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Propagandist of Nationality and National Idea in Art

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ABSTRACT: The given article talks about the hardships of life the national artistic figure of Uzbekistan – Fakhridin Umarov went through, who praises in his song pain and happiness, achievements and the love of the nation, love to the Motherland and also, tells us about his followers. In addition, the article unveils the role of the art in publicizing the idea of nationalism, particularly the article covers the importance of the great artist Fakhridin Umarov in widening the idea of national development.

KEYWORDS: art, lyrical singing, traditions, teacher and followers, conventions and heritage, idea of national development, widening the idea of nationalism, step plan, spirituality and education, globalization, youth education.

I. INTRODUCTION

The change of the geopolitical arena of the world, acceleration of the globalization, great increase in the information technology drastically changed the course of history of the countries. People are now living in completely different environment, new directives and with the dangers that never existed before.

As it was said in the Decree of the President of the Republic of Uzbekistan Shavkat Mirziyoyev dated 7 February 2017 “On the step plan for the development of the Republic of Uzbekistan for 2017-2021” “...a comprehensive analysis of the stage of development of the country, the changing conjuncture of the global economy in the context of globalization and increasing competition require the development and implementation of radically new ideas and principles for the further sustainable and accelerated development of the country”. [Mirziyoyev, 2017].

Such processes, which occur rapidly throughout the world, have a serious impact on all aspects of social life, including the spiritual and educational spheres.

In addition, an analysis of the tragic events that have occurred in recent years in various regions and countries of the world allows the media, modern information technologies, including the Internet, social networks and electronic publications, to easily and quickly spread various false, harmful ideas and ideologies shows that it is becoming a tool in the hands of some destructive forces.

II. RELATED WORK

Such threats lead to the erosion of national and universal values, violence, indifference to human fate, to public life, irresponsibility, indifference, negligence, apathy, the separation of mankind from its historical, religious, national and spiritual roots and is becoming a general trend in many countries of the world.

In such a difficult environment, preserving national and universal values, strengthening independence, and ensuring socio-economic stability remains one of the priorities of each state. Indeed, a deep understanding of the changing worldview and its essence, analysis of emerging political realities and changes in national and universal interests, mobilization of the whole society to combat them, recognition of the causes of existing threats and dangers is one of the important conditions for sustainable development.

As the mobilizing power of society, the national idea, which has always been the spiritual support of the people, played an important role in this process. As the President of Uzbekistan Shavkat Mirziyoyev rightly stated in his Message to the Oliy Majlis on December 22, 2017: “...this requires a strong national idea, a national program for the technological development of Uzbekistan and the modernization of the domestic market. This program should allow Uzbekistan to become one of the most developed countries in the world”. [Mirziyoyev, 2017].

The development of the idea of national independence in the first years of independence served to unite the people of Uzbekistan in maintaining independence, national security, and the fight against ideological threats.

Principles such as peace, prosperity and well-being of people played an important role in maintaining the territorial integrity of our country, inviolability of borders, ensuring peace and tranquility of our people, creating an atmosphere of interethnic harmony, religious tolerance and social stability.

The national idea served as a creative source in creating the legal, political, economic and spiritual foundations of our national statehood. Thus, our people managed to fulfill the tasks of national revival.

Based on these goals and objectives, the Republican Center of Spirituality and Education was reorganized on the basis of Presidential Decree No. PP-3160 of July 28, 2017 by merging the Center for the Promotion of Spirituality and the National Scientific and Practical Center of Ideas and Ideology. [4; 2017].

In order to increase the effectiveness of spiritual and educational work, to effectively combat internal and external threats and dangers in the field of spirituality, to strengthen ideological immunity in society, to fully support the activities of state and public organizations, the President of the Republic of Uzbekistan May 3, 2019 Resolution No. PP-4307 "On Additional measures to increase the effectiveness of spiritual education". [Mirziyoyev, 2019].

In the framework of the implementation of the relevant orders and decisions of the head of our state, a number of measures are being taken to conduct research on the development of the national idea and further improve the quality of campaigning in this area. In particular, the main directions of the Republican Council on Spirituality and Education were identified. A program of measures was approved to further increase the effectiveness of spiritual and educational work, increase the intellectual potential and worldview of the population, and strengthen ideological immunity. As part of the program, the "Spirituality Festival" and the contest "The Most Active Propaganda of Spirituality of the Year" were held throughout the country. Compiled a list of "100 books to read this year." The Order "Devotee of Spirituality" was established. The concept of continuous spiritual education and methods for determining the state of the socio-spiritual environment in society and targeted rehabilitation are being developed. [14; 2019].

