



# Fine Arts Composition Artistic Culture Spirituality Aesthetic Principles Historical And Modern Development

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## ABSTRACT

*In this article, problems and solutions to the development of the principles of fine art, pencil drawing, painting composition, historical and modern aesthetic, philosophical and artistic ideas, modern realism, and modernism. To further develop our spiritual life in the future, several important things, including increasing the culture of reading books, improving the culture and art sphere, developing a creative school named after our great artists in the regions, the history of new art of Uzbekistan, modern visual arts art modern teaching culture art scientific-practical research. Academicians of the Creative Union of Art Academicians of the XXI century discussed creativity, individual artistic work, scientific art science, modern pedagogical technology, theoretical research methodology, and practical and theoretical methodology.*

## Keywords:

Architecture, art history, visual arts, fiction, aesthetics, elegance, taste, beauty, ugliness, grandeur, bottom, tragedy, ridiculousness, wonder, imagination, category, artist, work, perception, consists, integrated system, types, activity, dialectic, principle, factor

Uzbekistan is entering a new, high stage of its development. We have set ourselves the most important and priority task of achieving national revival - national progress. We understand that this great goal can be achieved only by living in harmony and partnership with the peoples of the world, building an open democratic society, and further instilling in our lives a sense of respect for national and universal values.<sup>1</sup>.

To further develop our spiritual life, several important documents have recently been adopted, including resolutions and orders on increasing the culture of reading, improving

the sphere of culture and art, and establishing creative schools and centres in the regions named after our great artists.<sup>2</sup>. President of the Republic of Uzbekistan Sh. V. Mirziyoyev

Visual art is generally the representation of existing things through visible images, shapes, or forms in spatial space, on a surface, or a plane (for example, paper). on the surface, on the wall, etc. [<sup>3</sup>3. 260]. Art, in its various forms, constitutes an aesthetic system that has the property of accumulating, preserving and transmitting its own artistic and aesthetic values to others. Art includes the knowledge of

<sup>1</sup> Shavkat Mirziyoyev. "When literature, art and culture live, the nation and people, all of humanity, live peacefully."

<sup>2</sup> Shavkat Mirziyoyev: Literature and art, development of culture are a solid foundation for raising the spiritual world of our people

<sup>3</sup>. N Abdullaev. History of Fine Arts. Tashkent. Teacher's Publishing House.-1986. P. 260

fine arts, architecture, painting, sculpture, music, theatre, cinema, circus, fiction, and choreography. Types of art differ from each other in terms of their subject matter, means of visual methods and possibilities of expression. For example, literature is the main means of expression and serves language; fine arts embody a concrete-emotional image through paints; in the theatre, the image of the characters of the play is reflected in the actors, they are their own. Art, like all forms of social consciousness, has its laws of development. While these laws arise from the intrinsic properties of art, the level of a people, nation, ethnic group, country, and world civilization, which is related to social development, finds expression in these laws. The laws of art are studied by aesthetics and art criticism.

In a figurative sense, it is understood as the art of high skill inherent in all spheres of activity. This includes the art of debate, the art of argument, the art of warfare, the art of leadership, the art of oratory, and so on.

Aesthetics ( Ancient Greek: Ασθετική, German: Ästhetik - "feeling", "feeling") is the study of the world. Aesthetics is the study of sensory perception. Aesthetics studies the subjective perception of art, culture, and nature. Aesthetics is a branch of philosophy. Belongs to the field of axiology. The term "aesthetics" was introduced into scientific circulation by the German philosopher A. Baumgarten (1714-1762). The expressions philosophy of beauty, philosophy of art, and philosophy of artistic creation have been used as synonyms for aesthetics. In recent times, the terms aesthetics or philosophy of elegance have also come to mean aesthetics. Aesthetics includes the fields of art, nature, technical aesthetics, design, sports aesthetics, lifestyle aesthetics, environmental beautification, and others.

