

THE INFLUENCE OF AESTHETIC IMAGE ON AESTHETIC RELATIONS AND SOCIETY ON SOCIAL NORMS

Abdurakhimov Bekhzodjon Bahromjon ugli

Kokand State University

Phone: +998 94 499 1994

[*behzodjonabdurahimov1@gmail.com*](mailto:behzodjonabdurahimov1@gmail.com)

Annotation. In the article, Aesthetic image, appearance, dress culture, beauty of behavior, aesthetic qualities of a fashion item, evaluative questions about how fashion should be or "should not be" in terms of fashion and beauty today, Economy as one of the most complex systems of society's life, the general need for endless things such as food, clothing, housing, tools and means of production and their The availability of satisfying methods has been studied.

Keywords: Aesthetic image, aesthetic attitude, appearance, dress culture, beauty of behavior, fashion, beauty, quantity, good-nature, taste.

Creating something new is a complex, creative production process involving a wide variety of professionals: scientists, engineers, and designers. Especially in this process, the role of designers is huge. He invents a thing, that is, he takes into account not only its form, but also how it is used, its originality, and its ability to stand out among other things, from which the consumer suitability and qualities of the thing are determined. A designer must have a broad worldview, high culture, a deep sense of history and be able to draw on the experience of previous generations. He must be able to analyze modern technologies, complex technical problems of industrial production.

Our assessment of the aesthetic qualities of a product is sometimes subjective, and most importantly, unproven. What can we say about an item other than that it is "beautiful" or "ugly," "thin" or "gross"? Almost nothing. As it turned out, learning to appreciate an item was just a simple thing. To do this, it is necessary to master several concepts from which they form the characteristic of a work of craft or design.

In order to understand exactly what the aesthetic qualities of a product entail, it is necessary to break down the general concept of beauty into its components. Since the idea of beauty is judged by the external form of the item, it is necessary to first find out what signs of the external form are present. Only then can we talk about what qualities something concrete should have, on the basis of what laws it must be created in order to be called beautiful. Then our assessment will be provable.

Dress culture is a feeling that expresses a person's physical appearance, as well as his spiritual world, aesthetic taste, moral qualities and mental potential. In ancient Bibles, clothing was interpreted in relation to human qualities such as knowledge,

taste, intellect, and shame. Clothing is one of the main signs of a person's cultural level. Dress culture reflects a person's views on beauty, elegance, femininity, manners. That is why it is said in some cultures that they are "greeted according to their clothing." Depending on a person's dress, it is possible to determine not only his spiritual and cultural level, but also his financial status, profession, position, even religion. In the past, in many countries, representatives of different categories and strata were prescribed a specific way of dress. In the modern world, where the pace of life is accelerating, very little time is spent on interaction, a person can sometimes only have the opportunity to make a good impression in the public through the Dress Culture due to the limited opportunity to show himself, his mental potential. That is why Dress culture has become a separate science today. It is no coincidence that image experts cite Dress culture as the main means of making a good impression on others. The best business card for a person is his appearance, that is, his clothes. Every element of clothing can make a positive or negative impression on people around. A cultured, spiritual person also observes the etiquette of dress during communication. A person's appearance, clothing should give only a good impression of him. Clothing can affect a person's mood and mental state, changing his behavior and character as well. Neglect of dress culture, along with putting a poorly chosen, outwardly mismatched overhead at an awkward disadvantage, can also create a lack of self-confidence. A person who follows a dress culture is a person who is self-aware. Dress culture is associated with the birth of "fashion." Every era has its own fashion. When a person dresses according to fashion, he demonstrates conformity to the times and space, that is, to the customs and rules of his time and society.

