European Journal of Innovation in Nonformal Education (EJINE)
Volume 5 | Issue 4 | Apr - 2025 ISSN: 2795-8612

Aesthetic Ideal and Aesthetic Criterion

Kadirova Dilbar Solikhovna
Professor of the Institute "International school of financye technology and sciencye.",
E-mail: dilbarkadirova1@gmail.com

A B S T R A C T
The question of whether aesthetics determines the criteria of art, artistic creativity, or when creating laws, new criteria, norms, aesthetics follows art has always worried thinkers. The theorist of classicism Boileau, from his point of view, recognized aesthetics as a science that represents its canons, laws for the artist, while others have shown that art is primary in the emergence of aesthetic norms.

Of course, in the creative process it is impossible to adhere only to a scheme, a formula, but this does not mean that there are no normative foundations in aesthetics. In our opinion, in art and the creative process, adhering to aesthetic patterns, norms and criteria, first of all means creating artistry in works of art and ensuring that works meet the highest aesthetic requirements. Thus, aesthetic norms are recognized boundaries, the crossing of which leads to a violation of the aesthetic level and perception. The ancient Greeks designated disorder and ugliness with the concept of Chaos, order, harmony, harmony of the universe and the ideal were designated by the word Cosmos. Where the legitimate principle of beauty is preserved - the aesthetic norm, there will always be beauty, while the ugly appears on the basis of violation of aesthetic norms. For the artistic form in a work of art to become beautiful, order, high organization, perfect harmony, color, plastic and verbal construction are necessary. In the works of the classics, logical development of content requires harmony, balance of composition, clear image, accurate presentation of volume, generalization of lines. Today, aesthetic criteria and norms play an important role not only in art, but in all types of artistic creativity, and even in the beauty industry, sports and medicine.

A R T I C L E I N F O
Article history:
Received 19 Feb 2025
Received in revised form
20 Mar 2025
Accepted 21 Apr 2025

Keywords: Aesthetic criteria, aesthetic norms, harmony, order, quantity and quality.

Hosting by Innovatus Publishing Co. All rights reserved. © 2025

Introduction. The pursuit of an aesthetic ideal serves as the main factor in the creation of the newest aesthetic norms, beauty, the beautiful, the sublime, and amazement in aesthetics. The aesthetic ideal occupies an extremely important place in creating harmony from chaos, creating an image in a work of art, the newest form and content, composition, genres, and styles, in expanding the visual criteria of contemporary art, and in the human pursuit of all-round beauty (the human body, soul, face, and plastic movements).

Vygotsky emphasizes: “Art first of all determines our character, organizes our behavior, it is an instruction for the future. Perhaps it will never happen, but throughout our entire life it is a requirement that makes us strive for a further goal” [1.230]

Because we will talkabout the philosophical and aesthetic nature of aesthetic ideals in art, it should be noted: in art, the aesthetic ideal is in harmony with aesthetic criteria and their characteristics are as follows: Firstly, aesthetic values have been formed in the history of art over the centuries and we evaluate

them on the basis of these ideals and criteria; secondly, we can observe that in art such aesthetic categories as the beautiful, the sublime, the comic, harmony, the miraculous are expressed in the relationship of a person's aesthetic ideals; thirdly, the level of aesthetic taste is determined by the aesthetic ideal, aesthetic taste largely depends on what the individual and society perceive as beauty and the ideal.

Some factors that caused the formation of the aesthetic ideal.

In art, in most cases, the aesthetic ideal begins with an idea, and the idea comes from the aesthetic needs of each era. In the history of art, style creates its own criterion in the history of culture and is transformed into ideals, values, they are primarily a product of ideas created in accordance with the demands of the time in a given society.

Human thinking is always personal and individual and it is a creative and constructive activity of the subject, including forecasting events, new ideas, assumptions and theories.

Ideas have their beginning and end. They also appear in a certain place and time, contribute to the development of society, exist in the minds and hearts of people, and after living their lives, having lost their strength and charm, they can turn into historical memory. Esthetic norms and criteria are also constantly changing and developing. For example, if we are talking about harmony, rhythm, beauty, style, we will see that each era in this regard has its own aesthetic criteria, views and taste. This means that a change in the ideas of each era leads to a change in the aesthetic ideals of that era and, along with this, to a change in aesthetic norms and criteria, aesthetic taste and aesthetic assessment.