Aesthetics deals with such categories as elegance, taste, beauty, ugliness, grandeur, baseness, tragedy, comedy, miracle, and fantasy. Among them, the concept of elegance occupies a special place. On the one hand, it includes all aspects of aesthetic perception (aesthetic feeling, aesthetic pleasure, aesthetic taste, aesthetic discussion, etc.), and on the other hand, aesthetic properties - practical beauty, grandeur, tragedy, and comedy. With this latter aspect, elegance is sometimes considered as the subject of aesthetics. Among the objects of study

of aesthetics, art occupies a special place; it is the most widely studied aesthetic field from ancient times to the present day. The difference between aesthetics in this regard and art history is that it approaches its object from a philosophical and theoretical perspective. Aesthetics studies art - the artist, the work of art, the perceiving person - in a holistic system, developing general laws and rules necessary for all types of art. For example, in literary studies, the theory of rhyme cannot be applied to music or sculpture. The theory of aesthetic composition or style applies to all types of art, from architecture to artistic photography. At the same time, aesthetics studies the nature of art, its creativity, and other aspects; it studies the essence of artistic movements and trends in creative styles.

Aesthetics, as a philosophical science, is related to many social and natural sciences. Its connection with ethics is of particular interest. The closeness of these two sciences lies, first of all, in the fact that human behaviour, in most cases, consists of a combination of both morality and elegance; 2. Art, which is the main object of study of aesthetics, always raises urgent moral problems as an artistic reflection of the struggle between good and evil; 3. Some concepts of aesthetics serve ethics equally well; 4. The sphere of moral beauty, which aesthetics studies, is directly related to ethics. At the same time, one should not get the impression that the two sciences are very similar to each other. Aesthetics requires a clear, specific approach to each object, while ethics develops laws, rules, and wisdom common to all. The connection of aesthetics with psychology is also very important: both sciences study mental states. There are special areas common to both disciplines, namely the psychology of art and the psychology of artistic creation. The relationship between aesthetics and sociology is an important issue in the joint study of art. A work of art focusing on the individual human personality, artistically studies society as a system of social relations, a social structure, and at the same time, serves as a unique material for sociological research; sociology analyzes the relationship between art and society, the social functions of art; the place and status of the artist in society, the socio-demographic status of readers and viewers; the importance of art and artwork in the socialization of the individual.

There is a field of aesthetics and sociology of art to study these problems. The relationship of aesthetics with religious studies is also of great importance; religion and art have always complemented each other.

Over the centuries, a specific form of art has been religious. Artistic works were created. For example, the architectural complex of Shahi-Zinda, Rembrandt's "The Holy Family", the story "The Battle of Abu Muslim", and others.

Aesthetics, when studying such works, of course, cooperates with the science of religion. The connection of aesthetics with pedagogy goes back to the issues of aesthetic education; pedagogy is also engaged in aesthetic education. However, it is carried out in separate, independent parts, in a specially established manner of education for different ages and areas. For example, preschool education, school education, physical education, and aesthetics develop general legal rules of the education of elegance - it acts as a philosophy of education relevant to the stages of a person's life from birth to death. The connection of aesthetics with semiotics (the science of signs and systems of signs) has recently been studied more deeply. As is known, the essence of each work of art is manifested through certain signs, that is, a work of art that embodies semiotic and pragmatic information, which are the results of cognition and evaluation, and is also intended to convey that information. It is carried out through various signs, depending on the type of art: letters, lines, notes, etc. Semiotics studies these aspects of art related to semiotic signs, the communicative mediation aspects; in this regard, there is also a separate theoretical approach called semiotics. Semiotics is derived from the Greek word and means the doctrine of signs.

Aesthetics also works in conjunction with all art history disciplines, as well as ecology from the perspective of natural aesthetics, and cybernetics from the perspective of information theory.

The history of aesthetics dates back to Sumer, Babylon, Ancient Egypt, Ancient China, and later to Greek myths. The first written language, cuneiform, was written in the Sumerian tablets 5-6 thousand years ago, and the first words "beauty", "art", and "music" were reflected in the texts. The first aesthetic concepts can be found. In Ancient Egypt, all the main types of art

appeared 4-5 thousand years ago BC, and a little later, professional theatre. Aesthetic ideas put forward by the Avesta, the sacred book of the Zoroastrian religion, later influenced the development of aesthetics in India and then in Greece. Aesthetic ideas in the Ancient East were initially formed on the principles of utility (what is useful is beautiful) and later morality (what is noble is beautiful). The representatives of classical Greek aesthetics, especially Aristotle, argued that beauty could exist separately from utility and virtue; his work "Poetics" ("The Art of Poetry") is noteworthy in this regard. In the Middle Ages, the mystical aesthetics of the Muslim East perfected these ideas and raised them to a new level; it served as a theoretical basis for the development of Renaissance and Modern aesthetics.

