

THE SOCIAL PEDAGOGICAL NECESSITY OF DEVELOPING STUDENTS' AESTHETIC CULTURE IN THE PROCESS OF GLOBALIZATION

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ABSTRACT

In this article given information and discuss the content and essence of the concepts of "aesthetics", "aesthetic culture", as well as the social and pedagogical necessity of developing the aesthetic culture of students in the process of globalization.

KEYWORDS: Students, aesthetics, aesthetic culture, national values, ideological-aesthetic, sociology, psychology, art history, pedagogy, immunity.

INTRODUCTION

The aesthetic formation of the younger generation at all stages of the historical development of society, including in various fields of science, from the text, this formation has been the subject of constant research by scientists in the fields of philosophy, sociology, psychology, art history, pedagogy. This is explained by the enormous importance of art in the development of a developed personality, because aesthetic shaping is a multifaceted process of personal development.

The education of art pedagogy in the spirit of national values in the context of globalization and the role of mechanisms aimed at the development of ideological and aesthetic immunity in the prevention of deviant states such as "Pop-art", "Pop-music", "Kitch", "Starism" is growing day by day. And this is servicing as well as contributing to the spiritual upbringing of the individual, ideological well-being, alternative to the cultural way of life[1, 5].

The word "Aesthetics" is one of the most used words in our daily lives that, it applies to a variety of fields (clothing, performance, film, equipment aesthetics, etc.). Although there is a difference between applying these concepts in normal daily life and applying them on a professional level these concepts represent a single principle that generalizes the emotional, spiritual qualities of works of art and, at the same time, everyday objects, natural phenomena.

The aesthetic essence of art is that in it man expresses his aesthetic relation to the being in an artistic image as a result of the artistic understanding of this being, its ideological-emotional content, emotion, figurative spheres, appropriate artistic form have aesthetic value.

Aesthetic formation involves the formation of aesthetic consciousness, which includes aesthetic needs, aesthetic upbringing, emotion (grief), evaluation, taste, ideals. All of this is done and operated in the form of an evaluative aesthetic approach.

Aesthetic education, as a process of forming an aesthetic attitude to being and activating the creative activity of the individual on the basis of the laws of beauty, should be considered as a complex as a complete mastery of the subject, as it is part of the mental, spiritual, labor, ecological, ideological and physical formation. Each component of the aesthetic relationship is determined by the mental, moral, spiritual activity of the individual, and this leads to significant changes in his worldview, beliefs, morals, transforms the subject of aesthetic activity, contributes to the complex development of his creative powers and abilities in accordance with the laws of objective beauty.

The peculiarity of aesthetic education is that it forms in the person an understanding of beauty, delicate taste and sharp outlook, spiritual needs and interests, emotional-aesthetic attitude to being and art, develops creative ability.

The aesthetic education has a holistic and comprehensive impact on the child's personality, which means that the subject and content of aesthetic education is the basis of its further development. The problem of aesthetic development is not new. Many works of philosophers, psychologists, art critics, educators are

devoted to this problem. Medieval Eastern thinkers and researchers Abu Nasir al-Farabi (873-950), Abu Rayhan Beruni (973-1050), Abu Ali ibn Sina (980-1037) considered education and upbringing as the basis of intellectual and spiritual development of the individual and have paid special attention to this area in their works. Abdulla Avloni, Gafur Gulam and Khamid Olimjon believed that it was necessary to create conditions for the aesthetic development of the younger generation in order to reveal their inexhaustible potential.

Many scientists and pedagogues of Uzbekistan (I.M.Muminov, M.Khayrullaev, S. Shermukhammedov, S.K.Annamuratova, S.Kh.Fayzullina, Sh.E.Kurbanov, I.Ahmedov, and other scientists) who have made a great contribution to the solution of the problem of formation.

In the scientific literature, the concept of “culture” is described as a multifaceted, multifaceted phenomenon (A.I.Arnoldov, L.M.Arkhangel'sky, V.I.Bakshtanovsky, B.S.Bratus, S.N.Ikonnikov, D.M.Stankov, A.I.Titarenko, A.K.Uledov and others)[2].

The authors emphasize the multifunctionality of culture, its social nature, its focus on humanity. The following types of culture are analyzed: organizational culture (R. Lovel), innovative culture (V.I.Dolgova), information culture (Y.P.Melenteva), psychological culture (N.T.Seleznyova), as well as the culture of thinking (O.S.Anisimov).

A definition that allows for a broader understanding of culture is its encyclopedic definition. The term of “Culture” (from Latin Culture - processing, upbringing, education, development, respect) - the development of society, the development of human creative forces and opportunities in the types and forms of organization of human life and activity, their interaction, it is also a certain degree expressed in the material and spiritual values created by them.

Many authors take the concept of “culture” beyond its genetic connection with human activity. They highlight the role of programming in culture in the first place (M.S. Kagan, E.S. Markaryan, V.M. Mejuev).

