



# The Aesthetic Ideal of Individuals and Its Significance in Philosophical Understanding

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**Abstract:** In contemporary times, humanity grapples with diverse moral, aesthetic, and environmental challenges, prompting the emergence of a modern personality ideal and the theory of personality education. Despite their relative autonomy and internal contradictions, moral and aesthetic ideals share common ground, reflecting individuals' moral and aesthetic orientations towards existence. These ideals facilitate sensory-emotional understanding of the world and inspire creative endeavours. Serving as models and goals, they are both individualistic in origin and influential within social spheres, guided by imperative principles. The aesthetic ideal not only guides personal conduct but also exerts socio-cultural influence, fostering emotional and cognitive engagement with art and literature. As creativity increasingly aligns with scientific endeavours, the aesthetic ideal offers motivation, inspiration, and joy, crucial components of the creative process. Societal and cultural factors are instrumental in shaping the aesthetic ideal, fostering emotional connections with beauty and guiding individuals' aesthetic interactions with nature, society, and themselves. Thus, the formation and evolution of the aesthetic ideal depend on a complex interplay between foundational principles and societal influences, enriching human perception and understanding of beauty.

## 1 INTRODUCTION

The historical progress of society and the individual appears to be a sequence of ideas, a series of phenomena associated with progress and regression. Each historical period is distinguished by its system of philosophical views, in which a holistic image and philosophical understanding of time are created, associated mainly with epistemological, theological, ethical, and aesthetic ideas, theories, and ideals.


Human culture, corresponding to the spirit of the times, contributes to the formation of certain types of aesthetic thinking. It should be noted that “ideas and ideologies that do not have their philosophical basis or are separated from it do not acquire significance in public life and do not even acquire new meaning for the development of man and society – Mamashokirov (2007)”.


In each period of historical development, the aesthetic ideal of a person corresponds to certain

meanings that are accepted by many, the evolutionary state of human existence, and the norms adopted to characterize the quality of aesthetic perception of this world. In each period of historical development, a person has certain theoretical ideas about moral and aesthetic content, about the significance of the principles of perception of beauty.

The representative of German classical philosophy I. Kant believed that “the aesthetic ideal is a vision of humanity that has reached its highest and perfect level and is considered the limit of contradictions between the individual and society. An aesthetic ideal is a level of elevated demands on aesthetic evaluation, which consciously or unconsciously indicates a comparison of a particular thing-phenomenon with an aesthetic perfect - Kant (2000)”.

An aesthetic ideal is a type of aesthetic relationship that represents a category that is located as an intermediate link between aesthetic taste, on the

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one hand, and aesthetic worldview, on the other. In some research works this topic is formulated in the form of “artistic-aesthetic ideal”, “spiritual-aesthetic ideal”, “ethno-aesthetic ideal”, “national-aesthetic ideal”. For example, according to S. Agzamkhodjaeva, “an artistic and aesthetic ideal is a form of social consciousness aimed at decorating social existence, artistic, spiritual and moral life of a person, improving it in accordance with the laws of grace – Agzamhodjayeva (2007)”.

The analysis of Russian philosophical literature also demonstrates that if the concept of the aesthetic ideal is considered from the point of view of the analysis of the creative approach, it turns out that it can be studied from four main theoretical positions.

The aesthetic ideal is:

- Emotional and intellectual manifestation of beauty.
- Demonstration of the idea of perfection (as a model), which is enriched with emotional colours.
- The idea of perfection as the highest goal of human activity.
- Intellectual and emotional expression of the most perfect aesthetic value.

In philosophical and artistic research, interest in the problem of the aesthetic ideal in literature and art especially manifested itself in the 60s-80s of the last century. The first studies on this issue were by N. Geya and U. Piskunov. In their research, they tried to answer this question. For example, they argue that while some scientists believe that the ideal creates reality themselves, others adhere to the idea that the artists themselves are the creators of the perfect. The aesthetic ideal is embodied all in the historical concepts of a highly spiritual personality, moving from the natural environment to the “artificial” (contemplative device), to interpretation, criteria of beauty, and a beacon tool for symmetrical views.

Research in the field of the aesthetic ideal is carried out both in the context of the analysis of objective laws and subjective interests, which are characterized as the intellectual appearance of the image of beauty, and the unity of moral and aesthetic requirements for perfection. If we emphasize the origin of the aesthetic ideal, then we can see that the existential experience of the individual is synthesized. All life experiences of humanity about the ideal of beauty fill the existential gaps of the spiritual world.

