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AESTHETIC IDEAL AND AESTHETIC CRITERION

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ABSTRACT

The question of whether aesthetics determines the criteria of art, artistic creation, 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 presents its canons and laws to 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 to only 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 laws, norms and criteria, first of all, means creating artistry in works of art and ensuring that the 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 denoted disorderly and ugly by the concept of Chaos, order, harmony, harmony of the universe and the ideal were denoted by the word Cosmos. Where the lawful principle of beauty - the aesthetic norm - is preserved, there will always be beauty, while the ugly appears on the basis of a violation of aesthetic norms. For the art 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, the logical development of the content requires harmony, balance of composition, a clear image, an accurate representation of volume, generalization of lines. Today, aesthetic criteria and norms play an important role not only in art, in all types of artistic creation, and even in the beauty industry, sports and medicine.

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

INTRODUCTION

Striving for the aesthetic ideal serves as the main factor in creating the newest aesthetic norms, beauty, and beautiful, sublime, amazement in aesthetics. The aesthetic ideal occupies an extremely important place in creating harmony out of chaos, creating an image in a work of art, the latest form and content, composition, genres and styles, in expanding the visual criteria of contemporary art and a person's desire for all-round beauty (human body, soul, face, plastic movement).

Vygotsky emphasizes: "Art, first of all, determines our character, organizes our behavior, it is an instruction into the future. Perhaps it will never happen, but throughout our life it is a requirement that makes us strive for a further goal" [1.230.] Since we are going to talk about 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 technical: First, aesthetic values have been formed in the history of art over the centuries and on the basis of this ideals and criteria we value; secondly, we can observe that in art such aesthetic categories as the beautiful, the sublime, the comic, the harmony, the miraculous are expressed in the correlation of human aesthetic ideals; thirdly, the level of aesthetic taste is determined by the aesthetic ideal, the aesthetic taste largely depends on what the individual and society perceives as beauty and ideal.

Some factors that were the reason for the formation of the aesthetic ideal.

1. In art, in most cases, the aesthetic ideal begins with an idea, while idea proceeds 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 the product of ideas created in accordance with the requirements of the time in a given society.

A person's thinking is always personal and individual, and it is a creative and constructive activity of the subject, which includes 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, having lived their lives, having lost their strength and charm, they can turn into an historical memory. Aesthetic 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 respect 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, on a par with this, to a change in aesthetic norms and criteria, aesthetic taste and aesthetic assessment.

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

2. Under the influence of social processes of representation, people's views about "values" change, which is associated with changes in living conditions, everyday life and the spiritual appearance of people in the process of development. In some cases, the decline in values is due to the fact that these values are incompatible with the ideals and tastes of the time. Different aspects are opposite aspects of all kinds of values. Positive and negative, contradicting each other, depending on the meaning and importance of the concepts of "good" and "evil", "truth"

and "injustice", "happiness" and "unhappiness" characterize aspects of life that are in conflict with each other.

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

Aristotle: "An artist," he writes, "selects certain 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 the living, and the other tries to describe the best people." [2.9-10.] Farabi also dwelling on the art of poetry emphasizes: As for poetry, this is what is mentioned in the conversation to create a clearer picture, is used to enhance the subtleties. Here is an image (also poetic thinking) of the beautiful and ugliness, majestic and low or similar (life events). [3.80.]

Unlike ideology and values, aesthetics also explores, through these concepts, the experience of a person who develops aesthetic senses.

The opposite and the aesthetic ideal: The study in philosophy of dividing an object into opposite sides, the need to clarify their relationship is based on the fact that each thing absorbs the tendency of opposition. Opposition is the existence of all objects and phenomena in the material world, interconnection in the process of development, complementing each other, defining the unity of contradictions, a 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, proceeding from 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. Psychic-sensual rational aspects of the artist and the work of art.
4. Specific features of the arts, etc.

1. 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 originate 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, prosperity, health, peace and other goodness. The second Ahriman (Angra Manyu) fights against the good created by Ahura Mazda. The result of this struggle will end with the victory of light (ideal) against darkness.