Ideas serve good or evil, freedom or oppression, enlightenment or vandalism.Along with ideas, we see a similar parallel situation in relation to values.

Under the influence of social processes, people's ideas and views on "values" change, which is connected with changes in living conditions, everyday life and spiritual appearance of people in the process of development. In some cases, the decline of values occurs because these values are incompatible with the ideals and tastes of that time.Different aspects are opposite aspects of all types of values. Positive and negative, contradictory, depending on the meaning and importance of the concept of "good" and "evil", "truth" and "injustice", "happiness" and "unhappiness" characterize aspects of life that are in contradiction with each other.

Also in the emergence of the categories of the science of aesthetics, such as beautiful, ugly, sublime, base, tragic, comicideas, values and their principle of opposition occupy a worthy place here. They are reflected in works of art.

Aristotle: "The artist," he writes, "depictscertain people, they can be good or bad. They are better than us or worse than us, or they can be like us...There is also a difference between tragedy and comedy: comedy is worse than those living now, and the other tries to describe the best people" [2. 9-10]

Farobi also dwells on artpoetry emphasizes: As for poetry, it is something that is mentioned in conversation to create a clearer picture, used to enhance subtleties. Here the depiction (also poetic thinking) of the beautiful and the ugly, the sublime and the base, or similar (events in life).[3.80]

Unlike ideology and value, aesthetics also studies through these concepts the experience of a person who develops aesthetic feelings.

Opposite and aesthetic ideal. The study in philosophy of the division of an object into opposite sides, the need to clarify their relationship comes from the fact that each thing absorbs the tendency of opposition. Opposition is the existence of all objects and phenomena in the material world, the relationship in the process of development, complementing each other, determining the unity of contradictions philosophical concept. This conflict between opposing forces, which is the source of progress, leads to the loss of the old and the emergence of the new.

In our opinion, based on the concept of opposites in art, the origin of the aesthetic ideal is characterized by the following: 1. The history of eras. 2. In the internal structure of the work. 3. The mental-sensory rational aspects of the artist and the work of art. 4. Specific features of the types of art, etc.

Historical periods. The origin of the concept of opposition dates back to the ancient period. It is known that according to the teachings of the Avesta, all events in nature and human society come from the opposition and struggle of two creators. One of these creators is Ahura Mazda, the god who created light, prosperity, well-being, health, peace and other good things. One of these creators is Ahura Mazda, the god who created light, prosperity, well-being, health, peace and other good things. The second Ahriman (Angra Manyu) fights with the good that Ahura Mazda created. The result of this struggle will end with the victory of light (the ideal) against darkness.

Oppositereflected in ancient Greek philosophy in the views of Pythagoras and Pythagoras. They explain the essence of events and phenomena in the universe by numbers. In particular, 1 is the basis of the universe of all things and phenomena in the universe, and 2 is the basis of contradictions in nature - the beautiful and the ugly, light and darkness, man and woman.

Changing the social ideal always required a new creative approach. For example: the ideal of antiquity did not fit into the medieval religious-ideological ideal, or the ideal of the classical period differed from the ideal of the Rennes era, the hedonistic ideals of Rococo did not coincide with the high moral and political ideals that inspired the artists of classicism. Consequently, there were serious contradictions between classicism and romanticism, or the methods of classicism and baroque. Thus, the aesthetic ideals of man are updated synchronously with social changes.

In the internal structure of the work. The principle of opposition is reflected not only in historical periods in general artistic issues, but also in the structure of a work of art, and terms have appeared that express oppositions. For example: collision, contrast, artistic conflict, dissonance and consonance, etc. They play an important role in creating an aesthetic ideal and harmony in a work of art.

3. Rational and psychological-emotional aspects of the artist and the work of art. All conflicts in a person's real life are reflected in a work of art. They are: 1. conflict of characters; 2. The hero and the environment; 3. Internal psychological conflict. They are interdependent: one passes into the other, one gives birth to the other, one manifests itself through the other, etc.

The Russian scientist L. Vygotsky noted that in a work of art, the opposite feelings develop and meet at the last point, and at this moment there is a short pause, and here we feel the resolution of these effects, an event of renewal or a flare-up of emotions occurs.

