

**THEORETICAL VIEWS OF FINE ARTS AS A FACTOR OF INFLUENCE ON THE
DEVELOPMENT OF A PRESCHOOL CHILD**

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Abstract: The article presents the ideological and aesthetic significance of a work of fine art created at an artistic level, serving to enrich the moral world of the individual, calling for the struggle for the prosperity of the Motherland, guiding to deeply feel the beauty of nature, life and people. And also emphasized, the special significance of mastering by preschool children of various artistic and visual experiences, including modeling, drawing, applique in the creative process.

Keywords: artistic taste, art, rock paintings, utensils, architecture, minaret, glazed tiles, majolica, miniature view, decor, landscape.

In the era of global progress in science and technology, the development of artistic taste, sensitivity to the surrounding beauty in the field of aesthetic education of the younger generation has never lost its importance.

The main ideas that determine the theoretical views in this article are historically established ideas about the importance of fine art in human life. In human life and activity, art, like other areas, occupies an important place with its unique characteristics and is considered a social phenomenon.

Since the times of primitive society, people have passed on their experience to future generations in various ways. This is evidenced by historical rock paintings carved on the mountain cliffs of Varakhsha, Afrasiyob, Kalchayon, Tuprok kal'a, Bolalik tepa, Airtom, Dalvarzin tepa, Fayoz tepa, Koykirilgan kal'a, Azhina tepa, Teshik kal'a [2].

From ancient times to the present day, people have been decorating their homes with carpets, ceramic and porcelain dishes to create coziness and comfort in their environment. Masters of folk art have not lost their relevance to this day due to their amazing ability to understand nature when creating products, utensils, and architecture. Even centuries later, the minarets built by masters in Samarkand, Bukhara, and Khiva still amaze with their grace, size, and it is difficult to take your eyes off their unique design. Their unique decoration amazes the imagination: the minarets are completely covered with glazed tiles and majolica, through time they are still as bright and alive and continue to cause admiration for their high craftsmanship and processing technique. The brick decor of the minarets emphasizes their monumentality, and the chiseled trunks of the minarets are surrounded by sparkling ribbons of cladding and directed towards the sky, in the haze of which its mosaics of blue, light blue, white, and turquoise tiles dissolve and melt.

It is known that art develops only on the basis of long-standing traditions of several generations, knowledge passed on by the master to the student. This indicates that it developed in the form of professional art education. A clear proof of this is the flourishing of the miniature

form of fine art during the period of the creation of an independent state by Amir Timur. During the time of Amir Timur, miniatures and book graphics developed so quickly that they influenced the art of not only the East, but also European countries. As a result, along with the Samarkand, Bukhara and Herat schools of miniature, the Baghdad, Tabriz, Shiraz, Azerbaijan, Indian, Isfahan and Turkish schools of miniature were formed and began to develop [2]. Thus, over time, humanity has passed on its experience to future generations in various ways.

Of no small ideological and aesthetic significance are works of fine art created at the artistic level, serving to enrich the moral world of the individual, calling for the struggle for the prosperity of the Motherland, orienting to deeply feel the beauty of nature, life and people.

Landscapes of Ural Tansikboev, Rakhim Akhmedov, Gafur Abdurakhmanov, Zokir Inagamov, Isfandiyor Khaidarov, Shukhrat Abdurashidov reflect the endless latitudes, beautiful valleys, majestic mountains of Uzbekistan, the creative work of its people. Works of art, which describe the beautiful landscapes of our Motherland, serve the aesthetic education of youth [1].

It is always easier to know, understand and feel an event, the culture of a people through art. Positive emotions and experiences encourage the student to actively participate in cognitive and practical activities and the development of aesthetic feelings. Using examples of portraits of famous artists of Uzbekistan, students, through their aesthetic perception, ideological-semantic and artistic analysis, not only become familiar with the portrait genre of painting, but also master the artistic values of Uzbekistan.

Based on these points of view, the analysis of scientific, psychological and pedagogical literature shows that aesthetic education has been given invaluable importance for centuries.

In the history of preschool pedagogy, the problem of creativity has always been one of the most pressing. Until now, the problem of developing creative abilities has been the least studied theoretically and remains insufficiently covered in the practice of raising children.

Famous researchers and educators, such as E.A. Flerina, N.B. Khalezova, N.P. Sakulina, T.S. Komarova, T.G. Kazakova noted that folk art is a source of fine and decorative activity for preschoolers, which has great potential for developing children's creativity. [5].

