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# **Axiology of Folk Art**

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**Abstract.** This article is devoted to axiological problems in art. In addition, the characteristics of the values belonging to each era and their meanings are revealed in detail. The role of aesthetic, ethical, educational, cognitive functions, covering all spheres of the public life of art, was also reflected.

Key words: art, aesthetics, value, function, knowledge, communication, attribute.

# 1 Introduction

Values both as a special phenomenon and as a subject of axiology have a number of specific features. Thus, they are inherently ideal in nature, in the sense that it is not possible to perceive them directly with the senses. Thus, despite the fact that such phenomena as good, evil, justice, ugly, beautiful, etc., really exist, they cannot be defined unambiguously, they are not perceived sensually. Representations of good and evil in each nation have their own specific moments, and besides, they changed from epoch to epoch. Thus, in the Middle Ages, when in Europe and the Middle East in ethics and philosophy dominated theocentric views, according to which the highest good, the essence, the beginning of everything was considered to be God, and love for him, unconditional obedience to him, adoration of him was the basis of both Christian and Muslim ethics, which prescribed believers to follow the divine commandments set out in the holy books. Refusal to follow them was regarded as a sin, an unworthy act, a crime. In this era in ethics and philosophy are formed concepts consisting of three main categories, namely Truth, Goodness and Beauty, which embody the highest spiritual values and require a reverent attitude to themselves, the highest reverence.

During the late Middle Ages, during the Renaissance, a radical reassessment of values, if not values, then at least their foundations was taking place in Europe, when, in fact, the highest value along with God was considered to be an active, creative man, who had to search for meaning and happiness in real life, on earth, and not only trust in the afterlife. With this approach and attitude to life and man, the ethics, aesthetics and philosophy of humanism were formed, which insisted on the independent value and self-sufficiency of man, in fact, his equality with God.

# 2 Technology for obtaining materials and research method

In the New Century, which marked the era of capitalism, rapid development of industry and science in the XVII-XIX centuries, it was scientific knowledge that began to have a decisive impact not only on the worldview of man, but also on ethics, ideas about good and evil, ugly and beautiful, truth and error, etc. "Knowledge is power", - insisted F. Bacon, "I think - therefore, I exist", - claimed R. Descartes [1, p. 61].

In the New Age, the external world, nature began to be perceived as a kind of workshop, in which man, left to himself, had to purposefully and actively produce everything necessary for his life and happiness. The new ethics put the thinking, active man at the head of the list, and his ethics and spirituality also had an active character. I. Kant, introducing the category of value in anthropology, focused his attention on such moral and ethical values as

conscience, duty, honor, etc. In Marxist ethics, other values - justice, equality, freedom, dignity, etc. and their corresponding socio-political phenomena - labor, law, revolution, etc. - were placed as central. F. Nietzsche based ethics on the notion of will to power, under which he meant the natural, innate desire of people to achieve superiority, the highest possible better position in life, and this desire he considered the main driving force not only in man, but in any living organism, creature. In accordance with this understanding of the human essence, he called philosophers and people in general to reassess the values, goals and ideals, which were previously built, in his opinion, on false ideas about the nature of man [2, p.125].

# 3 Experimental results and their discussion

In the middle of the XX century axiology occupied one of the central places in the structure of philosophical knowledge. The rapid process of globalization caused a significant intensification of international interaction and relations and aggravated many problems, which took on a global character, which actualized, in particular, the problem of a thorough reassessment of values, change of attitude to communities belonging to different cultures, civilizations, to the natural environment, which, due to its unrestrained exploitation and rapid growth of the world's population, no longer has time to regenerate. In the process of historical development, probably involuntarily, in any case not purposefully, but quite logically, a philosophy emerged, which was based, in fact, on anti-values, implying an endless and unrestrained consumerist, utilitarian attitude towards nature, as well as towards other people and entire communities, which is the basis of modern conflicts and wars.

It goes without saying that art, which permeates all spheres of social life, could not remain aloof from modern problems and still fulfills various functions, including educational ones. All varieties of art, representing a specific form of activity, in their totality provide a transformative impact on man and society. They are an organic and necessary part of the general system of enlightenment and education. The information of cognitive nature, present in various genres of art, is quite large in volume, and it gives us in a specific form of knowledge about the world and man, society. Art, expressing and reflecting in artistic form the thoughts, feelings and perceptions of people, serves, among other things, as a means of comprehension of the world, as well as a way and form of self-knowledge of the individual. Art, being a means of communication, realizes this communication in an artistic form, naturally resorting to language [3, p.26].

