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HUMAN BEAUTY AND ART

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Abstract: In our opinion, there is a lot of research on the psychological aspects of man, his philosophical outlook, but the research on his appearance is small in both the philosophical sciences and aesthetics, and we believe that modern science should study man in a complex way.: as long as the three factors include body, face, and movement, and the initial impulse in evaluating a person depends on them. Their unity embodies the social class, worldview, and spirituality of a person. its place in other fields has been explored because art embodies the aesthetic criteria, ideals of human beauty, and presents it to social life. This deterministic circular movement, on the other hand, continues uninterrupted and produces its own aesthetic, beauty criteria in each period.

Keywords: aesthetic criterion, art, psyche, human face, human body, plastic movement, harmony, beauty industry, fashion, deformation. Aesthetics.

I. Introduction

It is known that the beautiful image of man is determined by his physical and spiritual perfection, and this issue has long been reflected in the works of art and the history of philosophical thought. For example; in ancient Egypt, a person's height, appearance, and geometric proportions were always

expressed in the same shape and size, even in rhythm. The main reason for this was that the ancient

Egyptians did not want society to change and thus wanted to create eternity on earth. In the concept of "kalokogatiya" of the ancient Greeks, human beauty was seen as the harmony of his psyche, spirituality, personal perfection and ideal. Socrates emphasizes the inextricable link between ethics and aesthetics, morality and beauty. His ideal is a spiritually and physically beautiful person. He sees man as the main object of art, raises the question of the aesthetic and moral criteria of art. Beauty is the queen who rules for a short time, says Socrates, but art can turn that beauty into eternity.

II. Main part

It is known that such gods as Zeus, Appalon, Athena, Aphrodite, Dinonis Ares, Poseidon were depicted in theatrical art in architecture, and especially in sculpture and painting, and were worshiped and sacrificed to them. Master Praksitel made a statue of Aphrodite, the goddess of beauty and love, on the island of Cnidus, and master Phidias made statues of many other gods. The more beautiful they made the gods, the more they were worshiped. The Greeks believed that when the Olympic gods descended to earth, they took on the appearance of a

beautiful man, woman, or animal, and the more beautiful the body - the closer a person felt to God.

In the early Middle Ages, the Christian thinker Lactantius asserted that God was the most skillful artist, who gave animals sharp teeth, horns, and claws to protect themselves and find risk. These things did not suit man, they spoiled his beauty. Instead, He gave man beautiful beauty and intelligence. Lactantius quotes the following from Ovid's *Evolution*; While walking on all fours, the other creatures,

They always turn their faces to the ground.

He (Zeus) is proud of man. Height

And it turned out beautiful to look at the sky.¹

In medieval Christianity, body proportions were not considered worthy of attention, and attention was mainly focused on the human face, while the body itself was covered with clothing. The sculptors of this period tried to express the inner world of people more than their thoughts and feelings. During the Renaissance, the physical beauty of man became more important. Artists and sculptors paid special attention to the study of body proportions, and examples of such works include the depiction of a Vitruvian man (Leonardo da Vinci). In the masterpieces of world art, the human body, plasticity, movements and emotions have found their expression at the highest levels.

In twentieth-century art, the classical tradition of realistic interpretation, representing the union of spirituality and physicality, continued, but art sought new, abstract forms to express the deep inner world of man (leaving physicality to the next level). Each specific period seeks to find artistic forms, means, and shades that are appropriate to the spirit of its period in order to reflect perceptions of the human body.

We have focused above on the mainly visual representation of the human body, and now we will focus on its harmony with the psyche.

Later, in ancient Greek philosophy, a dualistic comparison of body and soul emerged, as exemplified by Plato, who called the body a "dark dungeon." In medieval philosophy, on the other hand, as a predominantly religious philosophy, man was seen in him as a being who was in constant struggle with each other on two bases: the higher (spirit) and the lower (body). Aurelius Augustine Saint believed that the essence of man is exactly the spirit and only he constitutes. The body is nothing more than a temporary shell, a place where the soul is imprisoned, a "prison" of the soul. According to Thomas Aquinas, the more physical a person is, the closer he is to the animal, the more spiritual he is, the closer he is to angels. Benedict Spinoza emphasizes that his doctrine of man is based on the fact that man is a part of nature, the unity of body and soul. This issue was also in the spotlight of Eastern thinkers. In Jalaliddin Rumi's philosophy, meaning is defined in the interpretation of love, and the image is the light of love. In *Inside is Inside*, he gives the example of the core and the bean to the ratio of image and meaning. The purpose of capturing a bean is to reach the core inside it. You push the image (the bean) to reach the core. As if the beans are not needed, it looks like an extra shell. But if you want to plant the seed as a seed (in the ground), you cannot plant it in the ground without the bark. Kernels planted without bark do not sprout and do not bear fruit. So, even if the picture seems insignificant to us, it is impossible to separate it from the meaning.²

A. Sher emphasizes that beauty is a value that has a spiritual and material nature, is extremely important in social life and is based on the harmony, harmony, proportionality, expediency of things. Beauty is first and foremost about norm. But this

¹Aesthetics later antiquity M.: Nauka. 1981. S.149.