The opposite is reflected 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 - beautiful and ugly, light and darkness, man and woman.

Changing the social ideal has always required a new creative approach. For example: the ideal of antiquity did not fit into the medieval religious and ideological ideal, or the ideal of the classical period differed from the ideal of the Renaissance 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 a person are renewed in sync with social changes. In the internal structure of the work. The principle of opposition was reflected not only in historical periods in general artistic issues, but also in the structure of a work of art, and terms appeared that express opposites. For example: collision, contrast, artistic conflict, dissonance and consonance. and others. They play an important role in creating an aesthetic ideal and harmony in a work of art.

3. Rational and psychological and 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. a conflict of characters; 2. Hero and environment; 3. internal psychological conflict. They are interdependent: one passes into the other, one generates the other, one manifests itself through the other, etc.

The Russian scientist L. Vygotsky noted that in a work of art, the opposite of feelings developing, they meet at the last point and at this moment there is a small pause, and here we feel the resolution of these effects, an event of renewal or bursting 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 Climax. This is an ascent to the highest point of the spring of the feelings of content, the achievement of the goal of the entire work - strengthening of inner feelings with a work of art.

4. Specific aspects of the arts.

Each art form has its own specific aspects of the opposite. For example, contrast in the visual arts From French means "sharp contradiction". In the visual arts, light and dark, white and black, warm and cold colors, and the presence of positive and negative imagery create contrast.

In the art of architecture, there is an alternative (opposite to each other). The two buildings are presented in the opposite dual location style. Among other forms of art, the conflict is especially evident in the performing arts. Aeschylus introduced the second actor into his tragedies, which allowed him to deepen the action in the tragic conflict and strengthen the behavioral aspects. Instead of the old tragedy, in which only one actor and chorus participate, a new tragedy appears on the stage, where the characters are revealed in the course of mutual battles. Even in the lyrics (in the art of music, poetry, etc.) there is an internal opposition (the opposite 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 present, etc.).

So, at the end of the 4 option there is a contradiction;

1. As a result of conflicts and internal contradictions in art, movement and dynamics arise, an aesthetic ideal is created.

2. What is important, beautiful, which is the core of the aesthetics based on these contrasts? Becomes even more beautiful, one of the main aesthetic criteria of harmony appears.

We have considered above some of the 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, ideal.

Beautiful and aesthetic ideal: It is well known that the ancient Greeks defined the ugly, disorder with the word chaos, order, harmony, harmony of the universe and ideal with the word cosmos. The natural principle of beauty is an aesthetic norm, where beauty is always present. The ugly is based on the violation of aesthetic norms. There is a lot of evidence in historical sources that expresses these ideas.

In the work of Ananda vardhana (India, XI century), the famous "Dhvanyaloka" (Light of Dhvani) explains that the qualities that make the poem perfect and beautiful are clarity, power of thought, coherence, pleasantness, proportion, harmony, meaning, grace, sympathy, beauty, nobility. ... Despite this, the opposite qualities weaken the poem (superficiality, urgency, rudeness, indifference, obscenity, disgrace, evil) [4.].

So, a person models the criteria of beauty in his 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 absolute beauty, in our relation there are two kinds of beauty: real beauty and beauty in our perception" [5.117]. The concept of beauty is necessary for studying, researching the beauty of an aesthetic object that exists in nature, society or art, but interpreting the aesthetic nature of an event in objective reality; this also serves as a guideline for scientific interpretation. These aesthetic features of objective reality make up the beautiful: beauty, sublime, tragic, miraculous, interesting, etc. These features are present in art, in nature, and in society. When we say ideal, and we usually mean that a particular person or socio-historical event is perceived by others as a model, a high goal and perfection, which means that it must be exemplary, far superior to the present reality [6.200.].

The aesthetic ideal meets the 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 for ideal, skill and perfection

Beautiful and consciousness: The formation of artistic and aesthetic consciousness, worldview is one of the main imperatives of the formation of an artistic and aesthetic ideal and social and spiritual existence. This is confirmed by the thought of Ghazali "beauty is an object of love only to those who understand it."