The aesthetic ideal combines the standard of beauty, truth, and goodness. Thanks to this property, the aesthetic ideal can be characterized as the personal appearance of a person’s social ideal. In a general sense, the ideal gives a person the opportunity

to have his own beliefs, values, and conscious activity, while the aesthetic ideal determines the freedom of the individual, and the creative horizon in a specific socio-historical space and time. In society, this acquires constructive significance in the sense of ensuring unified legal, religious, and socio-practical activities in intergroup, interpersonal relations, and movement towards a common goal. The aesthetic ideal unifies the diversity, freedom, and creativity of the activities of social groups, and reflects the highest level of idealist for the harmonious development of the individual.

As a result, a holistic definition of the aesthetic ideal will emerge. This can be described as follows. The aesthetic ideal is an internally stable system of personality in the artistic and aesthetic perception of reality, which is a category that expresses the symmetrical and asymmetrical state of the individual and society in its aesthetic development, reflecting its boundaries, personally manifesting an emotionally experiential, social state. In the inner world of the individual, in his consciousness, this state is described as the border between the general and the private.

The aesthetic ideal also performs the function of decorating the socio-spiritual personality. When a social aesthetic ideal is achieved, enriching the existing elements of aesthetic consciousness, to a personal degree leads to the solution of certain motivational, constructive problems. The aesthetic ideal regulates and controls the level of emotional-empirical and artistic-theoretical knowledge, fulfilling evaluative, restrictive properties in literature and art. Considering that the creative process has a scientific orientation, the artistic, aesthetic ideal will have a perspective that gives motivation, inspiration, and pleasure from creativity, which is an essential characteristic of any creativity.

The fantastic world, artistic creativity, and human fantasy are based on a certain imaginative worldview. This process can be called an artistic or aesthetic process. The classification presented here is manifested in the influence of popular and mainstream scientific worldviews, philosophical views shaped by a person’s spiritual and worldview abilities and experiences, and related points of view that can be assessed as a guide, assessment, and methodology. First, it is important to determine what function the ideal and its types perform for the individual, and what its role is in ideological, educational, epistemological, ideological, and epistemological contexts. We strive to determine the forms, types, internal concepts, and methods of embodying the aesthetic ideal of a person in real life.

It follows from this that in this work the manifestations of the internal, important, necessary connecting qualities of the aesthetic ideal, the logical internal system, can be divided into groups as follows:

- Forms of manifestation of the aesthetic ideal.
- Aesthetic ideal types.
- Categories of the aesthetic ideal.
- Ways to manifest the aesthetic ideal.

The aesthetic ideal is projected into the past by forms modelled after the present. The aesthetic ideal has to do with society and the individual, time and space. Categories that imply the nature of the aesthetic ideal divide them into significant or insignificant. The aesthetic ideal can also be described and analysed based on past values, evaluation criteria, and principles of aesthetic perception, depending on the nature of the general idea.

It is obvious that the aesthetic ideal in theoretical, prosaic, artistic, and epic relations about objects of aesthetic perception, such as nature, society, personality, art, and healthy lifestyle, is influenced by past eras. In the aesthetic ideal, which has its orientation to the past, human and emotional experiences are somewhat mixed. For example, the qualities that people of the past, such as Amir Temur, Jaloliddin Manguberdi, Alisher Navoi, and Zakhiriddin Babur, possessed in their lives are somewhat exaggerated.

There is a practice of idealizing the present past so that the glorious past will acquire an aura of glory in the present. In Ancient Greece, the criteria of beauty were of a defining, qualitative nature about the individual, and the aesthetic ideal was embodied in works of art. Art and sport may have provided the aesthetic ideal of antiquity by contributing to the creation of a model of the human body. The artistic interpretation of this aesthetic ideal is valuable for the present.

Categories that have the status of an aesthetic ideal are based on ideological systems. When forming a modern aesthetic image, the model of a modern personality covers all aspects of the aesthetic ideal, factors of its formation, criteria, upbringing, education, art, and sports, based on the general properties of nature and society and representing a single whole. Currently, it is more important to strive to create an aesthetic ideal that harmonizes the education and upbringing of the individual than to create a form of a general aesthetic ideal. Globalization sets before “mass culture” the goal of lowering the level of the aesthetic ideal of the individual, destroying the criterion of beauty, and

creating the egoistic ideal of one person. The condition that this “order” is reflected in the work of a “custom” writer, in the activities of creative individuals, is strengthened by the demands of the time.

