

THE PROBLEM OF DEVELOPING STUDENTS' PERCEPTIONS OF VISUAL ARTS IN UZBEKISTAN

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ABSTRACT

From time immemorial, art has a strong influence on the individual. Wisdom words like "Beauty saves the world" will never lose its value forever. The beauty of nature is that it has a profound effect on a person, and it is a genre of fine art to keep and transmit the beauty, to make the beautiful landscape more enjoyable to others, to improve the mood, to enhance the love for the environment, nature, and loved ones. We can assume that in the absence of telephones, cameras, and video cameras, people are so impressed by the beauty of nature that they sometimes take a pen or brush and try to copy the beauty they perceive.

Keywords: Art, beauty, perceptions, visual arts, fine Arts, works, history of art.

INTRODUCTION

Art works have been created not only for aesthetic education, but also for educational purposes. Such information is detailed in the history of art.

The people of Uzbekistan, namely the local people living in the country, have their ancient historical and cultural heritage and world-famous scholars (Ibn Sina, Imam Bukhari, Mirzo Ulugbek, Amir Temur, Alisher Navoi, al-Khorezmi, Nakshbandi, Zahiriddin Muhammad Babur, Al Beruni, Ahmad Yassavi, of Kamoliddin Behzod and others) can be rightly proud. The history of the fine arts of Uzbekistan, along with the great figures of the world in every area, is rich.

Examples are Varakhsha, Afrasiab, Tuprokkala, Koyrganqala, Ayritom, Dalvarzintepa and others. Archaeological excavations show that in all of the above regions, there was a high culture in ancient times, including fine arts.

Afrosiab (Samarkand) was created in the VI-V centuries BC, as R. Hasanov writes (2009, p. 64), as a result of excavations, several rooms were discovered. , ambassadors, male and female interviews, and more.

Literature Review

Proof of the above is the collection of scientific works of the former Soviet Union "Issues of Fine Arts of Uzbekistan" (1973), B. Azimov's "Still life drawing method and its description" methodological guide (1984), Methodical handbook by J. Majidov "Extracurricular Activities in the Fine Arts" (1983), T. Mahmudov (1983) "Aesthetics of painting in Uzbekistan", Proceedings of the All-Union Scientific Theoretical Conference in Tashkent (1983), B. Oripov's candidate dissertation "Intersubject communications of fine art with biology in secondary schools of Uzbekistan", R. Hasanov, H. Egamov's methodical handbook "Classes of Fine Art in the First Class" (1986), R. Hasanov's handbook for Aesthetic Education in the Art of Drawing (1980) and others.

The life and work of Kamoliddin Behzod plays an important role in the culture of the Orient. His works are currently stored in museums and libraries in the US, UK, Germany, Egypt, Russia, Turkey, France, and Iran.

According to R. Hasanov, a prominent scientist in the field of fine arts and the author of many textbooks, "In the 15th and 16th centuries, a dramatic turn in Central Asian (Movarounnahr) visual arts took place under the influence of Kamoliddin Behzod. Scientists and artists have called this event a Renaissance in the history of art." (Tashkent, 2009, p. 61).

Pavel Benkov, Ural Tansikboev, Chingiz Akhmarov, Iskandar Ikramov, Malik Nabiev, Abdulhaq Abdullaev, Laylo Salimjonova, Bakhodir Jalolov, Ilhom Jabborov and many others, who have made a significant contribution to the practical and methodological development of fine arts in Uzbekistan, have created unique works of art and many students, including those who have contributed to the training of teachers.

Rahim Hasanov, PhD, Professor of Fine Arts in Uzbekistan, author of a number of textbooks, manuals and methodological manuals for schools, author of school education standards, textbook curricula, Scientific and scientific-methodical works of Askarali Suleymanov, who prepared and defended his dissertation in Moscow during the Soviet Union (1992)., The work of Alimjon Turdaliev, who defended his thesis on the direction of students in the artistic profession during classes and extracurricular activities in the first years of independence of Uzbekistan (Tashkent 1996), the dissertation on theme "The Formation and Development of Fine Arts Teaching in Public Schools of Uzbekistan" (1917-1995) by Aysoat Khudayarova (Tashkent, 1997), "Forming Elements of Visual Literacy in Children of Age" (Tashkent, 2007) by Bahodir Kuchkarov (Tashkent, 2008) are the most important scientific material for the scientific improvement of curricula and textbooks.

