

Improving the Education of Students in the Spirit of National Pride Through the Expression of the Image of Ancestors

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Annotation: Stages of practical implementation of the methodology for educating students in the spirit of national pride.

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As additional means of teaching, it is possible to note instructional and visual aids, etc., which form the knowledge, skills and qualifications of students in studying the scientific heritage of their ancestors. An innovative approach to improving the educational process serves to develop students into highly spiritual specialists who can meet the requirements of today, and in whom they: be able to independently analyze social problems and processes; be able to express their opinion on issues of spiritual, national and universal human values; know the spiritual criteria that determine a person's attitude to man, society, and the environment; have a scientific imagination and conviction in the need to lead a healthy lifestyle; be able to make reasonable independent decisions in their professional activities; clearly demonstrates the importance of such qualities as self-improvement. In such a complex pedagogical process as developing a sense of national pride, the systematic and comprehensive organization of the use of the works left by the Ancestors, the selection of forms, methods and means, their appropriate and targeted use, gives its positive effect. Also, in the wide use of the scholar's work, spiritual and educational activities, in addition to the audience, are also important. I developed portrait stages of the figures of our ancestors using the method of geometric shapes. In particular, we can see portraits of our great ancestors such as Alisher Navoi, Amir Temur, Zahiriddin Muhammad Babur, Abu Rayhan Muhammad ibn Ahmad Al-Beruni, Abu Ali al-Husayn ibn Abdullah ibn Sino, Mirzo Ulugbek, Abu Nasr Farobi in the work of artists. Portraits of the great poet Alisher Navoi and the poetess Mohlaroyim Nodirabegim Going up to the second floor of the Alisher Navoi State Literary Museum, near the window at the top of the hall, you can see a wonderful portrait by Vladimir Kaydalov, which was created in 1947. When talking about the era of Alisher Navoi, it is first necessary to dwell in detail on the personality of the great poet. While getting acquainted with the literary heritage of Alisher Navoi (1441-1501), which has a huge educational and educational value, it is necessary to remember his teachers, thinkers and poets, recognizing the interest in him in every century not only in his homeland, Central Asia, but also throughout the world.

They had a decisive influence on the formation of a person who thinks broadly and works with a long-term future in mind. This poet is Mir Kasim Anvari, whom the people loved very much, but the rulers persecuted him for his truthful words and the truth in his work. We can recall the poet Fariduddin Attor, a thinker who greatly appreciated the literary work of the young Alisher Navoi, the book "Hikmatlar". Khandamir, a student of Alisher Navoi and a fan of his poetry, cites an incident that occurred in the poet's youth in his work "Makorimul Ahloq", dedicated to the great poet. The ninety-eight-year-old poet Mevlana Lutfi, who wrote works in Turkic and Persian and was considered the ruler of the pen of his time, heard from the twelve-year-old teenager Alisher Navoi: Every moment tears flow from my closed eyes, Like a star, a star will appear, a sun will be hidden... Hearing his

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verses, he does not hide his amazement. He acknowledges the perfection and harmony of the verses that resonate in it and says: "I am ready to exchange the twelve thousand verses of poetry that I have written during my life for these two verses," giving the young poet a white blessing."⁴⁴ Two and a half centuries later, in Russia, at the graduation exam held in Sarskoye village near St. Petersburg, the famous ninety-year-old Russian poet Gavriil Romanovich Derzhavin gave a similar white blessing to another great poet, Alexander Sergeevich Pushkin. A.S. Pushkin himself (1799-1837) recalls this in his poetic novel "Eugene Onegin": "Old Derzhavin looked at us and, taking a rest, gave us a white blessing."

Thus, previous history was repeated in the fate of another poet. Academician Vohid Zohidov wrote in the introduction to the epics of Alisher Navoi: "Thus, poetry entered Alisher Navoi's life from childhood and forever, creating values from magnificent works of art, which passed through the ages and became relevant to eternity"⁴⁶. Many researchers who studied Alisher Navoi's creative heritage at different times have emphasized that he was mainly devoted to the glorification of worldly love. The great orientalist (Turkist, Iranian) scholar Yevgeny Eduardovich Bertels (1890-1957), despite the criticism of scholars, proved in his scientific works the truthfulness and greatness of Alisher Navoi's poetry.