Political consciousness, historical thinking play an important role in improving the effectiveness of spiritual and educational work, promoting the idea of national upsurge. In addition, the study of the history of art, the life of great artists in understanding the essence of nationalism, a national idea, is exemplary in this regard. In particular, the study of the works of the national artist of Uzbekistan Fakhridin Umarov plays an important role in promoting nationalism and the national idea.

The base of the national culture of the society consists of art, particularly lyric poetry and music. Because, music does not belong only to the certain class of the society, but everyone can enjoy it. There is no person who never listens to songs or music in his lifetime. The lyric poetry passes from generation to generation by the national traditions. The ancient dastans, classic musical compositions of griots (bakhshi) had neither text words nor music notes. But they are not forgotten as they passed from master to apprentice fully.

As an integral part of the cultural heritage of our people, uzbek national music plays an important role in our spiritual life, with its ancient history, deep philosophical roots, unique artistic style and rich creative traditions. This unique art, which has been admired for centuries by the hard work and dedication of great poets scholars, talented composers, musicians, has gained not only fame and attention in our country and the world, but also worldwide.

On august 3, 2017 president Shavkat Mirziyoyev's report at a meeting with representatives of creative intelligent people group of Uzbekistan says: "if you look at the creative atmosphere in our country, it will leave you feeling that some of the artists are stuck in one place, and many of our artists are surrounded by their concerns and problems. But shouldn't culture and art always be at the forefront of society, inspiring people to pursue their own goals and accomplishment with their works and active citizenship? [Mirziyoyev, 2017].

At the same time, the wide potential of national singing art is not sufficiently used in understanding the national identity, comprehensive development of our culture, upbringing our people, first of all, the younger generation in the spirit of high human emotions, shaping its aesthetic taste and thinking. In this direction, in depth scientific-theoretical research, creation of educational and methodical literature, promotion of maquat art in the country and abroad through radio, television, mass media, internet, material and activity of talented young performers, spiritual support has been neglected.

In any age, the worldview of people is different and different from their predecessors. This is a natural and social process that has been repeated for centuries. This process was evident in uzbek singing in the 1950s and 1970s. looking at the stages of uzbek singers development until recently, we can see that a number of singers have gained popularity. These were Yunus Rajabi, Komiljon Otaniyazov, Mamurjon Uzoqov, Jurakhon Sultanov, Orif Alimaksumov, Fattohkhon Mamadaliev, Fahriddin Umarov, Tavakkal Kadirov, Kommuna Ismailova, Berta Davidova and many other talented singers.

It is not an exaggeration to say that the above-mentioned singers were successful in living up to the 1950s. this was because radio and television came into many uzbek homes in the 1950s. the opportunity to directly enjoy the most popular type of music in songwriting is now expanded. It is no secret that before long, only the singers were able to listen to songs on different stages, in different circles, at weddings and tea-houses.

As you know, singing has always been developing in Uzbekistan in two ways: the first is a professional vocalist in oral tradition, including maqom singer, great singer, songwriter or bakhshi singer. These have always evolved over the centuries in the master and apprentice style. the second area is popular, and it is the theme of everyday life, which is based on the demands of lumbering, lapar, and modernity.

Many of the aforementioned singers have addressed the legacy of classical music to some extent. But the majority of their repertoire is composed of songs by themselves and composers. Of these singers, Fakhridin Umarov should be especially noted as he has gained a large number of fans and was able to lead young talents through his own performance.

The national artist of Uzbekistan, people's favorite singer, great artist that made a huge input into the development of Uzbek national poetry, peerless singer, composer, teacher and mentor Fakhridin Umarov (1926-2007) was the vexillary of national heritage. Despite the fact that his childhood passed mostly in Ukraine due to different reasons, he had always lived with sorrow and love to his Motherland – Uzbekistan. When he studied at Uzbek school in Ukraine, different teachers of different subjects used to visit Ukraine to teach him. There were also music teachers among them. One of them was Rahimjon Ikromov, the little brother of Inomjon Ikromov. While Fakhridin Umarov learned to play dutor from his father Asilpo'lat Umarkhoji o'g'li, he learned to play the violin and the singing from Rahimjon aka. Later he learned art secrets from Asqar Ubaydullayev, Akmalxon and Boboxon Sofixonov. From 1950 to 1953 he studied at the music conservatory of Uzbekistan. In 1946-1961, he worked at radio committee of Uzbekistan; from 1961 to 1986 he performed the activities as the sole singer in philharmonic society of Uzbekistan. He composed most of the songs' music in his repertoire himself. He worked together with such famous musicians and composers of that time such as M.Mirzayev, I.To'rayev, brothers Shojalilovs, F. Sodiqov, K.Jabborov, S.Kolonov. [12; 2019].

