

FORMATION OF ARTISTIC PERCEPTION OF FUTURE TEACHERS

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ABSTRACT--This article is written with the aim of informing young people about all the information that they need to form their artistic perception, especially regarding artistic perception, the development of their artistic abilities and aesthetic education in the cultural education of young citizens of the country. Artistic perception is the perception of works of art. He is especially active in the study of rare artifacts and important creative events that are recognized as national art values. Therefore, increasing the role of culture in public life, we believe that artistic culture, in particular an important component of art, should be used as widely as possible in the formation of artistic perception and will stimulate future teachers to artistic perception

Keywords-- artistic perception, creativity, the formation of artistic perception, future teachers.

I. INTRODUCTION

The formation of an aesthetic culture at the stages of development of society is an important and important problem. It is well known that the lack of aesthetic culture in people is reflected in the figurative behavior of the solution to this problem and reflects a decrease in his spiritual abilities among his contemporaries. The solution to this problem depends on the level of artistic perception of art teachers. The government's strategy to reform the education system in our country is reflected in important government documents, the main purpose of which is to educate a harmonious personality and arouse deep respect and interest among the young generation not only in their own culture, but also in the culture of other nations. That is why the problem of pedagogical science today lies in the formation of components that form the basis for the development of the aesthetic culture of students, primarily the development of the moral, aesthetic and spiritual potential of a person. World and national art - aesthetic values, artistic and creative experience of peoples are an important component of cultural and aesthetic education.

II. LITERATURE REVIEW

Studying the theoretical state of the problem allowed us to summarize closely related studies. A number of scientists A.I. Burov [4], M. S. Kagan [10], V.M. Razumnyy [16], V.K. Skatershikov [18] investigated the philosophical aspect of the problem. Noteworthy is the work of leading scientist N. N. Volkov [22] on the theory

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of education. L.A. Venger [21] studies various aspects of perception. O.I. Nikofova [15], E.V. Kvyatkovsky [12], V.V. Davydov [5], G.S. Sukhobskaya [19] reveal the features of artistic perception.

The psychology of artistic perception of P.M. Jacobson [8], and others. After studying our work on artistic perception, we conclude that philosophers and psychologists have studied the social significance of the art process, the value orientation and value of art, but the process of artistic perception of academic teachers. studied. Speaking about the perception of fine art, they are not sufficiently studied both psychologically and pedagogically. There are certain attempts in our republic to solve the problem.

Scientists from Uzbekistan have contributed to the development of aesthetic education, in particular to the problem of education through art. In Uzbekistan - M. Aliyev [2], A. Muminov [14], S. Shermukhamedov [17] disclose the problems of aesthetics and aesthetic education in the process of acquainting readers with artistic values. In the works of B. K. Kadyrov [9] various aspects of art education were presented, and in the monographs of S. K. Annamuradov [3] and S. Fayzullina [6] a methodological approach to the study of art was presented. N. Akhmedova [N], N. Kevish [11], R. Mukhamedova [13], A. P. Sulaimanov [20], Sh. Halikova [7] drew attention to the problems of artistic perception in their works.

However, these authors did not seek to create a mechanism for the study of fine art in the direction of literary analysis, including their artistic perception of complexity or interdependence. These authors do not offer the content, form, method, method and methodology of teaching artistic perception in pedagogical institutions.

III. THEORY AND DISCUSSION

Creating opportunities and opportunities for a large number of young people living in regions, primarily in remote areas, to realize their talents and talents, show the features of the formation of artistic perceptions of future teachers and use them in various ways. To radically improve activities in this area, new laws were adopted in the country. The Law of the President of the Republic of Uzbekistan "On state youth policy" meets the requirements of the present time, to educate enthusiastic, purposeful teachers who are able to take full responsibility for the future of our country. He laid a solid legal foundation for the realization of his intellectual and creative potential.

It should be noted that the Strategy of the President of the Republic of Uzbekistan in five priority areas for the development of the Republic of Uzbekistan for 2017–2021 defines a number of new and important tasks related to the active participation of girls in the reform of democratic state building and the development of civil society [23].