This can be seen in the legacy of aesthetics by Bjork, D. Hume, I. Kant and others. For example, 3 of Kant's famous four principles of beauty are based on the theories of Eastern philosophers. These three principles: the fact that beauty is based on a disinterested attitude, that it is an object of love that has become a necessity (Ghazali), and that we cannot know beauty through a simple logical approach (Farabi) led Kant to create four principles according to which beauty manifests itself for us not in the form of an end, but in the form of expediency. After Kant, in German rational aesthetics, the theories of Schiller, Schelling, and Hegel were of great importance for the development of aesthetics. In the aesthetic views of non-rational philosophers such as Schopenhauer, Nietzsche, and Dilthey, unique new ideas were put forward. Schopenhauer introduced a new category of "Interest" into aesthetics, while Nietzsche proposed to study art in two types - Apollonian and Dionysian. In the aesthetics of the latest era, the study of the relationship between a work of art and the artist based on psychological types in the teachings of Z. Freud and especially K. Jung was a new step forward. Also, J.P. Sartre, A. Camus, G. Marcel, H. Ortega Gasset and other thinkers were interested in the issues of beauty and the fate of art in industrial society. In the process of modern aesthetics, serious attention is also paid to the aesthetics of technology, nature, and life. The problem of moral beauty has become more important.

The development of Uzbek national aesthetics has historically had a regional nature,

its roots firstly being in the Avesta, then in the sacred book of Monotheism (Forabi, Ibn Sina), in the aesthetics of Sufism, the views of Kubra, Najmaddin Kubro, Pahlavon Mahmud, Naqshbandi, Alisher Navoi, and other thinkers of the order on beauty, art and the artist gained importance. In the history of Uzbek aesthetics, the Timurid era, in particular, has a special place; Navoi's works "Mahbub ul-club", "Majolis Annapolis", "Mezon blazon", and several treatises on music theory in the 15th - 16th centuries made a great contribution to the development of Uzbek aesthetics. During the khanates and the tsarist colonial period, Uzbek aesthetics found its expression more in tazkiras (Fazli) and poetic forms (Furqat). The rise of Uzbek national aesthetics dates back to the late 19th and early 20th centuries.

During this period, new enlightened thinkers put forward new aesthetic ideas and laid the foundations for fiction, dramaturgy, and modern theatre. Anbar Otin's treatises "Qarolar falsafasi" (1910), Fitrat's "Oila" (1914), and later "Adabiyot salvage" (1926) appeared, and Cholpon's series of articles on fiction and theatre were published.

The history of the new visual arts of Uzbekistan has created great conditions for the development of various spiritual and educational, national culture and art genres, artistic education and upbringing, scientific and independent research, pedagogical and creative cadres. Special attention has been paid to creative artists, art critics, aesthetic and philosophical views.

Scientists who studied aesthetic culture scientifically are M. Nurmatov, M. Abdullayev, (T. Mahmudov, aesthetics Umarov, A. Sher, B. Khusanov) I. Karimov, M. Rastamova. History and Theory of Philosophy Methodological manuals, textbooks, and monographs were scientifically analyzed.<sup>4</sup> Major studies have been published on aesthetic values T. Mahmudov. Serious research is being conducted on the theory and history of modern aesthetics. The history of the composition of fine arts and the ideas of the work today. Three of Kant's famous four principles of beauty are based on the theories of Eastern philosophers. These three principles: the fact that beauty is based on a

disinterested attitude, that it is an object of love that has become a necessity (Ghazali), and that we cannot know beauty through a simple logical approach (Farabi) led Kant to create four principles that beauty manifests itself for us not in the form of an end, but in the form of purposefulness. After Kant, the theories of Schiller, Schelling, and Hegel in German rational aesthetics were of great importance for the development of aesthetics. In the aesthetic views of non-rational philosophers such as Schopenhauer, Nietzsche, and Dilthey, unique new ideas were also put forward. Schopenhauer introduced a new category to aesthetics - "Interest", while Nietzsche proposed to study art in two ways - Apollonian and Dionysian. In the aesthetics of the latest era, the views of Z. Freud and his thinkers on beauty, art, and the artist are of great importance. The fact that the problems of quality education were studied as a subject of scientific theoretical and practical research, the aesthetic ideas put forward by the Avesta later influenced the development of aesthetics in India and then in Greece. Aesthetic ideas in the ancient East were initially formed based on **the principles of utility (what is useful is beautiful) and (what is noble is beautiful)**. (Farabi) This led Kant to create four principles, according to which beauty manifests itself for us not in the form of an end but in the form of expediency.

