The Role of Art in Youth's Aesthetic Education

Arzimatova Inoyatkhon Madimarovna[a],*

[a] Candidate of Philosophy, associate professor, Ferghana State University, Ferghana, Uzbekistan.
*Corresponding author.

Abstract

Annotation: This article highlights the role of art in educating a new person in civil society, the principles of independent thinking, high ethics and the aesthetic education of youngsters.

Key words: Civil society; Youyoungsters; Independent worldview; Aesthetic culture; Aesthetic education; Art; World; Personality; Model; System; Structure

Civil society successfully solves the problems related to upbringing of a new person, formation of an independent worldview, high moral and aesthetic culture. Not only has the scientific and technical revolution made significant changes in human life, but also in the system of their education has identified new meanings of the old problems of human education, and has made rational and emotional proportions a critical issue. It also includes the view of art as a unique means of aesthetic upbringing.

The precise place was given to the art in many works of esthetic education that related to theory. However, although this problem has been around for a long time in aesthetic science, it is still not fully understood, the peculiarities and mechanisms of the educational effect of art on the human body have not been revealed. Without explaining these theoretical aspects, it is impossible to make a multi-faceted analysis of the dialectical relationship between personality and art. In turn, more effective development of educational practice cannot be achieved.

Recent research on art and personality structures provides new grounds for a careful study of art as an important tool in human development. The study of art influences personality requires all methods and methods of modern methodology, including the idea of systems and structures, to model two complex dynamic systems - artistic images and some aspects of personal communication.

In recent years, a number of researchers have begun to use the term "model" to identify the peculiarities of the image of the universe in art. For example, German scientist H.Redeker writes: "enjoying art is first and foremost looking at the model of the universe, watching it as it really is in the game, not in real. The reader pushes the work and creates a map of the universe for himself, as if he were displaying literature» (Redker, 1971). The model is a unique, impeccable, unique event, with its origin, content and function. At the same time, the peculiarity of it is that it is aimed at discovering something general and significant. In the model, the form is the same as the original, and is pushed to the foreground. It stands out as the model's own choice, with the uniqueness of its entire structure. In essence, it is invisible. It is absorbed into the model structure. All things are concentrated in its elements. Each and every part of it is open to the audience, reader, and the emotional awareness of the reader. To achieve such synthesis, the artistic image must not only be a pure artistic phenomenon, but also a complex structure - a model. B. Stof wrote interesting and detailed information about the use of the concept of "model" in describing the form of the external world or the means of the image (Stoff, 1966). The need to apply this concept to the specifics of art and modeling clarifies many features of artistic acquisition.

Art takes over the world in its relationship to human, in turn, the subject of art is manifested in its fullness as the product of human communication with the world. These relationships are inherent in the subject-object relationship through which all forms of human activity are performed. During the analysis of Nekrasov's works, M.Gin discovered interesting observations: "In practice, we have complex interactions with the subject (the worldview, the idea, the ideals, the mood) and the object (the direct opposite of the object)," he says. It is a very difficult task to separating each other" (Gin, 1971).

In the forms of understanding the universe, only the model has emerged as a means of assimilating existence. It alone, in its emergence, relies on both the institution and its acute mental basis, which can directly involve emotional material and the psychological process of society. At the same time, modeling is not related to any stage of illusion (observation, depiction), but to the whole process and event stage. During the creative process, the artist evaluates the selected material and creates an art form for the material that has been appraised and then processed in a certain way. Imagery and change find their essence in artistic modeling. Combining these contradictions is important for modeling. During the creative process, the artist evaluates the selected material and creates an art form for the material that has been appraised and then processed in a certain way. Imagery and change find their essence in artistic modeling. Combining these contradictions is important for modeling.

The fact that there is a real connection between the human and the ideal allows artists to carry out their own modeling experiments on a regular basis. As part of the creative process, they transform and multiply the inner connection of the originals, modeled by the power of imagination and fantasy. It creates situations that are not so concentrated in life. By placing one or the other heroes in them, artists seek to enhance their spiritual abilities. According to N. Gay, "in modeling things that does not exist, and speaking of opportunity, art moves to such a stage of real existence that it is incomprehensible to other areas of understanding" (Gay, 1967).

The originality of the models is due to the fact that art models were created in the original artistic integrity. Without underestimating the importance of fantasy, a productive imagination based on creative forces is subject to daily life and the harmony of consciousness: creating a whole new relationship is not their competence. In that sense, "In the process of creative decision-making it is necessary to see the originality of the concept, first of all, it is a type of perception, as it creates new forms of active thinking. They change the explicit states presented in emotional images" (Korshunova, 1969) L.S.Korshunova said. It is impossible to agree with Korshunova. Only the existence of integrity provides the real basis for the modeling process of the legitimacy of interpersonal components. The originality and integrity of the original

allows the artist to conclude that if he creates a model, they will be similar in other relationships, even if they are qualitatively different. An important function of this model is to substitute the original as the other models. The existence of this task explains the peculiarities of art in human upbringing.

The idea of creating a "second reality" in art is of particular importance in the context of contemporary ideological struggle. Reviewers use the underdeveloped problem of artistic replacement of art and, that mythical creation is supposedly a justified and noisy phenomenon in the understanding of art. By doing so, they try to prove that the models that create art are completely unrelated to reality. Integrating the viewing moment in fiction modeling will lead reviewers to unilaterally analyze the educational role of art. This equates to the heuristic process of imagination and creative activity.

