

## The Main Formative Facts of the National-Artistic Tradition in Educational Institutions

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### Annotation

This article suggests that after the Republic of Uzbekistan gained independence, the Uzbek people had the opportunity to study and critically develop the rich heritage of their ancestors in all areas of both material and spiritual culture.

**Key words:** People, cultural heritage, spiritual culture, national and artistic traditions



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### Introduction.

When it comes to studying the spiritual culture of the Uzbek people with ancient life and rich historical roots, there are undoubtedly global and multifaceted problems that require the most in-depth research and comprehensive development.

Despite its unfavorable and difficult economic conditions, the government of Uzbekistan paid attention, took care and even strengthened its control over the implementation of these pressing problems, which are of particular importance and are reflected in the relevant important state documents.

**Scientific research and methods.** National heritage is a concept that represents a set of all material and spiritual resources created by the intelligence, ability and labor of the ancestors of a particular nation at the stage of historical development that has become a past. The national heritage of each nation covers the material, spiritual and all other types of heritage created by that nation. While some of them have a universal character, some are considered heritage in the attention of this nation. National heritage is the product of the thinking, genius, worldview, creative potential of a nation. Any type of existence created without them cannot be elevated to the level of national heritage and will disappear throughout the historical period. National heritage is a wealth that arises at various historical stages of a nation's development and is directly related to the nation itself. That is why it serves as a base and a source of experience in creating the nation's own future.

National heritage is reflected in the following

1. national tradition, tradition, ceremony, values;
2. worldview;
3. different painting-duties;
4. discoveries of World importance;
5. the allomas grown from the nation and the works they created;
6. statehood;
7. national-cultural properties, historical monuments, etc.

Each of them is formed over the centuries by the efforts of representatives of the nation and left as a legacy to the next generation. National customs, traditions and values arise in the daily life of a nation at a certain period of its life. They are passed down from generation to generation, repeating themselves in everyday life, gaining expression in the behavior, behavior and skills of representatives of the nation. National traditions arose on the basis of various natural and social processes that take place in the centuries-old life of the nation, the socio-spiritual needs of Ethnos, which, on the basis of their mental-creative activity, evolved from generation to generation, depending on the environment, nature, labor process, and became an invaluable socio-cultural heritage that embodied centuries-old ancestral thinking, dreams, experiences, achievements and other values. The relative preservation of national customs and traditions over the long term and, at the same time, the repeatability in the life of everyday life ensures that it is a component of the National Heritage. Their relatively long validity, a lot of participation in everyday life and life have a positive effect on strengthening the unity of the nation. Through them, the representatives of the nation will become spiritually closer and form new traditions and traditions that are not unique to other nations, but only their own, corresponding to their time. National values form a complex of material and spiritual benefits that serve the needs, interests, goals of the nation and are a component of the National Heritage.

A significant place in the national heritage is also occupied by the figure-duties inherent in the nation, which are a certain, symbolic, responsible movement aimed at the formation of specific customs, traditions and values in a certain system of National Education. Painting-duties-is the most important tool for the formation of norms that pursue the exact purpose of the character of a nation. Their characteristic feature is that it is an action to be taken towards the implementation of a specific goal, forming a complex of practical actions aimed at the formation, and not formed as traditions, traditions and values. An important part of the national heritage with world significance was created by our ancestors, such as Muhammad Musa Khwarazmiy, Abu Rayhan Beruniy, Ibn Sino, Ahmad Farghani, Mirzo Ulugbek, who were the owners of discoveries, ideas, works, high intellectual spiritual potential realized in science, culture, philosophy, technology and other fields. These discoveries are, above all, the national heritage of the Uzbek nation. Among them are the world-famous cities such as Samarkand, Bukhara, Khiva, Shahrisabz, historical monuments, monuments, national crafts, urban planning, samples of clothing, etc. Accordingly, national heritage serves as one of the main tools that reflect the potential, strength and, in particular, the future of the history of a nation in the mirror of other nations and World peoples.