²Jalaliddin Rumi. *Inside is inside*. Triter, 1997. P 79.

connection is indirect - through harmony. That is, what is in moderation has the property of harmony; harmony is the foundation of beauty.³

As for the relation of beauty to norm, in Plato the norm is represented as a dialectical synthesis of the concepts of boundary and infinity, while in Neoplatonism the norm is accepted as the ideal structure. Thus, art not only describes the criteria and norms of the ideal of human beauty, develops the ideals of the norms of human beauty, and shows the basic axiological criteria of beauty, to the spheres engaged in artistic and aesthetic activity in society.

The appearance of a person is a combination of his anatomical, functional, social, aesthetic features. Anatomical features include the bones, joints and muscles and physiological structure of the human face and body, functional aspects include facial expressions, voice speech, and social aspects. are included. But if all of them are not based on aesthetic norms, it becomes ugliness. The Eastern Minnityura School also pays special attention to the criteria of human appearance. In particular, KamoliddinBehzod's Nizami Amir HisravDehlavi's "Layli and Majnun" (1492) and FariddinAttor's "Mantiquttayr" (1494) vividly express the beauty and elegance of man.

In man, the pursuit of beauty and physical maturity is in harmony with the aesthetic ideal, while the ideal in turn stems from an aesthetic need. Thus, man and his surroundings create a closed utilitarian (self-interested) -artistic environment of objects surrounded by poetic uplift and spirituality: the closest to them are directly ornaments of the human body that were originally utilitarian: magic-based (tumor, eye-catching jewelry) or social -semantic (belonging to a particular tribe, social group, etc.); such essences are often preserved in modern culture as well (wedding rings, inscriptions

³ A Sher. Estetics. Textbook. Tashkent. Uzbekistan. 2014. 208 p.

on the body); then comes the artificial shell of the body - a garment, a dress that combines practical-functional and aesthetic-artistic features; clothing and other forms of jewelry art are also associated, e.g.⁴ Even today, man wants all areas of activity to be beautiful. In his speech at the XIII International Congress of Aesthetics, the famous Polish scientist B. Demidenko presented modern aspects of the aesthetics of everyday life in areas where the "aesthetic environment" (the term MS Kagan) can be included in everyday reality. This is accommodation; production and supply of consumer goods; ceremonies, rituals; tourism; sports performances bordering on art (figure skating, gymnastics); beauty contests and bodybuilders show; make-up products (cosmetics), sports and art classes (aerobics or bodybuilding); medicine (plastic surgery or dentistry); artistic forms of popular culture: advertising, fashion shows, pop shows, photographs, video clips, color calendars, postcards, etc. This list, though chaotic, is noteworthy as an attempt to cover the aesthetic aspects of everyday life at first glance.⁵ The global political and socio-economic problems of society, the peculiarities of the social environment are vividly reflected in the professional field of man. Modern psychologists are actively researching aimed at identifying the personal characteristics of a successful person, as well as studying the conditions and factors that contribute to success. One such factor is physical perfection (from the Greek physis - nature) - one of the most important features of harmonious development of the individual, historically accepted by each society in a unique

⁴ See. Kagan. Kagan M. S. Aesthetics as a philosophical science. - SPb.: TOO TK «Petropolis», 1997. p. 223.

⁵ Leleko V.D. Aesthetization of postmodern everyday life and the aesthetics of everyday life // Symposium series, Aesthetics in the interparadigmatic space: perspectives of the new century., Issue 16 / Materials of the scientific conference on October 10, 2001 St. Petersburg: St. Petersburg Philosophical Society, 2001. P.36.

way, associated with the most optimal development of human physical characteristics and abilities.

The ideals of the attractiveness of appearance are interpreted by the media as the only chance for social success, encouraging a person to “struggle” with time and self. That is why the study of the problem of attractive appearance is gaining great social and aesthetic importance and relevance as a factor of professional success.

