

Using the Heritage of Central Asian Intellectuals in the Development of Students' Knowledge and Skills Related to Color Science in the Visual Arts Classes of Higher Educational Institutions of Pedagogy

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Abstract: Intellectuals of Central Asia improve the quality of theoretical knowledge of color science for students of visual and applied arts. the importance of using the heritage is explained , and the importance of correct interpretation of their names in the development of students' knowledge of color science and the ability to analyze and read works of folk art are stated.

Keywords: Color, paint, methods, cluster, color property, color scale, color tone, color purity.

The changes taking place in all spheres of socio-economic development of the Republic of Uzbekistan require the formation of a completely new modern person in terms of spiritual, educational, ideological and professional aspects. The problem of educating the youth of today in a modern spirit, taking into account the national and oriental values, and training professionals with positive human qualities in them is one of the urgent issues at the state level.

According to the decision of the President of the Republic of Uzbekistan dated April 20, 2017 No. PD-2909 "On measures for the further development of the higher education system", the world's leading scientific institutions in their fields of higher education the lack of sufficient work on establishing close cooperation relations with educational institutions, introducing advanced foreign experiences into the educational process, especially the internship and qualification improvement of promising pedagogues and scientific personnel in leading foreign scientific educational institutions separately noted[17]. This is particularly important in the field of education as one of the important conditions of globalization. After all, the integration of development factors in the field of education of advanced countries into local conditions as an educational guarantee for the development of the field requires relying on historical traditions and national values recognized on an international scale for the successful implementation of these measures. In particular, it is necessary to rely on rich experiences in the field of artistic education.

"More than 4,000 material and spiritual monuments in the territory of our country are included in the UNESCO list as unique examples of world heritage." The proof of our opinion is that scientists of Uzbekistan and the world study them in every way and conduct scientific research.

Today, a number of documents of the government of the republic focus on the comprehensive development of our country based on the requirements of world standards. In particular, great importance is attached to the wide use of culture, values, national art samples, wonderful art samples created by ancestors and known to the whole world in the education of young people.

These works of art serve as an important didactic resource with their form, content and essence, solutions of color science based on the principles of symbolism.

"Nowadays, the development of our national spirituality cannot be imagined without examples of fine art. The fact that Uzbek artists have been creating effectively and achieving new achievements in recent years, and many young talents are entering this field, is evidence of its development and prospects. Such creative changes can be observed in the field of monumental art as well." But unfortunately, we do not have enough artistic knowledge to read the works of visual, practical and decorative architectural art of our ancestors, painters, architects and masters, and to get relevant logical ideas from them. In the education system of Uzbekistan, architecture, applied art, types of visual arts, painting, magnificent painting, magnificent decorative art, book art, miniature, oriental miniature schools, design, sculpture and other types is taught. However, until now, there has not been enough scientific research on the philosophical, psychological, astrological principles of artistic analysis of any visual arts, architecture and applied arts, and color science. As a result, our personnel who are currently being trained cannot read works of fine, practical art and architectural decoration as they read books. This is having a negative impact on the quality of trained personnel.

Abu Rayhan Beruni in his work "Kitab al-jamahir fi marifat al-jawahir" (Collection of information on the knowledge of precious stones) skillfully described the color and color of various minerals and metals. His lexicon contains more than 2000 color names alone.

According to the terminology used by Beruni, the colors could be named as follows: 1-red colors, 2-orange colors, 3-blue colors, 4-purple colors.

The issue of naming the same fields based on the possibilities of the current Uzbek language requires some consideration from us. For example, there are only three color names, such as red, yellow, and blue, which are not so firmly established in the Uzbek language. For example: the Russian word "оранжевый" is used in various Uzbek literatures in such forms as "reddish yellow", "yellowish red", "orange", "zargaldoq", any of these also does not meet the requirements of modern standards of color names.

However, in the dictionary of the Uzbek language, there is also a color name called "nor" or "orange", which has the same root as the words "pomegranate" and "nur", which is the same as "orange" in Russian. can be an exact translation in Uzbek. At the same time, it is possible that this word can include such forms as "norkilt" (nor flower), "norkimtil", "norfom", "norkulashmok" or "norfomlashmok".