One of the characteristics of the ideal is the implementation of the projection of the future. The creation of innovations that give a single holistic image of the aesthetic ideal of the individual, formed in the future, is reflected in ideology, and I am a requirement of the time. In modern aesthetics, it is important to consider such issues as the formation of an aesthetic ideal, and the revision of old requirements and criteria of modern society. It is necessary to create an aesthetic ideal aimed at preserving nature. Types of the aesthetic ideal can be characterized as follows: lyrical-epic type (artistic-aesthetic ideal, works of fine art, aesthetic criterion); spatiotemporal type (dramatic process - theater, arena, stadium, sports, ideal person, modern gastronomy); compositional type (plot, melody, space, fusion of modern factors).

In many cases, the aesthetic ideal is imprinted in the artistic world of man and embodied through the images of heroes in lyrical, artistic, and epic genres. It is in art that the ideal, that is, the creation of an aesthetic ideal, is called nature (natural state, real state - S.A.), and the origins of the conflict of the ideal were formulated by Friedrich Hegel. In his opinion, “the contradiction between the ideal and ordinary life consists of the following: 1) in the description of naturalness in artistic composition, 2) in the distinction between realism and spiritual abstraction in the human world, 3) in reflecting the imbalance between content and form, 4) in the transition from the particular to the general” (See: (Hegel, 2014).

The aesthetic content of the lyrical-epic type of person combines the human world and the spiritual world of the creator, creating a feeling of satisfaction. The aesthetic ideal in the poetics of a work is natural if it is filled with emotional and external influence. Only in this case can a work of art evoke a feeling of pleasure. This type of aesthetic ideal will have to explain external existence, its events, that is, its correspondence with reality with its monotony in content and essence. “The ideal will be hidden in reality; these are not games of fantasy from the simple, neither texture, nor fantasy, nor imagination, at the same time, the ideal is a vision of this or that thing, which does not deny reality, is decided by reason and conceived by fantasy” - Alexandrova (2005).

The aesthetic ideal in art is capable of eliminating the defects of the external influence of the natural

world and treating reality by aesthetic criteria. The same process can be observed in the work of ancient Greek scientists.

The aesthetic ideal reflects the dramatic processes of time and space, an ideal shaped by the influence of heroes in sports arenas. Here, in the dialogue of the characters on the theatre stage, the circumstances associated with the time and place of the event are reflected in front of the viewer. "The collision of temporal categories, the transition from one system to another constitutes the structure of dramatic time. Time changes, the phenomenon repeats itself, and the way of organizing artistic time on stage in different works occurs differently" – Umarova (2011). Now, sport is not inferior to artistic composition in art. This is caused by a sharp rise in the field of sports, different activities of spectators, and a change in attitude towards space and time. In a work of art or any form of art, the requirements of an aesthetic ideal may be inherent in time and space. These characteristics are also followed in sports. Sports organized based on the requirements of an aesthetic ideal include the same compositional features as in art. The ideological centre of a work of art, the ways of glorifying beauty, the skill of the creator of the work, the demonstration of creative freedom - all this is a compositional manifestation of the aesthetic ideal.

In the aesthetic ideal, the categorical quantitative aspect, the aesthetics of the content presupposes that they are combined into a certain system or concept. In the aesthetic ideal, the spatial placement of categories in art and sports is based on the requirements of symmetry and asymmetry. The emergence of new categories in aesthetics, depending on whether it reflects reality or illuminates it, can be used as an important (central) category in illuminating the general plan of the problem. However, the categories of the aesthetic ideal have a functional meaning. In other words, he is faced with the tasks of ensuring proportionality, emotional regulation, the transition from abstraction to specificity, determining the boundary between pleasure and boredom, and implementing the principles of interaction between symmetry and asymmetry.

The ways of manifesting the aesthetic ideal are artistic texture, philosophical generalization, abstraction, logical construction, and emotional analysis, which are reflected in artistic and philosophical works. In the images of artistic folk oral and written creativity, in the Alpomysh epic, the use of elements of ethnoculture (hymn, chant) is manifested as a holistic aesthetic ideal in the embodiment of heroes, as well as in fantastic

processes, the logical structure of reality, and the reflection of people's pain.