Dressing according to fashion requirements should not be understood as chasing after it, indulging in fashion. Otherwise, a person may find himself in a funny situation with a behavior that does not correspond to age, size, character or climate, season of the year and destination (theater, wedding, mourning, meeting, place of service, etc.). Dress culture expresses a person's tastes. Taste is evident in the choice of clothes that suit a person and that he or she likes. Because man does not live for fashion, on the contrary, fashion is created for man. A person's taste depends on the degree to which he knows the rules of choosing a style of clothing. The first rule has to do with whom he wants to communicate and what impression he wants to make about himself. Dress culture is also an art, as you know, any person tries to show himself, to find a way into people's hearts. For example, during an official meeting or negotiation, it is necessary to follow the generally accepted rules. Wearing festive clothes during work-related communication can create a negative impression of a person's culture. Similarly, going to the theater in "street clothes" is also wrong. The second rule: the expediency of clothing. A person should be dressed for the purpose. The third rule: the chosen clothing should correspond to the person's real appearance, his spiritual world. To do

this, a person must be able to assess himself objectively. The French writer Honoré de Balzac wrote in this regard: "It is equally bad to appear rich in intelligence and to appear to be wastefully poor. Whether you're overly ambitious or too humble, you're breaking the law of unity, and as a result, the balance between your capabilities and your appearance is upside."

Appearance—Appearance: 1. Makes a person's passing day rich and good, raises his mood; 2. A person's moments of enjoyment of life sweeten and make him enjoy; 3. Makes a man openly volunteer, cheerful, and noble; 4. It boosts a person's respect and determines his future.

Beauty of character is a concept that expresses a sign of moral maturity that gives a positive and pleasant impression with qualities that can be exemplified by the character and behavior of a person. The beauty of behavior is based on the harmony of the inner (both) and external (visible) world of a person. The beauty of human behavior acquires aesthetic and moral content. Its aesthetic content is that it is manifested through such aesthetic concepts as "beauty", "greatness", "curiosity", "perceptuality", "admiration", and is stabilized by such moral concepts as "goodness", "goodness", "honesty", "conscientiousness". The combination of goodness with beauty brings forth the beauty of behavior. Qualities and qualities that characterize the beauty of behavior are of a relative nature. They change, polish, and improve over time through a set of moral norms and sectarian concepts. Philosophical and moral concepts such as "faith", "love", "goodness", criterion concepts such as "intention", "concern", "responsibility" enrich the content of the beauty of behavior in a person. These concepts are of a particularity nature, each of which in particular cases reflects specific aspects of the beauty of behavior. However, in the moral and aesthetic relationship of a person, these things become true beauty only when they are inextricably linked with each other.

Behavior manifests itself in two ways. The first is a good, beautiful temper. It manifests itself in positive visions such as honesty, chastity, piety, self-control, conscience, courage, patience, knowledge, zeal, ritual, contentment, patience, discipline, municipalism, truthfulness, patriotism, humanitarianism, justice, and so on. These qualities reflect the beauty of character in a person and lead him to moral maturity. The second is bad, ugly behavior. The intention is a moral and aesthetic delay that encourages man to activity, to action, which has not yet become reality, but is likely to turn. Humility is a concept that encompasses a number of moral qualities of a person, his actions in harmony with these qualities, his worldview in accordance with these qualities and behavior, the way of thinking. Courtesy in a man is often recognized on the basis of the general opinion of the community, judging by his gentleness in his treatment during his practical life-activity, and is elevated to the level of human quality. At the same time, the personality deserving of this quality: firstly, the gentleness, humility, moral speech in dealing with others; secondly, to his practical actions, such

as humility, humility, honesty, inclination to goodness; Thirdly, emphasis is placed on signs of a way of thinking, such as noble thinking, openness, breadth of worldview.

Beauty is an impression of a set of things that give a pleasant impression to people as a result of the harmony of the work done or the action performed. Beauty, like beauty, is used in relation to human relationships, natural phenomena and fauna. Mas., Beautiful Manners, Beautiful Flower, Beautiful Ohu, etc. However, not everything that we see and feel beautiful is always pleasant.

Modern Arabic aesthetics states: "Aesthetics is the skill, taste, skill and intellect that motivates us to think, which is as necessary for human beings as water and air. If a person does not have aesthetic potential, he cannot see the beauties of the world.

Fashion focuses on appearances, is their main embodiment. Another reason that has led to fashion's exclusion from the scope of aesthetic attention is its inseparability with its external functions. To underscore the importance of the aesthetic aspects of fashion, it is important to note that visual forms of fashion are more concerned with existing pictorial images of the ideal body than with the physiology of actual bodies. Because the visual presentation that the images provide, it's impossible to understand what to look for.

