

SYNERGY OF SCIENCE AND ART IN THE CULTURE OF THE RENAISSANCE

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ANNOTATION

In our opinion, the uniqueness, the originality of the Renaissance in a special type of creativity. In this regard, we have given a definition of the concept of "revival" type of personality and identified the characteristic factors influencing the formation of titanism. The synergetic approach made it possible to look differently at the ratio of scientific and artistic creativity of the Renaissance figures and to reveal their common and special features. All analyzed factors allow us to assert that it was the synergy of science and art of the Renaissance that gave rise to a special type of creativity.

Keywords: *Synergy, science, culture, philosophers, revelation, development.*

The Renaissance is, first of all, the flourishing of the arts; almost nothing is mentioned about the science of this period. Most researchers believe that it is possible to speak about science as such, starting only from the 16th and 17th centuries. From this understanding, it follows that in the Renaissance, science did not exist, or rather, there was no special kind of activity that could be called this term. There were insights, scientific discoveries, revelations. This is evidenced by the fact that the same minds were engaged in seemingly incompatible types of creative activity - art and science. But it is precisely this era that most clearly demonstrates to us the fruits of genius creativity. The most prominent representatives of the Renaissance era were equally artistic and scientific. All scientists, philosophers, artists of the Renaissance had one thing in common - the effect of creative "burning" (constant search). They had a goal in front of them, and they achieved it, without thinking about what methods they achieve it (scientific or artistic). In the Renaissance, science was born, that is, the facts of everyday life became the subject of research. At the same time, this is a revolutionary period in the development of science. This period is characterized by continuous creativity. At this point - creativity - science and art coincide. Creativity, no matter how it manifests itself, is one and the same process of breaking the habitual, standard, creating a new one.

Therefore, everything fits in the creative head: the image, the concept, and the thought. The revival was a period of creativity par excellence, an era of creativity as such, a time of insight in general. It was replaced by the era of analysis, rationalism, when objects were reproduced in concepts. This was the period of science in its modern sense, with all its attributes: the formation of communities that have replaced loners, the quantitative accumulation of knowledge, the reproductive nature of knowledge. The science of modern times reproduced, filled with content and practically implemented the ideas born of the Renaissance.

Creativity in the modern world is understood as an active activity that generates a new, possibly unique, product in culture, art, science or technology. The life of society is focused on consumption, and therefore on the production of an object, text, image as "useful products of creativity." In the psychology of recent decades, the study of creativity is associated primarily with the study of creative thinking - a set of non-standard ways of thinking of ordinary people, the thinking process of so-called gifted individuals or geniuses, as well as the processes of obtaining innovative solutions in science. Narrowed down to thinking, creativity loses its deep meaning and its integrity. The possibility of creating a holistic theoretical understanding of creativity is lost.

The philosophical understanding of creativity as a whole has a phenomenological character. Free creative perception is beyond confessional restrictions, it reveals mysticism in the creation of the Universe itself.

This mysticism is described by many philosophers, both antiquity and modernity. But no concept is complete without a wonderful synergy-agreement, without a hidden order, design, self-movement, expediency in the events of chance.

In our opinion, the uniqueness, uniqueness of the Renaissance lies in a special type of creativity. In this regard, it seems to us, it is important to define the concept of "renaissance personality type" and identify the characteristic factors influencing the formation of titanism. A new, for our time, synergetic approach, made it possible to look differently at the ratio of scientific and artistic creativity of the Renaissance figures, to reveal their common and special features. The synergism of art and science in the Renaissance is a general problem of the relationship between figurative and conceptual creativity, which has methodological significance, that is, its formulation and resolution is important in relation to any era.

