



SOCIO-SPIRITUAL BASIS OF AXIOLOGICAL IMPACT ON SPIRITUALITY OF PERSONALITY

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<https://doi.org/10.5281/zenodo.19090462>

ARTICLE INFO

Received: 14th March 2026

Accepted: 16th March 2026

Online: 18th March 2026

KEYWORDS

personal spirituality, universal human values, art, culture, necessity, modern society, philosophical analysis, moral consciousness, personal spirituality, social development, humanism

ABSTRACT

This article discusses the systematization of the foundations of the socio-philosophical analysis of the axiological impact of art on personal spirituality, the justification of the socio-philosophical analysis of the axiological impact of art on personal spirituality as a pressing social problem, the clarification of the essence, structure and components of the axiological impact of art on personal spirituality, and the study of the priority tasks of the socio-philosophical analysis of the axiological impact of art on personal spirituality in the future.

Introduction

The relationship between art and morality is one of the central issues in aesthetics, and it has been approached in three main ways. The first is called the “morality” approach. This approach is widely manifested in European aesthetics, beginning with the ancient Greeks, including Plato, and later in the works of Rousseau and L.N. Tolstoy. Advocates of the “morality” approach, despite living in different eras, focused on subordinating artistic creativity to moral principles and promoting goodness as the highest and sole purpose of art. Approaching art in a moral spirit serves the spiritual and ethical development of the individual and holds significant importance for the moral and spiritual flourishing of society.

The second approach is the “liberation” of art from moral constraints. Initially emerging during the decline of the ancient world, this approach developed in Europe within capitalist societies as an independent aesthetic movement. In its early stages, the so-called “immoral” approach arose as a form of protest against bourgeois European consumerism, resisting the subjugation of art to the moral and ethical rules of ruling elites. This approach is evident in the works of Oscar Wilde, Edgar Poe, and Baudelaire. By the late 19th century, overt aesthetic immorality began to be widely promoted. For example, the German philosopher F. Nietzsche argued that the spirit of morality constrains artistic freedom, potentially leading aesthetics to ruin, and insisted that art should be free from both goodness and evil.

The third approach combines morality and “immorality” in art. Aristotle first theoretically justified this approach, which later developed in revolutionary democratic movements. The essence of this artistic approach lies in highly valuing the moral and educational significance of art, where moral elements do not merely serve as an external shell for aesthetic aspiration, but express its inner, essential content. According to this approach,

art serves as an aesthetic school of morality; without artistic quality, a work loses its moral value. In other words, artistry always presupposes morality, and morality demands a high level of aesthetic taste.

Literature Review And Methods

In Uzbekistan, the philosophical, socio-anthropological, and psychological aspects of the axiological influence of art on personal spirituality have been studied by M. Kakhkharova, A. Mavrulov, J. Tulenov, G. Tulenova, E. Yusupov, and O. G'aybullaev. Among psychologists, M. Davletshin, V. Karimova, A. Leontiev, A. Maslow, Z. Nishonova, L. Rubinshtein, N. Safaev, and E. G'oziev have examined the psychological dimensions of this issue.

In the Commonwealth of Independent States, fundamental studies on the axiological impact of art on personal spirituality have been conducted and continue to this day. Scholars who have investigated the role of art in moral education include A. Frolov, V. Kinelev, I. Kosova, B. Azarov, L. Vygotsky, S. Rubinshtein, V. Bepalko, and A. Kovalyov.

In Western countries, the theoretical foundations of moral education in art have been studied by James R. Ozinga, Jakob Neusner, George Herbert Palmer, Robin Gill, Andrew Michael Flescher, Daniel L. Vorthen, and others.

However, the specific role and significance of the axiological influence in shaping personal spirituality, as well as its content, methods, and means, have not been separately examined.

Results And Discussion

Art and morality, as well as spirituality, have the human being as their central theme. Art reflects reality from the perspective of human goals, interests, thoughts, feelings, and inner experiences, while morality permeates the essence of human social relations and interactions. In life, no event occurs in a society that is entirely disconnected from moral norms. Human relationships and social issues serve as the immediate object of morality.

In the process of representing reality, art reveals the moral attitudes, codes of conduct, moral ideas and beliefs, as well as the inner world and moral image of individuals. Therefore, art can be considered a mirror of human morality.

Humans relate to reality both morally and aesthetically. Aesthetic and moral concepts guide human activity, and the interconnection between ethical and aesthetic views has been recognized since ancient times. For example, in folk oral creativity, the concept of "aesthetics" is expressed in terms of goodness, moral purity, and beauty.

Moral issues are an integral part of the content of an artistic work. In particular, literary works, theater, cinema, and visual arts convey moral significance through conflicts, character behavior, and the evaluation of depicted objects by the author.

