



THE INFLUENCE OF DIGITAL INFORMATION SPACE TRANSFORMATION ON MORAL AND AESTHETIC ACTIVITY

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Abstract

As society develops, the aesthetic need for beauty, sophistication, and harmony grows. Today, in the conditions of the market economy, while the owners of each industry are trying to make the concept of "attractiveness" a priority in their products or services, in this sense, the analytical study of aesthetic laws - beautiful with real beauty and harmony. It plays an important role in distinguishing the seeming, disharmony, in the practice of art and all artistic activities, in beautifying our lives. It is known to everyone that the concept of harmony plays an important role in music, visual arts, architecture, design and all its forms, social relations, and nature. This, in turn, shows the relevance of studying ethical and aesthetic activities in the digital information space.

Key words

digital information space, aesthetic need, social networks, transformation, aesthetic attitude, alienation, network aesthetics.

INTRODUCTION

A person receives the necessary information directly from his activity, personal communication, as well as from various sources of information and works of art. Now, the interpretation of every piece of information based on ethical and aesthetic criteria - that is, concepts of goodness and beauty - is gaining global importance for the development of the spirituality of our society. The peculiarity of the perception of cyberspace is that the creator determines in advance the plan for the implementation of his creative activity, "materializes" "intangible" things with the help of aesthetic imagination, that is, he meets the perceiver with unexpected events. Accordingly, the task of a work of art is essentially aimed at satisfying the aesthetic needs of a person. This feature of the work of art distinguishes the perception of the scientific-theoretical work from the emotional-mental perception of reality. Aesthetic experiences such as pleasure, sadness, regret, agony, and excitement arising as a result of perceiving a work of art ultimately create the concept of "I" in a person and affect human education and worldview.

RESEARCH AND METODOLOGY

There is a structure of aesthetic awareness in the aesthetic attitude of a person to reality, which consists of aesthetic need, aesthetic feeling, aesthetic imagination, aesthetic pleasure, aesthetic observation, aesthetic evaluation and aesthetic value. A person's aesthetic attitude to reality is actually a special type of assessment of reality, a method of aesthetic appreciation of events. In cyberspace, the sophisticated object finds its expression in various forms of reality that serve to satisfy the sophisticated needs of people. A necessary aspect of an elegant object is the subject of aesthetic attitude (person). The subject of aesthetic attitude is a very complex social phenomenon, consisting of social groups and some individuals, which combine the necessary parts of society in their structure, carry out material and spiritual activities in various fields. Emotions have a special place in the aesthetic relationship. Sensation-excitement applies to all stages

of the aesthetic relationship and ends with a state of pleasure and excitement.

Aesthetic criteria and norms are of particular importance in the transformation processes of cyberspace. The origin of aesthetic criteria and standards is the result of humanity's aesthetic need for beauty and the pursuit of aesthetic ideals and perfection. In its origin, synergetics (in the creation of harmony from chaos, as well as in the mutual compatibility of opposite sides), human thinking, intuitive-emotional factors, traditions and rituals of peoples, customs, creative process and works of scholars, archetypes (collective unconscious), played an important role in game theory, imitation, work, etc. [1]. Also, aesthetic criteria and norms were formed and developed in cyberspace through life experiences, skills, and knowledge acquired by humans.

The idea of creating an aesthetic need in people turns into a desire, a desire turns into creating new aesthetic objects, the created aesthetic objects turn into activity, from activity into habits, from habits into traditions, from traditions into values, from values into criteria, and criteria requires certain normative levels. Today, aesthetic ideals and creativity play a key role in motivating aesthetic needs and making them attractive. Things and events that seem common to everyone have lost their consumerism by being out of the scope of people's interest, so the need for unusual products in the spirit of creativity is increasing.

DISCUSSION AND RESULTS

Creativity is the process of creating new ideas or concepts, new associations between existing ideas or concepts, and building them into a product that has novelty and originality. From a scientific perspective, the products of creative thought (sometimes called divergent thought) are generally considered to have both "uniqueness" and "congruence." An alternative, more everyday concept of creativity is the act of creating something new.

Both the mechanism of creativity and the mechanism of the creative process are based on the interaction of the real and virtual worlds. However, creativity also has a creative aspect, such as the creative process, which encourages the separation of these concepts. Translated from English, the word "creative" is translated as "creative". The first definition of creativity was given by an American scientist, Stanford University professor John Kao: "Creativity is a holistic process of creating ideas, developing them and turning them into values." This process includes what people usually mean by innovation and entrepreneurship. It also means the art of creating new ideas and the science of turning these ideas into value" [2]. Russian scientist Alexander Vysokovsky gives a unique definition in this regard: "Creativity is the subject's ability to create not new products, but new schemes and algorithms for creating these products. The opposite of creativity is reproduction and working according to a given pattern or scheme" [3].

The word "creative" has become widespread in the mass media and has lost its terminological precision. In contrast to the creative process, in which new values emerge that are traditional, understandable and do not always go beyond the existing norms and principles, creative activity requires some kind of innovative approach that goes beyond the established technologies. However, if humanity sometimes needs time to understand and evaluate this intellectual achievement, scientific discovery, innovative achievement in order to perceive the products of creative activity, then the result of creative activity is understood due to the innovative approach to product creation. Conditionally, all types of human creative activity can be divided into two groups.