The beauty of the face.

Today, a number of industries dedicated to the beautification of the human body use the terms "beauty" and "aesthetics" in their names, brands and advertisements. A natural question arises as to what criteria they use the term "aesthetics" on. It can be said that as long as these types of activities aim at the pursuit of art, creativity, and elegance, beauty, professionals engaged in these activities consciously or intuitively adhere to aesthetic norms and criteria developed primarily in art, such as harmony, proportion, rhythm, colors, composition, texture, required. If these requirements are not met, beauty, which is a definite goal, becomes ugliness. Representatives of the beauty industry also call themselves "aesthetists". Hence, the aesthetic norm of human face and body, the beauty of the body: integrity, symmetry, proportionality, rhythm, purposefulness, harmony, colors and light shades, consists of the conformity of the criteria of beauty, art, wonder, plasticity. The combination of these criteria evokes a sense of "attractiveness" to human physiology, human sense of sight and hearing.

Lessing emphasized that the beauty of the human body is the harmony, harmony, and perception of the various parts of the human body at a glance, and that ugliness is the disharmony of that part and the whole. So, the art of make-up, or make-up, is the art of beautifying a person's facial structure, his face. Makeup artist (from French-visage-face, aft-face) - it

is safe to say that the face is a designer and architect. At the heart of makeup lies the method of working with colors, that is, depiction. All the means of fine art and drawing: line, lines, light, shadow, ray, color, saturation, harmony — all of these are also used in makeup. In the picture, a spatial plane is formed through the lines, the object, the external signs of the figures are drawn, the rhythmic structure of the composition is created. The makeup artist embarking

on makeup should pay attention to all the lines of the line, as well as determine the rhythms that arise from the facial features of the client. There are several styles that have become fashionable lately: romantic, classic, folk, avant-garde and others. They are also styles created in art, each of which is reflected not only in clothing, but also in decorative makeup, accessories, the "fashion industry".⁶

Today, one of the areas of medicine related to the appearance of a person is "Aesthetic Medicine". It helps to ensure harmony between the human body and its views on the criteria of beauty. As Montesquieu points out, women have only one chance to be beautiful, but a hundred thousand chances to be attractive. Appearance, as a reflection of social status, is playing an increasingly important role in human life. In today's globalization process, a person's appearance as an "image" of his social status plays an important role in his life. In this case, the aesthetic aspects of the issue are so important that beauty serves as a "stimulus" for self-confidence and self-esteem.

These ideas, which are now modern, are noteworthy, as they were expressed centuries ago in Umar Khayyam's Navruznama: “A beautiful face has four qualities. One is that a beautiful face makes this day better for the person who sees it, the other is that it makes the moments of enjoying life sweet, the third

⁶ Z.M. Iskandarova. Fundamentals of design. Textbook. Urgench 2004 p.17 p.

is that it makes a person open-minded and noble, and the fourth is that it increases wealth and gives a high position.⁷

According to sources, an artist named Pigmalion made the statue of the goddess Galatea so beautiful and attractive that he fell in love with her and begged the goddess Aphrodite to resurrect her. Starism in popular culture (deification of pop artists, actors given to subjective passions). Some people undergo a lot of plastic surgery to resemble the “aesthetic ideals” within their brackets. The criteria of beauty sung by the Navois are that budding lips, eyebrows, eyelids are turning into tattoos and bots, and so on.

Good eyebrows, good eyebrows,

Your face is good with words, your lips are good....

The essence of female beauty created in Eastern poetry may be divine love, but the form of beauty is undoubtedly derived from images of human beauty based on axiological criteria. According to Ibn Sina, if a person loves a beautiful image only to satisfy his animal power, it deserves to be condemned and even condemned ... Because he feels closer to the influence of the First Source - the fountain of pure love, closer to the higher, celestial beings. This is a guarantee that his character will be elegant and kind. Ibn Sina also emphasizes that human love is manifested in the love of beauty (beautiful forms, youth, youth, beautiful faces), in the struggle for mental and spiritual perfection.⁸ Thus, the disturbance of harmony and order, the frequent change of taste and taste, the violation of the proportions of the axiological criteria of taste, which have been sung in art for centuries, are in some ways associated with "fashion" and its changing criteria.