The Renaissance is the last integral era in European history. Since the 17th century. there comes a time of "periods". Of course, definitions such as "the era of romanticism" or "the era of the technical revolution" have a different logical scope, since they are based on only one event or one of many processes, albeit extremely important, but by no means all-encompassing. It hardly makes sense to look for such concepts in the 17th or 19th century, a certain phenomenological unity is the chronological division of the historical process. With the end of the Renaissance, the time of whole cultures ends, the time of cultures that are more differentiated and therefore devoid of the harmony of undifferentiated integrity begins. The time of uniform styles in art is coming to an end; the paths of science, art and religion diverge; science breaks down into clear disciplines; the search for truth ceases to be a search for beauty and goodness at the same time, and no one will say about theology, like Petrarch, that it is "divine poetry." With the end of the Renaissance, not only the Renaissance comes to an end, but also the eras of syncretic cultures. But the end of one cultural type is the source and beginning of another. In particular, the exhaustion and undermining of Renaissance humanism led to a very wide range of modern European ideas about the individual, including those in which the pathos of individuality was turned over and removed by the pathos of a new, non-traditionalist collectivity, that is, social engineering, a rationalistic utopia.

The Renaissance brought with it a new understanding of man. From being a subordinate, having only what is given by God, man has turned into a self-valuable entity. The culture and art of the Renaissance, especially Italian, created a pedestal for man, climbing on which, he felt a particle of the divine in himself, but not as a gift from above, but as an integral part of his spiritual nature. Such thoughts are characteristic of many humanists of the Renaissance. Pico della Mirandola, Nikolai Cusansky, Leonardo Bruni, Marsilio Ficino, Niccolo Machiavelli and others, with their new views of the world, God, man, encouraged scientists and artists of their time to create, to new discoveries and research.

It is advisable to use state private enterprise mechanisms to support agricultural producers. Lease financing is an effective tool for ncreasing the competitiveness of agricultural producers. The competitiveness of domestic agricultural producers is largely determined by their technical equipment.[8]

In the practice of foreign countries, it has become an international practice where the crimes of bribery of officials are widespread. In some countries, it was even possible to get deductions from your company's tax liabilities in exchange for bribes, and this is not surprising, as multinational corporations around the world have already paid bribes to support their businesses. [9]

The Renaissance anthropological ideal is a model of the individual, not of society. This is an image of sensual reality, permeated with the highest world meaning. If we look for "utopia" in the Renaissance consciousness, then this is the cross-cutting idea of universalization of man, and the cultivation of all earthly existence, in the center of which he stands, the synergy of science and art. This is an "ideal city" on the

architectural plans, any fresco and painting by Piero della Francesca, or Raphael, or Bellini, every treatise by Brunni, Albert or Ficino, this is an Ariosto poem, and "natural magic", and a young Michelangelo, and Leonardo as a whole Vinci.

The Renaissance man understood that he was not able to build a perfect material world, at least not yet. Whereas the areas of the spirit were open to him. Having engaged in art, the figures of the Renaissance believed that by doing so they gradually transform the body of life that is not under their control at the moment. Reaching the heights of the spirit will lead to the spiritualization of the flesh, and the whole world will become the object of their creative intentions. The highest development of art in the Renaissance, the fact that it was the culmination of the style of the Renaissance culture, determined the very nature of the coup as a revolution in the worldview, in the system of values, in social psychology, prepared by completely specific economic and socio-political reasons. This was clearly reflected in the structure of the Renaissance identity. "In the ideological heritage of the Renaissance, ethical and aesthetic theories, political and moral doctrines (and not epistemological and especially ontological systems) are the most original because they turned out to be realized in concrete activity. That is why art is the clearest sign of a general cultural reorientation" ¹. Without understanding this feature of the psychological and historical soil of the Renaissance culture, even the most subtle analysis is not able to lead to a positive explanation of it. The aesthetic reaction to the world, nature, God, ideas, everyday life is the core of the perception of the world. It was during the Renaissance that the figure of the artist appears, who is aware of himself as a self-sufficient person who is respected by other people. The value of art increases, an atmosphere of "total aestheticism" is created.

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