

ART AS A FORM OF SOCIAL CONSCIOUSNESS

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KAMINA MAMEDOVA

*Doctor of Philosophy, associate professor of
the Department of Humanities at the Azerbaijan
State University of Oil and Industry*

*E-mail: kaminamamedova@gmail.com
<https://orcid.org/0000-0002-3859-8859>*

The traditional distinction of forms of social consciousness according to their social functions in the case of art is complicated by the multifunctional nature of artistic creativity. Despite all the importance of the social functions of art - cognitive, ideological, communicative, hedonistic - the question of its essential meaning cannot be reduced to a mechanical summation of these functions. The multifunctionality of art has retained the deep meaning that it received initially and which it has not lost even with the emergence and development of all monofunctional forms of activity. This meaning is determined by man's organic need to manifest himself as a universal being, that is, reproducing the essence of human life. It is legitimate to speak of life in its integrity, in its unique socio-historical specificity, as an object of art. It is obvious that the special social purpose of art naturally determines the special subject of reflection. This meaning is determined by man's organic need to manifest himself as a universal being, that is, reproducing the essence of human life. It is legitimate to speak of life in its integrity, in its unique socio-historical specificity, as an object of art. It is obvious that the special social purpose of art naturally determines the special subject of reflection.

Thanks to the enormous synthetic power of imagery, its ability to evoke rich associations, art addresses the entire life experience of a person and, through all the diversity of its types, forms and genres, makes a person involved in the fullness of social life. Art enriches and improves a person, it fills life with special content and opens an invisible spiritual connection with the world.

Throughout history, artistic culture has been viewed as an enduring value that accumulates the diverse experience of human life. Through the development and multiplication of this experience, the meaning of human life was revealed, the human in man was affirmed. The "objectively developed wealth of the human being" is most concentrated in art. Having been historically formed, art becomes the

brightest page of the "open book of human essential forces."

Due to the sensual concreteness of artistic images, art has an irreplaceable ability to directly influence the most intimate thoughts and feelings of a person. The ethical wealth of the living, reverent poetic word does not seek support in logical or educational maxims. The independence of the artistic image is an explanation of the effectiveness of works of art, their enormous transformative power. Moral, political, philosophical and other ideas therefore invade art and are not borrowed by the artist, as is sometimes imagined, because artistry is a unique factor with its own special advantages. It is in this capacity that art becomes necessary in the life of society and acquires particular relevance at turning points in history, during periods of difficult socio-historical trials. Poster by I. Toidze "The Motherland is Calling!" and the song by B. Alexandrov and V. Lebedev-Kumach "Get up, huge country!" became symbols of the Great Patriotic War of 1941-1945. The resonance that the performance of D. Shostakovich's Leningrad Symphony, written during the evacuation, had in besieged Leningrad is well known.

Thus, if art does not reflect socially relevant problems and does not master historically established artistic values, then such art cannot be such in the true sense. At the same time, any art develops on a specific national basis. Ultimately, world artistic culture consists of the achievements of the art traditions of each people, each nation on the basis of their mutual enrichment and development. Thus, art in the process of development is enriched and deepened, acquiring new forms and functions. At the same time, any art develops on a specific national basis. Ultimately, world artistic culture consists of the achievements of the art traditions of each people, each nation on the basis of their mutual enrichment and development. Thus, art in the process of development is enriched and deepened, acquiring new forms and functions.

The social significance of art is inextricably linked with the quality of artistry, with the level of perfection of artistic and figurative forms of reflecting reality.

The image as a form of reflection of reality differs from the concept in that, reflecting the world, it retains the materiality, the materiality of the world. In N.V. Gogol's assessment of the prospects for the development of contemporary Russia, the material, material, visible series is obvious: "In the rainy darkness of Russia, the roads spread out like crayfish." The scientific picture of the world, "drawn" by Einstein, appears in the form of the formula $E=mc^2$.