The main colors are "zelyonny" (green, "blue"), "golboy" ("air color", "sky", "blue", "blue"); It is also important to select the most appropriate Uzbek translations of fioletovyy ("purple", "sunafsha", "nameless", "safsar").

Etymologically, the word "green" was formed in the form of "yash" (green, green) "chil", or "yashm" (jade) "chil", and the word "zangor" is "zinjar" (ar : copper rust) or "sangi kor" (taj: kor stone turquoise). The first of these is the level of being a fundamental term in the Uzbek color name. However, it needs some improvement in terms of being able to be grammatically different.

We will mention some of the color periods and groups indicating the position of color names in the Uzbek language. The order of colors in the rainbow is: red, lilac, agate, yellow, saffron, pale blue, molasses, violet, saffron, red, red, yellow, purple, pink, purple, purple. "Kirmizi": Derived from the name of the kirmich tree that grows in Dalabtir (southern Iran) and Azerbaijan. A bluish-red, or rather crimson, dye was obtained from the so-called "worms" that feed on its leaves, similar to silkworms.

Emerald: The Arabic name is emerald. It is pronounced in several languages in the forms of elsaragd, izumrud, zurmukhti emuri, zimrut. In fact, the blue color of the gemstone is more commonly used, i.e. blue than green.

Turquoise: the name of the precious stone is "victory". It comes from the Persian words "piruza" and "piroya", which means monologue of success .

“Zangori”: "air color" in Uzbek is used instead of "green" in Tashkent . Tajik comes from the words "singi ghor", which means the stone of the snow.

Artistic values, which have been preserved for centuries and are enriched with new content and essence, are one of the main factors that determine the prestige of this nation in the world cultural world as a priceless cultural heritage of the nation. After all, they have accumulated the experience of creating works, polishing them, and teaching the young generation the rich experience they have accumulated in this regard, and the creative work of our grandfathers is embodied. Among such areas, architecture, folk art, artistic crafts are especially important. One of the aspects of folk art that is closely related to architecture, especially in the fields of artistic creativity such as painting, carving, and carving, is the colors used in this type of art. its importance is immeasurable. Because the colors used in these types of art are one of the important parameters for determining the artistic-aesthetic level of works of applied art.

Applied decorative arts, the field of decorative arts, the preparation of artistic objects of practical importance in social and household life, and daily life items (tools, furniture, cloth, work tools, clothes, jewelry, toys and others) includes creative work areas related to artistic work. The masters paid special attention to the solutions of color in their creation and artistic decoration. Works of applied art are designed to be seen, felt and understood. Practical works of art and objects serve to beautify and enrich the material environment of a person, and at the same time, with their appearance, structure, and characteristics, they affect the mental state and mood of a person. is also appreciated for. Therefore, showing the beauty and elegant properties of raw materials, the skills and methods of processing them is one of the important tools that increase the aesthetic effect in practical art. In practical art, the elegance of things is achieved in two ways:

- 1) the artistic value is increased by making decorations on simple, simple items;
- 2) the shape is beautifully processed.

The structure of things plays an important role in the embodiment of works of art. In both cases, the shape of the object, structural structure, functional function, and of course the color solutions that ensure its attractiveness are the main parameters.

The pedagogical significance of the above information is that the understanding of the table and the change of colors in it according to their location is the scientific basis for the formation of knowledge about color science in the student. What is the description of this process as a pedagogical problem, that is, the formation of this or that color, the content of presenting materials about this or that property, and the error in choosing the methodical approaches used.

The use of scientific-methodical sources, special literature, and other sources written in an impressive manner is also important in the development of students' knowledge of color science.

Based on the analysis of the literature on fine arts, it can be recognized that in some methodical sources, low-quality polygraphic indicators of illustrative materials related to colors have a negative effect on the process of formation and development of theoretical knowledge of color science among pupils and students.