The aesthetic ideal influences the nature of the way of being and finds its explanation in the image of a positive hero. Art is better able to show ideals than natural phenomena. Consequently, "the creation of nature alone cannot artistically embody divine ideals; therefore spirituality takes precedence over the product of nature – Hegel (2014)."

Artistic creativity, the result of which are works of art, processes of aesthetic activity, creates a special atmosphere for the formation of an aesthetic ideal. The product of artistic creativity is harmonized based on the requirements of the era and aesthetic ideal. The force that promotes the aesthetic ideal and its logical consistency, the system of artistic ideas that perceive the field as a dynamic entity, is formed separately. "As a result, the work of the scientist, which acquires a new artistic and aesthetic form and content, within the framework of special philosophical norms, just like the interpretation of real reality, also came into contact with unrealistic reality, which is what ultimately takes place, that is, truth and fiction, inherent in the world and human life, make it necessary to discover unknown facets of aesthetic concepts, such as justice and dishonesty, loyalty and betrayal, tantalism, and nomadism" – Dilmurodova (2016).

In a work of art, the author reflects how human interests, spiritual value, personal virtue, and behaviour differ from ordinary phenomena in their completeness and results, which can be brought to a common denominator in the artificial environment, which in turn are the reasons for the emergence of an aesthetic ideal. Pure love, infatuation, and moral relationships that do not occur in life create the plot of the work with the help of artistic techniques, form the spirit of the work of art, their special space and time, and the reader sets himself new tasks related to the problem of conscience and the formation of taste. For example, "fine art, a work of the spirit that expresses the harmony of feelings and concepts, goes beyond the atmosphere of the landscape, that is, the external natural landscape – Hegel (2014)."

## 2 AESTHETIC IDEAL FUNCTION

It is possible to trace changes in several functions performed by the aesthetic ideal in the activities of the individual and society, which give an idea of the artistic and cultural activity of the individual, life ideal, and main values, determine the criterion of aesthetic views, and partially regulate the attitude to

the feeling of pleasure while taking into account the requirements of morality:

- By the ontological function - the aesthetic ideal of a person reveals the perfection of the spiritual essence and enriches it with completely new concepts. The individual requires harmonization of traditional and modern methodology, considering the emergence of an existential gap in aesthetic consciousness.
- The epistemological function - understanding the universe based on traditional aesthetic norms, criteria, and knowledge of the virtual world - necessitates the implementation of new ways of developing aesthetic thinking in contrast to the outdated methodology of perception.
- By the heuristic function - the disclosure of spiritual life with the help of new aesthetic methods and means, aimed at creating a new type of knowledge, aesthetic objects.
- According to the axiological function - the creation of new visual aesthetic values in the space of traditional aesthetic values requires strengthening its status.
- By the praxeological function, the individual enriches cultural and creative activities with new types of activities (art, sports aesthetics, scientific creativity, virtual reality).
- By the methodological function, the use of new methods and means to analyse the aesthetic activity of an individual, the education of aesthetic taste provides an incentive for new ways of solving problems.
- By the pedagogical and didactic function, the emergence of modern pedagogical technologies and related professions requires the solution of new educational, communicative, and cognitive tasks to form a creative personality.

Such functional changes are accompanied by the institutional transformation of society. In the context of the development of civil society, innovation penetrates several spheres of social life, and progress becomes a trigger for change. It becomes obvious that the individual views the value structures of his spiritual experience in a new way, with an evolutionary tendency towards a more pragmatic attitude towards life. For example, beauty as a category is interpreted as a component of a person's inner world in works of art, including works of fine art. In our time, the fact that virtual reality pushes the ideological component of a work of art or works of

art to the periphery changes the essence of the perception of these categories.

The aesthetic ideal contributes to the emergence of such experiences as transplantation into the "artificial" environment of natural reality, giving meaning to the internal and external, and preparing fundamental categories. The fact that life demonstrates naturalness as an example of perfection, standing next to the artificial environment, creates sublime feelings in a person, and he always strives for something better than this. Therefore, "...the aesthetic ideal arises from the aesthetic experience of man, the individual and society. A person perceives the world aesthetically with the help of this means of experience. For this reason, the aesthetic ideal comes to the surface as a criterion that determines beauty, grandeur, wonder, and other aesthetic characteristics" - Abdullah Sher (2014).

