



The Impact of the Unity of Form and Content in the Visual Arts on Human Spirituality

Zhabborov Erkin Hollievich

Karshi State University;
Associate Professor of the Department of
Fine Arts and Engineering Graphics.

ABSTRACT

The article considers the expression of the historical progress of mankind in the genres of fine art. In particular, it is possible to study historical information about the way of life of people, means of labor, historical events, nature. In turn, the article analyzes the role of works of fine art in the formation of the anthropological worldview and spirituality of man.

Keywords:

art, fine art, realism, composition, form, content, spirituality, worldview

Art is one of the forms of social consciousness, a separate means of cognition of being, the environment. A person has been engaged in art since very ancient times. Art was an integral part of the labor process. A person tried to reflect in his works of art what he considered important, necessary in life.

In the images of primitive society, you can see simple images, hunting time, various human situations, images of wild animals.

When art became an integral part and necessity of a person's social life, it became a reflection of the necessities and desires of the community. Art became one of the forms of social consciousness, cognizing life, reflecting it with the help of special means and exerting a certain influence on society, it was considered for him not only a means of existence, but also a powerful force enriching a person with new knowledge and imaginary visions.

One of the most important features of art, including fine art (painting, sculpture, miniature, graphics), is that it reflects life, helps

a person to know the world, educates him ideologically and aesthetically.

Works of fine art are an inexhaustible spiritual wealth for a person. Observing objects found during archaeological excavations and images created by the hands of people of primitive society, we can fully imagine their life at that time.

In this regard, hunting landscapes by unknown artists who lived tens of thousands of years ago are of particular importance. What kind of hunting was conducted by primitive man, what shelters were built by hunters themselves, the types of wild animals of that time we can imagine with the help of drawings engraved on stone in the Zaroutsay gorge near the city of Termez, Uzbekistan.

These images tell not only about the state of the image of the distant past, but also about the hunting methods of hunters, the behavior of animals and so on. The fact that the artist was a child of nature, and this child sought to reflect the colorful facets of Nature, began with such ancient times and continued in the works

of various artists. For example, we can learn the beauty of nature in the Middle region of the Russian Federation in Siberia from the works of artists such as I.Levitan and I.Shishkin.

Beautiful canvases by Uzbek artists U.Tansykbaeva, N.Kuzibayeva about the beauty of our country, inspire the viewer to embrace nature, are natural.

There are specific signs of artistic perception of the world, but it does not differ sharply from scientific knowledge of the world. Cognition of reality begins with feeling. Perception is a source of artistic knowledge of the world. Let's imagine ourselves as a landscape painter. Suppose you want to describe the beginning of spring in a canvas. The concept of spring arises in you under the influence of different feelings. This is a spring view, where in the distance the edges shrouded in tulips, the snowy peaks of mountains, bird wanderings, the lush color of lawns appear before your eyes, you feel it with the help of inner feelings.

For an artist who wants to paint a landscape, feeling alone is certainly not enough. It is necessary to choose important phenomena and details in nature wisely, since these phenomena and details fully describe the reality of nature.

The artist embodies a certain idea in his work and checks his correctness together with the viewer. The viewer accepts or denies his emotions and thoughts, falls in love with his characters or rejects them.

If the artist's experience, imagination, feelings do not correspond to the viewer's imagination, if the artist does not reflect what the viewer feels, does not reveal aspects of life that the viewer does not know, but learns, such work will be reflected in a narrow subspecies of the artist. Consequently, such work will not bring any benefit to a wide audience, it will not be understandable to him.

We shouldn't just observe the paintings. After all, the purpose of reading a book is not to practice reading. The viewer looks through a photograph or a work of fine art to learn something new, to learn something, to gain life experience.

Indeed, observing a lot of works in works of art, we not only recognize the artist's style in them, but also pay attention to their compositional interpretation. Consequently, we get aesthetic pleasure from it, create additional knowledge, imagination.