Today, theorists and practitioners emphasize that mastering various artistic and visual experiences, including modeling, drawing, and applique, is of particular importance in the creative process. N.B. Khalezova wrote: "In the process of working with plasticine, the child receives aesthetic pleasure from its organization, sizes, and forms that he makes. His hand movements and eye precision develop, constructive skills are formed, and if properly directed, modeling can become the child's favorite activity [7].

Sculpting is a wonderful experience, and children enjoy creating familiar shapes from soft, pliable materials. However, to ensure that the child does not end up with only very simple things made of plasticine and clay as a material for depicting a "donut" or "candy", it is necessary to help them master various technologies for making complex shapes in sculpture. To facilitate the technique and method of studying new material, to help children master the basic techniques of working with it, so that children learn to sculpt, transfer objects from surrounding objects into this material, express their reactions to surrounding events - all this should remain the task of adults, that is, educators and parents [9].

In the study by Yu. A. Poluyanov, the following periods of development of visual activity were identified, covering the entire period of childhood: the pre-pictorial period (or the “scribble” stage), and the pictorial period: the stage of shapeless images, the stage of pictorial schemes, the stage of plausible images, the stage of correct (or realistic) images. In preschool age, one can observe the development of visual activity from the pre-visual stage to the stage of realistic images, which does not apply to preschool childhood, but is observed in some cases.

Thus, visual activity is understood as an artistic and creative activity aimed not only at reflecting impressions received in life, but also at expressing one's attitude to the depicted. Being one of the most interesting, visual activity allows children to convey what they see in the surrounding life, what excited them and what scared them, and then, by drawing these phenomena, the child seems to live out the fear caused by them.

Studying the nature of strokes and shapes in the drawings of children, V.M. Bekhterev concludes that the child shows a desire to depict very early. He draws what he sees in the environment, therefore, in order to correctly assess the child's creativity, it is necessary to find out the conditions in which he is.

V.M. Bekhterev recognized the need to teach children drawing techniques; reasonable imitation of adults, in his opinion, cannot interfere with either the originality or the manifestation of the child's individuality [3]. Children's visual activity is based on the knowledge of the surrounding reality, therefore the question of the development of perceptions is one of the main problems of the methodology of teaching children to draw. The creation of an artistic image involves the transmission of deep content in a bright, emotional form.

The experience of a preschooler is still small, so it is important to give him the opportunity to preliminarily observe the object in order to see and remember the main, characteristic, expressive. It is precisely the inability to see that explains many mistakes in children's drawings [8].

The development of previous visual activity has two goals. Firstly, enrichment of the child's cognitive and aesthetic experience in the process of familiarization with the surrounding reality, secondly, clarification of ideas about various objects. The child's experience gradually expands in the process of all auxiliary work in classes, walks, excursions, etc. These perceptions can be associated with the task of subsequent depiction, but can also have other goals. It is important that the teacher takes them into account in drawing classes. Accumulation of impressions about the surrounding environment is a broad basis for conducting classes in visual activity [4].

Thus, conducting observations for the purpose of developing visual activity can be organized in a broad sense to enrich children's experience and with a narrower specific task - to understand the properties of individual objects. In this case, a mandatory condition is the inclusion of aesthetic feelings in perception, which will enhance the emotional side of perception, which is especially important for subsequent depiction.

Children's drawing is a well-known phenomenon, but it is precisely this that raises a lot of questions among parents and teachers.

Firstly, drawing is accessible: move a stick in the sand - already a drawing; take paper, a pencil or a felt-tip pen and draw, anywhere - at home, visiting, at mom's at work, with grandma;

Secondly, it is sensory: images and plots excite, the movement of lines and the variability of color excite, everything that happens in the drawing excites and is experienced, the drawings themselves excite;

Thirdly, it is educational: it helps to discern, learn, clarify, master, understand a lot, and even test and show your knowledge;

Fourthly, it is expressive: by drawing, you can express a lot, sometimes more and with less difficulty than in words, especially for small children; you can depict and express your delights, desires, dreams, fantasies, premonitions, fears, knowledge, judgments, discoveries and much more; Fifthly, drawing is productive: you draw, and something always comes out. A drawing is a finished thing. You can draw many drawings, you can either hang them on the wall, or give them as a gift, or put them aside, and then take them out again and look at them. Drawing is fascinating, pleasant and interesting [5].

The true value of children's drawing lies not in the quality of the drawings (exhibition, competition, for evaluation) that children create, but in how, through creativity, they overcome their personal problems, realize their life experience, free themselves from the unpleasant and affirm the positive in their own lives.

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