

THE CONTENT AND ESSENCE OF INTRODUCING STUDENTS TO THE ORIENTAL FINE ART STYLE OF KAMOLIDDIN BEKHZOD IN CIRCLE CLASSES

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Abstract: the article emphasizes that searching for talented young people in the fields of science, literature, art, directing their creative potential to the independence of our country and enriching the spirituality of our people, etc., is on the agenda. Therefore, it is necessary to find, educate, encourage and create conditions for talented people. Therefore, the educational importance of organizing classes in visual arts is very strong, and the artistic and spiritual result is enormous. In the training of the club, there was an attempt to solve problems such as ways of introducing students to Kamoliddin Bekhzod's style of oriental visual art and leadership of the club.

Keywords: education and training, aesthetic education, cultural heritage, perfect person, artistic heritage, high virtue, fine art, miniature art, creative circle.

Enter

The spiritual level of every society is determined by valuing educated, talented, capable and educated people, providing them with special care and sufficient conditions for their development. Talents from a spiritually developed society are considered the future of the nation's pride. After the independence of the Republic of Uzbekistan, as in every field, the attitude towards talent will change. It is impossible to be an idealistic person without being honest, honest, pure-hearted, and self-demanding. That is, the more enthusiastically the ideals, principles and values of the society are determined, the more effective the creative circle will be from an educational point of view. And this is the most effective way to increase the efficiency of ideological work and prevent the occurrence of unhealthy environments. Pursuant to Article 17 of the Law "On Education", in order to meet the individual needs of children and adolescents in extracurricular education, to organize their free time and recreation, state bodies, public associations, as well as other legal entities and natural persons, cultural-aesthetic, scientific-technical, they can organize extracurricular educational institutions in sports and other areas.

Out-of-school educational institutions include children's and teenagers' creative palaces, homes, clubs and centers, children's and teenagers' sports schools, art schools, music schools, studios, libraries, health institutions and other institutions.

In circles related to public and educational works from fine arts, the artistic and aesthetic taste, spirituality, morals, love for the Motherland, the country, work, the desire to learn, increase the ability of the students and, of course, the collaboration in new and effective work are of great importance [1:37]. It is necessary to pay attention to aesthetic education in the event implementation plan.

An educator who wants to illuminate the light of morals by teaching the students our traditions and values must have deep knowledge, extensive skills, and the art of education and organization.

The purpose of the course on the methodology of performing visual art lessons outside the classroom at school:

- to provide knowledge about the theoretical and practical foundations of the implementation of educational activities to future teachers and educators, club leaders;
- to use the customs, national and spiritual values of the Uzbek people, to teach them to study sources;
- when planning public events, paying attention to the current level of interest in the youth characteristics of students, the positive and negative aspects of the team;
- educational activities, such as having the opportunity to use new methods and forms of work to improve the quality and efficiency of creative circles.

The issue of fine art education is related to the general problem of education in modern pedagogy. In the creation and perception of visual arts, one should never abandon intellectual fundamental decision-making. Visual art training, performing visual art club work outside the classroom, serves as an important factor in education.

Shaykh Saadi wrote about education in his work "Gulistan": "Whoever does not receive education from a young age cannot be happy when he grows up. A wet branch can be bent as desired. A dry branch can be straightened only by burning it in fire. This idea of education is a piece of heritage that has come down to us from our ancestors, and it is important in bringing up a perfect person. Education should begin from the day of birth [2:11]. It serves to develop their consciousness and will during the implementation of various activities from fine arts. At the same time, education is a social phenomenon and has its own form of implementation at different stages of human development.

After the independence of Uzbekistan, a wide opportunity was created to educate the young generation in the national-spiritual spirit, to carry out various public events in visual and applied arts. Talents from a spiritually developed society are considered the future of the nation's pride. Based on the above points, three sources can be used in the education of students and young people. In the work of the First President of the Republic of Uzbekistan, I. Karimov, "Independence and Spirituality", three factors are indicated as follows:

1. Common human values;
2. Islamic teachings;
3. Uzbek national customs.

The above factors are inextricably linked with each other, and the student-pupil acquires an important educational value in the implementation of various artistic-creative, public educational events from visual arts.

