

PHYSICAL EDUCATION AND AESTHETIC EDUCATION

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Abstract: This article provides a scientific understanding of moral-ethical and work education of young people, their essence and tasks, criteria of moral-ethical education. Educating young people to achieve aesthetic beauty and physical maturity by providing scientific understanding of the essence, goals and tasks of aesthetic education.

Key words: Aesthetic education, sophistication, essence of aesthetic education, artistic creativity, category of beauty, works of art, fine art, ethics, personal spirituality, spiritual-ethical education, spirituality spiritual and moral culture.

INTRODUCTION

The purpose of this article, presented under the title "Sport, aesthetics and aesthetic education", is to give some explanations about the philosophy of sport, which is a historical and social phenomenon, and its classical subfield, aesthetics and sports. to clarify several concepts and expressions that appear in this context. Thus, I hope to exchange ideas for the first time in our country regarding sports and aesthetic education, which have just begun to be discussed in today's sports education and upbringing.

There are several important reasons for choosing such a topic of conversation. The first of these reasons is that today's sports events are increasingly formalized and mechanized in line with the rational and technological ideas of our time. In such a process, individual and subjective values such as naturalness, integrity, style and creativity, which constitute the essence of sport, are lost. In other words, it is a very serious problem today that sports people are becoming scattered and moving away from free expression of their opinion.

The second reason is to clarify some basic concepts of aesthetics, such as integrity (in many cases, unity), naturalness, expression, narrative and rhythm in the context of sports movements and movements, as a problem of upbringing, education and style. The third reason is to build a bridge on the basis of these explanations and solutions between movement education and the reality of sports, which is a very

relevant issue in physical education and sports training today. In short, isn't beautiful playing and creation the goal and necessity of teaching and training for sports?

I know how difficult it is to talk about such a topic. Because with our current knowledge, it is very difficult to look at sports with philosophy, especially in the conditions where medicine and natural sciences dominate sports sciences. Especially when it comes to aesthetics, the problems become more complicated. Because aesthetics, along with other classical fields of philosophy: metaphysics, anthropology, epistemology, ethics and logic, is a very diverse field with its topics and concepts. In order for the field of science and thought to be connected with a real phenomenon, knowledge must be accumulated and concepts must be firmly established in that culture.

From what I have observed, thoughts about sports and aesthetics do not go far even in the West. Indeed, at first glance, aesthetics, a classical sub-field of philosophy, may not seem to have such a close relationship with sports. Because sports today, at least what the media presents to us, is closely associated with inhuman attitudes and behaviors such as violence, aggression, hitting and breaking, pushing, cheating and doping. Obviously, this situation is not unique to every time and every sport. However, considering the phenomena of movement and play that constitute the nature of sport, there may be many commonalities and relationships between sport and aesthetics. Because movement is more than play and sport as a sign of vitality and life. Human behavior is as fundamental a dimension and quality of being human as language, thought, and emotion.

"Man communicates with his natural and social environment through movement. Through movement, he renews himself and his body. Man's impulse to movement can be developed or inhibited by environmental conditions and education. The development and improvement of movement is the perfection of being human. Sport is. o It is a symbolic image of playful and agonal (competitive) movements and cultural. It is an expression of performance. Movement is concrete and systematic in games and sports. The natural impulse of a person to move is technical in games and sports, and it is related to art. the phenomenon of movement that takes on an artistic tone in games and sports activities is evaluated by qualities and judgments such as beautiful, pleasant, rhythmic, smooth, elegant, soft.

Movement, which becomes a unity of perception, perception and movement in sports, is considered as a subject of aesthetics as beauty of nature and beauty of art. The rules of aesthetic value in sports are especially evident in dance, artistic and rhythmic gymnastics, synchronized swimming, skating dance and ski ballet, which are characterized as artistic sports. Since these sports are often accompanied by music, they are in some sense the subject and field of study of aesthetics, created as the art of thinking about beauty or the logic of intelligent knowledge. emotional and emotional world of man.