Today, the representative list of UNESCO World Heritage sites includes 4 architectural complexes - the Ichan fortress Museum-Reserve in Khiva (1990), the historical center of Bukhara (1993), the historical center of Samarkand "Samarkand - crossroads of cultures" (2001), the historical center of Shahrisabz, as well as the Ugam-Chotqol national park (2016) and 9 intangible heritage sites.

Since the independence of Uzbekistan, the country has paid great attention not only to the preservation of cultural heritage through the restoration of monuments, but also to the strengthening of national identity and recognition in World Culture.

Over the millennia, the towers and ancient domes have become a beautiful reflection of the visiting card of many cities, urban landscapes, their religious and educational institutions - mosques and madrasas.

The results of the study and its discussion. Of course, in our opinion, it is not enough to implement such ideas without taking into account the state of the public education system. When schools of the Republic of Uzbekistan become the starting point for solving this problem, it acquires a more rational, existing and valuable motivation to study the National-traditional art. In addition, it is with this method and reordering the accents of research interests that we imagine a more in-depth study of the basics of the formation of children's national characteristics of a worldview, which was not previously sufficiently covered in the works of teachers and psychologists.

We see in the following subjective factors the need to choose this method for studying folk art, taking into account the formation of national traditions;

- national feeling and understanding;
- perception of Mother art;
- understanding the features of artistic traditions;
- striving to create works of art within the framework of national traditions:
- development and expression of the National Art Language;
- formation of national attitudes.

In addition to all of the above, we will also focus on two important values of this method:

- first of all, we will first reveal here the basics and layers of the formation of national artistic traditions in schoolchildren that have not yet been revealed;
- secondly, with the help of this method, we are creating a good basis for a deep study of the main philosophical features of Uzbek folk art, which actively affects the further improvement of knowledge, skills and qualifications of students in creating national art.

In addition, on this basis, we put in the minds of children, starting from school, our own core of the National worldview, which forms the ability of each student to manifest himself, self-control, self-creation, etc., which will be the main condition for the further development of creative skills in the traditional works of fiction of the younger generation.

A number of authors psychologists of pedagogical research have reliably proven that any ability and intelligence of a person is not the innate qualities of a person, but the result of the active activity of an individual, and only with the help of education and upbringing can they be changed, improved and developed .

The above facts led us to the conclusion that in order to solve this problem, it is necessary to effectively use all educational subjects of the secondary school and, first of all, fine arts. However, in the process of implementing this problem, other small questions may arise that greatly complicate the course of this study. Its complexity lies in the fact that the real school program and the method of teaching the fine arts cannot meet such requirements, since it has little and insufficient attention to Uzbek folk art as the most important tool of aesthetic education.

One of the important factors we consider home. Along with other factors, it plays an important role in the development of positive emotions of preschool children. If the father and mother of the

baby are art creators - (decorative - nakkosh, Carpenter-Carpenter. Weaver-Bofanda and (even in several regions of Central Asia, men were engaged in this work), then various variants of works of art are born literally in the eyes of the child, in the environment in which he lives and grows. At first, he observes events for a while as a small and simple viewer, but not a participant. As a result of a long thought of the spectacle, the child forms the basis of his emotional idea of the beauty of things that move the child's strength and arouse various needs.

Conclusion. This means that on the basis of this type of training, it is possible to consolidate knowledge related to the local environment, which is a necessary and important tool for the further development of the creative activity of students, and to achieve the development of visual memory, the imagination and imagination of students.

Thus, thematic drawing also plays an important role in the process of forming and enriching the personality of students. In this regard, in order to carry out artistic traditions in the process of art lessons and actively formulate the feelings of Uzbek Folk Culture, National worldview and art in general in the younger generation, we use this method to the experimental part of the study.

We have already noted that learning to draw gives students the basis of graphic knowledge, teaches plastic language, the language of an artistic image. But the most important thing is that children arouse a desire for work, a desire to create something new, so the basis for a real path to creative activity is created.

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