The process of carrying out extracurricular activities at school has a comprehensive effect on educating students to become conscious and spiritually mature people. The subject of the science of the methodology of the realization of the results of the fine arts discusses the future educators-teachers about raising the next generation as the owner of high qualities from a spiritual point of view, about the formation of knowledge, skills and competences about the facets, forms and ways of art.

The method of organizing fine art circles and its implementation is a social science and serves to form national consciousness and the ideology of independence. Its goals and objectives are as follows:

- future teachers, educators, club leaders should be able to use rich national and universal values in ensuring the meaningfulness of educational activities, teach resources that have an educational effect;
- to be able to choose the necessary methods for educational activities and take measures to achieve the intended goal;
- monitoring and analyzing best practices and using them creatively;
- further development and improvement of educational activities by monitoring how positively they affect the students' morale;
- to increase the effectiveness of educational activities, he should enrich his knowledge educationally.

Today, fundamental reforms implemented in the field of education in our republic set the task of educating students in the spirit of humanity, love for the Motherland, courage, selflessness, loyalty, and good behavior. Because such characteristics are a perfect human quality. The rise of cultural life in our country poses very urgent problems for educational institutions in the preparation of teachers of visual arts and club leaders who are currently being trained in higher education. Solving these problems, in turn, requires the training of art teachers and club leaders who can meet the requirements of today's times.

Critical analysis of literature on the topic

No matter how far the history of our ancestors is from us and no matter how unique their religious beliefs are, there are thin bridges that connect them with us. Even so, it is the wonderful examples of art created by them, their spiritual values, concepts and knowledge that have influenced the organic development of human thinking in their general outlook. That's why in the comprehensive training and formation of modern fine arts teachers, we can refer to such examples of past heritage, use them in the educational process not only as examples of the past, but also as methodologically perfect tools.

In contrast to the oldest visual arts, the Central Asian school of art can be seen in its examples of fusion with Greek art. There are reasons to call this art school a school of visual arts formed in the footsteps of Alexander. It is known that in 329-327 BC, Alexander's troops conquered the territories of Central Asia. Greek language, culture, art, and religion were promoted. As a result, Greekization took place [3:104]. The fusion between the visual and practical art of local peoples and the art of the Greeks began, resulting in the appearance of sculptures, wall paintings, and examples of applied art typical of Greek art.

The Great Silk Road, which connected peoples, had a great influence on the history of fine arts. As a result of trade relations between peoples, the transfer of various tools and valuable art samples, it was a natural thing to bring about the harmonization of visual arts. During the study of the Kushan period, we can see that the communication between the peoples through the Great Silk Road not only influenced the harmonization of visual arts, but also caused them to get rich by taking examples from each other.

The advanced examples of fine art are the ancient culturally developed lands of Sugdiyana (Zarafshan and Kashkadarya regions), Bactria (Surkhon Darya, South-West Tajikistan, North Afghanistan), Parthia (Ashkhabad region of Turkmenistan, North-West Iran), Choch (middle basin of Syr Darya, present-day Tashkent). region, South Kazakhstan) as well as in Ancient Khorezm and Ancient Fergana territories [3:5]. Every art teacher should know about his invaluable works on visual arts. Because the history of visual art of Uzbekistan, its advanced unique traditions not only enriches the content of visual art education in teacher training, but also reveals the essence of scientifically and pedagogically correct interpretation.

The ancient painting art belonging to the territory of Uzbekistan has its own priceless examples. It is necessary to pay attention to the work experience, knowledge, skills, as well as pedagogical skills of the famous painters of the past, such as Afrosiyab painting, Besiktepa painting, Varakhsha art. The time itself demands that the heritage of our art be used correctly, productively and scientifically in the formation of the potential of today's visual arts teachers.

As for miniature art, this art is primarily related to paper. According to the Arab scientist Ibn Nadim, in 87 Hijri (melody 706), he wrote down that when he first came to Samarkand, he was surprised to see the paper-making enterprises [4:19]. Such production workshops existed in Khiva, Ko'kan, Bukhara, Samarkand, Tashkent and other places. It is known that Khan of Khiva, Said Muhammad, gathered a number of hattots, skilled painters and artists in his palace, and he was a book lover. He had a large library, in which manuscripts were copied and decorated. In addition, there was a famous library in the palace of Khan Amir Olim Khan of Bukhara, where a large number of books were collected and the hattots were engaged.

