57 b]. The manifestation of ecological consciousness and culture of society as a result of aesthetic thinking is the activity of human creativity to create and develop spiritual ecological values. The effectiveness and social importance of this activity corresponds to the level of understanding the needs of nature protection, because satisfying certain needs is the legality of conscious human activity. Also to nature mastering the results of aesthetic attitude both the intensity and the extent depend on the development of the means of their transformation. Ensuring the functional compatibility between the elements of this system comes from such interests as choosing the object of eco-aesthetic values, determining adequate methods and tools, being based on methodological pluralism, and determining the development trend and expectations. More precisely, the aestheticization of ecological consciousness is manifested in a way related to the need to create artistic images of nature and the possibilities of mastering it. In turn, such a connection ensures the integrity of the world's ecological landscape in general, and its global eco-aesthetic purpose in particular.

The needs and interests of society's aesthetic attitude to nature are the driving motive and the main driving mechanism for the development of ecological consciousness and culture. Accordingly, the ability of a person's ecological consciousness and culture to determine the aesthetic attitude to nature serves to fulfill specific tasks set by society in any historical period. For this reason, its duties have been interpreted in different ways in different eras in accordance with the priority directions of environmental problems. In conclusion, it can be said that, as a socio-spiritual event, aesthetic attitude to ecological existence, according to its essence and character, personal activity is an important component of ecological. In determining the map of the ecological landscape of the world, the nature of reality, the eco-aesthetic thinking, the aesthetic attitude to nature is the main criterion and indicator for the history of development and its periods. In addition, it covers the possibilities of environmental consciousness and



culture to form an aesthetic attitude to nature, the methods and means of its expression. There is a correlative connection between the aesthetic attitude to nature and the level of development of ecological consciousness and culture, and one stimulates the development of the other. The potential of ecological consciousness to integrate other forms of social consciousness functionally universalizes the aesthetic attitude to nature.

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