Morality constitutes the essence of art. Art devoid of morality loses its humanitarian character. As morality integrates into the structure of art, it gradually loses absolute independence and begins to follow the laws and principles of art. Moral rules and beliefs are aesthetically reinterpreted, perceived in terms of beauty and ugliness, grandeur and baseness, tragedy and comedy. Any artistic work becomes a powerful means of moral influence on people only when the moral ideals it represents possess aesthetic value.

Art is not limited to the symbolic representation of moral ideals and beliefs. It is inseparably connected with truthfulness, revealing the essence of events and ensuring

harmony between content and form. As a popular saying goes, no matter how bitter the truth, it is always moral, while lies are always immoral. Art is always imbued with morality, and a universal human spirit prevails within it.

Art grounded in truth always serves goodness. At the same time, art promotes goodness by exposing evil and immorality as ugly and base. For instance, in A. Qahhor's *Og'riq Tishlar*, E. Vohidov's *Oltin Devorida*, and B. Rahmonov's comedies *Yurak Sirlari* and *Surmaxon*, vices such as malice, selfishness, apathy, and greed are revealed, while virtues such as goodness, purity, honesty, and integrity are exalted. Art encourages moral refinement, compassion, empathy, and ethical perfection by demonstrating examples of good and bad events.

Since ancient times, art has developed in close connection with religion. As both art and religion represent traditional-practical forms of social consciousness, they constitute a unified system of beliefs. However, the emotions underlying art and religion are not identical. For example, both involve imagination, but religious imagination perceives reality in an abstract or comparative manner, whereas artistic imagination relies on symbols and images; religion emphasizes the divine, while art often emphasizes the worldly. Even when divine symbols become the direct object of artistic representation, a secular dimension is still present. The religious affiliation of the creator also carries significance for interpreting the work.

In the history of Eastern thought, the category of spirituality has been uniquely expressed. Thinkers from India, China, and Central Asia historically linked the concept primarily to the divine essence. When discussing the oldest examples of spirituality, researchers often refer to ancient inscriptions, oral literature, and naturally, the *Avesta*. T. Mahmudov writes: "The deeper we delve into the teachings of Zarathustra, the more we see how human beauty is interpreted from the perspective of the highest moral and aesthetic ideals. The idea that humans are beautiful in thought, word, and deed is the central philosophical and aesthetic concept throughout the *Avesta*. The combination of these virtues defines the beauty of the human heart and actions" [2, 41]. Indeed, "Who created the world? It is full of goodness, nobility, and beauty; it is truly radiant, multifaceted, beneficial, and luminous" [3, 216]. As English scholar M. Boys noted, studying Zoroastrianism helps to better understand humanity's millennia-long moral and spiritual development [4, 69].

World religions such as Buddhism, Judaism, Christianity, and Islam are all directly connected with art. Religious rituals and ceremonies are represented through artistic forms, significantly influencing human consciousness and emotions.

In countries with a strong Christian tradition, aesthetic values have historically been used to meet the moral and spiritual needs of the population. Indeed, masterpieces of European art often reflected religious rituals, serving as objects of devotion or as expressions of ceremonial practice. For example, Rublev's *Saints*, Raphael's *Sistine Madonna*, Bach's oratorios and chorales, as well as the requiems of Mozart, Berlioz, and Verdi, belong to this category.

These works possess aesthetic value due to their ability to harmonize the divine and human emotions. Renaissance European artists' religious-themed paintings, such as *Madonna*, *Descent from the Cross*, *Holy Family*, and *The Night of Mysteries*, masterfully represent human feelings, thoughts, experiences, and the beauty of humans and their creations. Even today, the connection between art and religion persists, though in new forms and interpretations.

The connection between art and philosophy is manifested in the proximity of their subjects. Indeed, understanding and reflecting on the meaning, destiny, and happiness of human life are central concerns for both art and philosophy.

Art and philosophy are closely related in terms of their capacity to represent reality comprehensively and analytically. This closeness can also be observed in the natural and social sciences. However, in the historical development of human representation, art and philosophy have approached the subject of the individual differently. Artistic thought and philosophical thought share common features in understanding human beings. In the conceptions of the world and humanity created by art and philosophy, objective reality is not only represented through real relationships and interactions but is also interpreted through the human perspective as a social subject. This representation is further evaluated through reflection, analysis, and emotional perception, both from the standpoint of the individual and that of social groups.

There is also commonality in the social functions of art and philosophy. Philosophy serves as the theoretical foundation for any worldview, while art shapes worldview indirectly, through aesthetic and artistic means. Each of them has its own expressive concepts, directions, styles, laws, and functions. Their differences are revealed in spiritual culture, ideological activity, and in the means of representing reality.