The implementation of the educational tasks of fine art by teachers with high professional training will motivate the education to become more meaningful. If aesthetic education is not carried out through the arts, such education will break and lose its effect [5:67]. The essence of such education was described by great specialists, scientists, poets, writers, painters-pedagogues Lutfi, Abdurrahman Jami, Babur, Samarkandi, Muzahhib, Khondamir, Behzad, Attar, Ahmed Yassavi, Abu Nasr bin Arron, Ulug'bek, Abdulhai, Pir Said Ahmad and others. very well understood. Artists such as Pir Saeed Ahmed and Abdulkhali lived and worked in Samarkand and we can remember them among Asian miniaturists.

Research methodology

The methodological basis of the research is based on the Law of the Republic of Uzbekistan "On Education", the decisions adopted by the Cabinet of Ministers of the Republic of Uzbekistan, the Ministry of Higher and Secondary Special Education, the Ministry of Public Education, the organization of education on the basis of new pedagogical technology in terms of pedagogy, psychology and the methodology of visual arts. foreign experiences, theories and concepts, as well as views of scientists of our republic on this topic.

The historical sources and monuments that have survived to our time indicate that our ancestors have lived on this land since ancient times and made a worthy contribution to the development of mankind. They bequeathed the life experiences they have accumulated over the centuries to the future generations, i.e. us, through various games, tales and narrations, tunes and songs, festivals and rituals, proverbs and advices, legends and epics, poems and writings [2:11]. These spiritual treasures show the high level of the culture of our ancestors. "When it comes to historical and cultural heritage, it is necessary to emphasize the principle of inheritance, its place in the understanding of national identity" [6:18]. Therefore, the pedagogical heritage of Eastern thinkers is not only the thought expressed by them, the source written by them, but also the materials related to their works can be used as historical material for art education. Because the miniatures created for "Boburnoma" are created at a high artistic level and are stored in the most prestigious museums of the world as a source of high aesthetic value.

Kamoliddin Bekhzod, who was born in Herat, the capital of Khurasan, was a great painter and miniaturist of his time, and was awarded the title of "Moniyi soni" ("Raphael of the East"), a rarity of the century, as the founder of the Herat school of miniatures in the second half of the 15th century. gained fame [7:4]. With his unique beautiful art, he left a significant mark in the history of the culture of the peoples of the East, but also the peoples of the whole world, and made a blessed contribution to its development. This work is based on Nizami's Hamsa, which is now kept in the National Library in London. It shows the construction of a large mosque. In this work, the builders are divided into three groups. The first one is the bricklayers shown at the top, the second one is the assistants in the middle (material suppliers), and the third one is the preparer (brick and stone masons). The figure in the upper and middle part of the statue with a striped turban and holding a tesa and a brick is probably an image of a craftsman. The construction in Suvrat is such an important building that the builders are building it with great zeal and enthusiasm. To convey this, the artist depicted them all in action, with not a single person resting or standing by as an indifferent spectator. There is no supervisor watching them either. From this it can be concluded that the people in the construction of the building are not slaves, but people who work at their own will.

Suvrat gives us some information about the history of our people, their lifestyle, work, clothes, work tools (axe, hammer, ladder, belt, hoop, rope, etc.), construction materials, and the structure of buildings. Through the work, the artist faithfully reflects the attitude of our ancestors to work and their efforts in the path of Islam.

Bekhzod lived almost a century. His life and work are of great importance in the culture of the peoples of the East, including the peoples of Central Asia. During his career, he trained many students such as Sultan Muhammad, Qasim Ali, Darvish Ustad Mohammadi, Muzaffar Ali, Yusuf Mulla, Rustam Ali, Sheikhzada Khursani, Shah Muzaffar, Mirsaid Ali, Mahmud Muzahib, Abdullah. Kamoliddin Bekhzod's work had a great impact on the development of schools of painting in Herat, Tabriz, Bukhara, Samarkand, Shiraz, Isfahan, Istanbul, and India.

Bekhzod's works are highly valued and are carefully kept in the libraries of a number of countries, including the USA, Great Britain, Turkey, Russia, Iran, France, Germany, and Egypt, in addition to Uzbekistan. The National Institute of Painting and Design in Tashkent was named after Kamoliddin Bekhzod. There is a museum dedicated to the life and work of Kamoliddin Bekhzod in Tashkent [8:143]. Studying Bekhzod's work means studying not only art, but also the history of that time. The works of the great artist are an inexhaustible treasure for the growing young generation [9:93]. This makes us proud to be the descendants of such ancestors, and at the same time we have the responsibility to be their worthy heirs.