A lot of work is underway to ensure a consistent and effective implementation of state youth policy, a radical reform of the system of comprehensive support for young people, protection of rights and legitimate interests, taking into account proposals and comments of the general public, and especially representatives of youth.

As the young generation, which is the cornerstone of the country's development, grows in modern educational institutions and families, noble qualities in the formation of the artistic perception of future teachers are formed in this sacred place, especially in the family. should have.

The upbringing of youth is of particular importance in the policy of our state, the President of the Republic of Uzbekistan Shavkat Mirziyoyev on April 3, 2019 decides on the implementation of five initiatives, including comprehensive measures to create additional conditions for the education of youth and increase the employment

of women. The meeting identified priority tasks. On their basis, programs and projects were developed in each direction. The meeting discussed proposals for these programs and mechanisms for their implementation.

“The first initiative prepared a draft program to involve youth in cultural and art institutions. In 2019-2020, it is expected that 2 million young people aged 14 to 30 will be involved in regional and regional roadmaps. Additional classrooms will also be created in children's music and art schools, musical instruments, cultural and art clubs, amateur theater groups and children's ensembles. An address list of newly built, reconstructed and renovated cultural centers has been developed. President Shavkat Mirziyoyev emphasized that the draft program lacks mechanisms for implementing activities, and the practical tasks of industry professionals assigned to each city and district as creative consultants are not clearly defined. He emphasized the need for the systematic organization of regional roadmaps, the promotion of children in circles and classes, including various competitions. It was instructed to allocate appropriate funds for the planned construction, reconstruction and overhaul, as well as for the provision of musical instruments for cultural centers, schools of music and arts.

The program, aimed at attracting young people to physical education and sports, to increase the capacity of sports facilities, provides for the construction of small gyms with sandwich panels in each district over the next two years. The President noted the need for greater involvement of the population and youth in existing and newly constructed sports facilities, as well as the need to intensify the holding of mass sports events.

The third initiative is the creation of digital training centers in districts and cities in 2019–2020, the provision of free education and the connection of about 19,000 social services to high-speed Internet access.

At the meeting, instructions were given to increase the computer literacy of the population, send children interested in information technology, bring them to the level of qualified specialists and develop software products.

The fourth initiative is aimed at increasing the spirituality of young people and implementing a program of measures to develop reading and awareness among them. It is planned to deliver 1 million books on artistic, historical, scientific and popular topics to each region. It is planned to create conditions for the formation of the artistic perception of future teachers, as well as the reconstruction and overhaul of information and library centers, the opening of public libraries by entrepreneurs.

On the fifth initiative, a draft program of measures for the organization of sewing and knitting production and the employment of women in the regions was prepared. In 2019-2020, it is planned to build light sewing and knitting factories and employ women in each district. At the meeting, it was stated that proposals had been made to create these enterprises on the basis of a thorough calculation and market search for their goods, i.e. specific buyers [24].

Artistic perception is an emotional, analytical, holistic, systematic and understandable study of the essence and form of a work. This process is socially important. His ability to perceive, his artistic abilities increase. He has logical, artistic, analytical and intellectual abilities that require creative thinking, and has a moral, aesthetic and spiritual influence on a person. These features and qualities serve as the basis for the formation of an aesthetic consciousness - an “aesthetically rich worldview”, which is important for modern youth - future creators in various areas of our society.

In the system of lifelong education, the artistic culture of youth should be based on scientifically based pedagogical guidelines and methodological tools of universities.

Artistic perception is an understanding of the essence of works of art. He is especially active in the study of rare creative works and important creative phenomena known as national artistic values. Therefore, increasing the role of modern culture in society, it is necessary that the artistic culture of the young generation, in particular an important component of art, be used as widely as possible in the development of artistic perception. At the same time, the faculty of higher educational institutions of the republic demonstrated the importance of forming students' artistic perception, their role in personality development, in their practice they were not provided with the necessary methodological literature on the organization and implementation of this process. This is not only the aesthetic culture of students, but also the general culture of new public figures.