In fact, the approach to art as a particular type of modeling affirms something else. "Second Reality" created by artists has the potential to replace real human activities. However, this substitution does not mean disconnection with the universe. It is another manifestation of the intimate connection between art and creation. It shows that the process of artistic understanding of the universe is also a modeling process. The fact that the model reflects the original resembles it, and expresses it in material form can only substitute the original if it has its own objective lens.

In art, the function of replacing originals with models is based on artistic processing of real reality. Creating the necessary conditions by the models of art is an attempt by the author to anticipate life, to think about events, to experience events, and to embrace the intellectual and emotional world of the artist world. In the process of modeling, they retreat, restores relationships, in other words brings vital materials to the non-existent universe, combines events with ideals, and draws new clear lines to artistic understanding. However, this "restriction" brings the true creator back into existence. This is because the newly created, newly created being allows for a deeper entry into reality. In this sense, the observations by the Yugoslav philosopher L. Dzhokivic on the dialectical cooperation of opposites in everyday, untreated and artistic, processed reality (Zhikovich, 1969). Such contradictions are overcome by the active involvement of art in creation. As a result, there will be wealth and development on both sides.

Although the artist is modeling a certain concrete structure of a life event. In fact, the phenomenon has a multifaceted, multi-faceted relationship with the outside world, and the artist only modeles a system of relationships that are universal and grand. Common things are acquired by the artist as a system in close contact with the structural integrity of the individual. Therefore, the common and significant items in the models are consistent with the nature of structural relationships. The

commonality of the model is its objective relationship with the listener, the audience, and the reader. Creating a realistic, reminiscent of life from the outside, creates a complete illusion of the authenticity of the world represented by the artist. This allows the model to be regarded as a substitute for the vital process. The modified links from the original to the model are made by the creator. This is because they serve to better represent the generality, the similarity and intensity of the model and do not disrupt the notion of closeness to life.

Art directs all its means of expression to convince people that the same is true in real life. F.M. Dostayevsky notes that in a true artist, the characters are "almost real" [1] Emphasizing this feature; M. C. Kagan attributes it to the peculiarities of art modeling everything. "Models with artistic images," he wrote. - Unlike scientific models, it does not explain the universe so much, but also exists with the "illusory existence" that is practically and perceived by us (Asmus, 1968). At the same time, the perception of art by the audience and readers always keeps the sense of inertia, the illusion of art models.

In art, the illusion is a model, and the model is taken as a replacement. Defining the peculiarities of art perception, B.M.Asmus distinguishes two conditions: 1) the reader (because his work mainly focuses on fiction) should view the work being read as "not a texture or a thing, but a direct life"; 2) "The reader should not perceive the passage of life as directly described. The student's perception is active in the reading. He is against hypnosis, which proposes art objects as a phenomenon in life, and the skepticism that art is not the life described by the author" (Kagan, 1970). Unless there are two distinct concepts in the dialectics of art models, they are replaced by one-sided approaches. In it, the intake process is broken down as a process.

The role of artistic models as an original substitute is a practical work in the field of human perception. Because this activity is subjective, it aims at changing the subject of the art. It is within the relationship of man with the objects of the outside world. These are artistic models that are objective and act according to their rules. The task of replacing the original with the model is the objective basis of the enriched life experience of the viewer, the listener and the reader. Kagan said that "it is an interesting and unconditional scientific prediction that the specifics of art as a modeling system will be realized. Here he saw art as its own model. He regarded the same reality as an isomorphic form of "ways to extend and extend one's human experience"[2].

The educational function of the art is a kind of connection between two isomorphic systems, and all educational channels affect the individual. In this case, one needs to consider the one-sided gnoseological purpose, and to recognize art as the peculiar carrier of true beauty, and the artistic influence of art on the emerging thinking. The multidimensional effect of art on the individual is that its multifaceted spiritual experience is comprehensive in every possible way. The fact that the effect or other means formed here is just one part of the general system of influence.

Art influences the individual by shaping it as a system: the pursuit of purpose in accordance with the established stage of public relations; wide spectrum of ideals of society, all the ways of educational influence (process of understanding, value orientation, communication, creativity, etc.); directly, as if substituting real-life events in artistic images. Art is a powerful tool for the formation of an individual, but its wide application in pedagogical practice requires a cognitive approach, a sophisticated sense of the peculiarities of artistic models, and the ability to apply theoretical knowledge accumulated by science in the field of art understanding.

REFERENCES

Arzimatova, I. M. (2009). Aesthetic culture and spiritual perfection – Tashkent. *Philosophy and Law* (p.122).

Asmus, V. F. (1968). Questions of the theory and history of aesthetics (S. 57).

Gay, N. K. (1967). *The art of the word* (p.220).

Gin, M. (1971). *From fact to image and plot* (p.71).

Kagan, M. (1970). Experience in system analysis of human activity. *Philosophical Sciences*, (5), 52-53.

Kagan, M. S. Lectures on Marxist-Leninist aesthetics (p.333).

Korshunova, L. S. (1969). The ratio of sensory and rational to the imagination. *Bulletin of the Moscow University of Philosophy*, (2), 64.

Redker, H. (1971). Reflection and action. The dialectic of realism in art (p.79).

Stoff, V. A. (1966). *Modeling and philosophy* (S.151).

Zhikovich, L. (1969). *Theory of social reflection* (p.71).

---

[1] Kagan, M. S. Lectures on Marxist-Leninist aesthetics (p.333).
[2] Issues of the theory of aesthetic education. M., 1970, p. 87-88.