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Analysis and results

Effective ways and pedagogic conditions of introducing students to Kamoliddin Bekhzod's style of oriental visual art were shown in the class. The theoretical views put forward in the research enrich the content of the educational process outside the classroom and outside the school, improve this process and serve to increase the effectiveness of the educational process outside the classroom and outside the school. The results of the research can be used in the creation of literature, manuals and methodological developments on improving the effectiveness of classroom and extracurricular education.

The scientific hypothesis of the research: it is possible to achieve educational efficiency by means of organization of classes in visual arts based on a technological approach, if:

- If a new approach to the organization of visual art classes of general secondary schools is decided;
- the content of the didactic possibilities of introducing students to Kamoliddin Bekhzod's style of oriental visual art in circle classes, acceptable form, method and system of tools are based;
- in the process of organizing visual arts classes based on a technological approach, interdisciplinary communication is achieved;
- if the process of familiarizing students with Kamoliddin Bekhzod's style of oriental visual art is implemented on the basis of a technological approach in circle classes,
- methodological recommendations regarding the technological approach to the educational process are developed.

Extracurricular activities in visual arts occupy a large and important place in the general secondary education system. They are carried out in such arts as fine and applied arts, architecture. These extracurricular activities are taught in a number of directions, such as club meetings, exhibitions, contests, parties, and they help students to satisfy their artistic and creative needs and develop their creative abilities, to realize their individuality and talent. at the same time, it expands the scope of artistic and aesthetic ideas of young people and develops their taste.

Fine, applied arts and architecture circles cover all classes of general secondary schools. They are organized into small (grades 1-4), middle (grades 5-7), and large (grades 8-9) groups and include painting, sculpture, graphics, painting, engraving, coppersmithing, embroidery, wood carving, artistic pottery, as well as circles of architecture and art studies.

The circle can be organized on the basis of one or another genre of fine art. Miniature, monumental, artistic decoration, mosaic, etc. The types of these circles, the hours allocated to them, the size and the content of education are chosen based on the children's wishes, inclinations and school opportunities, and the characteristics of the children's youth. Since the goals and tasks of the clubs in schools are mainly to develop the artistic and creative abilities of children, they should be conducted regularly on the basis of a strict plan. Circles can be one or more in each school, according to the types of art, groups. In general secondary schools, the main attention of the head of the circle is focused on:

- students with interest and ability in visual or practical art are accepted into the clubs, and their number in each group should not exceed 10-15. Otherwise, the quality of work with them will decrease;
- children's interest, perception, visual skills, creative abilities are studied and tested for a certain period of time and accepted.

Theoretical knowledge from fine and applied arts is given simple or complex content depending on the type of circle.

1. Circles of art studies (specific types and genres of visual art, visual art of Uzbekistan, visual art of this or that period). in such circles theoretical knowledge is given to children in a much wider and deeper scope.

2. Fine art (painting, sculpture, graphics) circles. In such circles, theoretical knowledge is given in an average amount.

3. Circles of decorative arts. In such circles, theoretical knowledge is given in a reduced volume. However, it is necessary to provide extensive information about the history of applied folk art, its theoretical foundations, folk masters, types of work and equipment used in applied art, materials, working methods, centers where folk art developed, art and regional museums of local history, and their exhibits.

In classes on one or another type of practical art, children, when they make compositions, first of all do it directly in connection with practice or objects, that is, the patterns or decorations to be performed should be designed for the artistic decoration of this or that object. In this, children take into account the function, material, shape, dimensions of the object. Taking into account the function, shape, and material of the object, they perform artistic decoration works in the form of a road, square, triangle, rectangle, circle, polygon, and manifestation. These works, depending on the type of applied art, can be worked both on a sketch and directly on the surface of the object.