An image becomes artistic when it bears an imprint, a reflection of the unique individuality of its creator. If the spiritual principle and beauty as its highest manifestation manifest themselves in different spheres of human life to varying degrees, as an incidental, accompanying moment, then in art this principle is an obligatory, necessary condition for the quality of artistry. In a work of art, real, sometimes everyday life events are transformed and refracted in the light of the artist's moral and aesthetic ideal. Associated with the individual life experience of the creator, real-life events are perceived as something new, significant, and exciting. Something similar to the gospel miracle of turning water into wine occurs. The life stories observed by the artist are only the material on which the innermost thoughts and feelings of the creator, his spiritual thoughts emerge. A true artist is an exponent of the best human aspirations and progressive social ideals. The images created on the pages of literary works enter the consciousness of people as the personification of what is generally significant, generally interesting, and eternally valuable. Such are Jean Valjean V. Hugo, Solveig G. Ibsen, Tatyana Larina A. S. Pushkina and many others. The history of art is the history of the development of the human spirit, the history of the formation of social consciousness in all its simultaneously contradictory and beauty. If the spiritual principle and beauty as its highest manifestation manifest themselves in different spheres of human life to varying degrees, as an incidental, accompanying moment, then in art this principle is an obligatory, necessary condition for the quality of artistry. In a work of art, real, sometimes everyday life events are transformed and refracted in the light of the artist's moral and aesthetic ideal. Associated

with the individual life experience of the creator, real-life events are perceived as something new, significant, and exciting. Something similar to the gospel miracle of turning water into wine occurs. The life stories observed by the artist are only the material on which the innermost thoughts and feelings of the creator, his spiritual thoughts emerge. A true artist is an exponent of the best human aspirations and progressive social ideals.

The beautiful needs art as a form of existence and self-development of the absolute idea, and it exists in art as an ideal. "Beauty in art," writes Hegel, "stands above beauty in nature. For beauty in art is beauty generated and regenerated by the spirit, and as much as the spirit and its works stand above nature and its phenomena, so also beauty in art stands above beauty in nature. In this sense, the beautiful in nature is only a reflection of the beauty that belongs to the spirit; it is an imperfect, incomplete form of beauty..." [1].

The fullness of the existence of art is determined by the truthful reflection of reality in the artistic image, which is not only the embodiment of objective reality, but also the expression of the subject of creativity - the artist, who absorbs social, moral, philosophical, political, scientific, in certain historical conditions of the religious quest of this society, that is, all the spiritual content of his era. The artists themselves talk about this. "Rather, I'm not choosing a hero," noted V. Pikul, - and the era. Through the thoughts and actions of the hero I try to develop a picture of the era" [2].

And it is precisely through this individual existence that a work of art, influencing the consciousness of the individual, functions in the forms of art as special and lives as

social consciousness, that is, as universal, as art in general, expressing the continuity of the existence of the artistic culture of mankind.

The diversity of art is based on the diversity of life and artistic vision of the world, on the deeply individual expression by the artist of the essence reflected in his works. That is why philosophy and aesthetics attach great importance to understanding the nature of artistic creativity, because theoretical understanding of its secrets is an indispensable condition for its further development. And it is precisely through this individual existence that a work of art, influencing the consciousness of the individual, functions in the forms of art as special and lives as

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It is the multifunctional essence of art that prompts the assertion that, in connection with the new reevaluation of the values of life and the values of culture, "art becomes more than another object of scientific and philosophical research. Art becomes a model for philosophical experience that can compete with the main scientific paradigms" [4].

Art, divided into many types, sub-types and types, needs a new ideology, an ideological search for a new definition, taking into account not only aesthetic, communicative and other functions, but also presupposing the very idea of a multifunctional essence.