“Culture is what people produce and how they produce it”. At the same time, production refers to the whole set of human activities, which are the socio-cultural activities of people. In another sense, culture is the acquisition of the logical laws of expression of the results of perception as the criteria for organizing the perceptual apparatus of the imagination. A number of authors explore general aspects of the culture of a particular community of people.

M. Kubr understands culture as a system of values, ideas, traditions and norms of behavior inherent in a particular group of people.

A person as a subject of culture is characterized by social stability, effective access to social and professional life, and psychological compatibility. Thus, in order to successfully enter the culture, a person must find his place in it, determine the system of his interaction with the culture[3,678]. The above serves as a basis for defining the concept of culture.

Aesthetic culture - a comprehensive system of attitudes and values associated with aesthetic activity.

Aesthetic culture is a part of the culture of a society, the content of which is characterized by the development of art and aesthetic relations. Aesthetic attitudes and the corresponding system of aesthetic values are sustainable elements of aesthetic culture.

The aesthetic goal in art, beauty and perfection are the only goals. Because of the activities that aesthetic culture manifests through art, it can educate, challenge, awaken, affect emotions, make people laugh or cry. Art culture is the core of aesthetic culture. The structure of aesthetic culture is multi-layered and includes aesthetic consciousness, aesthetic moments, aesthetic upbringing.

In the context of national independence, the importance of aesthetic culture, like all elements of spiritual culture, is growing. In the works of Yu.B.Borev, I.V.Goncharenko, B.T.Likhachev, E.V.Kvyatkovsky, V.K.Skaterchikov, N.M.Chavchavadze the philosophical and social bases of problems of formation of the aesthetic culture of the person are considered.

Today, there are art clubs in higher education institutions of the country. Art circles are groups based on the interests of students, which are aimed at the organization of students' leisure time, to involve in active social relations, to form spiritual, ideological-aesthetic, scientific worldviews, to create conditions for young people to realize their inner potential, as well as a form of voluntary, invaluable productive (creative) activity aimed at the implementation of the functions of education, propaganda, advocacy.

Theoretical aspects of the problem of forming a student's personality on the basis of national idea and national spirituality are a multifaceted and comprehensive process. The object, which focuses on the goals and objectives of the educational system in art circles, is the student, that is, the individual. In this case, the student is not only a young student, but also an active, patriotic citizen, possessing intellectual and aesthetic qualities, a creative person.

Independent artistic and aesthetic attitude of students in front of art circles of higher education institutions, the formation of feelings of love for our national art, to explain the essence of “mass culture”, to protect students from works of art that promote foreign ideas; teaching to live and work on the basis of national idea ideals; explain the essence of the Action Strategy of Uzbekistan based on five directions of development; formation of devotion to our national customs and traditions; the formation of skills and competencies for high spirituality and enlightenment, creativity, teaching free and independent thinking, respect for teachers, respect for them, fostering students’ respect for national and universal values in all spheres.

The widespread use of the term “mass culture” dates back to the late nineteenth and early twentieth centuries.

“Mass culture” was not a specific direction of traditional culture, but a qualitative change in culture, the need for technological development. With the rapid development of mass media and communication, the production and distribution of spiritual products in the form of industrial commerce has developed. As a result, as the level of knowledge of the population increased, a process of decline in its spiritual needs began to be observed.

In order to meet and shape the needs of low-income categories of the population, popular fiction was born (fiction, adventure, boulevard literature, the novel “Women”). It is also observed that the idea of cheap-hostage, militant, thriller, melodrama and other films and music is to establish public relations in people.

In his book *The Death of the West*, P. Buchanan says, “Who will stop the hedonistic chants? Such an attractive death song is sung by young people - Hollywood, MTV, “foam operas”, TV shows, glamor magazines, show business, women’s romantic gossip, rumors, bestsellers. He is giving a “condom” to all young people, from teachers to believers ...

This was due to “mass culture”. Because, “popular culture, in its hierarchy of values, puts sexual desire above motherly happiness. Women’s magazines, “foam operas”, women's romances, prime-time TV, in all of them, career, sex, independence of young and lonely women are honored”[4, 68]. Through the Internet, “popular culture” products are entering our country and spreading, especially among young people. As a result, the volume and types of content that negatively affect the ideological and aesthetic outlook of young people in the ancient, unique national space of culture and art are growing. This poses important and new tasks for the ideological and aesthetic education of students [1, 12].

The main components of a person's aesthetic culture are the consciousness of sophistication, the need to feel the sophistication, the relationships established in the way of satisfying it.

Today, the formation of scientific-methodological and ethical-aesthetic culture in students in the process of professional training in higher education is the main task of every science teacher in all types of educational institutions. In conclusion, it can be said that the high level of formation of this culture allows the formation and development of aesthetic culture in professional activities.

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