

**THE ROLE OF PHYSIONOMY IN THE PROCESS OF PORTRAIT DRAWING AND
ITS PEDAGOGICAL SIGNIFICANCE IN TRAINING YOUNG ART EDUCATORS**

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Abstract

This article examines the role of physiognomy in the process of portrait drawing, methodologies for identifying a person's character and psychological state through facial features, and the significance of applying this knowledge in artistic pedagogical practice. The research findings indicate that studying facial and bodily characteristics in young students effectively develops creative thinking, visual sensitivity, and pedagogical competencies. The integration of physiognomy and portrait drawing contributes to enhancing the quality of art education.

Keywords

physiognomy, portrait drawing, art education, psychological characteristics, visual creativity, pedagogical competence.

INTRODUCTION. The effectiveness of educational and upbringing processes largely depends on the deep and systematic acquisition of psychological knowledge. Indeed, pedagogical activity is closely connected with understanding the human personality, correctly assessing an individual's inner world, interests, needs, and personal characteristics. A thorough study of psychology not only strengthens theoretical preparation but also enables the selection of effective methods and tools in the educational process.

Practical experience, observations, and analytical conclusions drawn from higher education institutions indicate that a young specialist–teacher should not be limited to knowledge of only the general laws of psychology. Rather, they must deeply understand both the individual and social aspects of the human psyche and be able to select appropriate pedagogical approaches, taking into account each student's personal characteristics. Most importantly, the ability to apply acquired theoretical knowledge in practical activity must be well developed [1:12]. This is particularly significant in fine arts education, especially in organizing various types of visual activities, where psychological factors play a crucial role.

An analysis of scientific sources and pedagogical observations conducted during practical training show that preparing students of graphic arts faculties for pedagogical activity is a complex and multifaceted process. This process requires not only the development of artistic mastery but also the comprehensive resolution of methodological, psychological, and didactic issues. In particular, based on observations carried out during the preparation of future art educators in portrait drawing, several important conclusions were drawn:

The psychological content of the portrait and the understanding of the inner emotional state of the image are not sufficiently analyzed before starting a pencil sketch, resulting in a superficial representation.

During practical assignments, students do not adequately consider factors related to human anatomy and physiology, which negatively affects the realism of the depiction.

The compositional structure of the object, the relationships between form and volume, and the step-by-step methodology of executing the work are not always explained systematically, which leads to disruptions in the learning process.

Addressing these issues is essential for enhancing the professional competence of future art educators, preparing them for effective pedagogical activity, and developing their creative thinking [2:24]. Therefore, strengthening the psychological approach in teaching the portrait genre, improving methodological foundations, and systematically organizing practical training are among the urgent tasks of contemporary art education.

METHODS. According to psychologists and pedagogical scholars, creative imagination is one of the central psychological mechanisms of visual activity. It plays a significant role not only in creating artistic images but also in developing young people's aesthetic thinking and independent reasoning [3:89]. Through creative imagination, a student reinterprets reality, interprets it based on their individual worldview, and expresses it through figurative means. For this reason, studying the interrelationship between imagination, perception, memory, and thinking processes in fine arts education is considered a methodologically relevant issue.

This issue has been comprehensively examined in the scientific works of Russian scholars E.I.Ignatyev, V.S.Kuzin, L.T.Medvedev, N.N.Rostovtsev, and E.V.Shorokhov, as well as Uzbek researchers R.Hasanov, S.Bulatov, B.Boymetov, A.Sulaymanov, O.Khudoyorova, U.Nurtaev, S.Abdirasilov, M.Nabiev, G.Abdurahmanov, and R.Rajabov [1:224]. Their studies provide an in-depth analysis of the methodology of teaching fine arts, the factors influencing the formation of artistic thinking, and the significance of psychological approaches in the pedagogical process. In particular, special attention has been given to understanding personality psychology and reflecting it in artistic imagery when teaching the portrait genre.

