

## PERSONAL DEVELOPMENT AND AESTHETIC ESSENCE OF WORK

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**Abstract:** The article analyzes the issues of the aesthetic essence of labor in personal development, the formation of aesthetic feelings in the labor process, the diversity of labor, the ability of a person to express and develop his creative powers and abilities through labor activity, and the features of labor in raising human spirituality.

**Keywords:** labor, personality and society, aesthetic aspects, intellectual abilities, activity, skill, quantitative and qualitative standards, aesthetic feelings, virtue, personal responsibility, spirituality, creative virtues.

Labor is an expression of creative abilities that harmonize the interests of the individual and society. The aesthetic aspects inherent in labor activity are determined by the degree of freedom of the individual, are uniquely manifested in his physical and intellectual abilities. Activity materializes in conscious actions, ensuring the achievement of a certain skill by a person. Such skill, inherent in any type of labor, is distinguished by the specificity of the activity, quantitative and qualitative norms. Skill helps to creatively express human abilities in overcoming the "resistance" of the subject of labor, materials associated with technical complexity. Since these opportunities arise with the emotional perception of a specific type of labor, naturally, this labor acquires an aesthetic character. In other words, labor activity that fully embodies itself means the mobilization of physical and intellectual forces to a certain extent.

Through labor activity, a person manifests and develops his creative powers and abilities, in which a person, firstly, acts under the influence of certain objective conditions, and secondly, in harmony with subjective and personal qualities. Among these, the conditions in which labor takes place, its organizational state, social status and the level of human appreciation play an important role. In this process, along with objective conditions, the social significance of human labor, its personal responsibility, and creative qualities, which are subjective factors, emerge.

Only with the ability to work did a person create history, purposefully change nature, understand beauty, and create new values. Naturally, in order for a person to survive and develop, he first of all needed to have and cultivate goods that satisfy material needs. In this sense, one breath did not stop satisfying one's needs, did not stop creating material goods, and this process continued indefinitely. However, as Hegel wrote, "needs cannot be completely satisfied, while they are constantly and endlessly renewed: there is no limit to the satisfaction of such needs as food, satiety, and dreams, and tomorrow hunger and fatigue will arise again" [1.106].

Thus, labor is a process in which a person, through his conscious activity, purposefully influences the objects of nature, re-processes them in accordance with vital and social needs, and the requirements of aesthetic taste.

The formation of aesthetic feelings in the process of labor is considered a qualitatively unique feature of the human world. This also played an important role in the structure of the aesthetic consciousness of ancient people. In this sense, the question of whether aesthetic consciousness is

innate or is formed and established in the process of life, and what is the role of labor in the emergence of human aesthetic abilities, has always been of particular interest.

Naturally, the human labor process is very diverse. This, first of all, consists of qualitative features inherent in the labor process, the circumstances of the activity, the social meaning and essence of labor, and the organization of the labor process. Aesthetic aspects in the labor process are expressed as follows:

- skill constitutes a specific type of creative behavior;
- the aesthetic form of activity consists of the free development of physical and intellectual forces;
- as an aesthetic aspect of the material-interest process, creative arrogance, behavior, changes are implemented;
- regulation of the aesthetic appearance of the production structure.

Let us briefly dwell on the features of labor in raising human spirituality.

The labor process occurs as a result of human aspirations, actions, and the performance of certain actions. A person interested in the success of his labor strives to perform actions perfectly. The final results depend not only on the means of production, but also on the characteristics of his specific actions, that is, on the activities in production. At the same time, dexterity is embodied in it, a skill that cannot be equated with ordinary talent, therefore, labor is a set of creative processes.

Actions that have become skills are a condition for the successful implementation of work. Therefore, the labor process is constantly changing and dynamic, not only improving, but also honing new skills. Not only that, the manifestation of skills to a certain extent occurs in the labor process and requires initiative, creative intuition, and courage from a person. Therefore, the concept of skill includes complete knowledge of the processing of material properties, skill in using labor tools, willpower and a correct understanding of the situation, and sustained initiative. Naturally, a person cannot be satisfied with this state and the results achieved, not rejoice, not give in to creative emotions. This is an aesthetic feeling that arises as a result of mastering actions and performing them at a high level under the influence of labor.

By expressing the standard of perfection in the labor process, skill becomes a source of aesthetic pleasure. It should not be forgotten that the aesthetic meaning of labor also depends on the characteristics of the activity. When a person freely uses his physical and spiritual abilities, aiming at creative and high goals, he gets satisfaction from his labor, enjoys it, and experiences aesthetic pleasure. Regardless of the content of the activity and its dependence on conditions, when labor is free, when a person is directly interested and enjoys its results, when he directs his creative abilities to high spiritual goals, it acquires an aesthetic character. As Gafur Ghulom wrote in his poem "What is Beauty?", "Beauty is work, sweating the forehead, beautiful is the work done, it is worthy of being praised!" [2.22].