When it comes to fashion and beauty today, Fashion is a fast-changing social and aesthetic process that constantly imposes its judgment on people through evaluative questions of "how it should be" or "shouldn't." Why "aesthetic", because first of all, aesthetic tastes and criteria change, and thus this change affects the social flow of society.

The first philosophical clues about fashion (tradition) originated in England. A. Shaftesbury in his work "An Experiment of Freedom" described the influence of fashion on a person's inner world and spiritual freedom. Until the 20th century, even though there seemed to be some kind of aesthetic moment in fashion, it was not limited by the concept of taste. Only by the middle of the 20th century, in conjunction with the formation of avant-garde art, new views on the aesthetic nature of fashion, its distinctive aesthetic role are emerging. Fashion, then, is a variation of human aesthetic tastes and needs. Did- aesthetics was introduced in the twelfth century by the Spanish philosopher and by the art theorist Baltasar Grasian. By the concept of "did," he understood the ability of man to perceive the beauty and value of a work of art. The phrase "unique taste" or "exemplary taste" denoted man's ability to comprehend real art – the royal works of fine art, examples of great musical works and operas.

Fashion in clothes is such elements of patterns, lines, patterns, colors, shapes and decorations that people considered them to be the most beautiful state in a particular period, in a certain social environment. Fine and decorative arts, even the norms and criteria of architecture play an important place in it. Substance is specific to fashion as a universal phenomenon in certain aspects. Their essence embraces a number of

features: authoritativeness, the law of beauty (canon), universality, pluralisticness, renewalousness – this is a feature noted much earlier. Similarly, Voltaire wrote: "The goddess of infidelity, whose nature is light, appears, follows her, and returns again. It is reinvented, changing every year. His father is Proteus, and he is called 'Fashion.'" The influence of society on social norms is the reflection of objects, customs and traditions that are preserved in the historical memory of a particular people or humanity as a whole under certain conditions.

Over time, as a result of appealing to history and cultural heritage, this or that patterns of behavior in fashion, musical standards, style of expression, patterns and dress styles return again. There are several fundamental categories that represent some aspect of fashion as a specific phenomenon in aesthetics. First, they can be included in their order: taste, shyness, beauty, mimesis, ideal and meyer. In every fashion, the edges of aesthetic furniture and styles change. For example, we can include: classical, romantic, modern, baroque, gothic and hakoza. National values, in particular folk applied arts, as well as new technologies, have a great influence on fashion. According to the famous French couturier Paco Rabann (dressmaker-mower), it is impossible that the shape and structure of the dress remain unchanged at a time when such significant changes are taking place in art: the steadily developing world is exploding under the influence of "optical art", "kinetic art", while society is disturbed by the change of accustomed imaginations and the collapse of what has become traditional. Movement beauty plasticity. Attractiveness. Augustine explains beauty with form, ugliness with the absence of form. He reflects on two types of beauty. The first is the beauty of form, which is through sight, and the second is the beauty of movement, which is perceived through sight and hearing. True, the expression of movement cannot be directly expressed in fine arts and sculpture, they fall into the forms of spatial art. But in the presence of movement in ancient Greek sculptures, it was distinguished from the sculptures of the Samyrs. The beauty of man lies not only in his face and body, but also in the beauty of human movement. The beauty of the plastic movement, or the beauty of the movement, has always inspired creators in fiction, in art. For example, the movement of howlers, the flight of swans, etc.

As the first President I. A. Karimov noted, knowledge and qualifications about economic transformations, the accumulated experience in the field of reforming the economy today lead to making extremely serious conclusions that serve as the basis for further democratization of reforms, ensuring stability in society [1].

Economics, as one of the most complex systems of society's life, implies the existence of general needs for endless things such as food, clothing, housing, tools and means of production, and the existence of ways to meet them. As the ancient Greek philosopher Arastu said, due to the division of labor, there was an exchange of material goods. If there was no need for anything in the people, the exchange would not be valid

Absolutely. Without making such an exchange, it is impossible for not only an individual person, not even a state, to live [4].