For every visual arts educator, the ability to “read” and analyze human facial expressions is considered one of the essential professional competencies. In this regard, the ancient scholarly tradition of physiognomy holds particular importance. Physiognomy, as a doctrine aimed at determining an individual's psychological state, temperament traits, and inner experiences through facial structure and mimic expressions, serves as a methodological tool in the process of portrait creation [4:27]. In portrait drawing, alongside external resemblance, revealing the psychological state of the model is one of the determining factors of artistic expressiveness.

The psychological interpretation of facial expressions is also widely reflected in folklore and oral traditions. For example, in legendary images, giants are often depicted with large facial features, prominent ears, and sharp gazes, while elderly women are characterized by downturned lips and stern facial expressions. Images of wise figures are typically expressed through a broad forehead, calm gaze, and radiant countenance [2:24]. These representations demonstrate that cultural and aesthetic perceptions associate facial elements with personal qualities and psychological states.

In literature, positive characters are generally portrayed through balanced proportions, relative symmetry, open gazes, and smooth facial lines. A broad forehead, straight eyebrows, and clear skin are interpreted as artistic devices reinforcing positive characterization. Conversely, negative characters are often depicted with narrow foreheads, sharp eyebrow lines, asymmetrical facial shapes, or cold expressions [1:224]. According to historical and aesthetic perspectives, the idea that a person's inner world, moral qualities, and character traits are reflected to a certain extent in their facial appearance has been widespread [2:24]. Subtle changes in facial expressions are also regarded as specific “indicators” of the human psyche. The direction of the gaze, the position of the corners of the lips, and the lines of the nose and cheeks are considered important

signs expressing mood and inner experiences. Common expressions such as “sparkling eyes,” “cold gaze,” or “open face” further demonstrate the close relationship between facial expression and personal qualities [3:89]. Methodologically, this study relied on the analysis of scientific literature, pedagogical observation, monitoring of practical training processes, and comparative examination of the results of students’ creative works. This approach made it possible to determine the role of psychological factors in teaching the portrait genre and to develop methodological recommendations.

DISCUSSION. The tradition of identifying character traits and psychological states through the analysis of facial structure and mimicry has been formed since ancient times and is closely associated with the widely распространённая doctrine of physiognomy [5:27]. Physiognomy focuses on exploring the relationship between external appearance and the inner world of a person. In certain aspects, it resembles fields such as dermatoglyphics (analysis through fingerprints) and iridodiagnostics (determining the condition of the organism through the iris of the eye). These disciplines, acknowledging the interconnection of various systems of the human body, attempt to interpret internal states through external signs.

Physiognomy is significant not only in medical or biological contexts but also from an ethnopsychological perspective. The criteria used to evaluate a person’s appearance are closely connected with a society’s cultural values, aesthetic views, and historical experience. The meanings attributed to facial features, mimicry, and proportions vary across different nations, providing rich empirical material for anthropological and psychological research [6:101]. Therefore, when drawing physiognomic conclusions, it is essential to consider the cultural context; otherwise, incorrect generalizations may arise [7:346].

In Eastern countries, particularly in China, character descriptions based on facial features are widely encountered in ancient written sources. The appearances of rulers, military leaders, and sages were interpreted in relation to their spiritual strength and intellectual potential. Over time, Chinese physiognomists developed systematic methods for studying the face and transmitted this knowledge to Japan. In the Japanese tradition, the face is divided into three horizontal zones: the upper part (forehead) represents intellectual development and childhood; the middle part (from the eyebrows to the nose) reflects maturity and social activity; and the lower part (lips, jaw, and chin) symbolizes life energy and old age [5:27]. Such a classification enables a comprehensive evaluation of the face.