The basics of art studies are studied in all classes from fine and applied arts. While the history of art is widely and deeply taught in the circles of art history, its size is narrowed to a certain extent in the circles organized by the types of practical painting, sculpture, graphics, as well as applied art. Below is the content of the group classes on the history of visual arts. Also, getting used to collecting reproductions of children's works of art and postcards, materials about artists, sculptors will give good results. Types and genres of visual arts can make an album about painters and sculptors [11:7]. This work will greatly help them to increase their interest in art, expand the range of artistic thought, and develop their artistic thinking. In the art history class, the teacher should talk about the development of Uzbek popular art during the years of independence, the fact that the works created by world-famous Uzbek artists and masters, Uzbek fine and decorative arts masters have been placed in major and famous museums of the world, and that the Uzbek people are proud of it. Mural paintings on the walls of cities and houses found in Afrosiyab, Varahsha, Khalchayan and other underground cities, as well as displaying copies of sculptures and the miniature art of Movarunnakhr during the Eastern Renaissance, unparalleled works created by Kamoliddin Behzod and his students, unique works of Uzbekistan's architecture in the 9th-15th centuries. providing information about children will increase their interest in art

An artist's brush, similar to the Moni brush, will make the whole world forget the artist. His wonderful and miraculous fingers will feel the works of all artists behind the descendants of Adam. This artist, who embodies the pure truth, is a wonder of our time, and now he is favored by the rulers of the whole world. Historian Khondamir from Herat, one of the contemporaries of the great artist, admired Behzod in his work "Khabab us-siyar". "The author of the famous treatise on artists, Qazi Ahmad Musavvir Khakida!" In a short period of time, Behzod became such a skilled artist that there was no one equal to him in this field since the appearance of color images, - he writes. "Kamoliddin Behzod was one of the greatest artists who reached the pinnacle of his art, the best painter among contemporary brush painters," says another contemporary. The fame of Dustmuhammad Behzod, the artist and even the great miniaturist of the East, shows how high his fame was.

Behzod was born in 1455 in Herat, one of the big cities of ancient Khurasan, the capital of Timurids. As written in historical works, Behzod was orphaned at an early age and was brought up by the famous Herat poet and artist Mirak Khurasani. Mirak Naqqosh worked as a librarian in the palace of Sultan Hussein (1465-1506), the ruler of Khurasan (1465-1506). After Behzod became known as an artist, in 1487 he was appointed the head of the royal library by the decree of Sultan Hussein. Soon this place will become the artistic academy of its time. Experts called it "Nigor Khanai Behzod" or "Behzod Academy". Behzod left many works in various genres. He raised

Eastern visual art to a new level of development in terms of genre, theme, ideological direction, structure, color ratio, form and event proportion, decorated the masterpieces of genius scholars, history books, created portraits of the great personalities of his time, and brought the portrait genre into the history of our visual art. [13]. Mirak was one of Bekhzod's teachers. Another of his teachers in miniature art was the famous artist Pir Syed Tabrizi, a student of Jahangir from Bukhara. His teachers were famous artists of their time. Bekhzod's works are characterized by the great influence of teachers.

In order to clearly express his respect for the artist in Herat during the reign of Sultan Husayn Baykara, Shah Ismail appointed Bekhzod as the head librarian of the Shah's library by a special order in 1522.

After returning to his homeland, the artist, who became old, died in Herat in 1535-36. His portrait, painted by an artist living in Tabriz, has been preserved. His figure is depicted as slightly stooped. There was no precise account of the works created by Bekhzod. His works are not even signed. In his works, Bekhzod perfectly combines the achievements of the miniature schools of Shiraz, Tabriz and Herat.