In the monuments of fine arts of Central Asia, Anahit, the god of earth, prosperity and prosperity, is very often found. In the Avesta, the image of Anachite is described as follows: Anachite is a person who represents human femininity, blindness, and gives strength and success to heroes, as a beautiful woman dressed in a well-dressed manner. Anahita can also always be seen as a beautiful, energetic girl with a high belt, gold ornaments, and a multi-twisted mustache. The Anahita Temple in Hamadon used to gather beautiful girls from many places and take them to the game in ceremonial performances. So, our ancestors also saw beauty in the nest with effort.

One of the main places in the aesthetic concept of attractiveness is occupied by the problem of ideal. It is not difficult to notice that the phrase "striving for perfection" of the world-recognized economist-practitioner reflects the spiritual, moral and aesthetic principles of economic culture. Indeed, mastering economic knowledge and applying it to economic life, creativity, working with all the possibilities, achieving perfection in the process are the priority signs of economic culture.

It is true that not all people study economic theory, but nevertheless they are indifferent to the changes taking place in economic life, in the production of material goods, in the relations of production, and in the spheres in which they are personally involved. As evidence of our opinion, it is possible to cite the results of the respondents' answers to the questionnaire questions about labor activity, economic culture, formation of a new economic thinking in the new economic conditions. According to the opinions expressed in them about which profession, type of activity is authoritative, entrepreneurship accounts for 21.3 percent. With regard to the answers to other questions, we can say here that the said surveys have shown the need for systematic work on the formation of a new economic thinking in society. Researcher R. Ubaydullaeva believes that due to the economic and social changes that took place during the years of independence, firstly, a new attitude towards work, and secondly, there is a tendency to form a new economic mindset [3].

The relationship between human beauty and aesthetic ideal Humanity has long tried to express its ideal in the guise of man. In ancient Greek art, the image of gods and goddesses (centaurs) took the form of a man. In fact, these goddesses themselves were the epitome of ideal human beings. Economic views that are part of the worldview are of a concrete-historical character and correspond to the economic development at one stage or another stage of society.

Norm is such a unit of quantity and quality that a certain quality is related only to a certain quantity. But this connection occurs through indirect harmony. That is, as

Ubaydullaeva R. Man and labor. Economic values // Social thought. Human Rights. –Tashkent, 2003. - No. 2. -B. 61-63.

long as something is in it, it will have the property of harmony; Nesting is the foundation of beauty. The dress and naturalness of an Oriental woman is the highest value.

The opportunities for every citizen to become an entrepreneur in a certain sense are guaranteed politically, legally, and spiritually. Naturally, in order to be effective in this area, there is a need to increase general literacy in society. The modern fashion industry is not only shaped by requirements but also based on forecasting and planning. When we look at the evolution of economic needs to expand and become more diverse, it is impossible not to advance the fact that there are both positive and negative aspects of this process. That being said, the positivity of these aspects inherent in economic needs is evident in the fact that it is a symbol of civilization. It was in this process that the development of consciousness and thinking, the rise of spiritual factors, the emergence of countless types of new values were achieved. On the other hand, the growth and rise of economic needs has complicated the issue of its containment, with the result that man has been exposed to new anxieties that he has never seen before. At the same time, "a person in the fulfillment of his needs leans on the ethical, legal criteria of society. This is a sign that spirituality is becoming a decisive influence on human activity. Need can be said to be one of the subjective factors that cause the socialization of man, the expansion and deepening of his activity" [2]. In this sense, it is inextricably linked with human activity and is a powerful factor conducive to productive labor activity of man and society.

List of references:

1. Karimov I.A. Towards security and sustainable development. – Tashkent: Uzbekistan, 1998. -166 b.
2. Yusupov E. National idea and ideology: essence, socio-historical roots, significance. Chimkent: 2001. -15 b.
3. Ubaydullaeva R. Chelovek ve trud. Economic values // Social thought. Human Rights. –Tashkent, 2003. - No. 2. -B. 61-63.
4. Western philosophy. –Tashkent: Sharq, 2005. - 141 b.
5. Bahodir Khusanov, Erkin Umarov "ESTETIKA" Tashkent – 2008. 99