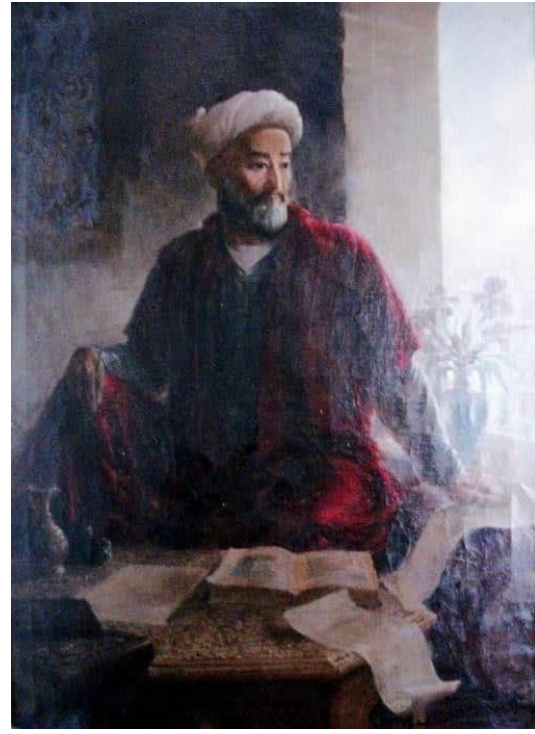
He cites the words of Abdurakhmon Omi, who equated Alisher Navoi with the Prophet Yusuf, whom God gave great opportunities such as power, wealth, and talent, and therefore the idea that he was engaged only in love lyrics is not justified. Fifty thousand verses of the great poet Alisher Navoi are dedicated to his Sufi love for God, due to his deep thought, broad worldview, which was many centuries ahead of his time. The poet's creative heritage called on all people to improve their spiritual, intellectual and physical qualities, and it is these things that have been and will be of primary importance in the education and upbringing of a person. Life portraits of great people created in the East by talented artists of past eras are extremely highly valued in world fine art. Mahmud Muzahib. "Alisher Navoi". 15th century. They are enriched with the artist's direct imagination of the people whose portraits are being worked on, and they truthfully depict not only the character of the person, but also the environment in which he lived. These works often depict the architecture of palaces, interiors with objects of applied art, mountains, valleys, gardens with flowers and trees, etc. The miniature portrait of Babur Shah, created by Indian miniaturists, is one of such works. The portrait of the Herat ruler and poet Husayn Boykaro, created by the artist Kamoliddin Behzod in the mid-15th century, as well as the portrait of Alisher Navoi by his student Mahmud Muzahib, are such works. Later, in the mid-20th century, the miniature of Mahmud Muzahib, depicting the great poet, inspired a number of Uzbek artists and sculptors to create a whole gallery of the image of Alisher Navoi. We will consider some of them in our study. The portrait of the poet, created by the artist Vladimir Kaydalov in the post-war years, is one of the first portraits. These were difficult years for the country, when it was healing its wounds, but the people as a whole were in high spirits after the victory over fascism in World War II. It was in this high mood that the artist created this portrait.

In December 1941, the anniversary of the great poet Alisher Navoi was held in the Hermitage in besieged Leningrad, chaired by Academician I.A. Orbeli, with the participation of prominent orientologists and public figures. Under the domes of the Hermitage, his poems and epics, which are still loved and read today, are reborn. They glorify love for life, friendship, human consciousness and its victory over dark forces.





a) Abdulhaq Abdullayevning Alisher Navoiy Portreti (160x100) 1970-yilda ishlangan.



