

Forms of Environmental Relations in Historical Processes

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ANNOTATION: In this article the history of developing of philosophical thinking in frames of developing of process of aesthetical attitudes between human and nature is analyzed. With philosophical point of view the views on aesthetical attitude to the nature in the spirit of the national idea are considered.

KEYWORD: Environmental Relations, Historical Processes.

Folk oral art has offered spiritual nourishment to humans in the development of an aesthetic perspective toward nature throughout human history. The legend of Qayumars, the legend of the Swallow, a number of Turkic myths about the origin of the wolf, the Birth of Noah, the Elliad from the Greeks, the Odessa, the Mahabharata from the Hindus, the Ramayana, and a number of philosophical schools were the first places where the aesthetic attitude to nature as a model of spiritual heritage was formed, and a number of philosophical schools were the first places where the aesthetic attitude to nature.

Although ecological consciousness and cultural systems were not fully formed in the historical periods when these works of art were created (in comparison to the present), they were the most convenient and understandable way to express the nature and direction of aesthetic attitude to nature in a simple and spontaneous manner. At the same time, ecological consciousness and culture served an important socio-educational purpose, as they were aimed at meeting the spiritual and aesthetic requirements of primitive man for the conservation of nature, even when they were in their natural state (through expression in artistic images).

Following the rise of particular centers of civilization throughout the history of mankind, the development of aesthetic attitudes toward nature, methods, and means of expression led to the development of aesthetic attitudes toward nature, methods, and means of expression. The protective function of ecological consciousness and culture, in particular, is not confined to the preservation of certain components of nature, but the maintenance of natural balance has defined the scope of aesthetic thinking and worldview. Ecological ideas have been established and transmitted to artistic reality in many parts of the world in line with people's natural living situations and the nature of production. This is particularly evident in the types of divine art associated with belief in ancient religions. Later on, the scope of this process grew, and it began to pervade the content of various types of art. As a result, the East's and West's distinct ecological perspectives have resulted in territorially distinct aesthetic attitudes toward environment. As a result of their logical generalization and systematization, a philosophy of aesthetic attitude toward nature was formed.

Aesthetic worldviews are inextricably linked to the philosophical principles that underpin the existence of distinct aspects or categories of nature. In other words, aesthetic feeling (whether recognized or not) is a quality of being represented through aesthetic ideals. People have known since the beginning of time, albeit inadvertently and simply, that an aesthetic approach to nature is the most effective way of meeting their ecological demands. Despite the multiplicity of forms of belief (meaning customs, traditions, and rituals), emotional characteristics of an aesthetic attitude to nature are ubiquitous and play a major role in believing in primitive religions.

The Greek philosopher and orator Hargi, who studied the emotional function of ancient religions relatively well, emphasized that the proof (gnoseological) and persuasive function of art was of great importance as well as the aesthetic expression of ecological reality.[1]

Aesthetic attitude to nature, formed on the basis of ecological need, has a special significance in the spiritual life of man, according to the principle of feedback of information theory. Indeed, the fact that art cleanses the human heart from negative passions and raises it spiritually was, in its time, also demonstrated by Aristotle. [2] Also, the "first teacher", nature has given man intellectual potential and moral strength, but can also use them in reverse. He therefore concluded that man, who is not morally guaranteed, is the most apostate and savage being. [3]

Later, Abu Nasr al-Farabi, who was awarded the title of "second teacher" in the East, developed the ideas of Aristotle and expressed his valuable views on the emotional impact of a rational attitude to nature on the human spirit.[4] From these views of philosophers, the ways in which artistic expression of goodness in relation to nature in human behavior is fundamental to the development of aesthetic thinking and culture. Throughout the gradual development of human, ecological consciousness and culture, it has shown both the need and the ability to protect the natural environment by expressing its aesthetic attitude to nature in artistic images. This process played an important role in shaping the ecological consciousness and culture of the individual, his aesthetic worldview.