The philosopher A. Sher says: Like all relationships, aesthetic relationships consist of two main elements: the object and the subject. But in this case, the object is determined by the subject: if the subject does not enter the aesthetic process, his attitude, no matter how beautiful or magnificent he is, will not take on an aesthetic form. Therefore, one of the two objects (object) is due to the aesthetic appearance of form and content, which are pleasant or delightful. Consequently, one of the two sides (object) is due to the aesthetic appearance of form and content, which are pleasant or delightful. The second (subject) - creates an aesthetic relationship with a combination of emotional and intellectual elements that help to perceive. [7.188.]

To understand the beautiful, the object must correspond to the aesthetic ideal of the subject in his consciousness and perception. A person's views on beauty are associated with the aesthetic ideal and taste in his mind. He compares every information about beauty that comes to him through human perception, first of all, he compares it with its ideal criteria in consciousness and he likes it, if it is high, he may not even understand it, if it is low, then he does not like it. The beautiful is, first of all, the main category of aesthetics. In each subject, "category" refers to its criteria. Categories (other Greek utterance, accusation) - important for philosophical thinking, the perception of general aspects of change, development, relevance and interdependence in the world; general concepts that form the basis of knowledge, representing uniqueness, similarities and differences, stability and change of things and events.[8.193.]

Each category in aesthetics expresses its relation to the aesthetic ideal. The categories of beautiful and ugly are associated with levels of quality between reality and ideal. The sublime of a person and the degree of his spiritual and physical strength make the category of the sublime an aesthetic value, for the sublime reflects the ideals of people and society. A person wants to imagine his life in an ideal state, but this vision, faced with reality, baseness, disgust and ugly, leads to the defeat of the ideal, which turns into a tragedy.

When laughter and smile become companions of the comic, if they want to overcome the opposite of human ideals and when a person experiences pleasure from it, because the emotional revelation of an ideal is overcoming evil and liberation from it. F. Schiller presents humorous contrasting reality to the ideal.

No matter how abstract the ideal is, the concept of the aesthetic ideal in art is especially associated with the "beautiful." In philosophy, the systemic principle requires the revival of the studied reality as an integral system, divided into separate elements and sides within the framework of universal categories and a system of laws. We have tried to systematize the ideal of beauty in the following way.

1. Recognition of the ideal of beauty as harmony.

Ancient Greek legend says that the goddess of beauty was named Harmony. Harmony is literally a symbol of beauty. Over the centuries, the expression has become synonymous with the correspondence of the name to the face, body, proportional, consonant, harmonious, perfect in all respects.

Although emphasizes the emergence of harmony from chaos, thinkers argue that harmony arises from contradictions. Many thinkers, for example, V. Shestakov, included harmony in the basic concepts of aesthetics - in categories. The scope of application of Harmony is huge. Harmony of form and content, harmony of the whole and parts, harmony of sounds, which is formed by a simultaneous combination of 3-4 sounds in music, harmony of colors, etc. There are many thoughts in philosophical sources on the philosophical and aesthetic essence of harmony. The concept of beauty in the Avesta comes from the divine point of view of justice, hospitality, proportionality, that is, the first primitive forms of the concept of harmony.

This is also emphasized in Eastern Chinese philosophy in the East; each fragment of the universe is like a pipe that produces a coherent melody, or a universal harmony of voices of different voices of Pythagoras, etc. In philosophy, "harmony" is the concept of a state of interconnectedness, interdependence at a certain stage of development of certain elements and

components of the system. [9.81.] It must be said, that every ideal of beauty in our system embodies harmony in one way or another.² To see the creation of the ideal of beauty and the reflection of this in literature and art. Ghazali calls beauty only that which is filled with all aspects of its perfection. Ghazali sees this beauty only in Allah.