However, the aesthetic feeling that arises in the labor process does not mean simply enjoying the appearance of performance. Even if it takes on a creative, playful character in the activity and proceeds freely and naturally, it retains the meaning of social-transformative-sensitiveness, manifesting itself in the form of serious and complex activity. Therefore, the aesthetic taste that arises in the labor process is associated with the understanding of its deep, inner essence, with the spirit of vital creativity. Even when a person uses some simple, at first glance ordinary

actions in the labor process, he feels himself creative, he understands the meaning of the regenerative nature of his labor.

The living labor process forms a more complex structure - the structure of production. In the process of production, people have a certain social relationship with each other and with the means of production. Naturally, in the production of products, certain labor tools (machines, devices, tools, etc.), as well as their purposeful placement and interaction, have to be performed, which is a complex task. All this forms social production, which proceeds at a certain pace, has its own function, structure, and organizational form. This structure, due to its high level of well-organized and perfected state, acquires aesthetic expressiveness. A highly organized process, the spectacle of its embodiment and passage at a certain pace, has an aesthetic effect on people, creates an emotional uplift that arouses a creative attitude to activity.

Thus, in the labor process, which is the object of aesthetic perception, specific active-functional and dynamic aspects operate. However, the aesthetic effects arising in labor completely cover the primary material being processed, the tools of production, the interiors, and the objective-spatial environment. The history of aesthetic activity shows that in almost all peoples, the aesthetic properties and characteristics of materials that need to be processed, such as wood, clay, gypsum, glass, were learned in the labor process and were creatively used in the creation of works of art. For example, it is known that in Uzbek poetry, especially in our classical literature, epithets and metaphors associated with the plant and animal world are widely used. These include the images of the sun, moon, cypress, deer, and others. The processing of stone and wood played the role of an object expressing the artist's labor and skill in the aesthetics of the peoples of Central Asia. In addition, natural materials such as bone, clay, leather, lime, clay are widely used in fine art as a means of expressing creative memory and satisfying needs. As the researchers wrote, "In the practical use of the product, aesthetic evaluation is given to it" [3.8].

It is known that individual aspects of the process of labor activity have played various roles in the aesthetic culture of the people. The research of the folklorist B. Sarimsakov shows that aesthetic aspects occupy a special place in the structure of the ceremonies dedicated to the Labor Day. As he writes, "The peculiarities of the holiday are, first of all, noticeable in the preparation of special dishes, wearing new clothes, and spending it with humor and joy" [4.14-15].

The aesthetic essence of labor largely depends on the social conditions in which it takes place. In the recent past, labor, subordinated to the principles of communist ideology and social property, extinguished creative freedom, abilities, and personal interests in a person, led to his spiritual impoverishment, and most importantly, "alienated" him from the results of his own labor, and led to the formation of a sense of dependence. Independence put an end to the alienation of labor from the individual and created real conditions for the full and comprehensive manifestation of its spiritual and creative powers. Such opportunities, especially in the conditions of political, socio-economic freedom in our republic, have opened the way for the development of individual creative abilities, the legal guarantee of the inviolability of private property, the comprehensive support of ownership and entrepreneurship, and the true essence of a person can be manifested in the work process.

The functioning of competition in the conditions of market relations has made it necessary for producers of material goods to engage in a wide range of creative activities, create high-quality products, and produce goods that meet the artistic and aesthetic tastes and needs of consumers. At the same time, the provision of personal freedoms (freedom of speech, freedom of conscience,

ownership, etc.) as a necessary condition for the development of society has led to the need for people to have a high level of political awareness, spiritual responsibility, and a critical and creative approach to their work. It has increased aesthetic standards and requirements for labor processes and the manufacture of products, which has led to great attention being paid to the application of modern technologies and innovative projects in the development of products, in particular, design activities, production and industrial aesthetics have become the most attractive and profitable areas.

Thus, labor has a strong and multifaceted impact on a person, giving his activity an aesthetic meaning and content, and helping him achieve spiritual perfection. Creativity is paramount in this, and the higher the perfection, the more stable its aesthetic essence and the stronger its spiritual impact. In short, labor acquires aesthetic meaning by combining knowledge, experience, will, and character in a person.

Healthy aesthetic feelings are the most important aspect of the aesthetic development of a person. Historically, the aesthetic feeling of a person is not just a simple ability, but a new structure formed in the course of social development, a qualitative change, a product of a person's leap from the natural-biological sphere to a higher socio-spiritual life in a philosophical sense[5].

The aesthetic development of a person is determined not only by aesthetic feelings, needs, but also by the unity of all personal qualities and is inextricably linked with them. Therefore, the important aesthetic factors of a person's development should be considered together with their structural components, on the one hand, and the specificity of aesthetic development, on the other hand, their influence on the formation of creative activity. In other words, a person's ability is manifested in conjunction with the essence of aesthetic feelings, that is, the nature of emotional-spiritual pleasure, satisfaction or disgust. Because a person's aesthetic perfection is not only an aesthetic virtue, but also an organic connection with many other factors that shape him as a person.

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