Even in the first works of his youth, the artist shows that he is a skilled artist who is a serious observer of the letter. Bekhzod selects such plots from the manuscript to be illustrated that, in his opinion, these plots should show different scenes of life, his existence is always in motion. In the compositions created before and after this period, Bekhzod uses a special method to create miniatures that embody a small, very sharp movement and a large width. You can see the exact details in Sharafuddin Ali Yazdi's "The Siege of Khiva Castle" based on "Zafarnoma". In Bekhzod's work describing the construction of the mosque, he showed the progress of the work in a wide scale. Looking at these miniatures, one can see that the work is very intense. As much as Farkhod's bravery was sung in Navoi's epic "Farkhod and Shirin", Bekhzod lovingly describes the nameless masters and craftsmen who beautified the city of Herat in his miniatures. The city of Saadi had no equal in the Middle East. The architecture of the city of Herat was admired by the sturdiness of mosques, madrasas, hotels, hospitals, baths, and the decorative tiles that decorated it. Here, the best examples of miniatures and miniature works were worked. Sultan Husayn's contemporaries, Jami, Navoi, Mirkhand and Khondamir, the authors of beautiful poems, even Sultan Ali, Mashhadi Kamoliddin, Kamoliddin Bekhzod were the rulers of Herat at that time. Sultan Husain himself was a poet, and as a fine connoisseur of fine art, he patronized artists. Navoi had a great influence on the formation of Buyuk Bekhzod. Historian Khondamir says that the great teacher achieved his famous painters only because of the blessing and care of Amir Nizamiddin Alisher Navoi. In the 90s of the 15th century, Sultan Husayn appointed Baygaro Bekhzod as the head of his library. He ordered to draw miniatures of the works of the great writers and poets of the East. Sultan Husayn even built a workshop for Bekhzod in his garden. He often came to her to enjoy her work. It would be like forgetting the worries of the world. Sultan Hussein died in 1537. Shaibani Khan conquered Herat. Bekhzod continued his work while staying in Herat. Shaibani Khan, being a learned ruler, paid special attention to the artist and ordered him to paint his portrait. After the fall of Shaibani Khan, Herat was conquered by Shah Ismail in 1510. Behzad is forced to move to another ruler's movement and goes to Tabriz, the capital of the Safavids. Shah Ismail highly appreciates Behzad's work. In 1514, Shah Ismail, who was defeated in the battle near Childiran, returned and inquired about their condition. The famous Darius the Shepherd miniature in Boston was created under the influence of Navoi's humanitarian rocks. In this miniature, rocky mountains, green meadow covered with bushes in some places, shepherds and horses are combined with each other under bright colors. In this work, Bekhzod Baital describes realistic and real scenes such as a mare sucking her mother and a shepherd boy pouring milk. The figure of the shepherd is especially impressive. Scenes depicting the inner experiences of the "portrait" of the author or the main character became the topic of conversation. Saints, the subjects of depicting the prophet became more and more limited. The attitude towards the subjects related to the arts of war and hunting changes somewhat. Independent landscape compositions disappear. Scenes of a large party are alternated with low-figured

bachelorettes. New composite solutions, schemes appear. In the manuscripts of the later period, it is noticeable that the miniature adheres closely to the medieval style and emphasizes the structural characteristics of the characters.

As a characteristic sign, it can be noted the use of the Iranian and Central Asian method of depicting the background of a single tree or landscape without flat perspective abbreviations, compared to the white marble buildings of the Baburi period, in the style of architectural decoration. In them, we can see a suitable blend of orange, red and gold colors, along with green and blue colors, depicting Kashmiri in national clothes rich in ethnic typical jewels [14:11]. In the Central Asian miniatures made in the Kashmiri style, its aspects are expressed in the architectural background of a composite view. But there are certain changes in ethnic typicality and coloring.

Simplicity folk paintings is the result of the reconstruction of classical miniatures, in which the process of its natural development and internal degradation is felt. Artistically decorated manuscript books of the East, the art of Kitabat, with their scientific-historical, artistic-aesthetic, and spiritual-educational value, have taken a worthy place as unique works of art and the treasure of the world culture. A component of this art, the common artistic heritage and pride of the peoples of the East, miniature art has been the focus of attention of orientalists, ethnographers, art historians, philologists and historians for many years.

The educational opportunities of this art form in general schools, out-of-school educational institutions, as well as secondary and higher art educational institutions were not fully used in the pedagogical process. After all, attracting the young generation to this type of art opens up opportunities to positively solve many educational problems.

For example, Eastern miniature art as a mature form of visual art, its content, in the process of artistic aesthetic perception of its rock, social life, historical evolutions, the inner world of characters depicted in them, their philosophical opinions, views expressed in relation to the events and phenomena that the authors of the literary work reflect, this event and it is important to understand and evaluate the ethnic features in the events and to express one's relations based on them in a practical, descriptive way. This is one side of the matter. Another important issue is that students will be informed about the place of Eastern miniature art in the world culture, Eastern miniature schools and centers, the reasons for their artistic commonalities and differences, and representatives of these schools. Also, they will get information about the history of the formation of Eastern miniature art as an independent art form, its connection with other types of art, especially literature, the level of development in each work and the social, political and cultural life of this time.