For the development of pedagogical science of the republic, it is necessary to conduct research on the formation of the aesthetic culture of students, in particular, by means of folk art and the formation of artistic perception (rare works of art). Not enough fundamental pedagogical and private methodological research in this area is not enough.

It is intended not only for the artistic perception of a work of art, but also for the knowledge of the ideas expressed in it, simple enjoyment of the constructive form, sentimental and emotional stimulation of the situations described in the works. Understanding the language of art and its features is an important aspect of perception, and only then can the author understand the artistic expression expressed in the artist's work.

In artistic perception, two tasks are simultaneously solved: the perception and understanding of what is depicted and what is expressed. This requires an understanding of the composition and visual content of the compositional method, as well as a combination of other components of the art form, including plastics, textures and colors.

Understanding the figurative characters that the artist tells us is the basis of artistic perception. The artistic perception of the objective and subjective content of true existence, expressed in a work of art, requires the active artistic thinking of a person.

Understanding the importance of symbols and symbols requires deep thinking and purpose. Artistic perception requires artistic and analytical analysis, thinking, knowledge of the artistic language necessary for "penetrating into the space of images" of works, understanding of artistic conditions, understanding of means of image. In addition, artistic perception requires that the thoughts, views, intuition and emotions of the artist, worldview, etc., be expressed in this work, their attitude to life and an understanding of what makes the viewer feel. So, artistic perception is the discovery of something new, something unknown in a person, society and life. Before intellect, the artist presents an exciting artistic image - a model of life.

The emotional perception of living reality, the artist's artistic perception creates aesthetic feelings associated with aesthetic pleasure. To understand the world through the reflection of the language, the perception of form (as a system of symbols and built-in structure), to understand the language, understand its meaning, understand the sequence and order of the form, how the work is done, how it is built; viewers enjoy the aesthetic enjoyment of the artist's talents and skills, which bring him closer to a valuable relationship through creative insight, appreciation and understanding. In this case, the intellectual level of the personality, the emotional and rational aspects of the psyche are important.

IV. COMPARATIVE ANALYSIS

The analysis and interpretation of a work of art is a complex process, and associative, vital and artistic experiences play a special role. Therefore, there can be both a subjective and a subjective approach to the interpretation of fiction.

The way in which the form of perception is transformed into content and content (a process in which the structure, concept of content is understood, and then transformation from content) into a reconstruction of a series of artistic images and, as a result, of the entire work. one of them. The way to return from form to content is a way of creative cooperation, a way to understand the secrets of the design of a work. Thus, the work is a structural-functional analysis.

She is engaged in creativity as a sensual artist (director, conductor, actor, restorer). The rationale collaborates with the author, understanding that he must understand the significance of the situation and the directive created by the author, and its ideological significance (influenced by the individual creative imagination). Generally speaking, the creative imagination of the perceiving artist during artistic comprehension consists of creative cooperation: it is this ability of creative cooperation that gives him a sense of satisfaction.

Thus, artistic perception is a complex dynamic system, which requires a deep study of the meaning and meaning of the work through understanding the language, understanding of forms, evaluation and interpretation, but with the following objective reasons:

- genre, type, character of art; work structure; the individuality of the artist's talent; specific goals of the artist; indicator (name, location, annotation, recommendations); emotional and intellectual opportunities of work; perception and sensitivity of the perceiver; intellectual development of perception; the proportions of his mental, emotional and rational aspects; perceptual activity of perception, its excitement, level of its development; artistic interests, ethical beliefs, behavior, age, perceiving temperament.

Thus, the process of artistic perception adapts to the specific structure of the work. This corresponds to the method, type and genre of art. However, the user should always be guided. An introduction to the artistic content of the instruction helps the reader fully understand the idea of the work so that he can "read" the art form in its entirety.

Includes: content - aspects of perception and evaluation; in form - characteristic features and constructive qualities of work; the integrity of the form, all its components are interconnected; The organization of the content of the work is understood in the relationship.