Religion first of all promotes the ideal of beauty, is worthy of worship, love and unconditional obedience to God. For example, according to Islam, "true love is love for God. Why? Because, Allah, the Creator of all kinds of beauty, Allah, the Almighty, is perfect in all respects, Allah is Wise, Allah is all-knowing. Whatever you see, the highest of the most beautiful attributes is the most beautiful Allah. This is why Allah is the best of all! That is why a person can understand, be able to see, contemplate, Allah is the most beautiful of all! Allah's love is truth! "[10.24.]

3. Beauty and idea. In the teachings of Plato, beauty is defined as an eternal spirit, separated from the living, emotional and ever-changing world of things. He believes that beauty does not arise, it does not collapse, it acts outside of time and space.

The idea of absolute beauty is a manifestation of beauty, Hegel emphasizes. He considers an absolute spirit with an emotional shell, that is, beauty is only in that which shines. Art is a space of beauty.

4. The ideal of the beautiful in values. The complexity of the ideal lies in the fact that it is associated with values. Value is expressed in the form of the perception of the ideal in the object. In Hegel's words: "For an ideal to exist, the external form must correspond to the soul." That is, this is an approximate form, ideally suited for the soul of a living subject, then a person perceives the emotional and intellectual manifestation of his ideas as a spiritual value. [11.208.]

5. Viewing the ideal of beauty in classics, periods. The views of the Greek Greek thinkers were ideal both for the East (Farabi, Ibn Sino) and for the West, the thinkers of the Renaissance. Classicism sees the ideal of beauty in the reign of ancient Rome, the life of the emperor and the great commander. In our time, the standard of the ideal in all forms of art is the classical periods, classical artists and works of classical art.

Xo'zirgi davrda xam barcha sanat turlarida eng asosiy idealning etaloni classic davrlar, classic izhodkorlar wa classic sanat asarlari xisoblanadi.

6. The ideal of beauty combined with expediency and aesthetic taste. The aesthetic ideal is especially closely related to aesthetic taste. Aesthetic taste is not a definite aesthetic value or a set of values, rather it is a process of "production" that represents aesthetic value and develops norms of evaluations and criteria for the subject. The aesthetic ideal is a condition for the life of aesthetic taste; taste, in a sense, taste in a certain sense, a manifestation of the ideal in life; a change in the aesthetic ideal will inevitably lead to a change in taste. [12.198.]

6. The ideal of beauty in an orderly manner. Pythagoras states: Order is your sacred goal. Be firm to serve this purpose. Because order is a complex of everything. The existence of nature is based on order. Another important aspect of the norm is symmetry. Plotinus in the treatise "On Beauty" is interested in what specific situations are necessary and important for beauty and believes that the essence of primary beauty is symmetry. While some of the beautiful things, such as monochrome colors and musical notes, are not completely symmetrical: some symmetrical

things, such as the face, can sometimes be ugly. Through the formal unity that he sees, beauty is perceived as unity and integrity [13.475.].

Democritus believes that beauty is in harmony, in the correct ratio of parts (symmetry) and he connected this with the concept of norms, sees the essence of art in imitation of reality (mimesis).

“The most important aspect of beauty is order, proportion and clear boundaries,” says Aristotle. [14.327.] another sign of beauty, according to Aristotle, is a limited number. Living things, such as inanimate objects, must also be easily quantified, says the philosopher, and the plot must also have an easily accessible lengthening.

Aristotle says that the things of the material world are the basis of the beautiful; the beautiful are manifested in the properties of order, consistency, clarity, harmony and integrity.

7. The ideal of the beautiful in the artist's talent. The artist idealizes perfection, beauty; he sees art as a means of reaching maturity. In general, the artist sees his search for the ideal as his destiny; he does not consider the ideal as a ready-made, unchanging thing. Each work creates a new ideal in the artist; otherwise all his works would be repetitive and similar to each other.

8. The ideal in relativity. For example: "Lovely girl", "lovely lyre", "lovely jug" - this is the only beauty that is unique to itself. None of them can be a common beauty for other things. The basis of their beauty is relative, which means that “even the most beautiful girl is ugly in relation” [15.295-296.].