Fashion is a rapidly changing socio-aesthetic process in which people are constantly judged by the evaluative questions of “how it should be” or “it

should not be”. Why “aesthetic” because in it the norms and criteria of sophistication and aesthetic taste change, and this change affects the social flow of society. The first philosophical essays on fashion (tradition) appeared in England. A. Sheftsbury, in his book *The Experiment on Freedom*, described the influence of fashion on the inner world and spiritual freedom of man.⁹ Only in the middle of the twentieth century, in connection with the formation of avant-garde art, new views on the aesthetic nature of fashion, its unique aesthetic role, emerged. So, fashion is a change in human aesthetic tastes and needs.

Did-aesthetics was introduced in the 12th century by the Spanish philosopher and art theorist Balthasar Gradian. Under the concept of “Did” he understood man’s ability to understand the beauty and value of a work of art. The stable phrase “unique taste” or “exemplary taste” meant the ability of a person to understand the real art - the masterpieces of fine arts, great musical works and operas.¹⁰ Fashion in clothing is such elements of patterns, stripes, borders, colors, shapes and ornaments that people in a certain period, in a certain social environment, considered them to be the most beautiful situation. In it, the fine and decorative arts and even the norms and criteria of architecture play an important role. There are several fundamental categories in aesthetics that reflect certain aspects of fashion as a specific phenomenon. First of all, they can include: taste, harmony, beauty, mimesis, ideal and norm. In every fashion, the edges and styles of aesthetic norms change. For example: classic, romantic, modern, baroque, gothic, etc.; National values, especially folk applied arts, as well as new technologies also have a great impact on fashion.

⁹ See. Sheftsberi A. *Aesthetic experiences*. M., 1975. p. 290.

¹⁰ See. Philosophical descriptions. A.Nikolaenko A.S. *Specifics of philosophical understanding of the phenomenon of modes* 2017.vyp.№ 18

⁷ Umar Khayyam. *NavruznomaT ”.Mehnat”*, 1990.54 p.

⁸ Ibn Sino. *Risola fi-l-ishq*. Tibilisi.1976. S.49.

The beauty of action. Human beauty consists not only of his face and body, but also of the beauty of human plastic movement. The beauty, or sophistication, of plastic movement has always inspired creators in fiction, in art. For example, the movement of owls, the flight of swans, etc.

Anahita, the goddess of water, prosperity and well-being, is very common in the monuments of Central Asian fine arts. The image of Anahita in the Avesta is described as follows: Anahita can also be seen as a girl who is always beautiful, energetic, with a high belt, gold jewelry, and a multi-layered mursal. In the Zoroastrian countries there were also special temples of Anahita. The Anahita temple in Hamadan, for example, used to gather beautiful girls from many places and put them to play in ceremonial performances. So, our ancestors also saw beauty in harmony with action.¹¹ Plastic-soft flexibility is one of the main criteria of all the arts associated with the figurative expression of this human image.

Plastic (from the Greek plastic - a sculpture made of plastic material) is a material (natural, including human, or artificial) body structure that can be directly observed live. Plastic is focused on aesthetic feeling and aesthetic value because it reflects its essential properties in the form of an object. Thus, fine arts, sculpture, architecture, and applied arts are often combined with the generalizing concept of "plastic art," while in acting and dance, plastic is seen as the most important means of expression. In this way, plastic is not only a way to express the aesthetic features of real-world objects, but also serves as a language for the creator to convey to people their feelings, poetic imaginations, values. Plasticity manifests itself as two different phenomena: in static objects - mountain, vein, image, building plastic, and in dynamic objects - animal,

human, puppet movement, image plastic in animated films.

Plastic art refers to space and time - it connects it with the visual arts on the one hand, and with music on the other: the choice of posture and movements is coordinated with the plastic expression of the dance; the spatial arrangement of dancers is often subject to ornamental and graphic laws. The movements in choreography may have a descriptive nature, but often they have a conditional, generalized, poetic-figurative meaning, serving to express the inner state and spiritual world of a person. Choreography - the art of dance, the sound of music. Dance is a plastic movement that involves a tone and rhythm similar to body movements that reveal people's nature, their feelings, and their perceptions of the world. Creating an image through is the main means of dance. These plastic and rhythmic movements in dance continue in connection with the relationship to the music and require attraction. Attractiveness, gratification. (from the Latin gratia - grace grace - the beauty of the actions of beauty, or a type of attraction embodied in beautiful movements. In Roman mythology, charm coexisted with muses (inspiration fairies). They were named after the young women, who appeared in the form of a goddess of flourishing youth, grace, and delicacy, close to Apollo. In the history of aesthetics, attention has been focused on the important peculiarities of attraction, the aesthetic features of action and its results: external and internal connection, the interdependence of material and spiritual, the manifestation of freedom and creativity, the expression of purpose. One of the main places in the aesthetic concept of attractiveness is occupied by the ideal problem.