The first group includes activities where creativity is the main final goal, the final product. The essence of such work is pure creativity. Writer, artist, designer, composer - all these belong to the first group. The final product of their labor is actually pure thought. Accordingly, their work is evaluated in terms of cultural value for society.

The second group includes activities in which creativity is only one of the components. Creativity in this group is a small part of a larger process, which must meet the strict requirements set by the chief engineers, otherwise the whole mechanism will not work. This group includes website creation, advertising campaign, image creation, production and so on. That is, there is a certain process of developing something, and creativity is a part of it - creative understanding of one of the tasks and formation of a concept that meets the existing requirements.

Nowadays, the frequent use of the word "creativity" in everyday life has led to the fact that this concept is not accepted as a neologism. On the contrary, this word entered the daily life of every person, got

its meaning, and can no longer use the meaning of foreign speakers. Concepts of creativity and creativity, despite the fact that they have basically the same action - to create something new, cannot be used as exactly the same concepts.

In the modern world, where information is the basis of its existence and development, and in the modern information space, the technology of influencing the human mind is important, it is necessary to note creativity as a necessary human ability. American sociologist Richard Florida states in his research that "In modern culture, there is a tendency to move technologies, companies and venture capital to places where talented and creative people, which he calls the "creative class", are more concentrated" [4]. In cyberspace, the creative class can be defined as a communicatively active part of society, which defines its fundamental difference from other groups, because communication is the most important and basic way of public manifestation of class representatives. Russian cultural scientist A.V. Solovyov said, "In this case, information and communication technologies are considered as a means of implementing the main socio-political function of the creative class, which is expressed in delivering examples and models for society to follow" [5]. Ask someone what they associate with art, and the first words that come to mind may include "emotion," "expression," and "creativity." Creativity is attractive in relation to the arts because in our culture there are so many business books on innovation and creativity, working in the creative fields, but we routinely refuse to think outside the "standards". In history, some great philosophers have done a lot of research on this. For example, Plato emphasized inspiration as a kind of "madness", while Kant connected creativity with imagination. In the 1950s and 2000s, very little philosophical work was done on creativity, and only in the last 10 years has there been a resurgence of interest in the topic, marked in part by two anthologies [6]. Philosophers have done interesting work on the topic. In contrast to the many years of research in the philosophy of art, such as the nature of interpretation, the definition of "art" and the concept of aesthetics, creativity has received little attention from aestheticians, and has not been studied much by other philosophers. This theory should not be studied only aesthetically, because creativity exists in science, crafts, business, technology, organizational life and daily activities. A discussion of his philosophy requires the use of resources not only from the philosophy of art, but also from many other areas of philosophy, including the philosophy of mind, science, and epistemology.

Creativity is a person's ability to deviate from standard ideas, rules and patterns. In addition, creativity implies the presence of a progressive approach, imagination and originality. It can be observed in various types of activities, its products, as well as in some aspects of the quality of a person. "Creativity" and "Creativity" are similar but not identical concepts. Creativity is the process of creating art objects by a person. Creativity is a special condition for doing creative work. Therefore, a creative person always has creativity, it is an integral part of him.

Scientific interest in creativity is found in a number of disciplines, primarily psychology, business research, and cognitive science. However, it can also be found in education, humanities, technology, engineering, philosophy (philosophy of art and science), sociology, linguistics, art, economics, and mathematics.

- these disciplines include the relationship between creativity and general intelligence, personality type, mental and neural processes, mental health or artificial intelligence;

- capacity to develop creativity through education and training; develops creativity for national economic interests;

- uses creative resources to increase the effectiveness of studying and teaching.

Therefore, creativity is, first of all, the implementation of human creative thought in traditional areas of life, but in an unusual and creative form, it is not just creating a new product, but it includes the algorithm of creating a new product and other concepts [8]. In contrast to the creative process, in which new values emerge that do not go beyond existing principles and norms, which are traditional in themselves, understandable and always universally recognized, the technologies and society in which creative activity is established includes an innovative approach that goes beyond the rules.

CONCLUSION

Based on the above ideas, approaches and hypotheses, we can see the following factors of creativity in the transformation of personal aesthetic needs in cyberspace.

- By increasing the creativity of the aesthetic needs of the cyberspace, we create a favorable

environment for creating works of art, scientific discoveries, technological perfection of human daily activities, as well as for the formation of the entire culture throughout the history of human development.

- the process of creativity in cyberspace is characteristic of any spiritual and cognitive activity: it is the main way of knowing reality scientifically, religiously, artistically, aesthetically, philosophically, and the world, the development of the world, the formation of culture.

- the entire spiritual life of humanity, culture itself is a world of virtuality, which finds its existence in real things and events created by man, and the desire of man to virtualize, to know the mysterious, mystical, ideal, creative activity activates his creative abilities.

- cyberspace defines the effectiveness of the real world through creativity. Any creativity is a means of expanding cyberspace, creating more and more new images in it, which in reality are represented in the form of symbols, objects and events.

- creative activity is one of the driving forces of cyberspace, and cyberspace itself serves as a ground for all types of human creative activity. In this case, creative work, on the one hand, is a meaningful life process of the entire human society and each individual throughout history, and on the other hand, it is a unique mechanism of an individual's ability to realize virtual images in reality in the historical continuity.

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