After Kant, the theories of Schiller, Schelling, and Hegel in German rational aesthetics were of great importance for the development of aesthetics. In the teachings of Schopenhauer, Z. Freud, and K. Jung, the study of the relationship between a work of art and the artist based on spiritual types was a new step forward. Also, J.P. Sartre, A. Camus, G. Marcel, J. Ortega Gasset, and other thinkers were interested in the issues of beauty and the fate of art in industrial society.

In the process of modern aesthetics, serious attention is also paid to the aesthetics of technology, nature, and life. The composition of fine arts, as a work of art, education, attitude to beauty, and the problem of its development take on a more important place.

Historical and contemporary fine arts, culture, art forms, artistic and aesthetic philosophical views, national holidays, events,

<sup>4</sup> 4. I. Karimov, M. Rastamova. History and theory of philosophy. Methodological manual. TDPU publishing house. Tashkent - 2007.

personal creative exhibitions, wedding ceremonies, and traditions are presented based on historical principles. The knowledge of artistic beauty, aesthetic "feeling", understanding, ideas, morals, self-preservation, principles of distinguishing between evil and beauty, the appearance of a painting as a picture, the form as a contrasting colour, the idea of consideration, modern emotional impression, composition, based on the idea, are of great importance for young people. Humanity is considered the driving force of artistic and aesthetic processes. Aesthetic activity is also important as one of the main factors that develop society. <sup>5</sup>Human art forms are inextricably linked, dialectically manifested, based on two aspects: national mentality, national aesthetic traditions, and values, and based on a generalization of universal artistic and aesthetic experience, its creative mastery. <sup>6</sup>.

The lack of artists who have conducted research in the fields of fine arts with aesthetic social sciences, scientific practical-theoretical art historians, and educators is a problem today. The processes of studying the scientific topic, dialogue, libraries, and the opinions and comments of researchers were studied and highlighted.

Fine arts, applied arts, national costumes, ceramics, sculpture, easel painting, book decoration, miniatures, architecture, and modern architecture all involve complex processes. To be both a theorist and a practitioner, you need to be persistent, that is, you need to devote your life to science, not sleeping day and night. An example from history. The scientific and artistic works of Ibn Sina, A. Beruni, M. Ulugbek, Z. M. Bobir, and A. Navoi are the result of persistent research. 99% is achieved as a result of labour.

Currently, the theoretical part of the scientific analysis of the described work of art is considered. Our scientists who studied culture and art are Galina Pugachenkova, R. Toktash, A. Khakimov, K. Okilova, E. Gul, E. Ismoilova, E. Ahmedova, R. Gabudulin and others. The direction of the art critic is the perception of art, going to museums, exhibitions, galleries, feeling the work, question and answer, discussion, video, presentation, artists, master classes,

analysis, thesis, writing an article, understanding the work of art, image, expressive lighting, artistic medium, distinguishing the difference between a real work of art and a painting.

A. Khakimov gradually reconciles the aesthetic abilities of the youth of the 20th century with the external signs of the idea of memorialism based on the philosophical and asocial experiences of transcendence, mythology, religious academism, realism, modern modernism, socialization of dramatic orientation factors, aesthetic philosophical principles [9.20-22].

R. Toktash's works in The World of Fine Arts of the 20th and 21st centuries, such trends as cubism, expressionism, surrealism, cubism, abstractionism, and modernism, were implemented by the youth of Uzbekistan and our famous artists. J. Umarbekov, B. Jalolov, F. Gambarova, I. Okhunov, Akmal Nuridinov, and M. Tukhtaev were reflected in their creative practice. In Uzbekistan, interest in the Uzbek artistic heritage of miniatures and high painting is growing. Among the major artists belonging to this trend are Usta Momin (AB Nikalaev), Ch. Akhmarov, and SH. Hasanova, their students and followers are numerous. Art in Uzbekistan is developing not in isolation but in interaction and collaboration with the artistic principles of the entire world of art [11.28].