The big step taken by the ancient Greek sculptors was to depict the body in a moving position, not in a standing position. Thus, culture promotes different ways of combining material and artistic production (say, in architecture, applied arts, design); physical

¹¹M.Umarov. History of pop and mass performances. Lesson. Tashkent ". Generation of the new century" .47 p.

education and the arts (e.g., rhythmic gymnastics, ice ballet, sports-arts festivals). The types of artistic activities associated with the plastic movement of man are: walking on the podium in the "fashion industry", rhythmic gymnastics, synchronized swimming, figure skating, dance and choreography. We observe the harmony of face, body and plastic movement beauty in the following features of the above types of activities; to feel the harmony, the rhythm and the feeling of the melody, to be able to enter the image, to bring each performance closer to its composition, albeit conditional to the stage work, to its form and content, to the harmony of colors and plasticity in the costumes. These activities are not the only successes in the field of face and body or the acquisition of sports equipment. Plastic movement requires a harmony of beauty-face, body and inner sophistication. A ShMontesquie points out, charm is more often embodied in the mind than in the face, for facial expressions are clearly visible, it has no unexpected secrets; but the mind becomes less and less manifested in the norm which he desires, depending on the will of that person. Western scholars such as Mexyu, Morin Kovich, Benjamin Lou, and many famous athletes have even suggested that sport can be considered an art. The role of such factors in sports as music, plasticity, dance, harmony, aesthetic sense and art is growing. Sport serves as an important factor in a person's approach to beauty and ideal.

Mankind has long tried to express its ideal in human form. In ancient Indian art, plants and animals were deified and taken as the main subject. Man, on the other hand, was of secondary importance to nature and animals. In ancient Egyptian art, the image of human-like creatures (sphinxes) appeared, in which the image of man appeared. Ancient Greek art depicted gods and goddesses (centaurs) in human form. In fact, these goddesses themselves were the embodiment of the ideal man. Perceptions of beauty

are related to social ideals, society is not the same, so different views on beauty are formed in different classes, based on their attitude to labor. In particular, in the upper strata, a beautiful woman is delicate, colorless, graceful, while the ideal figure of female beauty of the people is associated with harmony, redness of the cheeks, strength. At the same time, the ideals of the people are natural, and the ideals of the upper class are far from natural.¹² It is here that along with the aesthetic ideal, aesthetic taste also has its place. Their formation is based on the criteria of each nation's own national values, time and place. For example, now; UK- temperance; Germany. – Conservative ideal; France - naturalness; Appearance typical of Brazilian models; South Korea — open gaze; Australia- athletic stature; India is the beauty of the heart and body. These criteria are embodied in works of art, works of art as "the most beautiful" and they are expressed in works of art.

A norm is a unit of quantity and quality in which a certain quality is associated only with a certain quantity. But this connection is indirect - through harmony. That is, what is in moderation has the property of harmony; harmony is the foundation of beauty. The elegance and naturalness of an Eastern woman is the highest value.

In conclusion, concluding our discussion of the beauty of the human face, the beauty of the body, and the beauty of plastic movement, we quote Schopenhauer as follows: A human face can tell more and more interesting things than language: if language only expresses human thoughts, a face reveals the essence of thought.

As society develops, the desire to live beautifully in all respects grows. Today, the types of activities that use the term aesthetics are increasing day by day. Medicine, dentistry, beauty industry, various educational institutions, catering

¹²Chernyshevsky N. G. Works in 2 volumes. T. I M., "Thought", 1986 - (Philosophical heritage)

establishments, household items, art, a number of sciences and so on. The question of what criteria, or norms, unite them remains open. Yet in answering this question, we can say that it is an aspiration to the ideal of beauty. Creating beauty is, in a sense, the easiest, but also the most complex process. It is true that emotions have a place in it, but nothing can replace aesthetic knowledge. As studied in our article, both body beauty, facial beauty, and movement beauty have their own norms in the first place. The norms of art are proportionality, symmetry, harmony, perfection, integrity, harmony of form and content, and so on. helps a person become more beautiful. A gross violation of quantity also has a negative effect on the impression of its inner essence. We must not forget that we are now living in an era when the issues of harmonizing the spiritual and physical beauty of man are relevant. We see the axiological criteria, first of all, in the masterpieces of art, and in turn, the real human beauty has always served as a source of inspiration for art.

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