9. The ideal of beauty in the form and content of its integrity and harmony. The beauty of art can be seen in the form of a work of art. After all, a real work of art is not just a factor in describing and challenging the beautiful, but it must also be beautiful from artistic to compositional construction: only a beautiful form can reveal the beauty of the content [16.209.].

10. The ideal of beauty as harmony with nature. Boileau emphasizes the need to imitate nature in poetry (art), saying that everything is natural. But not nature in its pure form, but ennobled, refined manner should enter art. In his opinion, a strict literary and aesthetic law must be observed in order to create an ideal artistic image for a work of art. Then the artist will discover true beauty for perception. Jung considers only natural beauty to be beautiful. A person connected with nature and having his own nature, he receives aesthetic pleasure only when he combines the external natural beauty of his nature with an internal vision of beauty. 11. The ideal of beauty in harmony with the human psyche and emotional perception; the beautiful, says Hume, is not a quality that exists in things themselves, it exists in the spirit of observing oneself without exception; the soul of each person has a different perception of beauty. Therefore, each perceiver should not try to force others to feel the state that he himself feels. ” [17.350-351.]

Diderot states: “Although there is no absolute beauty, there are two kinds of beauty in our attitude: real beauty and beauty in our perception.”[18.117.]. It is impossible to show how proportionality, benefit, expediency and perfection as the true causes of unshakable beauty. Because these reasons are related to rationality; But beauty is not the work of our mind. [19.138.] when the beautiful is perceived, all the senses are summed up and involved. So the beauty extends to all the senses at the same time.

12. The ideal of beauty as perfection. According to Farabi, the beauty of everything is that he reflects the fullness of his existence and is associated with the achievement of perfection. [20.113.] This classification can be continued, the ideal can be seen in styles, images and many other factors of art, but most importantly, the pursuit of the ideal brings works of art to the highest artistic level.

The aesthetic ideal of art is the question of what will give it to a person in real life. The aesthetic ideal in art is, first of all, the motivation of the ideal person.

1. Motivation - a set of many reasons for being active.

Motivation is a set of psychological reasons that explain human behavior, his connection, orientation and activity. The origin of the aesthetic ideal is also closely related to the aesthetic needs of man. 2. Satisfies the aesthetic need of a person for beauty and at the same time it leads to the improvement and improvement of existence. Thus, art as a social phenomenon was one of the highest human needs - this is an activity aimed at meeting her needs for beauty and creating criteria for beauty, striving for the ideal motivates a person to live and work according to the laws of beauty. VS Slovyov says: "From an aesthetic point of view, beauty as an ideal image should lead to a real improvement in life." [21.31.]

3. The aesthetic ideal is chosen, modeled and evaluated by freedom itself. The aesthetic ideal finds the beautiful, the sublime or the miraculous more in art. First of all, through a work of art, the artist depicts reality through the prism of his ideal, materializes his ideals through the means of art and turns them into buildings, sculptures, novels, plays, paintings, fiction and other spiritual events. We choose our ideals through the images they represent, we cite them as a model for a certain period or for a lifetime, and In this case, our actions also take place through freedom.

4. The aesthetic ideal is based on the aesthetic experience of a person, personality and society. It is thanks to this experience that a person perceives the world aesthetically. For this reason, the aesthetic ideal acts as a criterion for determining beauty, harmony, sublime and other aesthetic features. A person chooses the beautiful or the sublime in accordance with this ideal, recognizes, evaluates, and rejects incompatibility as an aesthetic phenomenon.

5. The aesthetic ideal leads to the formation and development of cultural and moral norms in society. This is reflected in a person's habits, behavior, etiquette, rituals, relationships, and the emergence of new traditions, fashion and interests.

6. The ideal becomes a criterion, standard, template, canon of beauty, beauty, and these criteria imply their own norms... Stendhal said that in connection with this, with a change in the ideal of beauty, the form and content of art will change.

7. the most important thing is that the pursuit of the aesthetic ideal has developed a sense of norms, artistry and harmony.

In this rapidly changing world, the question naturally arises: what does the self-development of an ideal depend on, what is its transformation associated with.