The special role of language in art has been emphasized many times in the history of art and aesthetics. It should be emphasized the special role of art in the education, interpreted in the broadest sense of the word, of the individual. And if the educational influence of other forms of spiritual activity on public consciousness and personality is mainly of a private nature: for example, on the basis of morality stereotypes of behavior, moral norms are formed, politics forms political views, philosophy - worldview, with the help of natural sciences specialists are prepared, the impact of art on consciousness is of a complex nature. Aesthetic function takes a special place in art, associated with the ability to cause a deep emotional experience, pleasure, which in turn is based on the ability of man to feel, perceive, understand the beauty. This function reflects the inner human need for beauty, which generates in him the desire to reproduce beauty wherever it is possible [4, p.770].

Due to the fact that the aesthetic function is closely related to the other functions of art, it is through creativity, thanks to it people develop the ability to perceive the beautiful, create ideals of beauty and explore the principles on which it is based. It should be emphasized that the aesthetic function is a special, in principle no substitute ability, purpose, attribute of art, the only one that can purposefully, systematically form a taste for the beautiful, the inner need for it, and at the same time awaken, stimulate a person to creative activity. In the process of such activity the creator masters a complex, contradictory and multifaceted life material, at the same time it is necessary to correlate himself, his own experience, feelings, thoughts, etc. with this material, with other people, and thus form aesthetic experience and values, which in one way or another transfer to other people, achieving harmony of form and content, trying to organize both his own experience and the artistic world created by him, which is a different reality, built according to the laws, principles of beauty [5, p.511].

The main functions of art, in addition to the aesthetic, include the educational function, which consists of moral (moral-educational function) and ideological (ideological-educational function) components, has to do with

enlightenment and humanistic aspects. However, since the category of upbringing is a very capacious and rather contradictory concept, it is not possible to determine the exact limits of the educational function within the limits of art itself, although, of course, the full-fledged education of a personality is practically impossible outside and without art. On the other hand, while educating, art actively uses a significant educational potential contained in it, and for this reason it is difficult to differentiate between cognitive and educational functions in art, which significantly stimulates in the personality his cognitive activity, the desire to know about the world and man as much and better as possible. It is obvious that in order to best understand a particular work of art, as well as the emotions it evokes, you need some knowledge of both life and preferably in the theory of art, you need to have ideas about such things as coloring, composition, perspective, etc., as well as a knowledge of the theory of art. But it is also obvious that the knowledge acquired through and through works of art differs in many ways from the knowledge acquired in other spheres of activity or existence. Thus, knowledge in art is intimately intertwined with the emotional world of man.

Emotions in art are a kind of key with the help of which a person acquires knowledge in art. If the knowledge in art is not connected with feelings, not connected with them, then they are completely useless, meaningless, have only formal character, and therefore to know in art means, in fact, the same as to feel, feel the emotional rise, shock, etc. L.V. Vygotsky emphasized that "even purely cognitive judgments in a work of art are emotional-affective acts of thought", which, by the way, provides a more reliable and durable memorization of various details and facts, because the process of cognition, occurring through emotional perception in the subconscious, is fixed with greater force and on several levels. Knowledge obtained through art, being at the same time "sensual cognition", becomes inevitably part of the spiritual world of a person [6, p.344].

One of the attributes of art, works of art is their artistry, which is based on the organic correspondence between their content and form, when the content is understood as the inner meaning, the essence of an artistic work or image, its intellectual and spiritual content, and the form is understood as the material embodiment, organization and structure, in which this content is realized. This correspondence, harmony between form and content is possible only if the content is emotionally rich enough and looks creatively distinct. The essence of artistic form is to reflect in an adequate, more real way what, in fact, is this or that object, as well as to convey the ideas and feelings put into it by the creator, who counted on a certain intellectual and emotional response.

The unity of form and content of a particular work of art reflects its organizational and artistic integrity, which, however, is not an absolute internal identity between these components, but only reflects a certain, more or less high degree of their mutual connection and correspondence, harmony. Each specific content must correspond to a specific form in which this content is realized, embodied. In the process of creativity and in its product itself, these two categories dialectically interact and form its two sides. "Content is nothing but the transition of form into content, and form is nothing but the transition of content into form" [7, p. 224].

#### 4 Conclusion

Content does not exist by itself, outside and without a certain form. However, since a specific subject creates in art, the adequacy of content and form is only a requirement, but not necessarily an established fact. V. Kandinsky called the invariable means of form: in music - sound and time; in literature - word and time; in architecture - line and volume; in sculpture - volume and space; in painting - color and space [8, p. 74]. It should be emphasized that art is inextricably linked to social processes. No reorganization, transformation of society has never occurred without its participation, and art not only reflected and reflects these processes, but often stimulates them, being a significant part of public consciousness.

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