Art expresses its content through artistic images, while philosophy conveys it through abstract concepts and categories. The essence and impact of art are directed toward the human spiritual world, their thoughts, and emotions; philosophy primarily appeals to reason, satisfying moral and intellectual needs and fostering spiritual culture. Art concretely connects events and phenomena, while philosophy seeks to understand their essence and underlying laws. Art relies on artistic truth, whereas philosophy relies on life truth. Thus, art and philosophy are interrelated in apprehending reality, complementing and enriching each other in the depiction of the universe and human life.

Currently, art is undergoing processes of distinctive “philosophization,” which are manifested in various forms. The enrichment of artistic works with philosophical ideas gives new meaning to the collaboration of art and philosophy. For example, the works of Abdulla Oripov, Erkin Vohidov, Shukur Kholmiraev, Otkir Hoshimov, and Tog’ay Murod stand out for their high artistic quality and philosophical depth.

During the transition to market relations, understanding the profound changes occurring in the moral and educational sphere, and the moral forces driving them, gives particular importance to the study of aesthetic, artistic, and moral factors. This is the first point.

Second, at the center of moral renewal is the human being, their lifestyle, destiny, and ideas—in short, the factors ensuring human perfection. Art and literature also hold a significant place among these factors. When considering the influence of powerful forces such as art and culture on the human heart, it is clear that each talented creator possesses their own universe. Consequently, it is impossible to instruct or control the audience directly. However, there exist sacred ideas that unite people in life and inspire them toward new creative heights—ideas intrinsically linked to the interests of the nation and people, as well as to principles of goodness and humanity. If a creator places these eternal ideas at the core of

their work and expresses them with artistic mastery, then literature, culture, and art undoubtedly serve genuine moral and spiritual elevation and fully fulfill their social function.

The scientific, philosophical, and aesthetic study of moral life has a long historical tradition. Throughout the history of world philosophy, diverse perspectives, views, and concepts regarding its essence and content have emerged. Social-philosophical sciences approach moral life ontologically and epistemologically, recognizing it as a distinct reality that can be understood through human consciousness.

Historically, people, driven by the necessities of daily life, paid greater attention to material and economic life than to moral life. Underdeveloped productive forces limited the ability to produce material goods in sufficient quantity and quality. Consequently, moral life was often perceived as secondary, seemingly less important, and attitudes toward morality were shaped accordingly. However, establishing moral principles remained a social necessity to regulate relations between individuals, families, tribes, and communities, ensuring that genuine human virtues prevailed. Without morality, society could neither form nor maintain stability [1, 6–7].

Reflections On Spirituality And Morality

The history of social and philosophical thought demonstrates that true spirituality represents the integral expression of ideas and feelings such as goodness and compassion, nobility and beauty, conscientiousness and the pursuit of knowledge, and a rational attitude toward people and nature. It encourages individuals toward heroism, selfless labor, faith in the future, and respect for virtuous deeds. Conversely, the absence of spirituality weakens human will, fosters distrust of truth, and leads to selfishness and criminal behavior. In this sense, promoting high levels of spirituality in every individual and preventing immorality, deceit, and moral degradation has long been a crucial social responsibility.

Human beings achieve perfection through the process of self-awareness. In this regard, the history of humanity itself can be understood as the history of attaining moral and spiritual maturity. Throughout the history of world philosophy, numerous doctrines, theories, and concepts have emerged to explore this process, and such exploration continues today. When discussing the spiritual stability achieved by humanity, it can be emphasized that this development was initially connected to mythological worldviews. These aspirations found expression in mythological texts, orally transmitted folklore, proverbs, and sayings created by people.

In the literature on the philosophy of history and the formation and development of social-philosophical thought, the main stages of human spiritual development are typically studied within the frameworks of antiquity, the Middle Ages, and the modern and contemporary periods. In this field, ancient Greek philosophers, medieval scholars, and thinkers of the modern and contemporary era have left a rich legacy. Even in contemporary European philosophy, this issue is addressed in diverse ways.

Conclusion

In conclusion, first, spirituality is the essence and core of the human being. In this sense, it defines the meaning and content of human life. Second, spirituality represents the truth of the individual. As a person participates in worldly reality, they begin to understand it, analyze

it through reflection, and express their emotions regarding it. Simultaneously, they create their own truth based on what they perceive as right.

Such perspectives, which approach spirituality as a complex phenomenon, have given rise to a variety of concepts both historically and in contemporary social-philosophical thought. A common feature of these approaches is that the core concepts expressing the nature and essence of spirituality are the product of human thought and the outcome of cognitive activity. These concepts, taken as a whole, reflect the rich and diverse world of spirituality, its forms and types, and its interconnections with other social phenomena, providing a comprehensive understanding of moral life.

In spiritually mature societies, sound reason, intelligence, justice, and good conduct prevail. In such societies, people have strong confidence in the future, and irrational vices are eliminated. In this process, aesthetic education plays an irreplaceable and crucial role.

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