In Japanese physiognomy, five principal elements: the eyebrows, eyes, nose, lips, and ears occupy a central position. Their shape, size, and proportional relationships provide insight into an individual’s inner world and social behavior [9:77]. For example, broad and naturally arched eyebrows are interpreted as signs of emotional stability and intellectual balance, whereas excessively thin or sharply shaped eyebrows may indicate inner conflict or strong determination [6:101]. The eyes are recognized by many researchers as the most reliable “indicator” of the human psyche, as mood, confidence, anxiety, or calmness can be observed through one’s gaze [10:103]. The physiognomic system of analysis also takes the age factor into account. Core facial elements: eyebrows, eyes, nose, lips, and ears—are interpreted in accordance with different life stages. At the same time, in modern conditions, plastic surgery, cosmetic procedures, and other visual alterations may affect external appearance. Therefore, specialists emphasize the importance of not limiting analysis to static features but also examining facial movements, smiles, mimic expressions, gestures, and overall body posture [13:45]. This approach holds particular importance in teaching the portrait genre. In artistic representation, it is necessary not only to achieve external likeness but also to reveal the model’s inner psychological state. Thus, the rational use of physiognomic knowledge enhances the observational skills of future art

educators, ensures psychological depth in image creation, and expands the expressive possibilities of depiction.

RESULTS. The results of the conducted research and practical observations demonstrate that students of graphic arts faculties, especially in the process of portrait drawing, must consistently and systematically fulfill specific methodological requirements. High results can be achieved only when the process of working on a portrait is organized step by step. From this perspective, regular pencil sketch exercises, detailed and proportional depiction of plaster head models, thorough mastery of human plastic anatomy, and the integration of “face-reading” skills into practical training are of particular importance [14:22]. The findings also confirm that an educational process enriched with anatomical knowledge and physiognomic observation increases students’ attentiveness, facilitates the expression of psychological depth in imagery, and enhances the level of realism in depiction. In particular, during the process of drawing a plaster head, correctly identifying light-shadow relationships and logically constructing form and volume serves as a solid foundation for subsequent work with live models.

Pedagogical experience shows that applying modern teaching methods, analytically copying the works of renowned artists, and effectively utilizing examples of national fine art enrich the educational process in content. Such an approach develops not only technical mastery but also aesthetic taste and national artistic thinking among students. At the same time, exercises aimed at developing compositional thinking ensure integrity and expressiveness in portrait creation.

The results indicate that achieving success in pencil drawing is not limited to mastering technical techniques alone. This process requires a high level of intellectual activity, analytical thinking, sustained attention, and strong visual memory. A student must possess the ability to observe nature carefully, distinguish primary and secondary features, and generalize them appropriately. Only when these factors are harmoniously integrated does the depiction become meaningful and artistically accomplished.

The methodological recommendations developed within the framework of this research have been found to possess practical significance for students studying in the field of visual arts, as well as for learners in vocational and art colleges [15:101]. This approach facilitates the organization of knowledge-based, systematic, and effective training sessions and contributes to enhancing the professional competence of future art educators.

CONCLUSION. This study has demonstrated that physiognomy occupies an important place in portrait drawing and visual arts pedagogy. By developing students’ skills in identifying facial features and understanding individual psychological states, not only is their drawing proficiency enhanced, but the psychological knowledge necessary for future pedagogical activity is also reinforced [1:12]. The research findings indicate that through a system of age-related indicators associated with key facial features eyebrows, eyes, nose, lips, and ears it is possible to identify aspects of personality, psychological state, and social behavior [12:45]. At the same time, additional factors such as external appearance, gestures, and body movement play a significant role in enriching students’ practical knowledge.

The process of portrait drawing requires regular sketch practice, in-depth study of human plastic anatomy, and the integration of examples of national art. Such a systematic approach fosters not only technical skills but also creative thinking and psychological sensitivity [8]. Thus, studying the foundations of physiognomy and applying them in practice serves as an effective means of comprehensively preparing future art educators. It not only enhances students’ drawing mastery but also directs them toward a deeper understanding of human psychology and

pedagogical processes, ultimately leading to a significant improvement in the quality of art education.

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