Subsequently, research into the national, universal, and ethno-aesthetic aspects of the aesthetic ideal was continued both abroad and in Uzbekistan. In particular, one of the studies devoted to the aesthetic nature of ethnomatology belongs to O. Nishanova, from which it follows that the national ethnoculture and the aesthetic ideal in it have undergone innovative and transformational changes in historical and cultural development. She writes "...the influence of ethnoculturology on the formation of a spiritual and aesthetic ideal can be considered in three stages: I. Ethnoaesthetic ideal; II. National aesthetic ideal; III. A universal aesthetic ideal" (Nishanova, 2016). First of all, this study is aimed at studying the Uzbek national-ethnic ethnoculture, in which the universal nature of the aesthetic ideal is little analyzed. Secondly, ethnoculture has a great influence on the formation of the aesthetic ideal, but as a result of this influence, recognition of the fact that the aesthetic ideal is characterized by only three forms limits the diverse nature of the aesthetic ideal. This classification is similar to the structure of the values themselves. We should not forget that the ethnoculture of a people has been formed over centuries and includes various ethnic, national, and at the same time civilizational achievements.

Considering that the ethnoaesthetic ideal is essentially a national aesthetic ideal, we believe that it is inappropriate to interpret it as a separate, discrete "national aesthetic ideal". Its analysis should be generalized to the level of a universal aesthetic ideal. According to O. Nishanova, "...the national aesthetic ideal embodies the artistic and aesthetic values of an ethnic group, a nation, aesthetic views, and tastes, experience in improving life and its aspects. The national aesthetic ideal is the quintessence of the

artistic and aesthetic world of an ethnos or nation” – Nishanova (2016). Elements of aesthetic consciousness, aesthetic theories, and artistic and aesthetic reality are considered from positions that are also present in values and ideals of a universal human level. Nishanova's research reveals two mutually negating ideas. The national aesthetic ideal is embodied in full-fledged national images (for example, Alpomish is a national hero, a national Uzbek ideal), as "... the aesthetic ideal is manifested not only in the image of heroes but also in creativity, works created by artists, artifacts from folk ethnography, artistic and aesthetic values. Masterpieces created with high skill and aesthetic taste, filled with noble ideas, realistically describing the complexities of life, glorified, seem so ideal" - Nishanova (2016).

As we said above, the division of the aesthetic ideal into types by their genesis clarifies some points. In particular, indicators of the national ethnomaterial aspects of the aesthetic ideal are the lyrical, ethnocultural, and artistic compositional types. The search for national, ethnocultural elements in the aesthetic ideal is inherent in local and national thought, which leads to the need to analyse national ideology. But at the universal human level, the aesthetic ideal of man, covering issues of society and nature, studies global ethical, aesthetic, and environmental problems.

The general characteristics of the aesthetic ideal regulate some formed national characteristics. Community should not adapt to individuality, but reflect certain aspects of its emotions and character, embodying it as universally recognized. In other words, the means of determining the unity between community and individuality is the adaptation of the state of nature to forms of thinking, the reflection of logically necessary freedom as independence. The image of the heroes is reflected by such qualities as determination, fairness, humanity, freedom, and jumardism. The hero appears to be fair, a defender of the oppressed, a guarantor of their freedom. But besides this, he constantly experiences a dilemma in order not to depend on existing laws, to be free (sometimes heroes need to bypass the requirements of the law and morality to achieve certain goals). Punishment and revenge are what ordinary people expect from a hero, but in society, there are norms of law and morality that contradict this.

A person does not have the right to establish his laws, to take revenge, to dominate, to be fair at his discretion, to respect or not to respect existing human rights. However, this can be a personal, narrow national-ethnic goal, or ambition. Therefore, by the

requirement of a universal human ideal (as well as an aesthetic ideal), it is necessary to follow the requirements of justice, rights, and freedom accepted in human society. Consequently, the displacement of the aesthetic ideal from the personal state due to the strengthening of national traits in the image of the hero, and the creation of asymmetry about the general state of affairs is not an aesthetic ideal. When the classification of the ideal was introduced, not a single scientific concept could come to a single point of view.

Individual, social, spiritual, national, and ethnocultural manifestations of the ideal are always interpreted as new. When studying the aesthetic ideal, one should not forget about its influence on the individual, society, social progress, and scientific reflection. Throughout historical development, a person's worldview changes and develops, and by this, the needs, tastes, and complex consciousness of a person are formed. Forgetting about such features leads to erroneous opinions in research on this issue.