Of course, with a change in the ideal, aesthetic norms and criteria also change. The philosopher scientist A. Erkaev says: "New aesthetic standards should serve the formation of true morality.

The development of aesthetic norms is also based on the centuries-old artistic and creative experience of our people, the achievements of the peoples of the world, including the achievements of modernist methods. Providing them with new content is one of the prerequisites for building the spiritual foundations of independence. " [22.184-185.] If new norms do not develop and change, art will also stop developing. Let's classify the main factors that contribute to the transformation of the aesthetic ideal:

1. New thinking, new ideas and, of course, social factors in society play an important role in our life.
2. Brilliant talent always creates criteria for new ideals
3. Innovation in the transformation of ideals, new technologies. They give artists new opportunities.
4. Changes in the aesthetic needs and tastes of people can lead to a change in the criteria for the ideal. For example, recently the demand for short and laconic works has been growing. This is an example of social videos. There is a short plot composition, form, image with all the emotions. The need for poetry on social networks has increased, especially in photographing, now we can observe not only photographs, but also movements in it in order to increase its attractiveness
5. Integration processes. Intersection and connections of different cultures and nations. In today's global network, this is becoming more and more natural.
6. Striving for excellence. The desire of the creators for a constant ideal, perfection, leads to the transformation of criteria.
7. The most important thing is to bring a person to the highest point of ecstasy, ecstasy and the point of ecstasy, surprise, singularity and, if necessary, euphoria, ecstasy, the desire to create a miracle in real life. We'll look at this in detail.
8. Today, surprisingly, the creation of oneself, oneself, oneself ... becomes the reason for the creation of new aesthetic ideals. Starting from the 20th century, the boundaries of new aesthetic ideals in art have been expanding so much, for example, the tallest buildings, the most unprecedented compositional solutions, colors, form and content, the use of new technologies (the use of new technologies in cinema to create films), unexpected designs, optical and kinesthetic art , 3D format, variety shows, etc. As a result of the psycho-aesthetic impact on a person, we believe that in the subject "aesthetics" a new category "surprise" becomes independent. In the past, it was only used as a factor of the sublime. "Surprise" is several times higher than ideal criteria, the creation of beauty more than beautiful, sublime more than sublime, interesting more than interesting, wonderful more than wonderful.
9. So, surprise is that a person's feelings are irritated, it is considered "appropriate" for the emergence of criteria for unforeseen situations, the transition to emotional surprise, going beyond the human ideal. According to Hegel, if the idea of beauty took shape in the classics, if the romantics did not fit the human soul into the image, then the idea and form of the amazing can be expressed as infinite.

10. Amazing new ideals are being created, new criteria, norms, their quality and quantity are changing.

Even today, in the era of the market economy, admiration is becoming a valuable mechanism, such as beauty. Not only in art but also in other industries attracting more people, at the same time, new aspects of admiration and surprise are created to increase your competitiveness and make more profit

Creation of different brands, advertisements, logos, brand image, furnishing of exhibitions or shop windows, along with decoration, an attempt to surprise, is the basis for the success of the activity. All of the above is a factor contributing to the development and transformation of the ideal

The practical significance of the aesthetic ideal not only in art, but also in other areas. Today, the practical aspects of each science are important. The laws of art and aesthetics apply to all types of artistic activity. For example: Aesthetic medicine, rhythmic gymnastics, synchronized swimming, etc. In aesthetic activity, the creation of beauty is in harmony with art.

Artistry is the cornerstone of a work of art that takes it to the ideal level. Beauty, harmony, grace, a sense of the norm, a sense of rhythm and other aesthetic norms and criteria play an important role in its creation. Beauty, harmony, elegance, a sense of rhythm, rhythm and other aesthetic norms and criteria play an important role in its creation. The main aesthetic factors of artistry: image, form and content; conventionality of artistic creativity; aesthetic perception; versatility; harmony; beauty, etc. As the basic principle of artistic aesthetics, artistic activity reflects human existence, reality, realizes and perceives reality on the basis of specific forms of expression of a person's aesthetic attitude to the world, tries to portray his aesthetic ideal through artistic images.

