

**TEACHING VALUES IN HISTORY LESSONS**

**Mirkomilov Bakhtiyor Mirkomilovich**

Professor of Jizzakh State Pedagogical University.

**ANNOTATSIYA:** Мақолада, ўрта асрлар тарихини ўқитишда талаба-ўқувчиларда кадриятлар тарбиясини шакллантириш ҳақида фикр юритилади.

**АННОТАЦИЯ:** В статье рассматривается формирование ценностных ориентаций у учащихся при преподавании средневековой истории.

**ANNOTATION:** The article discusses the formation of values in students when teaching medieval history.

Indeed, today, the development of interest in values among students, the assimilation of the accumulated spiritual wealth of the peoples of different countries, plays an important role. Because, cultivating interest in world culture serves as a powerful source of enrichment of the spiritual world of our young contemporaries. Indeed, as the first President of Uzbekistan I.A. Karimov emphasized... "The task of educating people who recognize their rights, rely on their own strength and capabilities,... has become a crucial issue for us during the years of independence.<sup>1</sup>

Introducing students to the values of the Middle Ages has not only an educational, but also a spiritual and personal purpose. Students receive professional and personal education in a certain historical and cultural direction. The quality of training of young personnel increases. In particular, students, when studying the history of the Middle Ages, will be able to: The Renaissance (French: renaissance) is the greatest period in world culture (XIII-XVI centuries), which began the formation of a new culture, humanistic consciousness. In Western Europe (XV-XVI centuries), the Renaissance, based on the culture of antiquity, paid special attention to the harmony of the human body and physical, spiritual, emotional and intellectual, contributed to the development of artistic culture.

In the process of studying the history course, "Implementing the state policy for youth", we believe that it is necessary to attract students to the values of the period of revival, world masterpieces of art. When selecting them, the following requirements should be taken into account, first of all: Emotional and emotional capabilities; novelty of content, its significance, depth of content, its completion; truthfulness, sincerity; ideological significance; aesthetics of the events being depicted and their depiction; compliance with the aesthetic ideas of the era; artistic (the use of standard conventions, symbolism, metaphors and other artistic and pictorial elements; internal harmony, type of generality); uniqueness, non-repetition, uniqueness, originality, unity; the author's ability to see the development of social movements; depiction of bright figures of society, country, era; understanding of the essence of historical processes; integrity of form and content, their correspondence<sup>2</sup>.

The following are considered to be such values, including artistic values, of the Renaissance - in Western Europe: Leonardo Da Vinci's "Mysterious Evening", Madonna LITTLE, "Mona Lisa", A.

<sup>1</sup> Каримов И.А. Юксак маънавият – енгилмас куч. Т.: Манавият, 2008.

<sup>2</sup> Ҳаракатлар стратегияси. Ёшларга оид давлат сиёсатини такомиллаштириш. Т.2017

Dürer's "Melancholia", "Apocalypse", Botticelli's "Spring". In Central Asia, in our beloved country, first of all, the artistic heritage of the famous painter - miniaturist, our ancestor Kamoliddin Behzod: "Iskander and Dervish", "Iskander and Darius" troops "battle and others.

For example, the content of the miniature "Alexander and the Dervish" can be explained as follows: "The ruler asks the wise man for advice - how to make the people happy, achieve prosperity in the country, and protect the state from invaders, so the wise man sincerely prays for Alexander and his army. The prayers of the God-fearing wise man help. Alexander destroys his enemies." (The miniature is shown to students, and first the students get acquainted with the painting directly.)<sup>3</sup>

Then the scene depicted in the painting is analyzed. In the upper part of the work there is a calm night sky, in the lower part there are guards, and below there are majestic mountains whose rocks seem to be alive; in the center there is a mountain range in harmony with the bright colors of autumn; in the lower part there is the central scene of the plot: at the entrance to a wide cave sits a noble old man with gray hair and a long beard, naked to a very thin waist, and in front of him is a tall, dignified and dignified sage in a green robe and a white turban, Alexander, who has come a long way from the mountains, sits on bended knees; in the same place there are a servant carrying a torch, guards, and armed warriors on horseback.<sup>4</sup>

Above the interlocutors, the autumn branches of a plane tree bend in a magnificent manner.