Today's people, who have lost their peace and tranquility in our time, have turned to the procedural categories of human behavior rather than the results of production. There is a clear trend towards aesthetic categories in the evaluation of sports activities. Aesthetic elements such as integrity, creativity, expression, body awareness, rhythm and harmony are becoming increasingly important in sports activities. Especially in action learning, which is a new concept today, subjective values are preferable to objective and measurable values. I think that gymnastics and dance movements accompanied by music will become more important in the future. In this context, aesthetics can guide movement, play and sports activities with its theoretical approach. The diagram below can give us an overview of the sport's commitment to aesthetics. Now, after this prediction, I would like to briefly touch on the definition of aesthetics as a theory of beauty reflected in nature and art in a broad sense, and in a narrow sense as the field of knowledge it covers. .

The origin, application and scope of the word "aesthetics".

comes from the Greek words "Aisthanesthai" (to hear, perceive) or "aistez" (to sense, to feel). In this sense, aesthetics is considered as a science related to sensory perception and sensory information. Although dealing with problems related to aesthetics goes back to ancient philosophers, giving this name to this science is completely new. Alexander Gottlieb, a German philosopher who lived in the 18th century, founded the science called aesthetics and gave it that name. Baumgarten (1714-1762). AG Baumgarten with his work "Esthetics" for the first time founded such a science, defined its subject and drew its boundaries. This concept has undergone many changes of meaning after Baumgarten, its field has expanded and narrowed, and it has survived to this day as a field of science, sometimes philosophy, sometimes separate from philosophy. It is impossible to give a precise, short and comprehensive definition of aesthetics. That is why there is no concept of aesthetics that applies everywhere and always.

In the words of Ivo Franzel, "Aesthetics is like an air curtain. Every philosophical, cultural, scientific theory changes direction with the wind; it is one moment metaphysical, the next empirical, the next normative, the next On the one hand, the person who feels the aesthetic pleasure (the subject) and on the other hand, the aesthetic pleasure begins with the thing that is felt (the object). the science of art, and in a narrower sense, it is the theory and philosophy of art.

One of the main concepts of aesthetic education is the category of beauty. Explaining its meaning to students will also greatly help to ensure the viability of this education. Therefore, we found it appropriate to make the following approaches to revealing the essence of the concept of beauty:

- beauty is the beauty of a person's heart;
- beauty is the warmth of a person's desire;
- beauty is the fact that a person has a beautiful character;

• beauty is a beautiful tree, its leaf is morality, its root is the inner world, and its fruit is good virtue.

Regardless of how we define aesthetics, when human movement becomes a field of natural existence, and the movement and activity of games and sports become artistic skills as a cultural entity, it is the subject of aesthetics and is related to aesthetic values, judgments and considerations. ladi

In order to examine the relationship between sports, aesthetics and aesthetic education, it is necessary to briefly touch on the structural elements that make up aesthetics. As with knowledge in philosophy, every aesthetic phenomenon is necessarily related to the subject. This subject participates in the totality of the aesthetic phenomenon, in the aesthetic being, as a unity that receives an aesthetic attitude, as a presence of aesthetic perception. An aesthetic subject is a being who aesthetically perceives an object, which we call nature or a work of art, that is, without any interest, turning to it and enjoying it only for the sake of this thing. Accordingly, the aesthetic subject "I" means the conscious being who perceives the aesthetic object, perceives it and receives aesthetic pleasure from it. Some aesthetes say that the aesthetic phenomenon is based primarily on a specific type of feelings and emotions that occur in the subject, in the soul of the subject. In this sense, it is called "subjectivist aesthetics" because it studies the aesthetic subject. In short, subjectivist aesthetics studies the possibilities of the formation and validity of value judgments, the effect of beauty on the viewer, the processes of artistic creation, the style and conditions of art perception.

