

Art, Personality and Globalization: A Philosophical Analysis

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Abstract. The article provides a philosophical analysis of the interrelation between art, personality, and the processes of globalization in the context of contemporary humanitarian concepts. The aim of the study is to reveal the ontological and cultural potential of art as a space for the formation of personal and collective identity under conditions of global sociocultural transformation. The methodological basis of the work consists of hermeneutic and comparative-philosophical approaches, as well as elements of phenomenological analysis. As theoretical reference points, the ideas of M. Heidegger, C. Taylor, and E. Cassirer are employed, allowing art to be considered as a way of disclosing the truth of being, a form of symbolic cognition, and a means of personal self-determination. It is shown that, in the context of globalization, art performs a dual function: on the one hand, it contributes to the universalization of cultural forms and the expansion of intercultural dialogue; on the other hand, it resists cultural homogenization by preserving unique modes of meaning-making. The conclusion is drawn that art serves as an important mediator between global processes and the preservation of individual and cultural identity.

Keywords: art; personality; globalization; cultural identity; symbolic forms; philosophy of culture; intercultural dialogue.

INTRODUCTION:

The contemporary world is experiencing an era of profound cultural, economic, and social transformations, collectively designated by the concept of globalization. Under these conditions, issues related to personal self-determination and the preservation of the spiritual foundations of culture acquire particular significance. Art, as a form of human self-expression

and as a universal language of humanity, becomes one of the key spheres of philosophical analysis. This study attempts a philosophical reflection on the interaction between art and personality under the conditions of contemporary globalization processes.

Throughout the history of humankind, art has fulfilled the function of a mediator between the individual and the universal. In Hegel's terms, art is one of the forms of the absolute spirit, alongside religion and philosophy, and reflects the spiritual essence of an epoch. [7]

In the context of globalization, art becomes a space of intercultural dialogue, where different values, traditions, and worldviews collide and intertwine. For example, in his *Lectures on Aesthetics*, Hegel considers ancient Greek sculpture - especially the image of Apollo - as an example of art that expresses the universal spirit of an epoch through a concrete individual form. Let us analyze this through the functions of art.

1. **The individual.** The sculpture depicts a specific idealized human form—body, face, posture. This is an individual form, a particular figure.

2. **The universal.** Through this individual image are expressed harmony and measure, the ideal of the human being as a unity of spiritual and bodily dimensions, the ancient Greeks' conception of beauty, and the general values of their culture. Thus, in a singular artistic object, the universal essence of the spirit of a people (*Volksgeist*) is materialized.

3. **The function of mediation.** Hegel shows that ancient art allowed a person to apprehend the universal spirit through a sensuous form. Acting as a mediator between individual perception and universal ideas, art fulfilled not only an aesthetic but also a cognitive function, facilitating the transition from sensory experience to philosophical comprehension of being. In other words, in the example of Apollo, the concrete, individual body of the god in marble expresses the universal ideas of Greek culture concerning harmony, beauty, and spiritual wholeness of the human being. The individual form becomes the bearer of the universal spirit of the epoch. [7]

In the philosophical sense, personality is not merely an individual but a subject capable of self-reflection and creative action. According to Kant, personality is defined as an end in itself, not as a means. [10]

In the context of globalization, personality faces a challenge: how to preserve authenticity, uniqueness, and spiritual integrity under conditions of standardization and cultural uniformity. Philosopher Zygmunt Bauman argues that the contemporary era is characterized by "liquid identity," in which self-determination becomes a process of constant choice and change. [1] Bauman employs the notion of "liquid identity" as a central metaphor for describing modernity. In "liquid modernity," all social forms become unstable, mobile, and easily changeable, and human identity correspondingly loses its solidity. Whereas in the past identity was largely determined by stable structures—profession, social status, religious community, national culture, and family—today individuals must continually construct their own identities by choosing lifestyles, changing professional roles, participating in diverse cultural environments, and adapting to rapid transformations.

Identity thus becomes an ongoing project that requires constant renewal. "Liquidity," for Bauman, signifies instability and uncertainty. He contrasts:

- **solid modernity**-stability, institutions, predictable roles;
- **liquid modernity**-flexibility, speed, and temporary connections.

In a liquid society, relationships become less durable, social roles shift rapidly, and individuals are compelled to "flow" from one identity to another. Freedom of choice is accompanied by anxiety, insecurity, and the fear of failing to keep up. Instead of a single unified self, multiple temporary selves emerge-professional, digital, social, and performative identities. As a result, individuals may lack a stable core.

Thus, "liquid identity" describes a condition in which self-determination ceases to be a fixed essence and becomes a continuous process of choice, redefinition, and adaptation to a rapidly changing social environment. The instability of social structures forces individuals to constantly "reinvent" themselves. [1]

In Martin Heidegger's philosophy, art is interpreted not as an aesthetic reflection of reality but as an ontological mode of revealing the truth of being (*aletheia*). A work of art becomes a space of "unconcealment," in which beings are disclosed beyond instrumental and technological thinking. Art does not merely reproduce reality; it establishes a world and opens a horizon of meanings through which being is understood.