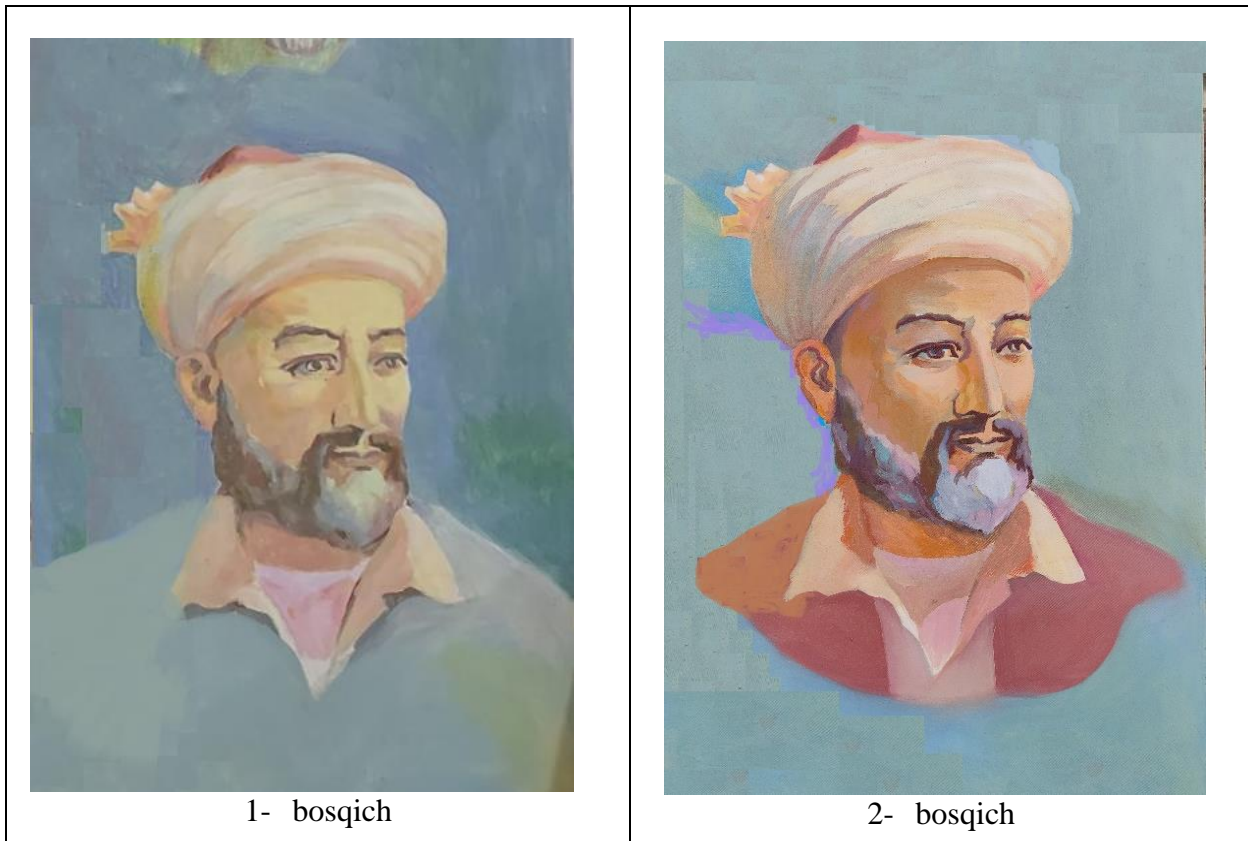
b) Vladimir Kaydalovning Alisher Navoiy Portreti 1947 yilda ishlangan.



Vladimir Kaydalov's Portrait of Alisher Navoi will be published on the covers of books as a standard. Inspired by the analysis of these works and the sharp-eyed, striking images of Alisher Navoi in this picture, it would be appropriate to include tasks such as expressing the image of ancestors in visual arts lessons and independent learning tasks, in order to instill respect and pride in the image of ancestors in students.

In the portrait stages, we approach the portrait of Alisher Navoi as follows.





1- bosqich

2- bosqich

The whole world knows that enmity is not a matter of business, Love and death are a sign of business. In different eras and in different countries, great people lived, created and suffered with confidence in the bright future of humanity. The poet Alisher Navoi was one of them. The portrait of V. Kaydalov reflects the image of a poet who fully believed in the possibilities of harmonious development of humanity, saying, “After darkness, a bright light will certainly come.” V. Kaydalov. “Alisher Navoi”. 1947. The portrait is made in watercolor in a multi-layered classical style. It conveys a feeling of great love for the person depicted. Alisher Navoi is sitting near a multi-faceted ornamental table, on which books and writing instruments are drawn in soft, warm colors. The dark red velvet cloak with large folds at the knees and elbows remains the leading image of the work, in which the colors are extremely delicate. The poet's face remains the most striking feature in this portrait, as if goodness and light are radiating from his face. In the portrait, the poet is staring into the distance, as if looking at something beautiful and significant. According to Uzbek scholars and artists, this portrait fully reflects the personality of the great poet, but it is worth noting that it differs from the portrait of the poet by the miniaturist artist Mahmud Muzahhib during his lifetime. The portrait of Alisher Navoi, created by the artist Abdulhaq Abdullayev in the 80s-90s of the 20th century, is considered the next portrait of the poet. This portrait is also the property of the Alisher Navoi State Literature Museum of the Academy of Sciences of the Republic of Uzbekistan. The master of fine arts was one of the leading portrait painters of Uzbekistan of his time. The artist worked on the portrait in many versions, not all of them had the same significance, but the great creative work carried out bore fruit, as a result of which the portrait became an event in the visual arts of Uzbekistan. A portrait of the poet with his hands on a staff was created on a long rectangular canvas. He is depicted in a royal palace robe. The poet's face, painted in a serious manner, was in harmony with the general color harmony of the work. It is known that the poet was a friend and advisor to the ruler of Herat, Hussein Baykara, and therefore often left the palace on his orders to pacify conflicts and popular uprisings that arose in the country.

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