

**AESTHETIC NEEDS AS A FACTOR IN DEVELOPING THE CULTURE OF
PERCEIVING BEAUTY**

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ABSTRACT

This article analyzes aesthetic needs as an important factor in developing the culture of perceiving beauty in human life. Aesthetic need is interpreted not as a simple desire for pleasant impressions, but as a spiritual and cultural demand for harmony, meaningful form, emotional refinement and creative self-expression. Based on Uzbek and foreign scholarly sources, the study shows that the perception of beauty is formed through art, literature, nature, education, labor, communication and everyday behavior. The article argues that aesthetic need develops together with aesthetic taste, moral sensitivity and the ability to distinguish genuine beauty from superficial attractiveness. The conclusion offers practical recommendations for strengthening aesthetic needs through family upbringing, education, reading, artistic activity and cultural participation.

Keywords: aesthetic need, perception of beauty, aesthetic culture, aesthetic taste, art, spiritual development, moral education, creativity, human life, cultural values.

INTRODUCTION

Beauty has always been one of the essential dimensions of human existence. A person does not live only by material interests or practical aims; he or she also seeks harmony, elegance, meaning, emotional richness and forms that make life spiritually valuable. This aspiration appears in the enjoyment of nature, in the creation of art, in the culture of behavior, in the order of the home, in noble speech and in respectful relations between people. Therefore, aesthetic need may be understood as an inner impulse that moves a person from ordinary existence toward cultural maturity.

The relevance of this issue is connected with the need to educate a personality who is not indifferent to beauty, culture and moral responsibility. Knowledge and professional skills alone do not guarantee a harmonious human being. A person also needs the capacity to see beauty, to evaluate it consciously and to create it in everyday life. Aesthetic need becomes socially significant when it develops into a culture of perceiving beauty: the ability to recognize beauty not only in external form, but also in human dignity, honest labor, national art, literature, nature and moral behavior.

Uzbek scholarly and pedagogical thought traditionally connects aesthetic education with spirituality and morality. Tugalov describes aesthetic education as a purposeful process that forms aesthetic consciousness, artistic taste and the ability to perceive and create according to the laws of beauty. Abdullayev emphasizes that aesthetic culture reflects the artistic and spiritual side of personality and helps a person understand beauty in art and reality. These ideas show that aesthetic need is not an isolated feeling; it is related to the development of the inner world.

The aim of this article is to analyze aesthetic need as a cultural-philosophical factor in developing the culture of perceiving beauty. The objectives are to clarify the essence of aesthetic need, to examine its connection with aesthetic taste and moral refinement, to identify the role of art, nature and education, and to propose practical recommendations for developing a mature aesthetic perception in youth and society.

LITERATURE REVIEW

The theoretical basis of the research includes Uzbek and English-language sources in aesthetics, philosophy of art, pedagogy and cultural studies. In the Uzbek academic context, the problem of aesthetic development is usually considered together with spirituality, moral upbringing and cultural identity. Works such as the Uzbek translation of the Avesta, Y. Jumaboyev's research on philosophical and ethical thought in Uzbekistan, and F. Sulaymonova's study of Eastern and Western cultural relations help to interpret beauty as a value connected with purity, order, harmony and human dignity.

Tugalov's article on aesthetic education as a factor of students' spiritual development is especially important. The author stresses that aesthetic education forms a person's orientation in the world of aesthetic and artistic values, develops aesthetic perception, taste, ideals and creativity. This approach allows aesthetic need to be understood as an active force that leads a person toward creative and value-oriented activity.

Abdullayev's research on spiritual-moral and aesthetic education also provides a useful foundation. He connects moral culture with national and universal values, while aesthetic culture is interpreted as the artistic-spiritual side of consciousness. According to this approach, the culture of perceiving beauty cannot be limited to art; it also includes the ability to respond to beauty in nature, labor, social relations and cultural heritage.

Foreign sources broaden the theoretical field. John Dewey, in *Art as Experience*, regards art as an intensified form of human experience rather than as an isolated object. Abraham Maslow's theory of motivation helps explain aesthetic and creative needs as higher dimensions of human development. Lev Vygotsky's *Psychology of Art* reveals the relation between artistic experience, emotion, imagination and social meaning. Together, these sources demonstrate that aesthetic need has psychological, cultural and moral significance.

