

Is Art-Aesthetic Education of Schoolboys at Fine Arts Lessons?

Sunatulla Abdirasilov

Associate professor, PhD., Tashkent State Pedagogical University



Abstract - In article spiritually-moral education of pupils on the basis of use of products at lessons of the fine arts of Uzbekistan is considered formations communicative, art criticism competent, and also.

Keywords - Development of the Person, Art Criticism Preparation, A Sculpture, Arts And Crafts, Products of the Fine Arts of Uzbekistan.

In the conditions of independence of the Republic of Uzbekistan, the education and upbringing of a new generation capable of realizing the idea of national revival is one of the priority tasks of the state and society.

The international concept of education, adopted by UNESCO until 2030, defined the following concepts: “high-quality education guarantees - creative thinking and knowledge that provide basic literacy and numeracy skills; analysis, problem solving, thinking and other interpersonal relationships, a high level of social communication skills”¹.

The President of the Republic of Uzbekistan Sh. Mirziyoyev calls on our youth: “to think independently, have high intellectual and spiritual potential and mobilize all the strengths and capabilities of our state and society to achieve high results that are not inferior to the results of our peers in the world and be happy and prosperous”¹.

The main task of continuing education at the present stage is not only to give deep knowledge, to form strong abilities and skills, but also to develop the student’s personality in its uniqueness.

To solve problems as a system of translating cultural values and creating a student’s personality that owns the cultural meanings of their own culture, an active search continues for the most effective technologies in classroom and extracurricular activities in schools, universities of especially artistic, aesthetic, creative, and pedagogical profiles. Younger generations to the spiritual values of the people, their history embodied in works of art and culture, including paintings by artists of Uzbekistan.

Visual art is a national component of education, which reflects the uniqueness of the culture of the people of the Republic of Uzbekistan. It is this component that creates special conditions in the system of education of the republic for targeted study of national art, folk crafts, cultural traditions, allowing them to be included in educational programs.

An analysis of the work experience of teachers of fine art shows that the national culture, which is based on traditions, works of fine art, has a huge impact on the education and enlightenment of society today. It is designed to educate citizenship, patriotic feelings, to improve the spiritual and moral education of students. In this regard, the

main task of the lessons of fine art is to familiarize students with art and national culture, the formation of national identity, respect for the cultural heritage of the people. The success of this process in many respects depends on teachers of the specialty "Visual Arts and Engineering Graphics" who should know world culture and national traditions, folk art and crafts.

Folk art crafts has a long history and traditions dating back to antiquity. They are diverse. Such a unique set of types of folk art, which our Republic of Uzbekistan has, is relatively absent in others.

In relation to the professor, art critic T. Makhmudov writes: "Tradition created by the artistic genius of the people plays a huge role in the national specificity of art." ¹

Many scholars of folk decorative art note in their writings the kinship of the worldview in the work of folk craftsmen and children, the basis of which they saw in a clear rhythm, ornamentality. It is believed that naivety and spontaneity are inherent in folk art, therefore it is so close and understandable to children, and therefore should play an important role in their aesthetic education.

At lessons in the visual arts, children get acquainted with the crafts of their region. These lessons provide children with deep opportunities for developing a figurative perception of folk art, which is now of great importance. The school curriculum requires teaching children to work, choosing a form taking into account the transfer of the imaginative state of the selected characters. And to convey the figurative state helps us folk art, and in particular a clay toy.

Traditional applied art is especially important. A peculiar and original artist Hamro Rakhimova sculpts characters of folk epics from white clay based on folk national motives. Ram with branching horns are fabulous monsters with large ears and eyes. Each figurine has enormous educational goals and is associated with an epic, fairy tale, folk epic.

And although these toys are stylized, we can accurately tell which toy has what character. Children feel all this very subtly and deeply. But they need a mood for figurative perception, which the teacher can give, explaining new material, focusing on the figurative combination of works.

At the beginning of the practical classes, the perception of art is conducted. In perception lessons on decorative and

applied art, students are widely acquainted with the various art crafts of their people, identify the distinctive features of individual crafts.

Knowledge of folk traditions, the ability, for example: to guess the homeland of toys by color, by ornament and shape, greatly facilitate practical exercises, making them more interesting and fascinating.

Integrative teaching material of theory and practice is needed, comprehensively conducts classes on the perception of art and modeling, which contributes to obtaining a new cognitive result. First, a lesson of art perception takes place, the purpose of which is to build the ability to feel the beauty of the works of individual art crafts, to give an idea of the specificity and history of clay toys and crafts in their native land. At the next lesson of practical activity, students perform a clay toy / sculpture /.

In the lesson of perception, we propose to familiarize students in more detail with the Uzbek national art that arose in the early period. Stories about folk art must begin with the showing of films ("The Folk Craft of Uzbekistan"), color reproductions captured in the homeland of a particular art craft. It is important to accompany the slides with the necessary recording of the masters themselves, fairy tales, epics, legends and songs. Especially song and music helps to enter art, tune into a subtle perception of beauty, connects the experience with the beauty of their native land, the talent of its masters.

