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## THE ROLE OF FINE ARTS IN SPIRITUAL EDUCATION

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**Abstract:** In this article, the role of fine art in the formation of spiritual education is analyzed on the example of the rarest examples of various rock paintings preserved in Uzbekistan, the interpretation of their images.

**Key words:** spiritual education, spirituality, spiritual wealth, spiritual light, aesthetic taste, art, visual arts, rocks, rock paintings, primitive pictures.

One of the main factors that make a nation a nation and make its name known to the world is its spiritual wealth. It's not for nothing. Because it is spiritual wealth that can show a person as a person, a nation as a nation, and determine the image of a nation. At the basis of any spiritual wealth lies spirituality, which has such a powerful force, and the spiritual education given to the young generation. It is the most important task of the education sector to educate the young generation who are growing up and maturing in their place, who can serve the country, the people, and the nation, and who are capable of serving the interests of the country.

In the 21st century, when the processes of globalization are constantly going on, becoming more and more material and plunging into the swamp of the unconscious, seduction, and subversion there is a stronger need for spiritual education than ever in the East and West.

Because today, in so many regions of the world, it is human values that are eroded, and human evil to man has become an ordinary phenomenon. For the development of spirituality in such conditions, a luminous, impressive lamp is necessary. The name of this lamp is spirituality. In the words of the president of the Republic of Uzbekistan Shavkat Mirziyoyev: "... The difference between this lamp and others is that it illuminates the mind and thinking of a person, awakens the soul, conscience, enhances the sense of humanity" [1.266].

Today in Uzbekistan, a whole system is involved in the process of illuminating the consciousness and thinking of the younger generation, strengthening the sense of humanity in them, in a word, the formation of spiritual education. Including: family, neighborhood and educational institutions with three roots of Oriental Education, State and public organizations, all types of media, various social structures, etc. Of



course it is a system defined by the state, whose activities and their results are regularly monitored.

However, there are other factors that play an important role in spiritual education, the importance of which cannot be equated with anything else. On the one hand, these factors directly affect the spiritual education of the younger generation, and on the other hand, they also play an important role in the functioning of social structures that are part of the aforementioned system. Such factors include folk culture, art, spirituality, traditions, rituals, traditions and values, oral and written creativity, which has developed and polished over the centuries, etc.

Among the factors that are important in spiritual education, there is a special role of the Fine Arts. Fine art first of all teaches children to be able to perceive beauty. After all, the fact that every person can see, feel, enjoy beauty is the basis of spiritual education.

As noted, the role held by the Fine Arts in spiritual education cannot be replaced by anything. The painter creates such images by placing his dream thoughts, experiences, heart-to-heart images that involuntarily take a place in the human heart and amaze his mind. Alternatively forms an aesthetic taste in it. It is difficult to achieve a certain result in spiritual education without the formation of a Chunonchi aesthetic taste.

In the words of the famous Uzbek poet, scientist and translator Abdullah sher, the uniqueness of aesthetic taste is that, on the one hand, it is associated with intelligence, such as the concepts of perception, insight, insight, and on the other hand, it is distinguished from them by its passion, emotion, subjective assessment. For this reason, when we talk about taste, we usually mean aesthetic taste – such aesthetic properties as beauty, grandeur, tragedy in a person, as well as the ability to perceive elegance in general. The scientist noted that “aesthetic taste necessitates a complex educational process. Because it consists of a commonality in which both mental, moral and emotional education are harmonized” [7. 13-14].

As you can see, there is a special place in the formation of aesthetic taste, in particular, oriental aesthetic taste, in the visual arts. After all, the reflection of human feelings, experiences, imagination and fantasies on a surface or space in lines, colors, black and white paints, volumetric or non-volumetric, colored or colorless forms, their aesthetic feeling is characteristic of the Fine Arts. Fine art, like science, serves to know the world, life, nature, the history of peoples.