METHODOLOGY

The study uses qualitative theoretical methodology. It is based on cultural-philosophical, axiological, comparative and hermeneutic approaches. The cultural-philosophical approach makes it possible to analyze aesthetic need as part of human culture and personality formation. The axiological approach is used to examine beauty as a value and to clarify how aesthetic perception is connected with moral, spiritual and cultural meanings.

The comparative approach allows Uzbek and foreign scholarly traditions to be considered together. The hermeneutic approach helps interpret the meaning of beauty, art and aesthetic activity in philosophical and pedagogical texts. The study does not rely on quantitative survey data; it uses conceptual analysis, theoretical generalization and interpretation of scientific literature.

The main concepts analyzed in the article are "aesthetic need", "culture of perceiving beauty", "aesthetic taste", "aesthetic activity", "spiritual development" and "moral education". The methodological assumption is that aesthetic need is not accidental or purely subjective. It is a cultural capacity that can be educated, guided and transformed into a stable quality of personality.

RESULTS AND DISCUSSION

1. The essence of aesthetic need. Aesthetic need is a human demand for beauty, harmony and meaningful form. It is deeper than simple pleasure because it involves value, interpretation and spiritual response. A person with a developed aesthetic need does not merely enjoy pleasant images or sounds; he or she seeks proportion, expressiveness, inner meaning and emotional depth. This need appears when a person wants to hear beautiful music, read literature, see harmony in nature, create order in daily life and build relationships based on respect.

From a cultural-philosophical point of view, aesthetic need is related to the human desire to overcome chaos and create order. Beauty gives form to experience and helps a person organize

emotions, recognize values and feel unity with the world. For this reason, aesthetic need has an integrative function: it unites feeling and thought, individual experience and social meaning, external form and inner content.

Aesthetic need should be distinguished from aesthetic taste. Need is the inner demand for beauty, while taste is the ability to evaluate beauty. Need motivates the person to seek aesthetic experience; taste helps the person select, compare and judge it. Therefore, aesthetic education should awaken the need for beauty and cultivate the ability to evaluate it responsibly.

2. The culture of perceiving beauty. The culture of perceiving beauty is the developed ability to understand beauty consciously, emotionally and morally. It is not limited to saying that something is attractive. It requires sensitivity to form, proportion, harmony, context and value. A cultured perception of beauty can distinguish between external attractiveness and inner nobility, between decorative effect and artistic depth, between entertainment and genuine aesthetic experience.

Beauty can be perceived in many spheres of life. In nature, it appears in harmony, rhythm, color, movement and living order. In art, it appears through image, sound, word, composition and symbolic meaning. In human behavior, beauty is expressed through kindness, dignity, modesty, courage, honesty and respect. In labor, beauty appears through mastery, responsibility and creative attitude toward work. This broad understanding prevents aesthetic education from being reduced only to art lessons.

3. Aesthetic need and moral refinement. The relationship between beauty and morality has been widely discussed in philosophical and pedagogical traditions. Beauty does not automatically make a person moral, but it can refine the emotional basis of morality. A person who learns to perceive harmony and dignity becomes more sensitive to ugliness in behavior, cruelty in speech, disorder in social relations and indifference toward others.

Uzbek and Central Asian educational thought often connects beauty with goodness, purity, order and respect for human dignity. This does not mean that aesthetic and moral values are identical. Rather, they interact. A beautiful form without moral content may become empty, while moral content without aesthetic expression may fail to touch the heart. When beauty and morality are united, education becomes more powerful because values are not only explained intellectually but also experienced emotionally.

4. The role of art. Art is one of the strongest means of awakening and developing aesthetic need. Through art, a person encounters concentrated forms of human experience. A poem, painting, melody or performance can reveal what ordinary speech cannot express. Art broadens perception, deepens emotion, cultivates imagination and develops judgment. It teaches the person to notice color, rhythm, metaphor, movement and composition, and also to understand the cultural meaning of artistic form.

However, contact with art must be pedagogically meaningful. Mechanical exposure to artworks is not enough. A teacher, parent or cultural institution should guide the learner to ask questions: What kind of beauty is expressed here? What feeling does the work awaken? What values are embodied in the form? How is the artistic image connected with human life? These questions transform simple perception into a culture of interpretation.

5. Nature and everyday life as sources of aesthetic development. Aesthetic need is not formed only in museums and classrooms. Nature is one of the first and most universal sources of beauty. The rhythm of seasons, the harmony of landscapes, the movement of water, the silence of mountains and the colors of flowers awaken the human capacity for aesthetic perception. Contact with nature also strengthens ecological sensitivity because beauty makes the world emotionally valuable.