We believe it will be very interesting if the teacher composes a fairy tale or a legend about a toy, for example, for one of the lessons, we have compiled a legend about a tough stone boy.

"Once upon a time in the old days a husband and wife lived. For a long time they had no children. And then one day when they returned from a guest from a neighboring village / village /. Around is quiet and not a soul. And suddenly the wife saw a stone, big and beautiful, its form resembling a figurine of a little boy. She trembled something in the woman's heart, she began to ask her husband to raise a stone and bring it home. Then the husband agreed. And the wife every day began to look after the stone, so warm it that it could not stand the stone, came to life and turned into a little boy. But his heart remained stony. He was angry and cruel, offended the younger ones and rude to the older ones. He brought a lot of evil to people. Then the poor woman cried day and night, she did

not find herself joy in a stone son. And she decided that a man with a stony heart among good people cannot live and asked Allah to turn him into stone again. Allah fulfilled the woman's request and turned an evil boy into a stone idol. ”

This fairy tale was invented by a teacher in order to increase students' interest in completing a practical task. Many children are excited by this tale and they will fashion a boy with an evil face.

Telling tales, legends, teachers give their speech a folk character. And this language becomes more understandable for schoolchildren, shows a creative incentive in them, a desire to touch folk art with their own hands, create a toy, a tile, a painting.

A fairy tale can be used by a teacher in various ways. Firstly, it is used to focus attention, to raise interest in practical activities; secondly, a fairy tale can serve as a task. The teacher selects an excerpt from a fairy tale, and the guys perform tasks on this passage. Thirdly, children can be invited to compose a fairy tale themselves and already do practical work from their own fairy tales.

At the end of the lesson, it is necessary to analyze student work, taking into account the imaginative state of the characters chosen by the children.

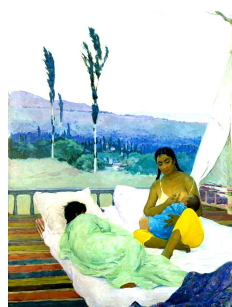
One of the valuable forms of work in this regard is the use of works of fine art by artists of Uzbekistan, depicting their native nature, typical lifestyle, familiar images of people, in general - the dear appearance of the homeland. Presentations with reproductions on the theme: “Mother” of famous paintings by Uzbek artists R. Akhmedov “Morning. Motherhood ”and“ Mother's meditation ”, B. Dzhahalova“ Mother ”, V.I. Burmakina“ Baysun Madonna ”, N.V. Kashina“ Samarkand Madonna ”, famous paintings by Italian artists of the Renaissance Leonardo da Vinci “Madonna Litta”, Rafael Santi “Sistine Madonna”, Russian artist K. S. Petrov-Vodkin “Mother”. The teacher concludes: A woman-mother gives each of us, whether it be a genius or a mere mortal, the most precious thing in the world - life. Women of all nationalities, speaking different languages, all of them are sisters in a single restless impulse of feeling, are the same when they bring the child to his chest. The whole world was breastfed by a woman, and the whole world fell asleep under her lullabies.

Further, an analysis of the paintings of the Uzbek national artist, academician Rakhim Akhmedov, is given in detail. Examination of the reproduction of the painting

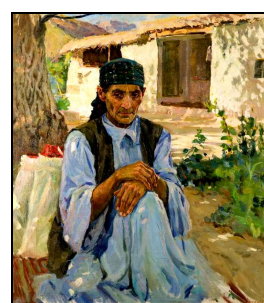
“Morning. Motherhood” is accompanied by the teacher's story: The works of R. Akhmedov embody the world of his homeland, understood by the heart of the artist. Feeling boldly breaking the familiar, traditional images of an Uzbek woman, R. Akhmedov writes the painting “Morning. Motherhood”. For the first time in the art of Uzbekistan, the artist seems to secretly invade the hitherto carefully guarded side of life. The painter embodies the idea - mother and ever-changing nature - this is the beginning, the source of all life. Everything here is very earthly - and the image of a mother sitting in a typical national pose, and a sleeping child, and nature with a wide panorama of fields, a ridge of blue mountains and young poplars trembling from the wind. The soft color of the picture consists of light green, blue-blue, yellow, dark brown tones.

Then a conversation is held on the content of the picture: What is this picture about? Who is in the center of the picture? How is a mother and her baby pictured? What feelings did the artist express? Do you like the image of a young mother created by R. Akhmedov? Did the artist manage to convey the freshness and beauty of a young woman bending over her baby? What colors does the artist use to evoke a bright, joyful mood in our perception of this work? What impression did the painting make on you? Why do you think the picture is called “Morning. Motherhood”? In what details of the picture is the national (Uzbek) flavor manifested?