In particular, a special aesthetic taste can be seen even in various paintings created by ancient world artists, depicted on rocks.



In Uzbekistan, the most rare samples of more than a hundred rock paintings have been preserved, such as Zarautsoy, Sarmissoy, Bironsoy, Kuksaroy, Taqatosh, Teraklisoy, and valuable archaeological, historical and artistic monuments have become valuable today.

Such primitive pictures, drawn on boulders, depict people, animals, that is, Ox (bull), mountaineer, gazelle, dog and other animals, as well as arrows and arcs, mainly depicting a hunting scene. In one of the pictures, people wore a bird-like mask. Scientists thought differently about this image. One of them expressed the idea that if he refers to a person approaching animals, having entered the form of a Tuvan bird, which is common in these places, another entered the hunt with special clothes to scare away wild animals.

The question of what purpose these images were drawn, what meaning and content, what idea and imagination lay at its base has always haunted lovers of Fine Arts. Scientists who studied them (N. Abdullaev, K. Tashboeva, J. Kabirov, A. Sagdullaev, X. Oynazarov and others) believe that paintings on rocks and landscapes symbolize some kind of magic, on the basis of which lies the idea of the imagination associated with religious beliefs in the everyday life of primitive and ancient times. There is also an assumption that the paintings were a sacred shrine of primitive people for being far from the majority, and at the hunting site they prayed near the rocks. If religious rituals were performed, then the pictures on this stone may have served them as some kind of spiritual strength and spiritual nourishment.

When one of the religious practices was painting on rocks, they believed that through it it was possible to acquire some kind of divine imagination and divine power. About this archaeologist scientist J.Kabirov writes that: “Countless paintings belonging to different periods on different rocks of our republic, in particular in the Sarmissoy Gorge, a variety of landscapes are not designed for emotional beauty or for decoration of ungur, cave walls and boulders, of course. Both separately worked paintings and landscapes expressing certain events and phenomena mean magic, which is associated with the primitive concept and religious beliefs of people of ancient times who were still helpless before nature” [8.92]. Russian historian V.F. Zibkoves believes that “examples of Stone Age art have nothing to do with religious concepts and magic. They are centers that provide education and training to young people. And the paintings were created with the aim of educating the youth of the primitive era, conducting practical classes with them” [8.96].

Regardless of which of the above points is close to reality, these pictures are considered a kind of preliminary stage in the development of art in Central Asia,



showing its positive impact on the spiritual education of the younger generation today.

Most historian scholars and ethnographers separately note that fine art arose on the basis of human labor activity, beliefs and religious views. It's true. Take for example the images of the rocks of Zarautsoy. These tavsirs can be said to be simple and simple manifestations of primitive people, when the labor activity arose, that is, at the core of hunting, primitive beliefs and religious views. Images were also of great importance in the formation of the social consciousness of primitive people in the knowledge of the universe, in the expression of their dreams. The artist of the primitive era focused all the spiritual and spiritual forces of the Hunter on the knowledge of the laws of nature. After all, the life and well-being of the team to which the Hunter belonged also depended. The artist describes how hunters hunt in cooperation, showing the formation of the ability of cooperation, solidarity and harmony. Animal risk and strong resistance activate the ability to cooperate. In it, the Hunter is tied to harmony in the team, curbing his emotions.

Based on the above, we can conclude that samples of fine art, no matter at what time in history all types of art in general were created, prove that the interest of the Uzbek people in science, art and culture, aesthetic taste and spirituality have developed over the centuries. Examples of this are crafts in the settlements of Sopollitepa and jargon, ornaments in Bactria, sculpture samples in the monuments of Greco-Bactria and Kushan, murals in Afrosiob, cultural life in the era of the Samanids, Khorezmshakhs and Timurids, as well as achievements of Science and art of the later period.

Oriental fine and Applied Art will continue to serve in the future not only Uzbek, but also to educate, inspire the youth of the world, to bring them to spiritual perfection and perfection.

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