Under conditions of globalization - marked by cultural standardization and homogenization - Heidegger's understanding of art becomes especially relevant. Art, rooted in a concrete historical and cultural context, preserves unique forms of existential experience and thereby resists the reduction of cultural diversity. Through art, personality enters into an authentic relation with the world, helping to overcome alienation and depersonalization characteristic of globalized sociocultural reality.

From this perspective, art can be regarded as an ontological space of resistance to global homogenization, preserving the conditions for the formation of individual and cultural identity and for the reproduction of non-mass, authentic forms of meaning. [9]

Thus, art not only reflects global processes but also provides philosophical grounds for their critical interpretation.

From the standpoint of contemporary philosophy of communication represented by Jürgen Habermas, art functions as a crucial element of the public sphere, where society's cultural self-consciousness is formed. [8] It facilitates dialogue between the individual and the community and creates a space for free exchange of ideas. In this sense, globalization can be viewed not only as a threat to identity but also as an opportunity for expanding human experience and mutual understanding.

A philosophical analysis of the interaction among art, personality, and globalization demonstrates that these phenomena are deeply interconnected. Art, as a form of spiritual self-expression, helps individuals preserve their identity and humanistic orientations in a world subject to unification. Globalization, in turn, opens new possibilities for intercultural dialogue but requires philosophical reflection on its consequences. Only through the development of critical thinking and aesthetic sensitivity can the human dimension be preserved in a global world.

A central idea of Charles Taylor is the concept of the "moral sources of the self," according to which identity is formed through the subject's involvement in cultural contexts and practices of recognition. For Taylor, personality is not an isolated individual but a being whose self-understanding emerges in dialogue with others within a shared cultural-normative horizon of meanings. Culture and language are not external environments but forms of consciousness through which humans interpret themselves and the world.

In conditions of globalization - characterized by the intersection of multiple cultural codes - Taylor identifies an identity crisis linked to the need for constant self-redefinition. In this context, art becomes especially significant as a form of self-interpretation and a symbolic space for expressing authenticity in dialogue with global culture. Identity, Taylor argues, is shaped through the ability to recognize and evaluate values rooted in concrete moral and cultural contexts. [11]

German neo-Kantian philosopher Ernst Cassirer conceptualizes humans as *animal symbolicum* - beings who constitute reality through symbolic forms such as language, myth, religion, art, and science. From this perspective, art is not a secondary aesthetic practice but a specific mode of cognition grounded in sensuous-imagistic experience.

Unlike science, which seeks objectivity and abstraction, art expresses existential and spiritual dimensions of human existence while preserving the wholeness of experience. In the context of globalization, this framework allows us to interpret global processes as an expansion of the field of symbolic interaction, in which different cultural forms engage in productive dialogue. Cassirer regards art as one of the fundamental symbolic forms through which humans create and interpret meanings. Art does not simply mirror reality but constructs a symbolic

dimension in which philosophical reflection on human experience takes place. In this sense, art functions as a means of preserving the human dimension amid increasing technologization and rationalization of culture. [3]

Aspect	C. Taylor	E. Cassirer	Critical Theory
Philosophical foundation	Hermeneutics, moral philosophy	Philosophy of symbolic forms	Social philosophy, critique of rationality
Role of art	Self-determination and authenticity	Symbolic constitution of experience	Critique of cultural industry, communicative function
Globalization	Identity crisis, dialogue of cultures	Universalization of symbolic forms	Colonization of the lifeworld, standardization of culture
Human being	A being within moral horizons	Animal symbolicum	Communicative and socially conditioned subject

Thus, a comparison of the concepts of C. Taylor, E. Cassirer, and representatives of critical theory makes it possible to consider art as a multidimensional philosophical phenomenon that combines existential, epistemological, and critical dimensions. In the context of globalization, art functions not only as a means of forming identity and symbolically appropriating the world, but also as a space of resistance to the reduction of human experience to instrumental-rational and technocratic models. This approach allows art to be conceptualized as an important factor in preserving the semantic integrity of culture in contemporary globalized society.

Such a comparative analysis of the concepts of C. Taylor and E. Cassirer shows that, despite differences in their theoretical foundations, both thinkers regard culture and art as key conditions for the formation of human existence in the modern world. For Taylor, central is the process of personality formation and identity construction, which unfolds within moral horizons and intercultural dialogue. In the context of globalization, art for him serves as a means of personal self-determination and preservation of authenticity against the backdrop of an identity crisis.

In turn, Cassirer interprets the human being primarily as *animal symbolicum*, whose essence is revealed through the creation and mastery of symbolic forms. In this context, art performs a cognitive function, acting as a specific mode of symbolic expression and interpretation of the world. From a Cassirerian perspective, globalization is understood as a process of universalization of symbolic structures that expands the space of cultural communication, while simultaneously carrying the risk of losing the semantic depth of particular cultural forms. Overall, by integrating these approaches, one can conclude that art in the era of globalization performs a dual function: on the one hand, it promotes the universalization of cultural codes and forms of communication, and on the other, it preserves space for personal self-determination and the production of unique meanings. In this way, art acts as a mediator between the universal and the individual, ensuring a balance between global processes and the preservation of cultural and personal identity.

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