



CONCEPTUAL BASIS OF USING PEOPLE'S VERBAL CREATION EXAMPLES IN THE PROCESS OF TEACHING STUDENTS OF ARCHITECTURAL MASTERPIECES FROM UZBEKISTAN

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ABOUT ARTICLE

Key words: Samarkand, monuments, plot, narratives, symbols, decorations, architecture, kanos, symbol, story, fairy tale, folklore, pattern, esoteric, exotic, color, ancestors, masterpieces.

Abstract: This article describes the methodology of using narratives in the process of teaching architectural masterpieces of Uzbekistan to students and the principles of improving the lesson.

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INTRODUCTION

"The scientific heritage created by our great ancestors and which today fascinates the entire enlightened world is not only the spiritual property of a nation or people, but of all mankind, and it is indisputable that this invaluable wealth serves as a source of wisdom and knowledge for new and new generations, and most importantly, a solid ground for new discoveries."

Shavkat Mirziyoyev

In the new Republic of Uzbekistan, which is taking a bold step towards great goals, along with the reforms being carried out in the social sphere, special attention is paid to raising spirituality. With the initiative and efforts of our President, respecting the spiritual values of our people, preserving and developing them, restoring our sacred religion, customs, and priceless historical heritage has been raised to the level of state policy. The scientific heritage and spiritual views of our great thinkers, encyclopedists Al-Khorazmi, Abu Nasr Farabi, Abu Rayhan Beruni, Abu Ali ibn Sina, Mirzo Ulugbek and others formed the criteria for educating a perfect person.

The ancient cities of Uzbekistan are not only treasures of history and traces of antiques - old monuments. For us, this is another opportunity to understand the spiritual history of our identity, roots, past, and ancestors, which are vividly manifested in architectural monuments, masterpieces of fine art, especially the so-called patterns.

The art of painting in the Muslim East, particularly in Central Asia, is colorful and rich in traditions. It always made it possible to express in concise and beautiful forms the deep meanings of divine texts, philosophical thoughts, and conceptual interpretations, written on the basis of the alphabet of secret

symbols, colors, lines and shapes of creatures. Until now, many of the decorations written in these esoteric (secret) symbols have been waiting for their solution for many centuries. Of course, the content of these inscriptions is directly related to the monument itself and its function. If we talk about architectural monuments, then we see special inscriptions dedicated to the names of architects, engineers, patrons, painters, calligraphers and other masters, the years or periods when the structure was built. In this regard, our head of state said: "Each brick of the ancient monuments is historical, and each pattern has a meaning. "

The architectural monuments and their decorations in Bukhara, Khiva, Samarkand, Tashkent, Fergana and other cities hide infinite spiritual treasures. Stories and legends about them and the masters and students who saw them passed from mouth to mouth, and some of them have reached us. For centuries, our historical monuments have moved people's hearts with their beauty. Poets and scholars have sung about buildings and their decorations in their works.

The masters who saw these architectural monuments were hardworking people with pure language and love for music by nature. Therefore, they are always portrayed as positive characters in folklore, epics, and stories. People love to be in the conversation of the masters. Those who love to be in the circle of masters. The jokes between the teacher and the student, which were sealed in the circle of the masters, some interesting events from the life of the masters passed from mouth to mouth. The parts of the building, the order of construction are also embedded in the legends.

When we look at historical monuments and their decorations, we feel that they speak in a silent way. They are a wonderful book.

Our ancestors treated our people through the decorations, shapes and colors used in architectural monuments. They influenced the human spirit without voice, gave philosophical thought. As we study the spiritual treasures of our ancestors, we come across thousands and thousands of narratives, stories, and fairy tales.

Such narratives can be used in the course of the lesson. For this, the Ak-Saray architectural monument will be discussed separately.

Ak-Saray Complex (Shakhrisabz, end of XIV century) is a large palace and residence built by Amir Temur. Only the two ends of the huge porch and a part of the decoration of the courtyard of the palace have reached us from Ak-Saray.