Concept and standard of fine arts education in secondary schools (1996), government approval of general secondary education standards and curricula (1999), B. Boymatov and N. Tolipova's (1995) curriculum for the fine arts school, M.Mirahmedov (1995) 2005) "Problems of compositions in Uzbekistan", monograph by N. Aydinov "Problems of training artistic teachers" (1997), textbook for 7th form pupils by A.Sulaymonov and N.Abdullaev (2002), Doctor's thesis on "The content, forms and methods of art education and upbringing of students in secondary schools of Uzbekistan" by R. Hasanov, "Some Issues of Improving the Effectiveness of Fine Art in Schools of Uzbekistan" and Scientific articles "Implementation of aesthetic education of students in fine arts" by O.Khudoyarova

Analysis

The following tasks must be fulfilled in the teaching of works of art to students' comprehension and imagination.

First, the child must be able to comprehend the spatial arrangement of the objects fully, well-understood, selective, stable, predictable, figurative, emotional and emotional. Otherwise, it will not go beyond the intuition, not the intuition and imagination.

Secondly, the child should be able to see beauty in what he perceives, imagines and events, enjoys it emotionally, enjoys the senses, receives spiritual, moral, aesthetic nutrition. Otherwise, this process is no different from the daily, constant, every-minute perception and imagination that exists even in the severely mentally ill individual.

Thirdly, it is necessary to know and understand about those who are well-known in the world and, of course, in their homeland.

Fourthly, a pupil who has an innate potential for fine arts, must have knowledge of folk art, except for the above, a passion for and love for the fine arts, artistic taste in his age and activity, creativity in fine art and creative artistic style.

Fifth, every artist, including the artist, must clearly understand the role, role and significance of his or her art in human civilization and in our daily lives, and serve as youth artistic propagandists and promoters.

Sixthly, understanding the essence and meaning of the author in understanding the works of visual art, empathy, (experiencing experiencing feelings of compassion and sympathy for the author), to understand the colors and the nature of their relationships in the work, The perceived artifacts should be viewed as a whole, and some of its elements should be viewed through the eyes of a thorough analyst, scientist, expert, expert, and not by a common eye.

It is not only the author's great talent who can see, understand, and interpret aspects that many people cannot see and understand in visual perception and imagination, but also the intellectual level of the person who has such analytical thinking, thinking and imagination. It shows the presence of great potential, opportunities.

The role of scientific-methodical, scientific-popular works of Prof. Bulatov in the preparation of highly qualified scientific and pedagogical personnel and schoolchildren, in the development of aesthetics in the youth and in their aesthetic education plays an invaluable role.

Let us examine each of the above and its conclusions one by one.

"Art education of high school students in book art classes" by Askarali Sulaymanov, defended in Moscow during the first years of independence of Uzbekistan candidate's dissertation is still very important, especially for developing countries like Uzbekistan. Because we have enough problems in Uzbekistan in the field of book art, especially illustrations in textbooks in the preparation of school textbooks can often serve to create a lack of aesthetic taste, but a lack of taste. Especially in the educational and methodical literature published in the fine arts, famous works are described in white, which neither provide aesthetic pleasure, nor serve aesthetic education nor shape aesthetic taste. First, research on this topic should be continued and, most importantly, existing book-based experience, especially those of developed countries, should be incorporated into publishing practice.

We need to make sure that the textbooks that are being prepared for schoolchildren are published at the level of the art requirements.

Alimjon Turdaliev's (1996) dissertation work on the above-mentioned theme is aimed at directing schoolchildren to the artistic profession in fine arts and extracurricular activities.

The study analyzed the curricula, the themes and the ratio of hours. However, all of the above is subject to one goal, that is, to look at, study, and analyze the career path.

The author used a variety of activities outside the school and in the classroom to guide students in the artistic career. A.Turdaliev opened new areas of fine art and scientifically justified it.