Thus, each forms a new type of special kind of pleasure based on an aesthetic ideal that determines the social life of society. Then there is a need to enrich the aesthetic consciousness and culture of the individual with high spirituality, to build a life based on humanistic principles. A person instils in his soul the concepts of culture and spirituality, morality and decency, goodness and perfection. The fact that these concepts are aimed at obtaining a special type of pleasure, their emotional and sensory perception by a person leads the individual to the understanding of what aesthetic culture is. At the moment, "the study of the process of formation of aesthetic culture in society demonstrates an aesthetic picture of reality, taking on a diverse form from certain angles" – Gaibullaev (2011).

Along with considering the aesthetic ideal, artistic skill, and individual style of a creative person, it is noted that all this is formed through the harmonious application of rationality and thinking, the regular cultivation of artistic taste, and an increase in the intellectual level. They are the basis for understanding the principles of the universe and human uniqueness as a result of the study and interpretation of socio-philosophical, artistic, aesthetic, and moral categories.

### 3 NEED TO FORM AN AESTHETIC IDEAL IN THE MODERN PERIOD

Today, sociocultural globalization “shifts” the criteria and structure of the traditional aesthetic ideal. The moral essence of the aesthetic ideal is somewhat devalued, creating the need to create architectonics of new values. The diminishing role of beauty in art and artistic creation is a central issue in which each new generation reflects its ideals, values, and needs. First, it must approach universal ideas, placing the principle of humanity at the centre of the aesthetic ideal. Today it is necessary to preserve the aesthetic ideal for the formation of the spiritual essence of man.

The creator of modern times, with the help of artistic images, must describe the primordial struggle between good and evil, aesthetically developing new variations of opposing motives that represent moral and aesthetic issues, such as justice and injustice, faith and unbelief, conscience and unprincipledness, selflessness and selfishness. The aesthetic ideal imposes on the creator not so much the form of a pure ideal when creating an artistic image but to a greater extent the very manifestation of the aesthetic ideal to emphasize its nationality.

We believe that the aesthetic ideal has a specific internal taxonomy, which looks like this:

1) the aesthetic ideal is a person’s desire for an emotional-sensual, transcendental, aesthetic mastery of existence, which should systematize religious-mythological, theoretical, and methodological knowledge (ontological basis);

2) transformation of aesthetic knowledge from an emotionally perceptual state into belief (epistemology), the formation of an expressive worldview, the need for aesthetic consciousness in creative thinking at all times, the preservation of eternal mobility in the direction of the development of reflexive and creative abilities (epistemological basis);

3) emphasizing the individual’s desire for truth in life, for unlimited happiness (eudaimonism), material pleasure (hedonism) (axiological basis);

4) a person must always combine moral and aesthetic factors, find a balance between the emotional and rational, the golden mean between the human imperative and aestheticism, the presence of opportunities for unification in emotional perception and needs, regulate the relationship between nature and personality based on the ecological aesthetic ideal, the practical expression of human qualities;

5) the human need to try to express reality in categories of value, symbols, and perfection. Accumulate the ethno-aesthetic desire to create a strong potential for an aesthetic ideal, the need to demonstrate oneself (in art and sports);

6) the presence of an internal stimulus of the individual about the search for already existing forms of an objective ideal, the presence of an aesthetic ideal in the surrounding world, the nature of evaluating “imperfect” images, the rejection of criteria that contradict the natural reconstruction of an artistic image;

7) study of the psychological properties of a person about the harmonization of emotional, sensory, and intellectual abilities, the presence of states of motivation, preliminary planning, imaginative thinking, evaluative and logical visions, unconsciousness, and awareness, as well as ensuring interdisciplinary integration (psychology).

The principles that should form the aesthetic ideal can determine its existence, the principles of progress. In the context of the new realities of Uzbekistan, the above principles will help form the basis for the perception of beauty and a special emotional mood among the residents of Uzbekistan, especially young people.

To form an aesthetic ideal in the mind of an individual, special conditions are necessary for society in particular and culture in general. The factors that form the aesthetic ideal, primarily artistic culture, are systematized in the immanent nature of the aesthetic ideal due to the reflection of social and individual consciousness by art. Artistic and aesthetic reality matters for the ideal image of a person as an extrovert and an introvert. Currently, there are several factors influencing the formation of an individual’s aesthetic ideal, which include ensuring creative achievements in society and the individual’s consciousness. In our opinion, it looks like this:

- Increasing the level of artistic and aesthetic thinking and literacy.
- Artistic and aesthetic awareness of existence and an aesthetic attitude towards art.
- Harmonization of ethno-aesthetic culture and universal human values.
- Aesthetic sensitivity and creative instinct.
- Development of a reading culture, and creation of an image of modern heroes.
- Creating an aesthetic attitude towards marriage.
- Improving educational and communication processes.
- Healthy lifestyle.
- Sports - the pursuit of physical beauty.

