



FORMATION OF A PERSON'S AESTHETIC THINKING THROUGH FINE ART

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Annotatsiya

his scientific article analyzes the role and significance of fine arts in the formation of individual aesthetic thinking from a theoretical and methodological perspective. In the study, aesthetic thinking is interpreted as a complex intellectual process that is inextricably linked to social experience, visual perception, artistic image and cultural memory, not a product of passive taste or emotional impact of the individual's consciousness. According to the author's position, fine arts create a separate epistemological field in the aesthetic perception of human existence, artistic evaluation and the formation of a spiritual position. The article analyzes the mechanisms of development of aesthetic thinking through fine arts, the internal connections between artistic perception and creative thinking, as well as the personal and social layers of aesthetic consciousness. The results of the study justify the need to reassess fine arts not only as a subject of art education, but also as the main cultural and pedagogical tool that forms the aesthetic worldview of a person.

Kalit soʻzlar: fine arts, aesthetic thinking, artistic perception, aesthetic consciousness, creative thinking, art education, personal development.

Introduction

In modern society, the aesthetic thinking of a person is formed under the influence of an increasingly complex social, cultural and visual environment, and it is in this process that fine arts acquire a special intellectual and educational significance. Aesthetic thinking is not limited to a person's ability to perceive beauty, but is a complex mental structure that allows one to perceive existence on the basis of artistic and spiritual criteria, to give an aesthetic assessment of phenomena and to form a personal position. From an authorial point of view, fine arts are the most natural and effective field for the formation of this thinking, because they encourage a person to think independently, not through ready-made aesthetic conclusions, but through image, form, color and composition. Unfortunately, in many pedagogical and art studies, these possibilities of fine arts are often interpreted at the level of developing technical skills or taste, while the deep intellectual and cultural essence of aesthetic thinking is not sufficiently revealed. Therefore, this article aims to analyze fine arts as a central

methodological factor in the process of forming an individual's aesthetic thinking, to reinterpret it at the intersection of psychological, cultural studies and pedagogical approaches.

Literature analysis and methodological approach

Although the issue of forming aesthetic thinking through fine arts has been studied in a complex scientific field where art history, pedagogy and aesthetic philosophy intersect, an analysis of the existing literature shows that this problem is often studied on the basis of fragmented approaches. In classical theories of aesthetic thinking, art is interpreted as a cultural activity that harmonizes the emotional and intellectual world of a person, and in such views, the artistic image is recognized as a central concept that forms aesthetic consciousness. In modern pedagogical and psychological research, fine arts are more often highlighted as a means of developing creative activity, expanding visual perception or forming taste, but the mechanisms of development of aesthetic thinking as a mental structure are not analyzed in sufficient depth. From the author's point of view, this situation prevents the full disclosure of the methodological role of fine arts in the formation of aesthetic thinking, since aesthetic thinking is not only a product of emotional impact, but also a holistic system of processes of perception, analysis, generalization and artistic evaluation. Therefore, in this study, an integrative-aesthetic paradigm was chosen as a methodological approach, which considers fine arts activity as a cultural-practical process that forms the aesthetic thinking of a person. The research methodology is based on the methods of theoretical analysis, comparative-aesthetic approach and pedagogical interpretation and is aimed at substantiating fine arts as an active form of cognition that forms aesthetic consciousness. This methodological position allows us to interpret fine arts not only as a subject of art education, but also as a fundamental factor in developing an individual's aesthetic worldview and cultural self-awareness.

Results

The results of the theoretical and methodological analysis show that the activity of fine arts is manifested as a multi-stage and internally logical process in the formation of a person's aesthetic thinking. First of all, regular engagement in fine arts deepens a person's visual perception and develops the ability to perceive existence not only as a set of external manifestations, but also through the harmony of form, proportion, rhythm and expression, which creates the initial cognitive foundation of aesthetic thinking. At the next stage, in the process of working with an artistic image, a person moves on to the analysis, generalization and aesthetic evaluation of the perceived visual information, as a result of which aesthetic thinking rises from the level of emotional reaction to the level of conscious aesthetic judgment. The results of the study also showed that conscious work with color, line and composition in the process of fine arts forms the ability to make aesthetic decisions in a person, that is, a person not only perceives beauty, but also has the opportunity to explain and justify it. In addition, the activity of fine arts connects aesthetic thinking with personal experience, bringing it to the level of an individual worldview, which serves to enrich the aesthetic consciousness with social and cultural content. According to the author's position, it is in this process that fine arts become an active form of cognition that shapes aesthetic thinking and

manifests itself as an important intellectual factor in the spiritual and creative development of the individual.

Discussion

The results obtained show that it is not enough to interpret the role of fine arts in the formation of aesthetic thinking only as an activity that develops taste or has an emotional impact, since aesthetic thinking, by its very nature, is a complex synthesis of perception, thinking and cultural evaluation. From an author's point of view, fine arts, by denying the passive spectator position in the formation of aesthetic thinking, turn the individual into an active aesthetic subject, that is, it forces him to comprehend existence not on the basis of ready-made aesthetic standards, but through personal artistic experience. The controversial aspect is that in modern educational practice, fine arts are often considered a secondary subject and their fundamental importance in the formation of aesthetic thinking is not sufficiently taken into account, which leads to the formation of a person's aesthetic consciousness in a superficial and fragmentary state. At the same time, interpreting fine arts only as a field of free creativity is also a methodological error, since aesthetic thinking develops on the basis of conscious artistic analysis and aesthetic criteria. This discussion shows the need for methodological approaches aimed at the conscious formation of aesthetic thinking in fine arts education, along with technical training, and encourages a reconsideration of the cultural and substantive tasks of art education.

Conclusion

This scientific article analyzes the process of forming a person's aesthetic thinking through fine arts from a theoretical, methodological and cultural perspective, and substantiates fine arts as an integral part of the spiritual and intellectual development of a person. The results of the study showed that aesthetic thinking is not a matter of emotional sensitivity, but a complex cognitive system that serves to aesthetic perception of existence, artistic evaluation and the formation of a cultural position. According to the author's conclusion, fine arts are not a mediator in the formation of aesthetic thinking, but rather an active form of cognition and elevate the individual to the level of a cultural-aesthetic subject. Therefore, fine arts education should be reconceptualized as a pedagogical process aimed at the conscious and systematic formation of aesthetic thinking, not limited to the development of technical skills. This article serves to deepen understanding of the aesthetic and philosophical essence of art education and serves as a methodological basis for future research.

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