Looking at the works of fine art of the artist, we get an idea of the cruel nature of the north, the appearance and character of the people of a distant country, which many have not visited and have not seen.

Many works of art on public display enrich the audience spiritually, aesthetically, introduce them to the culture and traditions of different peoples, as well as inspire them to work and heroism. It should also be noted that the viewer usually stops in front of a work of art that attracts not only with its appearance, but also with its deep content, excites thoughts, teaches what he does not know.

It should be noted that the works created by artists who stand on progressive ideological positions can have a great impact on a person's life. In this sense, art not only reflects existence, human labor and life, but also influences their composition, motivates heroism, instructs people on the right path. It educates a person culturally, spiritually and aesthetically.

When an artist creates a masterpiece, he is looking for paints and special methods, drawings. The composition solves the issues of color, lighting, that is, generalizes and typifies reality by specific means, helps not only to understand, but also to feel what is happening in life through the described images. The influence of an idea expressed in such an emotional form on people will be strong.

Thus, art, including fine art, is an imaginative perception by seeing life. So, the main form of cognition and generalization of life in art is an artistic image.

When an artist reflects an event, he expresses his attitude towards it, evaluates it and, after reflection, makes his judgment.

Realism means creativity that requires a work of art to represent important life events in a truthful and popular, artistic, high and clear form in terms of ideas and content. Realism – in addition to precision of detail, it

also involves portraying typical characters in typical settings.

Realism in art is a historical concept. It varies in form depending on certain historical conditions of the development of society.

Historical conditions determined the realism of ancient art, the realism of the Renaissance, the uniqueness of the realities of the XIX century and other periods. One can see that one form of realism is replaced by another during the period of art development.

The reality of the awakening period was of a humanistic nature in accordance with certain historical conditions. The artists expressed the humanistic ideas of their time. On the other hand, the form of realism in this period had its own peculiarities. In works of art, certain life problems were often presented in a conventional poetic and religious mask.

The works created by Uzbek artists also have their own value. Thanks to such works Z. Inagomova, as a "Chaykhana", P. Benkova, as a "Dutorchi Girl", "Girlfriends", "Early Spring in Registan", "Girls who pick grapes", we will have information about the lifestyle of our ancestors, their work activities and we will enjoy them. Comparing them with today, we draw our own conclusions and evaluate our achievements.

In the visual arts, one of the important elements of the form is composition. That is, the embedding of some parts in harmony with the idea of a work of art, the overall structure of the work makes up the composition. The same content itself can be expressed in different plots and forms. The main plot that expresses the theme is one of the elements of the art form.

The color of the painting, its wide resolution, accurate processing of images that make up the core of the work, etc., are associated with the form and the individual, peculiar style of the artist.

Neither form nor idea can exist without each other, they are always interconnected. Since these two elements are closely related to each other, the artist's idea reaches the viewer, if only these two elements are aligned with each other.

Suppose, for example, that the artist wanted to create a cheerful image. But it was

necessary to express a certain idea in it, but the artist decided the composition in an inexpressive, incomprehensible way. In addition, he drew the image of some characters so incomprehensibly and obscurely that as a result, the characters of the picture turned out to be gloomy. The artist chose unsuitable, dark colors, instead of pleasant colors. Naturally, with such imperfection, the work turns out to be completely different from what the artist thought. So, the more magnificent and perfect the form of the work is, the more the work of art will affect the audience. But it may be otherwise: the artist chooses a completely random, insignificant theme for his work, but revives the characters, carefully studies every detail of the picture. Nevertheless, the work does not excite the viewer, does not fascinate him. There is also a gap between form and content, even form is put above content, in fact, content in art should be crucial.

The main thing in a work of art is the content that creates the form. For an artist of fine art, a person should become the subject of charm, soul, life drama, impressions of nature, his life and ideas, the spirit of history.

In conclusion, we note that the method of realism does not take form in art, but rather calls for the improvement of one's skill, the constant improvement of the ideological and artistic level of a work of art.

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