The culmination is the apotheosis of emotions in the development of contradictions. Often the artist tries to fully reflect his aesthetic ideals, life positions and philosophical views. It is at this moment that “catharsis” occurs in the art of Aristotle. This is the Culmination. This is the ascent to the highest point of the spring of feelings of content, achieving the goal of the entire work - strengthening internal feelings with the work of art

4. Specific aspects of art forms.

Each art form has its own specific aspects of opposition. For example, contrast in fine art – from French means “sharp contradiction”. In fine art, light and dark, white and black, warm and cold colors, as well as the presence of positive and negative images create contrast.

In the art of architecture, alternative (opposite to each other). Two buildings are presented in an opposite dual style of location. Among other arts, conflict is especially evident in theatrical art. Aeschylus introduced a second actor into his tragedies, which allowed for a deeper action in tragic conflict and enhanced behavioral aspects. Instead of the old tragedy, in which only one actor and a chorus participate, a new tragedy appears on the stage, where characters are revealed in the course of mutual battles.

Even in lyric poetry (in the art of music, poetry, etc.) there is an internal opposition (opposition of feelings, contradictory details, reference to an imaginary object; life and death, kindness and sin; loyalty and betrayal, real thematic antinomies both in the past and in the present, etc.).

So, based on the concept of contradiction;

1. As a result of conflicts and internal contradictions in art, movement and dynamics arise and an aesthetic ideal is created.
2. What is important is that the beautiful, which is the core of aesthetics, based on these contrasts, becomes even more beautiful, one of the main aesthetic criteria appears - harmony.

We have considered above some criteria that led to the creation of the aesthetic ideal. In the history of aesthetic thought, many philosophers have studied the relationship of beauty to the ideal, or they consider beauty to be a standard, perfection, an ideal.

The beautiful and the aesthetic ideal. It is well known that the ancient Greeks defined ugliness, disorder with the word chaos, order, harmony, harmony of the universe and the ideal with the word cosmos. The natural principle of beauty is the aesthetic norm, where it is beauty is always present. The ugly is based on the violation of aesthetic norms. There are many confirmations in historical sources that express these ideas.

In the work of Anandavardhana (India, 11th century) the famous "Dhvanyaloka" (Light of Dhvani) it is explained that the qualities that make a poem perfect and beautiful are clarity, power of thought, coherence, pleasantness, proportion, harmony, meaning, elegance, sympathy, beauty, nobility. In contrast, the opposite qualities weaken a poem (superficiality, urgency, rudeness, indifference, obscenity, ugliness, evil) [4.].

So, manmodels the criteria of beauty in its aesthetic ideal. A person, in accordance with the model of the ideal in his consciousness, evaluates the basic concepts of aesthetics, such as the beautiful, the sublime, the tragic and the comic, that is, in order to perceive the beautiful, the object must correspond to the aesthetic ideal of the subject.

Diderot states: "Although there is no such thing as absolute beauty, in our attitude there are two kinds of beauty: real beauty and beauty in our perception" [5.117]. The concept of the beautiful is necessary for the study, research of the beauty of an aesthetic object existing in nature, society or art, but interpreting the aesthetic nature of an event in objective reality, it also serves as a guide for scientific interpretation. These aesthetic features of objective reality constitute the beautiful: beauty, the sublime, the tragic, the wonderful, the interesting, etc. These features are present in art, in nature and in society.

Whenwhen we say ideal we usually mean that a specific person or socio-historical event is perceived by others as a model, a high goal and perfection, this means that it should be exemplary, far superior to the current reality [6.200].

The aesthetic ideal corresponds to aesthetic criteria. Aesthetic criteria and norms exist, they are manifested in harmony, rhythm, form, content, genre, style, composition, etc., but each of them also has its own criteria of ideal, mastery and perfection.

Littrature

1. Vygotsky L.S. Psychology of art. –M.: Pedagogy, 1987. –230 pp. Aristotle. Poetics. -Tashkent:
2. Gafur gulom nomidagi Adabiyot va san'at nashrioti, 1980. B. 9-10.
3. Farabi M Ilimlernin sayimi Istanbul: MilliyEgetim basim eyi,1986.S. 80.
4. Anandavardhana.Dhvanyaloka-poetician zhavhar yodusi.M.Makhmudov va Ҳ Boltaboev tarzh.//Zhagon adabiyoti.2009.1-son.
5. Diderot D. Aesthetics and literary criticism. M., IHL, 1980. P. 117.
6. A. Sher "Aesthetics" Textbook. Tashkent." Uzbekistan". 2014. 200pp.