- Formation of eco-aesthetic culture.

It must be said that the internal system of the aesthetic ideal will help determine whether its functional characteristics are the result of complex reforms taking place in society. Currently, the formation of an aesthetic ideal in Uzbekistan is developing, on the one hand, directly in connection with scientific and artistic creativity, design activities, and based on newly created values. On the other hand, the aesthetic ideal develops inextricably in the areas of ecology (ecological tourism, safety), and landscape gardening. This evolution of the aesthetic ideal leads to the formation of an individual ecological-aesthetic ideal.

The theme of the aesthetic attitude toward nature is a relatively new approach and introduces several innovations. A reasonable question is how to apply aesthetic criteria to nature. Aesthetics researcher Losevny says: "The term "aesthetics" may seem confusing when applied to nature. Everyone understands nature, first of all, as a kind of natural reality that does not require any art or aesthetics. On the other hand, in all types of art, without exception, ordinary people also enthusiastically talk about the beauty of nature, harmony in it, rhythm, lyrical or expressive moments inherent in certain natural landscapes" - Losev(1998). Indeed, the aestheticization of man's relationship with nature, that is, the desire for decoration, requires the integration of environmental and aesthetic knowledge. The reforms in the New Constitution of Uzbekistan are based on the same concept of "man-society-state". "The areas of environmental and aesthetic value are associated with the sphere of personally significant relationships in the Human-Nature-Society system, manifested in responsible, life-saving behaviour in various spheres of life."

The eco-aesthetic ideal of man being formed in the future will become a new topic for philosophical research and will present new projects. The aesthetic ideal seeks to improve human life through beauty. It is not just some kind of landscape of nature, since even paintings, expressions, and images are not ideal. Therefore, "...the more passion, emotion, and thought an artist can express with his artistic and aesthetic vision, the faster and more intensely he can penetrate the soul of the viewer. Such contradictions in the spirituality of a person, contrasting interpretations, are not without absolute innocence. Both the scientist and the artist are individuals who create images, styles, and ideas as if they were ideal for others" - Agzamkhodzhaeva (2007). The ideal refers to the highest, most mature, most beautiful of existing realities, that is, it creates an artistically aesthetic

type. Thus, Leonardo da Vinci did not complete a single work, despite his incomparable talent. "What made him move from one photograph to another, from one area to another, not knowing peace, but living, not completing the works he started, constantly looking for them? In his soul, it seems that some secret, spiritual and spiritualizing force forced him to seek great maturity, perfection, to look for another ideal, as soon as he realized that he could not achieve this ideal".

## 4 CONCLUSION

The aesthetic ideal influences the spiritual life of the individual through beauty, aesthetic imagination, and views, and most importantly, through aesthetic experience, that is, the cultural and creative process. Aesthetic experience means artistically creative exploration.

The scientist is forced to curb his emotions, generated by his artistic and emotional experiences when he formulates the results of his discoveries for public discussion and is guided by the requirements of logic, while it is the artist who presents his emotions to the public. Based on the above reasoning, we will draw some conclusions.

The aesthetic ideal is individual in origin, social, and imperative. An ideal may in a certain sense be an expression of the desire of its creator or the needs of a particular society.

In human thinking, when creating an aesthetic ideal, the emphasis is on positive qualities, and even though the opposite negative qualities, a person answers the question of what the image of the ideal should be.

The personality manifests itself in various forms (projection, modelling), types (lyrical-epic, spatial-temporal, compositional), categories (proportionality, regulation, abstraction, pleasure, symmetry, and asymmetry), methods of expression (artistic texture, philosophical abstraction, logical construction).

An artistic image, an ideal of a specific period, can fulfil its function after a certain period and manifest itself in another area of artistic creativity.

Researchers in the field of aesthetics in their works can formulate artistic and aesthetic ideals in different ways, according to their tastes and the realities of a particular era. We call this a temporary transformation of the aesthetic ideal.



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