The scientific study of education in the field of applied arts and pedagogical disciplines of fine arts by professors S. Bulatov, R. Hasanov, A. Egamov, N. Abdullaev and many others has led to independent research: "Formation and development of the ideas of love, preservation, and care for our native land in the aesthetic education of young people." Uzbekistan "Uzbek folk applied arts", "Fundamentals of painting and composition" [9.20-22].

R. Hasanov, A. Egamov. 1. Fine arts. 1. Cognition of the universe, depiction from nature, perception of art, observation, perception, beauty, shape, colour, structure, analysis, deep knowledge. 2. Color harmony, development of perception, technology watercolour, gouache, paints, learning to remember and imagine, describe. 3. Composition. 1. Painting 2. Decorative 3.

6. <sup>5</sup>Sobirova Zilola Mahmudovna Artistic and aesthetic methods of renewal of the spiritual life of society. Dissertation. (09.00.04. Aesthetics) Tashkent-2004. B.46.5.47

Sculpture. 1. Cognition and depiction of the painted landscape, imagination, and fantasy develop. Teaches to preserve, cherish, appreciate beauty, and love the homeland. 2. Decorative composition, embroidery, artistic decorations, making, drawing on spools, trying to depict the content of the story, the image of the heroes of the story, the story, the story. 3. Mastering the compositions of sculpting clay, plasticine, stack, making round, convex, and relief. 3. Perception of art. Question and answer, discussion, game, video master class, analysis, writing a short written essay in a work of art, expressive lighting, understanding the artistic medium, distinguishing a real work of art from a painting. The use of advanced pedagogical technologies ensures independent **identification**, rapid development, and dynamic development. The following factors: development of art topics in new education, expanded, deepened. Conducting in modular teaching technology [10.4-17].

Modern teaching of fine arts serves to positively solve current problematic situations, scientific research into the educational process, and the application of educational technologies. Educational technology is the systematic implementation of all processes of creating, applying and defining forms, optimizing teaching, and mastering knowledge.

According to American scholars Benjamin Bloom, Levi Strauss, and Jean Moren, pedagogical technology is based on a standard that pursues educational goals [P.146-163].

Teachers are clarified in a visible, measurable way [12.-B.8]. Russian scientist NB Kuzmina argues that the pedagogical system consists of interrelated structural elements subordinated to the goal of education and upbringing [12. b.8].

According to N. Sayidahmedov, one of BPBespalko's Uzbek students: "PT is the process of influencing students by a teacher (educator) using educational tools and forming predetermined personal qualities in them as a result of this activity."

M. Ochilov The concept of pedagogical "technology" entered science in 1872 in connection with the concept of technical progress. It is formed from two Greek words - *texas* - art, craft and *logos* - science, doctrine. "Pedagogical technology is a system of developing and improving the content, methods

and means of educational processes, based on objective, laws, diagnostic goals, the essence of the work of art, its content, methods and means." The development of a system of tasks aimed at mastering spiritual qualities, determining the results of education and the level of mastery, preparing test tasks for their objective assessment, etc. The teaching of fine arts specialists at each stage provides for the systematic formation of the content of education, personality formation, and professional and humanitarian aspirations [ 12.B.3-9].

Conclusion. Today, many scientific monographs, textbooks, and study guides have been published on the subject of fine arts, artistic aesthetic thought, and methods of depicting works. The solution to the problematic situation of creative artists as educators, research on the topic of each doctoral thesis, the description of a work of art, its theoretical part, and scientific articles have highlighted ideas about the study of the unity of art and social sciences. The new history of Uzbekistan and the modern, modern image of selfless heroes, the dynamics of human movement, the processes of depicting paintings, the studies conducted by art historians, the importance of the development of youth in the field of culture and art, the education and upbringing of youth, and the factors of preserving beauty were written about.

The purpose of the ongoing research is to improve the knowledge of young people about national universal traditions, national models, educational and upbringing principles, didactic methodology, and the world of Uzbekistan.

The new history of Uzbekistan, the development of new artistic identity in the work of each artist, To take a worthy place in world-class cultural and artistic projects, to reflect the principles and principles of artistic, aesthetic feeling. The basis and development of the development of the artistic worldview of young people is determined by the identification of creative inspiration and development and the implementation of modular teaching technology.

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