Consequently, artistic perception is not only an understanding of the language of art, the experience of figurative models of life, their personal interpretation, but also the reproduction of these images in the imagination of the imagination. It is important to remember that:

- the true assimilation of the content of a work is a joint act of intellectual and emotional mechanisms; artistic perception is not only a creative understanding, but also an associative process (continues with life and creative experience);
- perception covers work in a holistic, meaningful and unified way; artistic content and structure require that all their components be studied individually and in close connection and interconnection.

In our research work, we consider students' artistic perception as emotional and aesthetic experiences, unity of content and form, close interaction with the author, active thinking, creative thinking during the analysis of work.

Another interpretation of artistic perception (without denying the first): direct emotional (self) perception of the work, structural, logical and functional analysis and attitudes that emphasize the ideological content, artistic value, aesthetic value and spiritual power of the work. this is a thorough investigation that leads to discovery.

The first and second options are used in the practical part of the research work, since they complement and enrich each other. For a complex artistic perception, unique artists of the same genre are invited to compare and contrast the general, specific and specific aspects of the work.

Actively controlled, analytical and evidence-based, valuable artistic ideas and judgments, based on the completion of an analysis of the work, form the basis of logical and artistic perception. "Thinking is a social, significant, psychological process of discovering important news directly related to speech; the process of indirect and generalized reflection of the object of perception "[16].

First of all, in the process of artistic perception, the general and the random in unity are revealed. It is also the creation of an artistic image, which is summed up with all adjectives and signs that are common for determining commonality (common signs for this group of objects and events).

An artistic vision is to analyze events and important signs that exist between them, as well as to identify their connections.

This is a process of deep artistic perception, for which knowledge and practice are required. This helps improve the skills of future teachers:

- acute perception, its integrity;
- memory, including associative memory.

We consider fiction as an analysis, that is, the division of perceived work into parts and elements. In this process, we see both sides of the event (artistic thinking) (analysis and synthesis), important aspects of the process. The idea is expressed in the first synthesis of the process of perception of the work - in a holistic, and then in a secondary synthesis, that is, in the analysis of sides, parts, details (composition, individual forms, colors, etc.) to generalize the author's opinion. This is primarily due to thinking - a glimpse of the knowledge that is needed at each stage of the analysis. All the components of a work of art are creatively designed, they represent a single and clear theoretical interpretation of thinking aimed at understanding. Emotional perception occurs through theoretical thinking and a scheme of practical generalization. General practice is expressed in speech. The generalization of thinking takes place in the form of the well-known artistic structure of the elements that make up the work in the process of modeling artistic perception, as well as through the interaction and interaction of these elements.

In the process of artistic perception, figurative and symbolic thinking arises (figurative thinking is concrete thinking and abstract thinking).

The work summarizes receptive thinking and in some cases sees it as a reflection of common law. Artistic thinking depends on the integrity of the synthesis-analysis-synthesis of thinking of successful perception.

The following forms of thinking are used:

Reasoning - to determine the relationship between the expression of opinion, justification, proof, the logic of the object expressed in the work; draw conclusions - draw conclusions from existing data using induction (from

particular to general) and deduction (from public to private); it is also important to remember the integrity of induction and deduction.

Thinking in artistic perception is a task, finding ways to solve them, defining actions (synthesis, analysis, generalization, abstraction and refinement).

It is important to use all types of thinking:

clear practical thinking based on the direct perception of a work of art; visual and visual reflection is reflected in the imagination; abstract theoretical thinking associated with the solution of theoretical problems and the logic of artistic and aesthetic perception (analysis).

Artistic perception is a kind of vivid reflection aimed at materializing the artistic idea of a work of art. The figurative expression of this idea is nothing but the artistic aesthetic activity of the perceived individual.

Thinking, especially artistic thinking, is an important factor in the development of mental, spiritual and general artistic aesthetics. When we think about mental development, the process of artistic perception develops such qualities as curiosity, hard work, dexterity and dexterity, logical and critical thinking, and the personality as a whole.

Thus, artistic thinking requires knowledge of art, its specific type. It begins with a direct emotional perception of a work of art in which there is an element of judgment. After this, logical-analytical thinking of the central part of artistic thinking is formed.