Particular attention of students is attracted to another famous painting by R. Akhmedov “Maternal meditation”. The artist's thoughts did not accidentally turn to the images of women, to those who during the years of the war carried the brunt of the rear affairs and collective farm work on their shoulders.



**R. Akhmedov.
"Morning.
Motherhood ”**



**R. Akhmedov.
"Meditation”**

The painter's idea of an Uzbek woman, of her spiritual beauty, inner strength, humanity, dignity, was embodied in the painting "Maternal Meditation". A pre-trained student tells the story of the creation of the picture: In the summer of 1956, the artist Rakhim Akhmedov spends time in the mountainous town of Burchmulla, lives in the house of an old single woman. In the afternoon he leaves to write sketches, and on long summer evenings, at a bowl of tea, leads leisurely conversations with the mistress. The old woman tells about herself, and a paining heart, a tragic story is revealed before Rahim ... During the war, her husband and two sons died. It seemed that great grief could not be overcome. But work, people helped to survive. Old age has come, and loneliness. "I myself have not noticed," Recalls Rahim, "how I loved this woman, I fell in love like a mother."

Then a conversation is held with the class on the questions: Who is depicted in the picture? How is the old woman, the mother, who lost both her husband and sons at the front, depicted? Pay attention to her portrait: what is her face, eyes, mouth, cheeks, what kind of woman's hands, what figure, posture? What about the nature of this mother? Did grief suppress her, how did she remain firm and courageous? How does the artist emphasize the will to life of this woman? (Pay attention to the proud posture of the old woman and the bent old tree. What did the artist want to emphasize with this comparison?) What feelings does this picture, the image of your mother, have?

Using reference words and expressions, students make a description of the picture: The picture shows a woman immersed in her thoughts. She has a sad face, large bright eyes, brown shadows under them, a compressed mouth, sunken cheeks. Exhausted hands lie tiredly on their knees. In the center of the picture is the figure of a woman, she is pushed forward, this emphasizes her scale. The direct posture of the figure, a pose typical of an elderly Uzbek woman, conveys a feeling of inflexibility, hardness. This is emphasized by comparison with the curved trunk of an old tree.

Students recall that the fate of the heroine of the picture by R. Akhmedov is similar to the fate of the heroine of the story by C. Aitmatov "The Mother Field" of the Kyrgyz collective farm Tolgonay, who lost her beloved husband and sons in the war, but despite all the troubles that did not break, did not go down in spirit.

Further, they conclude that the picture of R. Akhmedov

for them is all the mothers of the motherland, these are women of Uzbekistan, who during the Second World War fulfilled their patriotic, international, simply human duty, adopting children who lost their parents on military roads. They recall the noble act of Bakhrikhon Akramova and her husband, the blacksmith Shaahmed Shamakhmudov, who took fourteen boys and girls of different nationalities to their homes.

The poem of the Uzbek poet Gafur Gulyam "You are not an orphan!" Sounds, the statements of great people on the theme of motherhood are given: "There is nothing holier and more unselfish than the love of mothers" (V. G. Belinsky), "People start with a woman" (E. Evtushenko), "Let us bow to the woman, bow to the one who tirelessly gives birth to us great! Aristotle, her son, and Firdousi, and sweet as honey, Saadi, and Omar Khayyam, Iskander and the blind Homer are all her children, and she brought everyone into the world by the hand, when they were no taller than a tulip, - all the pride of the world - from mothers! "(M. Gorky), "Without the sun, flowers cannot bloom, without love there is no happiness, without women there is no love, without a mother there is neither a poet nor a hero "(M. Gorky).

Further, in the continuation of the lesson, pride in the native land, for the ancient culture of his people leads the statements from the hadiths of the Prophet Muhammad: First, bow to your mother, again and again, and then to your father. Anyone who wants to go to heaven should receive the blessing of his mother.

And here they recall the work of Odil Yokubov "Everything will return to square one", in which it is said that the son who made the pilgrimage to Mecca and returned to his homeland should first come to his mother and bow to her.

Perception, mastering of works of art as an artistic value is also a figurative activity. It should be answered that it is possible to bring up and educate children in familiarizing with folk art, mastering the picturesque paintings of artists with its imagery are conductors of a living art tradition.

REFERENCE

- [1] Mirziyoyev Sh.M. Together we will build a free, democratic and prosperous state of Uzbekistan. Tashkent: Uzbekistan, 2016. 56 p.

- [2] Juraeva L. Master. Teacher. Painter. Zhurn. Sanat. T .: Polypectrum. 2001, No. 3, - 26 p.
- [3] Makhmudov T. Aesthetics and spiritual values. - T.: Publishing and printing company "Shark", 1993. - 284 p.
- [4] Makhmudov T. Thirst for beauty. (Album of the artist A.Abdullaev). T .: publishing house of G. Gulyam. 1986.
- [5] Panova V.F., Vakhtin Yu.B. The life of Muhammad. - M.: Publishing house of political literature, 1990. - 490 p.