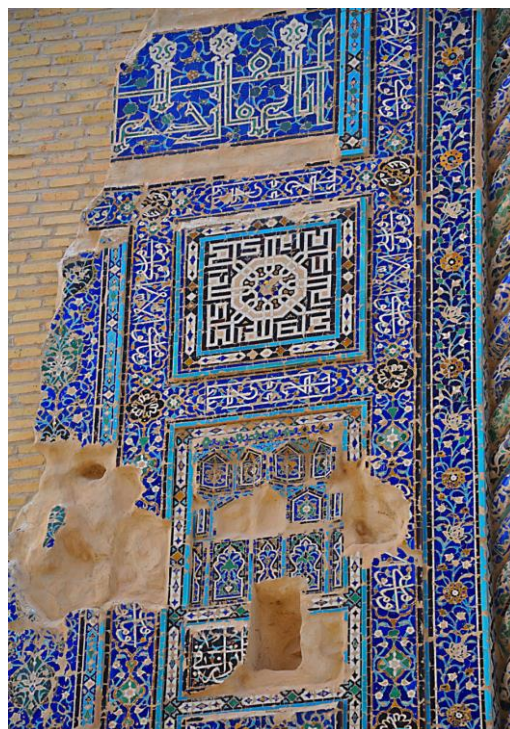
Shakhrisabz. View of a part of the Ak-Saray gate. 1905. Archive photo.



Shakhrisabz. The current view of the Ak-Saray gate.



Shakhrisabz. Ak-Saray decorations.



**Shakhrisabz. Ak-Saray decorations.
(N.Gilmanova's photo.)**

Ak-Saray was built for 20 years. According to historians, Ak-Saray was built as a residential and public building - a cabinet, and the rooms are located around the outer courtyard. The palace had pools with fountains. The walls of Aksaroy are covered with tiles and glazed ceramics, attractively decorated with elegant patterns made of clear paints (purple-blue, emerald-green colors, golden water, etc.). Historical and religious records written in the Kufi, Suls method have been preserved.

After introducing the Ak-Saray monument, the following stories will be told:

According to legend, Owner Amir Temur intends to build a unique building in the green city of Shahrisabz. There will be craftsmen, architects, painters, and bricklayers. Finally, a building plan is prepared for a residential and public building. Fountain ponds will also be built in the palace. Construction begins. No less, more or less, for twenty years, Ak-Saray, with its tall roof, has been standing tall. To the right and to the left of the entrance there are smooth brick arches. Now the painters argue a lot about the color and shade of the tiles and glazed ceramics covering the walls of the palace. Finally, purple-blue, emerald-green colors, golden water are chosen for paints. Because these colors were in harmony with the name of the city. Shahrisabz means Green City. Inscriptions are written in Arabic script on the facade of the building. After passing through a large courtyard three hundred meters wide, the door to the hall where the king's throne is placed is placed. It is said that this door was also made by delicate craftsmen with elegant tiles in blue color. The center and edges of the door depict a lion sitting in the sun. The walls of this room where the king sits are also painted in gold and blue, and the ceiling is decorated in golden paint.

By the decree of Amir Temur, many ponds and gardens were built in the yard, besides many fruit and shade trees - were planted. In the summer, many people could enjoy their vacations in this park.

According to the legends, it is said that Sohirkiron Amir Temur rewarded Ustaboshi, who was the leader in the construction of Ak-Saray, with a minted crown.

Appropriate conclusions are drawn from it using the interpol method.

CONCLUSION

In conclusion, there are many opportunities to improve the quality and effectiveness of education in the art education system. One of them is the use of fairy tales, stories, narratives, parables, etc. in the lesson to develop students' logical thinking. Makes the lesson interesting and educational, and education plays an important role. It is necessary to use electronic resources wisely. For this, it is necessary to create a methodical complex scientifically based and the level of effectiveness tested in practice, and to create an optimal pedagogical mechanism for its use.

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