D.T. Sabirova (2007) studied the formation of elements of visual literacy in preschool children. Although this issue was partly analyzed by A. Suleymanov's example of book art, R. Hasanov's initial drawing, H.Egamov's work on the construction and designing activities, the above authors have done research with schoolchildren.

D.T. Sobirova was the first to study this scientific problem in Uzbekistan as part of a separate dissertation research on preschool children.

According to the study, theoretical and practical foundations for the development of elements of visual literacy in preschool children have been developed. A pedagogical system that ensures it and a scientifically sound methodology that allows achieving the goal has been created. The concept of “visual literacy” was described pedagogically.

The components of visual literacy have been identified and a method for determining literacy levels has been developed.

The pictorial activity of the preschool group of children was improved on the basis of the results obtained in the study.

The history of the teaching of fine arts in schools of Uzbekistan for 1917-1995 was studied by Oysoat Khudoyarova. In her dissertation, the author studied the emergence, formation, development of the teaching of fine arts in Uzbekistan and the state of the years when the work was completed in two historical periods (Soviet Union 1917-1995 and 1991-1995).

At the end of the work there are comments on the prospects of fine arts education in secondary schools of Uzbekistan. During the Second World War the evacuation of a number of artists, sculptors and artists from Moscow, Kiev, Minsk and Lviv played a major role in promoting art in our country. Their works and creative work at that time had a great positive impact on the formation of artists in Uzbekistan. The creative activity of artists was a great profession for the Uzbek youth.

One of the authors' ideas that we also support is the study of the experiences of other countries, especially Estonia, as recent data shows that Estonia is ranked among the top ten countries in the world in terms of secondary education.

Despite the fact that the 1995 situation and the problems posed by the author in the teaching of Fine Arts in Uzbekistan have been in existence for more than 24 years, they have survived and become more complicated. The author's ideas about the solution of the problem of specialist training are still relevant today.

The problem of forming students' aesthetic attitude to the nature of art and extracurricular activities was studied in detail by B.U. Kuchkarov (2008). Hakkulov first studied the level of manifestation of Sufism and poetry in Uzbek literature.

Discussion

According to B. Kuchkarov, unresolved problems, insufficient attention in terms of pedagogy, psychology, methodology, textbooks, methodical manuals, mistakes and shortcomings in all educational literature have not been eliminated, despite the fact that 11 years have passed, especially since This has become extremely urgent based on demand. Attitude towards nature has gone beyond the aesthetic education and has become an environmental problem directly

related to human life and tomorrow. For this reason, in our view, this work and the issues raised in it, as well as the recommendations made by the author, must be studied and put into practice in the context of today's requirements.

In his dissertation, K.U. Kuchkarov clarified the concept of aesthetic attitude to nature, created a system for forming aesthetic attitude to students in classroom and extracurricular activities in the fine arts, and developed effective ways and methods for forming aesthetic attitude to nature.

The study allowed the author to identify ways to develop and use the principles and criteria for the selection of works of art that reflect nature.

The use of fine arts as a means of aesthetic education and the teaching of fine arts in elementary grades are reflected in the dissertation research by E.Muradova (1969) and Y.Savzonov (1974) in the materials of Kyrgyzstan and Tajikistan. Both these costs and their limitations are due to the fact that they are done locally.

During the Soviet Union and during the independence of Uzbekistan, the teaching of fine arts in secondary schools, training of teachers in this area, improvement of the educational process, improvement of state educational standards, curricula, textbooks, manuals, methodological manuals. in some respects.

During the years of Uzbekistan's independence, attention was drawn to the art of the authors, government and scholars in relation to the Soviet Union. This can be confirmed by the following.

CONCLUSION

Teaching fine arts in secondary schools, students' perception of fine arts, legal and regulatory documents on fine arts (SES, curriculum, concept, etc.), textbooks (textbooks, manuals, methodological manuals, didactic tools and etc.) much attention was paid to the scientific and in-depth study of improvement during the Soviet Union and during the independence of Uzbekistan. In other words, in order to enhance the teaching of fine arts, there has been a comprehensive study of this problem. This is evidenced by the analysis of the dissertation studies reviewed above.

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