The ecological universal ideas formed during the historical development of society have become concrete in the aesthetic attitude to nature and its expression, and have encouraged people to love nature and preserve it by depicting inhumane anti-ecological activities in high artistic images. Therefore, there is no common ground between the promotion of anti-environmental activities and the adequate representation of evil in nature in artistic images in works of art. For example, in Eastern classical miniature art, the theme of hunting is widely covered. That is, there are works depicting an agile, brave, sniper hunter killing or injuring an animal with a bow or spear. In particular, the aesthetic attitude to nature can be clearly seen in the hunting images of more than five thousand different views reflected in the Nurata mountain ranges. There are two types of emotional impressions in the spectator: the first - admiration and enjoyment of the hunter's sniper, courage, and the second - pity for a killed or wounded animal, a feeling of sadness. Ecological consciousness represents a specific direction of aesthetic perception of nature. That is, in art, goodness and evil, hedonism and eudomonism show an ecological attitude to nature. Nowadays, humanism in the context of actions against the consumption of animal meat or clothing made of their skin, in the context of the globalization of the uniqueness of human nature, the formation of goodness in nature remains an important subjective factor in solving environmental problems.

The history of the development of an aesthetic attitude to nature should be viewed in the context of its relative independence and creativity, depicting in artistic images the events that are most likely to occur due to anthropogenic factors. Indeed, the call for humanity to be aware of potential disasters in general, and for environmental catastrophe by finding solutions to conflicts in nature and human

relations in particular, also depends on the level of development of the ethical culture of society and the individual. After all, the First President of Uzbekistan I.A. Karimov said: "Nature and man interact with each other on the basis of certain laws. Violation of these laws will lead to irreversible environmental disasters". [5]

In general, a comparative analysis of the role of the base (basis) of the ecological consciousness and culture of society in the formation of an aesthetic attitude to nature in the context of alternative philosophical teachings is a condition of complex-systematic coverage of the issue. After all, on the basis of the analysis of the process of formation of ecological consciousness and the aesthetic attitude of culture to nature, the ontological, epistemological, methodological, praxiological functions of philosophy are combined to create a holistic conceptual theory. Scientific analysis of each of them (as a relatively independent direction) serves to functionally concretize the retrospective foundations and genesis of the aesthetic attitude of the individual to nature, the laws and trends of development, motives and mechanisms of movement. It should be noted that the succession between the stages of the history of development of ecological consciousness and culture determines both the level and nature of an individual's aesthetic attitude to nature.

A person's ecological culture and way of thinking is a subjective factor in the artistic expression of the aesthetic image of the natural space in which he lives, which is adequate to the nature of his people's worldview of nature. In other words, a person's level of ecological consciousness and culture is a socio-philosophical phenomenon with an aesthetic attitude to nature.

From the end of the ninth century to the beginning of the eleventh century, the issue of man's ecological attitude to nature (as a special form of culture) was of particular importance in the flourishing of science, literature and art in Central Asia. Especially in this period, the development of natural sciences and the exact sciences is inseparable from the nature of man - the existence of material existence and the discovery of the laws of its existence from the artistic creativity and way of thinking of man. An example of this is the fact that most scientists have expressed their discoveries in the language of poetry. For example, in his works "Monuments of the Ancestors", "Mineralogy" and others, Abu Rayhan Beruni highlighted the interdependence of man and nature, the fact that his good deeds to nature, animals and birds are rewarded only with goodness through high artistic images in the form of poems, stories and legends.

The fact that Abu Ali ibn Sina's research work, especially his scientific legacy in the field of medicine, was directly related to environmental issues was evident in his view of medicine as an art. His genius demonstration of the formation of the individual on the basis of a hygienic cultural-ecological need - a conscious attitude to nature - was an example of applied art that has not lost its relevance even today.