Today, all types of aesthetic activity are rapidly developing and it is very important to cultivate beauty, grace, aesthetic taste, aesthetic appreciation and aesthetic ideal in almost all professions, but even in areas not related to art, the aesthetic ideal and criteria play an important role.

Take economics, for example. The study of the criteria of aesthetic taste, norms and aesthetic needs and ideals of society in the economy is a requirement of a market economy, the development of the proposed patterns of market equilibrium and marketing, to increase competitiveness, the development of commodity-money relations, as well as to improve the quality of life.

There is an auxiliary effect of aesthetics on all branches of the economy and they are as follows; product design, creativity, branding, etc. The aesthetic features include the conformity of the product form to its purpose, its color, spatial structure, harmony, consistency of all form elements, design compliance with modern fashion requirements, aesthetic taste and consumer ideal, etc.

In addition, fashion plays a special role in social life and the aesthetics of life. The development of fashion takes place in a spiral, in each new ring, old tastes and ideals that have been erased from memory are created in a completely new way, in an original way with new and unique elements. Fashion is the process of changing the aesthetic taste and ideal of society. Criteria and ideals of styles in the history of art can be traced in fashion: classics, romanticism, modern,

baroque, gothic, eclecticism, etc. After all, fashion has the ability to reflect the level and originality of the mass aesthetic taste and ideal.

Or let's take tourism. The objects of tourism are considered to be the beauty of nature, cultural heritage and aesthetic values, folk applied art, town-planning architecture, etc. The main motive of a tourist for traveling is to discover new sides and criteria of the beautiful, sublime, amazing, interesting in national values, culture and art. Get aesthetic pleasure, cultural leisure. For this, first of all, the creation of good advertising and brands will serve as an important incentive to attract tourists to the country. Artistic criteria and standards: form and content, plot, method, creative idea, brevity, harmony, chiaroscuro, composition, rhythm, selection of color combinations, will ensure the success of various exhibitions and brands. Their ultimate goal is to convince people that the product is "perfect". In this case, the ideal appears as "the most excellent", "the highest quality", "the most beautiful", "the best", "the newest". There are many such examples. Marketing relationships are purely psychological relationships between people based on live communication and people's tastes. The taste is in harmony with the ideal.

So today, not only art and artistic activity, even spheres where there is no artistic activity, require action on the basis of the laws of aesthetics, aesthetics. For this, in each activity it is necessary to use aesthetic knowledge, aesthetic taste and ideal. In general, when all professionals do their work at the "art" level, i.e., at an ideal level, which is the pinnacle of perfection, society will improve, because a person wants all aspects of his life to be beautiful and this desire applies not only to all professions, but to all of humanity as a whole.

We can conclude in our article that beauty is a value that has spiritual and material significance in public life, based on harmony, consistency, proportionality and expediency of events. From the earliest times, people have had an aesthetic need for beauty; a person's constant striving for the ideal will always be a constant renewal and development of the quality, quantity and standards of beauty. But no matter how people strive for novelty, they must know the classical criteria and values of the aesthetic ideal, which is the basis of all creativity and innovation. Thus, the aesthetic ideal serves to raise and socialize a person, creating the concept of "I" in an ideal person. The aesthetic ideal serves as a "criterion", "measure" in the understanding of truth and falsehood in relation to the beautiful. Each person in the mind has its own aesthetic ideal; it is natural that their degree may be different. The ideal of every person is his worldview, position in life, character, personal values, psycho-emotional and aesthetic taste. Even in modern psychology, web pages often perform various psychological visual tests based on artistic criteria: images, patterns, and shapes. They are often diagnosed with a mental, mental state, based on images of a person who is characterized by "best", "ideal". Therefore, the goal of aesthetics is to educate the aesthetic taste and ideal of a person, and the more a person's taste is developed, the higher his ideals will be and will be able to lead. High ideals create a person's interest in life, confidence in the future, optimistic feelings, from which society will also be stable.

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