



SPECIFIC FACTORS OF COMPREHENSIVE STUDY AND ANALYSIS OF THE HISTORY AND CULTURE OF THE UZBEK PEOPLE.

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Annotation: We must master the concept of fine arts without lagging behind its modern examples, share it with students and young people, and, of course, solving this problem is a responsible task for the science of pedagogy. In this context, attention should be paid to the scientific study of the theoretical foundations of fine arts, including the problems and requirements of the pedagogy of fine arts.

Key words: spirituality, scientific pedagogy, symmetry, asymmetry, harmony of colors, composition, ancient art, silhouette, illustration.

Since gaining its independence, the Republic of Uzbekistan has made great strides in all areas and is making progress in all areas. Great work has been done in the fields of art, science and education, as well as in many other areas. In particular, great work is being done in the field of folk crafts and ceramics. Tax incentives for national craftsmen were also considered at the national level.

The National Program of Personnel Training raises the issue of training competitive, highly qualified personnel who meet high moral and ethical standards and raise their quality to international standards.

It is very important to comprehensively study and analyze the history and culture of the Uzbek people.

Today we have such a historic opportunity, said the second President Sh. Mirziyoyev, - we must critically evaluate our path, determine the foundations of our national statehood, return to the roots of our great culture, our ancient heritage and apply the rich traditions of the past to build a new society! Therefore, the work of each representative of the industry is aimed at young people to analyze and interpret the new works of our ancient and modern artists. On this basis, it is necessary to focus on the creation of thematic compositions in painting. The concept of fine arts has its own purpose and reasons for addressing the scientific essence of the types and genres in the theoretical issues of fine arts in education.

First of all, it should be noted that this issue has not been studied and interpreted in detail in terms of scientific pedagogy, especially in the Uzbek language. Therefore, many representatives of science, our intellectuals, including educators, do not have the knowledge to distinguish the types, genres and specific forms of fine arts. This is especially true for our fine arts teachers and educators.

In general, the problems of art history and art criticism are one of the most important and topical issues in the training of teachers in almost all fields. We see that serious attention is paid to this area in developed foreign countries.

There are scientifically based aspects of education in America, and it is worthwhile to cite an example of such evidence relevant to our topic. "In addition to the core subjects they have chosen, future teachers will also study subjects such as teaching methods, educational psychology, music, and art history." It goes without saying that in the United States, one of the most advanced countries, almost all science teachers are trained in art history. The issue of teacher training in fine arts in Uzbekistan cannot be ignored. The saddest thing is that even in the Institute of Art Studies,

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the types and genres of fine arts do not have a special pedagogical study of the problems of composition, the basics of the theory of art education. Therefore, there is no scientific literature in our country, especially in Uzbek. When it comes to the scientific study of this content of pedagogical science, it is impossible for teachers of fine arts to conduct education in this area without perfect theoretical knowledge.

Every nation has made its contribution to the development of world art. In return for new creative research, works of art are emerging.

Peoples, nations, as well as the art of the epochs merge and evolve, creating unique patterns. That is why new trends, directions and styles are being formed in art.

We need to master the concept of fine arts without lagging behind its modern examples, and share it with students and young people. Naturally, solving this problem is a responsible task for the science of pedagogy. In this regard, attention is paid to the scientific study of the theoretical foundations of fine arts, including the problems and requirements of the pedagogy of fine arts.

As a result of the development of culture, as the spiritual ties between nations develop, the demand for art is increasing day by day.

It is well known that as the general spirituality increases, the sense of consumption for art increases. As a simple example of this, let's take a look at how colorful objects and items in markets and retail stores are decorated with colorful images.

All this is the result of hard work and creative work of representatives of the fine arts. In fact, we face the work of artists every day, every step of the way. But almost not many are well aware of many aspects of the work of these artists.

Thus, the fact that people strive to make everything and things that are widely used in people's daily lives elegant and beautiful is itself a sufficient proof of the necessity of this subject.

It is expedient to approach the issue of scientific and pedagogical interpretation of theoretical knowledge in the field of fine arts through the analysis of the concept of fine arts itself.

The skillful execution and rhythm of any work, thing, object, etc., by human beings means that human labor is done artistically. This means that the educator's careful, beautiful, flawless performance of his work is an example of fine art.

Works created by artists, sculptors, architects, potters, composers, writers and other artists are, without a doubt, works of art. A work of fine art, in any form, manifests itself as a spiritual beauty, a virtue that affects the feelings and psyche of people.

Every artist is uniquely sought after and works differently. That is why there are specific types of art.

There are literature, music, theater, cinema, circus, architecture, fine, applied decoration and other arts.

Mankind has always expressed practical, creative work and theoretical ideas about the concept of fine arts. Our goal is to study them more deeply and thoroughly by analyzing and interpreting them all.

It also requires a serious study of the history of fine arts in Uzbekistan.

Scientific and theoretical, practical substantiation of guidelines for practical application of the oldest sculptures, their level of workmanship, ie the analysis of the possible methodological aspects of the complete specimens in these sculptures;

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Wide application in practice of works of applied art, as well as various other local materials, objects and objects that can be objects of art in the study of fine arts;

Problems such as the traditions of the past and the use of miniatures in books, the study of the secrets of fine arts in books, albums, the introduction of ideas about the advanced schools of each period into the pedagogical science of modern Uzbekistan are also relevant issues.

We quote the words of the European scholar José Ortega-y-Gasset, who expressed his objective opinion on the problem of fine arts and its new forms.

"There is a problem in the human heart, it is tragic. No matter what a person does, all his behavior is determined by this problem. They are all steps taken to solve this problem. This problem is so great that it is impossible to solve it at once, divide it into parts and rule over it." The first stage in the solution of the human problem is science, the second stage is morality, and art is an attempt to reach the most secret, the most honorable layer.

Indeed, so we see the urgency of a number of other tasks in the formation of art education and upbringing.

First, due to the current level of development in our society, a fair attitude to the various art mysteries and worldviews of the past, correct and radical scientific approaches have emerged. In this context, the visual arts and its historical examples play an important role in the comprehensive education of young people. It also encourages the study of the mysteries of art in all its aspects.

Second, it requires the ability to analyze and interpret the artistic value of works of fine art and to improve the content of education so that students have the knowledge of artistic perception, as well as the ability to distinguish works of art of excellent character.

Third, any work of art is a product of social thought, which largely reflects human values.

It is also important to achieve the full formation of the level of knowledge and understanding of future pedagogical artists in this context. It is well known that any art form has the laws of artistic maturity schools. The very existence of such laws is itself a key factor in the survival of the mysteries of art.

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