S.S.Bulatov's "Colorology" textbook, created for students of higher educational institutions, also includes a system of exercises on the history of color, the specific properties of paints from the point of view of color science, and the development of competencies for step-by-step painting of pattern compositions. It has an important didactic value in the development of theoretical knowledge and practical competences related to color science.

The analysis of sources related to color science shows that certain works have been carried out on the issues of color science, physical and chemical properties and characteristics of the

problem. However, the formation and development of students' knowledge of color in art classes has not been specifically researched as a pedagogical problem. In particular, the content and methodology of the educational process aimed at developing students' knowledge of color science, its national characteristics, historical experience and traditions with modern technologies, the integration of national approaches with foreign experiences, procedures for synthesizing certain components, and scientifically based approaches require development. In this sense, the critical analytical study of foreign sources is one of the most important issues.

Academician M. Nabiyeu's manual "Color science and painting technology", which was shown earlier, is used in fine arts, painting schools, pedagogic higher and secondary schools that train teachers and specialists in fine arts. In the manual intended for educational institutions, the author describes his views in 2 parts [79, 40 b] .

In the first part, the properties of light are described, it is an optical device and an organ of vision, the essence of color vision, the basics of color science, the properties and designation of paints, the psychological effect of colors, colors The climate will be discussed.

For example, in students, in the development of knowledge about color science, it is important to acquire knowledge about the physical properties of the process in addition to the mechanical properties of colors, that is, the formation of colors as a result of mixing. among the photons that awaken the perception of colors, those that awaken the perception of violet color have the greatest energy, and those that awaken the perception of red color have the smallest energy .

The correct interpretation of their names is also important in the development of students' knowledge of color science. Because in some cases it is observed that dialectal names cause confusion in the knowledge of colors. Because the name, lightness, saturation of colors are their distinguishing features . In this regard, M. Nabiyeu gave information about painting technology, importance of primer, tasks, painting technique, watercolor painting materials, watercolor paints, its features, specific features of working with watercolor paints. It is important to choose and prepare materials, papers, brushes, primers, colors and paints when drawing different pictures. If the artist does not pay enough attention to the roughness, whiteness, and tearlessness of the material and paper, when the image is ready, dry, it may crack, move, that is, the creative sample may turn out to be of poor quality. Therefore, in the development of students' knowledge of color science, it is necessary to research not only paints, colors, materials, objects, but also sufficient information as a pedagogical problem. In addition, the characteristics of water solubility of various watercolor paints, the permeability characteristics of primers, the characteristics of color retention, the preparation of glues, the types, the characteristics of each color, paint in detail will pass. For example, he writes : Golden yellow paint has a paintable property, the color is very bright, warm, it is well applied on paper .

Bright red is a very clear and powerfully expressive color. It looks like a warm color, so when working on paper, this paint should be used less carefully, it will be difficult to wash it off .

In particular, its achievements are of great positive importance in the training of future specialists, especially in the training of professionals related to creative work, further development of the science of color science. After all, since color and color science are directly related to creativity through mental stability, it should not be accepted as just education or education of color science, but should be evaluated as one of the important factors of training a creative specialist regardless of the field. After all, Dryden said that the power of the soul is superior to the power of the body. Because, as Ibn Sina pointed out, laws such as the fact that the soul, independent of the body, should be of the same color as the function of the object should be in the content of students' knowledge of color science. This also means that the development of students' knowledge of color science should be a subject of research as a pedagogical problem.

The following should be paid attention to in the development of students' knowledge and skills related to color science in the lessons of fine arts, in the study of the national, local and methodological roots of the educational process:

1. Deeper study of national historical and literature related to color science . Publishing necessary literature in developed countries in Uzbek language by the government and distributing it to information resource centers in the educational system.
2. Sufficient conduct of scientific research in Uzbekistan , improvement of quality and efficiency.
3. Improvement of scientific-methodical aspects of the educational process aimed at developing students' knowledge and skills related to color science in fine arts classes.

Organizing the development of students' knowledge and skills related to color science in visual and applied art classes in higher education, first of all, if the content of this subject is enriched, the quality and efficiency of our trained personnel will increase.

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