Aesthetic existence, of course, is not based only on the existence of the subject. In an aesthetic event, there is another field of existence in front of the subject participating in this event, to which the subject directs and establishes relations. This presence is an aesthetic object. Just as the object is a necessary field of existence for the aesthetic phenomenon, the aesthetic object is equally necessary for the aesthetic phenomenon. This aesthetic object can be a natural entity in a broad sense, or a work of art in a narrow sense. As I have just mentioned in the context of this approach, human movement instinct, game and sports activities are in a sense a work of art as a natural phenomenon and in a sense a cultural manifestation.

Objective aesthetics deals with such issues as the characteristics and functions of beauty, the relationship between the beauty of nature and art, and the structural analysis of a work of art. The qualities of the object, its modes of existence, categories of existence, relations between the natural object and the work of art are the research directions of objectivist aesthetics. An object that we call aesthetic is not an ordinary object, but contains qualities that we call "beautiful." In this case, the main concept of aesthetics is the phenomenon of beauty expressed by value. The concept of beauty has been the subject of the dreams of many philosophers, from the ancient philosophers to the present day. "What is beautiful?" Plato was the first thinker to ask the question

philosophically and seek an answer to it. According to Plato, beauty is an "idea". Because it is an idea, it is absolute and immutable.

In the nature in which we live, the things that we see and call beautiful appear to us as beautiful to the extent that they combine the idea of beauty. They are copies of real beauty.

In ancient Greek thought, beauty, goodness and truth, that is, truth, are the same and interrelated. This is the human ideal to be achieved in ancient Greek education "Paideia". The concept of 'kalokagathia', meaning the beautiful and the good, is an idea that has dominated Western educational thought for centuries. It is known that in the ancient Greeks, "gymnastics" is an activity aimed at educating a person well and well.

The wholeness and inseparability of goodness, beauty and truth (correctness), which was a metaphysical idea throughout antiquity and the Middle Ages, was developed in the 18th century. He found a distinct difference in the rationalist and empiricist thought and philosophy of the Enlightenment.

In his work "Critique of the Power of Judgment" he distinguished the three concepts from the ancient belief that "What is aesthetically beautiful is also morally beautiful." : Truth, i.e. correctness, refers to conformity to its subject and is related to knowledge. This can be understood through theoretical thinking. Goodness is a moral value and is related to human behavior and actions. This can be understood through practical thinking. Beauty is an aesthetic value, it is something that gives pleasure, it is understood by the power of judgment. Based on this view, Kant I defined beauty with the following characteristics:

- "- A beautiful thing gives us indifferent, indifferent pleasure. When we call a thing beautiful, the moral law does not interfere with our judgment.
- The peculiarity of the pleasure of beauty is that it is universal, not tied to any concept. Beauty does not depend on the judgment of knowledge.
- According to Kant, the third characteristic of beauty is harmony without purpose or purposefulness without purpose.

The relationship between sport and art and the aesthetic dimensions of sport
When analyzing the relationship between sports and aesthetics, first of all, a question arises about whether sports is art and its connection with art. Such a question immediately prompts us to ask, "What is art?" leads to the question. This brings me back to the question. However, it is impossible to find a complete definition of the phenomenon of art in the history of art and aesthetics.

Summary

Now, after these abstract concepts and phrases, I would like to touch upon the pedagogical measures necessary for aesthetic education in sports and the development of children's creative abilities in a few sentences.

Unfortunately, the general trend in sports education today is towards objective results and measurable grades. The subjective integrity and tendencies of children and

young people, in other words, their world of action, are not taken into account. With the loss of integrity, the child gradually loses aesthetic perception, experience and emotion. Development and strengthening of creative powers and abilities of children and youth has become a pedagogical problem. That's why I see the new concept of movement preparation as the way out. We need to discuss this matter among ourselves.

Pedagogical principles, philosophical foundations and methods of application of movement education are the subject of a separate symposium.

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