In general, the art of artistic expression of aesthetic attitude to the natural being around man in the work of Yusuf Khos Hajib "Kutadgu bilig", one of the theoretical and methodological historical founders of oriental spiritual culture, including ecological morality, is a fundamental scientific source that leads to spiritual maturity. The fact that Yusuf Khas Hajib expressed his pedagogical-didactic and socio-philosophical ideas in this work on the basis of ecological activity is still admired by mankind. After all, in his opinion, when he came into the world as a noble being, nature endowed him with intelligence and consciousness, the ability to speak and know. Because of this, man achieved greatness, solved complicated puzzles, that is, he wrote that whoever nature has given intelligence, intellect, knowledge, he will do good deeds. [6]

The First President of Uzbekistan I.Karimov in his work "High spirituality is an invincible force": "The consciousness and thinking of our people, a great figure in the history of art culture, an

incomparable representative of our national literature, the pride of our nation, the sultan of the realm of words that glorified the glory of the world, [7] the ecological ideas in the epics and lyrical poems of Alisher Navoi have become a school of aesthetic attitude to nature. [8]

In the Middle Ages, first in the East, then in the Western Renaissance, a new era of realistic artistic expression of ecological consciousness and culture was established. In particular, the period of the Awakening turned nature into an object and subject of aesthetic activity on the basis of an understanding of ecological reality. In this historical period, ecological regulators of man's attitude to nature were evaluated as a mechanism of aesthetic perception of nature and approached on the basis of this criterion. [9] In other words, this period "brought down" art and literature from heaven to earth. In particular, Leonardo da Vinci's *Virgin (Sustainability of Biosphere Balance and Beauty - A.A.)* declared nature as a source of art and called the artists who conveyed it to the people: "teachers" and life as "teachers of teachers". [10]

It is no exaggeration to say that the literature and art of the Renaissance raised the aesthetic attitude to nature and its artistic expression to a new historical period. Putting nature and its component man at the center of their creativity has enriched the status of humanistic ideas with new content. For example, in the words of William Shakespeare, what a wonderful miracle of human nature! How noble his mind is; how endless his talents are! The beauty of the universe! The crown of creatures, the ruler, wrote that any work of art "consists of a mirror to nature, to paint the face of every age in history without paint". [9]

Friedrich Nietzsche in the prose epic "Zoroaster's Prayer": "Let a person learn to love himself. May this be whole and healthy love ...". With his thoughts, "The best man is the essence of the earth," "Be faithful to the earth," "The evil of the earth is the worst crime," he calls for the love of nature, for its balance, and for a rational attitude.[11] F. Nietzsche's work is noteworthy for the fact that it has made new changes in the history of the expression of natural being, its internal proportions in art.

In the context of the Eastern Renaissance and the Western Renaissance, on the one hand, the discovery of man in nature, in man, on the other hand, the recognition of humanity as the cause of universal problems, especially environmental problems, was clearly stated by the English scientist Francis Bacon: "We call domination of nature a miracle. However, the French thinker Paul-Henri Golbach wrote that "this 'miracle' usually only brings calamity upon us": "There is no reason for man to consider himself a privileged creature of nature. After all, at the root of its false superiority lies only delusion". [1]

In any historical period, the ecological worldview of mankind has performed an important social function, forming an aesthetic attitude to nature. This depends on the intellectual potential of the individual, which determines the nature of the aesthetic attitude to the "existence of nature" in art, and the criteria for its evaluation.

Summarizing the above points, the artistic expression of the aesthetic attitude to nature, in terms of content and form, played an important role in the development of world aesthetic thinking. Even in later historical periods, the ecological spiritual heritage of the aesthetic worldview of world thinkers became a theoretical source for the formation of an aesthetic attitude to nature. These works still serve as an example of the formation of ecological consciousness and culture of man, on the basis of which the aesthetic attitude to nature is expressed in works of art.

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350	ISSN 2690-9626 (online), Published by "Global Research Network LLC" under Volume: 3 Issue: 6 in Jun-2022 https://grnjournals.us/index.php/AJSHR
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