Studying the oriental miniature art, especially its pictorial methods, they will get to know about the methods of applying views of a national character in the paintings, as well as the principles of their diversification. For example, the learning process of the characters of the studied work will be effective for the participants of the circle. Only the learning process of the characters in the Eastern miniatures allows us to reveal and solve a number of educational and pedagogical issues. In particular, in this process, students will learn about the historical dates and events of scientific and artistic importance by studying the costumes of characters depicted in Eastern miniature art, apart from the specific pictorial methods, they will get an idea about the class, age category and profession of the characters. Finally, students will gain theoretical and practical impressions about the perception of artistic traditions and the continuation of these traditions in contemporary folk art in the process of comparative study of historical works with the works of contemporary artists who create in the miniature genre in their creative works. On the basis of the same principle, the examples of artistic painting and carving, expressed in the Eastern miniature art, enrich the information about the use of oriental architectural traditions in the interior decoration of palaces, reception halls, residential areas.

In Eastern miniature art, Kamoliddin Bekhzod and his school of inimitable artistic skills were an example of perfection in art, while the science of Timurid period, especially literature and miniature art, reached a height [15:16]. In general, it entered history as the golden age of science

and culture. When perceiving works of miniature art, its functional functions should be considered as a component of artistically decorated manuscript works, as an inseparable artistic-graphic element. This approach allows students to explore the synthesis of these masterpieces, identify and analyze the factors that ensure their harmony. In particular, the synthesis of artistic text and artistic image in the unity of word and image, the creative cooperation of various professions - hattot, painter, muzahib, lovvoh and painter in the creation of artistically decorated manuscript works is the main basis for the creation of artistically perfectly decorated manuscript works with effective high artistic value. they will have an impression about. Approaching the issue in this way made it possible to conduct separate classes of art types related to miniature art, such as artistic painting.

Conclusions and suggestions

It is known that Oriental miniature painting gained great popularity in certain periods. His fame has attracted the attention of many Eastern and Western orientalists even today. It is very different from Western art with its style and decoration. That is why studying the works of the Eastern miniature school and the activities of its representatives is not only important for students to learn about different art schools in the course of their training in the field of visual arts, but also helps to learn about the specific characteristics of the Eastern art of the people's life of that time. In the class, the teacher pays special attention to Behzad and his school of miniatures, his students include Sultan Muhammad, Qasim Ali, Darvish Muhammad, Muzaffar Ali, Rustam Ali, Mir Said Ali, Mahmud Muzaxhib, as well as Muhammad Murad Samarkandi, Sa'di Bukhari, Dwelling on the life and work of Muhammad Nadir Samarkandi, Ahmad Kalla and others opens the way for students to further increase their interest in art.

In the Law "On Education" attention to education outside the classroom and school is very high.

1. To develop the goals and tasks of introducing the students to the oriental style of Kamoliddin Bekhzod in the circle classes;
2. Explaining the content and essence of introducing the oriental style of Kamoliddin Bekhzod in the class.
3. As a result of the implemented experimental work, development of effective methods of familiarizing students with the oriental style of Kamoliddin Bekhzod during training;
4. To check the information of all students about Kamoliddin Bekhzod and the oriental school he created in experimental work.

Based on the results and conclusions of the research, the following scientific recommendations were developed:

- on the basis of modern requirements and scientific and technical progress, students should consciously define their profession and acquire relevant knowledge;
- to create an effective system of introduction to the oriental style of Kamoliddin Bekhzod in circle trainings;
- to protect students from harmful diseases that affect the formation of a healthy lifestyle and all-round well-being in young people through new pedagogical technologies.

The conscious choice of students' professions based on new pedagogical technologies is important in the continuous education system in the training of competitive professionals and all-round mature personnel. The research conducted to guide students to a conscious profession and to improve their preparation for the life process is one of the first attempts to illuminate the pedagogical, psychological, methodical, and organizational possibilities.

The study of Oriental miniature art in the conditions of general education schools, and the solution of the tasks listed above, is carried out in connection with the solution of the following main pedagogical problems. For example, through the medium of art, it is necessary to inculcate the Eastern philosophical worldview, moral standards into the minds of students, to learn the cultural history and artistic traditions of our people by studying the stages of development of miniature art, and to develop the artistic thinking of students by improving their knowledge and skills in the field of Eastern artistic-visual perfection.

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