At the same time, the theoretical and artistic knowledge of the perceiver can be facilitated.

V. CONCLUSION

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At the same time, the theoretical and artistic knowledge of the perceiver can be facilitated.

Based on the above conditions, we define the following expression of students' artistic thinking:

Option I: a form of figurative and symbolic thinking aimed at the ideological and artistic perception of works of art; figurative development, analysis of the elements of a work in its relations and interactions, in all its various ways; orientation of ideas into a separate integral theoretical unit of interpretation, understanding, synthesis and synthesis; Emotional perception - theoretical thinking, generalization of practice;

Option II: curious, directive, creative, free and independent, deep, logical and evidence-based thinking - clear, figurative, theoretical; to think over various mental operations, first of all, synthesis, analysis and generalization, feedback and conclusions; thinking, focusing on memory, creative imagination, artistic vision. Both options are fundamental in the practice of students' artistic thinking.

However, sophisticated artistic thinking is also used for thought-provoking operations, such as parallel understanding, comparing and comparing the artistic and aesthetic performance of a work (by the same artists). Understanding by students of perceptual and analytical practices of fine art is primarily associated with the determination of cause-effect relationships between thematic, subject and compositional layers of a work, a generalization of the layers of color components. We also consider the possibilities of student age:

- understanding of the language of art; master the mental operations necessary for the analysis of work; Easy access to the “imaginative environment”, understanding the artistic content of the characters, proper promotion of the artistic context, the presence of artistic experience; not only emotional-psychological, artistic-aesthetic, but also the desire to improve the methods of perception, analysis and improvement of works of art, with an emphasis on the social aspects of perception.

In this context, the student should direct his perception in order to understand the real meaning and patterns expressed in the work.

As for the level of features of students' artistic thinking, the following characteristics were identified:

- emotional and psychological; perception; intellectual-artistic and analytical thinking, generalized “through” (as necessary); assessment; emotional and psychological interest, desire, positive attitude, emotional responsiveness, self-will.

Perception is the use of historical, theoretical and practical knowledge.

At the intellectual and artistic-analytical level, thinking is clear, figurative, practical, theoretical; classification, systematization, generalization, abstraction, refinement, depth of thinking, sharpness, logic, validity, reliability, independence, originality (emotional, emotional, emotional) using creative, free-mental operations (synthesis, analysis, comparison), vision, figurative bright, word-logical, associative forms of thinking, reasoning, inference; fine art (analysis of parts of a work, their imagination - theoretical interpretation); to identify the relationship and relationship in the various components of the work; from clear to abstract and vice versa; generalization of the components of the work; "Design" of a generalized artistic image; with an assessment of the artistic and aesthetic merits; the ability to perceive the work as a whole. Thus, the imaginative development of artistic thinking is carried out through the materialization of the ideological and artistic content of all components of a work of art. Students develop their abilities to understand the categories of artistic thinking through specific images and illustrated situations, evaluate the artistic picture of the artist's work, find common places and patterns, generalize artistic images with the help of visual art, define an art subject, - develop the ability to evaluate aesthetic and spiritual value. Not only artistic and aesthetic education and training, but also the development of intellectual, especially creative research and critical thinking abilities, are of vital importance not only in the field of fine art, but also in art; forms communication skills that go beyond artistic boundaries.

The artistic perception of works of art at the level of analytical and artistic thinking is an important factor in the formation of a “aesthetic rich worldview” of modern students through the development of intellectual, creative, ideological, spiritual, artistic and aesthetic, aesthetic consciousness of future art teachers. Thus, the problem of the formation of students' artistic perception has social significance.

The social significance of artistic perception enhances its logical thinking, creative orientation and, ultimately, the ability to orient knowledge (general and specific artistic) to the personality of new builders, moral and aesthetic influence. For this, the student will need the qualities and abilities shown. In the practice of pedagogical universities, the social significance of this problem becomes even more important when acquainting and studying the state of the problem, shaping the students' artistic perception, and determining the psychological and pedagogical foundations.

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