Everyday life has aesthetic significance as well. Cleanliness, order, modesty, tasteful clothing, respectful speech, hospitality and the culture of public behavior form the aesthetic atmosphere in which a person grows. If everyday life is full of rudeness and carelessness, aesthetic need becomes weak. If everyday life includes harmony, respect and cultural forms, aesthetic need becomes stable and practical. Therefore, the family is the first school of aesthetic perception.

6. Aesthetic need, creativity and self-development. A developed aesthetic need naturally leads to creativity. A person who perceives beauty wants not only to admire it, but also to create it. Creativity may appear in professional art, but it also appears in teaching, communication, craftsmanship, writing, labor and social initiative. The important point is that aesthetic need changes the quality of activity: work becomes a field of mastery, communication becomes culture, and education becomes spiritual development.

Maslow's theory of self-actualization is relevant here because aesthetic and creative needs express a higher orientation of personality. Vygotsky's psychology of art also supports this idea by showing that artistic experience reorganizes emotion and imagination. Thus, aesthetic need is not secondary; it participates in the formation of personality and supports meaningful self-development.

7. The risks of undeveloped aesthetic need. When aesthetic need is not developed, a person may become indifferent to beauty or may confuse beauty with external glitter. Undeveloped aesthetic perception can lead to superficial taste, imitation, emotional roughness and inability to evaluate cultural phenomena. Another risk is the separation of beauty from responsibility. If beauty is understood only as external form, it can hide emptiness or moral indifference. Therefore, aesthetic education must connect perception with reflection, value and action.

Table 1. Main functions of aesthetic need

Function	Content	Educational result
Perceptive	Awakens sensitivity to form, harmony, color, sound, rhythm and proportion.	The learner notices beauty in nature, art and everyday life.
Axiological	Connects beauty with value, meaning, dignity and cultural ideals.	Aesthetic perception becomes conscious and value-oriented.
Moral	Refines feelings and strengthens sensitivity to noble behavior.	Beauty supports moral responsibility and respect.
Creative	Transforms perception into artistic and practical creativity.	The person learns to create beauty in activity and communication.
Cultural	Links personal taste with national and universal heritage.	The learner develops cultural identity and openness.

The table shows that aesthetic need has several functions. It develops perception, gives value orientation, refines moral feeling, stimulates creativity and strengthens cultural identity. These functions confirm that the development of aesthetic need is not a narrow artistic task, but a broad educational and philosophical problem.

CONCLUSION

The analysis shows that aesthetic need is an important factor in developing the culture of perceiving beauty. It expresses the human desire for harmony, meaningful form, emotional

richness and creative self-realization. When aesthetic need is properly developed, it becomes a source of refined taste, moral sensitivity, cultural participation and personal self-development.

The culture of perceiving beauty is formed through nature, art, literature, education, family environment, labor, communication and social behavior. It is not enough to see beauty externally; a person must learn to understand its meaning and relation to human dignity. Therefore, aesthetic education should awaken emotional responsiveness, develop critical judgment and connect beauty with morality and spirituality.

Uzbek and foreign sources confirm that aesthetic education plays an important role in the formation of a harmonious personality. Tugalov, Abdullayev and Abramov emphasize the connection between aesthetic activity, spiritual-moral education and the development of the inner world. Dewey, Maslow and Vygotsky help explain the experiential, motivational and psychological importance of beauty and art.

In practical terms, the development of aesthetic need requires the cooperation of family, school, university, cultural institutions and society. Young people should be encouraged to read, observe nature, participate in artistic activities, discuss works of art, respect cultural heritage and create beauty in everyday life. Only then can aesthetic perception become not a temporary impression, but a stable cultural quality of the person.

PRACTICAL RECOMMENDATIONS

1. Aesthetic education should be integrated with moral education, literature, history, philosophy and cultural studies.
2. Educational institutions should organize reading circles, exhibitions, theater performances, music evenings, essay contests and cultural excursions.
3. Students should be taught to distinguish genuine artistic value from superficial attractiveness and to explain their aesthetic judgments.
4. Family upbringing should pay attention to speech culture, order, cleanliness, respectful behavior, reading habits and appreciation of art and nature.
5. National artistic heritage should be studied together with world cultural achievements so that young people develop both cultural identity and openness to universal values.

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