The picture is multifaceted: here there is a triumph of good and evil, life and death, justice; a mountain range - in Islamic teachings, mountains are a symbol of the center of the world, as well as a symbol of holiness and spirituality. Here live the wandering dervishes, who, with their knowledge and prayers, are renewed, purified, cleansed of their sins, in order to spread enlightenment to people and serve their happiness.<sup>5</sup> The painting depicts a strong internal movement from bottom to top - in a circle. People are gathered in a circle in front of the dervish cave, the rocks in the shape of a circle, the mountain ranges are round, even the plane tree is turned, as if calling to the palace up. The flat area in front of the cave - all this animates and presents the sequence of movements of all beings on earth. All nature in the painting is animated and interconnected with life on earth.

All the details of the painting evaluate life on earth and at the same time show the transformation of events from "Night" and darkness to light, from evil to goodness and peace.

Everything in the painting is not as usual: even the torch seems to be almost under the feet of Alexander, as if entering the midst of the interlocutors and illuminating their conversation.<sup>6</sup>

This painting by Behzod is full of dramatic intensity, reflecting an important event of the century. The painting seems to take place in a vast, almost cosmic environment, and according to Islamic teachings, it contains the four main elements of matter: earth, air, water and fire. With this method, Behzod managed to emphasize the deep general connection of all events occurring in the world.

<sup>3</sup> Энциклопедия "Искусство стран и народов мира". Т.М., 1978.с 293.

<sup>4</sup> Миркомиллов. Талабаларда бадий қадриятларга қизиқишни шакллантириш. Т. : фан ва технология. 2010. 160 б.

<sup>5</sup> Энциклопедия "Искусство стран и народов мира". Т.М., 1978.с 294

<sup>6</sup> Миркомиллов. Талабаларда бадий қадриятларга қизиқишни шакллантириш. Т. : фан ва технология. 2010. 160 б.

Nature and being are inseparable and majestic. Each detail of the painting expresses the deep inner meaning of the plot of the painting. The world in Behzod's painting is fascinating and perfect, executed with particular consistency and elegance, the integrity and harmony of its details are manifested as a form of overcoming the contradictions of life.

Such an explanation of Behzod's miniature evokes in students emotional upliftment, inspiration, wonder, aesthetic presence, artistic and creative thought, and imagination. The explanation of the multifaceted development leads to the disclosure of the topic, artistic and aesthetic analysis and evaluation of the work.<sup>7</sup> But most importantly, it creates an idea of the very high and artistic culture of our ancestors during the Renaissance. Such an analysis makes it easier to understand the aesthetics, artistry, and inner content of the work in the unity of the worldview and culture of the era, and in addition, it helps to identify the motives of the perceived artistic means. Such a study of the work is aimed at proving that the genre is a true value not only for the Renaissance, but also for other eras. As a result of involving students in artistic values

during the study of the course "History of Bygone Ages" on a historical-cultural basis and at an artistic-analytical level, students turn to emotional-emotional performance, then to emotional perception, assimilation, and then to intellectual-creative and logical-thinking abilities, leading to the formation of the need for artistic analytical understanding and socialization of the acquired knowledge about the artistic values of the medieval Renaissance at various communicative levels.

The conclusion is that in history lessons, it is important for students to study the famous works of Central Asian painting of the Middle Ages, the Renaissance, especially the miniature works of our great ancestor Kamoliddin Behzod. Kamoliddin Behzod's contribution to the artistic culture of the East is enormous. The works of art of the Renaissance (XIV-XVI centuries), which are considered the artistic and valuable heritage of peoples, countries, and eras, reflect not only the history of art, but also the history of society, the state, its development and progress, as well as the ideas of this society and era, in a deeply meaningful form, philosophically comprehended, and the surrounding world is reflected.

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<sup>7</sup> Б.Миркомиллов. Талабаларда бадий қадриятларга қизиқишни шакллантириш. (Монография) Т.: Фан ва технология. 2010, 160 бет.