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Kamina Məmmədova

İNCƏSƏNƏT İCTİMAİ ŞÜÜRÜN FORMASI KİMİ

Xülasə

Məqalədə ictimai şüurun formalarından biri kimi incəsənətin xüsusiyyətləri açılır. Müəllif incəsənətin ictimai əhəmiyyətini onun çoxfunksionallığı ilə əlaqələndirir. İncəsənətin çoxfunksionallığı probleminin həlli sənətin mahiyyətini və onun mövcudluğunu dərk etmək problemini gündəmə gətirən fəlsəfi və mədəni biliklər sahəsində müasir postmodern vəziyyətlə əlaqədardır. İncəsənətin sosial məqsədindən xüsusi əks etdirmə predmeti - onun

bütövlüyündə həyat yaranır.

Məqalədə bədii əsərlərin bədii və obrazlı formasına böyük diqqət yetirilir. Müəllif sənətin effektivliyini və insana heyrətamiz dəyişdirici təsirini sənətkarlıq keyfiyyəti ilə əlaqələndirir.

Məqsəd: sənətin çoxfunksiyalılığı ilə əlaqəli spesifiklik probleminə diqqəti cəlb etmək.

Metodologiya: məqalə elmi metod, müqayisəli təhlil, sosial-mədəni yanaşma, empirik, təsviri, tarixi metoddan istifadə etməklə tədqiq edilmişdir.

Elmi yenilik: incəsənətin sosial əhəmiyyəti onun çoxfunksionallığı ilə bağlıdır, xüsusi əks etdirmə predmeti - kontekst nöqtəyi-nəzərindən onun bütövlüyündə həyat öyrənilir.

Açar sözlər: *sənətin çoxfunksiyalılığı, obraz, konsepsiya, artistlik, şüur.*

Мамедова Камина

ИСКУССТВО КАК ФОРМА ОБЩЕСТВЕННОГО СОЗНАНИЯ

Резюме

В статье раскрывается специфика искусства как одной из форм общественного сознания. Общественную значимость искусства автор связывает с его полифункциональностью. Обращение к проблеме полифункциональности искусства вызвано современной постмодернистской ситуацией в области философского и культурологического знания, которое поставило проблему понимания сущности искусства и его бытия. Из общественного назначения искусства выводится особый предмет отражения – жизнь в ее целостности.

Значительное внимание в статье уделяется художественно-образной форме произведений искусства. С качеством художественности автор связывает действенность искусства, его удивительное преобразующее влияние на человека.

Цель: привлечь внимание к проблеме специфики искусства, связанной с его полифункциональностью.

Методология: статья исследуется с использованием научного метода, сравнительного анализа, социокультурного подхода, эмпирического, описательного, исторического метода.

Научная новизна: общественная значимость искусства связывается с его полифункциональ-

ностью, изучается особый предмет отражения – жизнь в ее целостности с точки зрения контекста.

Ключевые слова: *полифункциональность искусства, образ, понятие, художественность, сознание.*

Kamina Mamedova

*Doctor of Philosophy, associate professor
of the Department of Humanities at the
Azerbaijan State University of Oil and Industry
kaminamamedova@gmail.com
<https://orcid.org/0000-0002-3859-8859>*

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Summary

The article reveals the specificity of art as a form of social consciousness. The author attributes the social significance of art to his polyfunctionality. Addressing the problem of the multifunctionality of art is caused by the modern postmodern situation in the field of philosophical and cultural knowledge, which has raised the problem of understanding the essence of art and its existence. Life in its totality as a special object of reflection is deduced from the public purpose of art. Considerable attention is paid to the artistic-figurative form of works of art.

Goal: to draw attention to the problem of the specificity of art associated with its multifunctionality.

Methodology: the article is researched using the scientific method, comparative analysis, sociocultural approach, empirical, descriptive, historical method.

Scientific novelty: the social significance of art is associated with its multifunctionality, a special subject of reflection is studied - life in its integrity from the point of view of context.

Keywords: *multifunctionality of art, image, concept, artistry, consciousness.*