When Fakhridin Umarov entered the art scene, the Soviet regime experienced an ideological crisis, fabricated accusations such as "cosmopolitanism, formalism" and accused the composers, singers and musicians of the former Soviet Union. As an example, we can mention the names of D. Shostakovich, G. Vishnevskaya, M. Rostropovich and other world-famous artists. This repression, starting from the center, also reached the national republics. These trades also faced by Uzbek artists as Muhiddinqori Yoqubov, Mamurjon Uzoqov, Farogat Rakhmatova and many others. In art, political and ideological accusations such as ideology, partyism were fabricated. If no guilt is found in creative works, then some foolish accusations such as why did they only compose songs based on classical folk songs and they did compose poems for the former "enemies of the people" were made.

Faxridin Umarov, who appeared in the Uzbek national art sky in the 50s of the XX century as the morning star, suffered from the most "beatings". Because of Fakhridin Umarov, gave the modern spirit to the national traditional heritage. Folk songs had been performed before, and some of the classical poems had been sung before. However, not everyone could afford to harmonize the words with music. Also, the classical songs were enriched with a unique sigh and pure tone. His great civic courage is that he neither changed his lonely path, nor changed his lyrical style. [11; 1987].

Fakhridin Umarov was obliged to report to respective authorities for performing at his neighbor's wedding or for making a wedding for his own son. When Fakhridin Umarov rejected to go to the wedding of one official the officer in charge of Uzkompartiya Markazkom called and threatened him. For composing music to the poem "Uzbegim" by Erkin Vokhidob and singing it (1968) both the poet and the singer were called to Markazkom and were "interrogated". The song "Uzbegim" became popular among the people, that is why, the "one to one" conversation was conducted with Fakhridin Umarov who sung the accolade "Uzbegim" for the first time as a song. He was required to write letter giving an oath "not to sing "Uzbegim"" anymore. Then, in order to make him "obliged" they published feuilleton in the newspapers. After all interviews and explanations Fakhridin Umarov did not sing the song "Uzbegim" anymore at other places.

When the false feuilletons about Fakhridin Umarov were published in the newspaper "O'zbekiston madaniyati" he was a young man at the age of 34. When the vexillary of the party – government, the newspaper "Sovet O'zbekistoni" had published an article "beating" the singer (1966) he was only 40 years old. Between thirty and forty, a person becomes a very excited and creative person. He faced false accusations one after another at the prime of his oeuvre. In 1964 Fakhridin Umarov was given a title "Honored artist-singer in Uzbekistan", but in 1966 due to the strong efforts of some of his "friends" his title was taken away. Nevertheless, he was not left alone, poets such as Gafur Gulom, Mirtemir, To'ra Sulaymon, Erkin Vokhidov, Abdulla Oripov, academicians Ibrohim Mo'minov, Habib Abdullayev consoled him. They built sincere relationship with the poet.

Fakhridin Umarov was well aware of the essence of the poem, and the choice of the tones of song according to the meaning of the words caused great excitement in the listeners. He was an accomplished academic who knew Arabic and Persian languages. While he had more than four hundred songs, none of them was alike to the other. Even in his old age one could see the depth of his memory, his wisdom, the depth of every word or phrase in his pronunciation. On his desk he had the Qur'an, ghazals of Navoiy and Ogahiy. Back in the day, Gafur Gulom highly distinguished the style of the singer by saying "when Fakhridin sings songs he never plays havoc and puts everything in place". [10; 2015].

The new lyrical genre that Fakhridin Umarov introduced to Uzbek singers was a great direction, with various shouts being replaced by softness, tenderness and gracefulness. Young and old enjoyed this style of music. When he made a revolution in art in 1954, many young people began to sing in that direction. As an example we can give K.Rakhimov,

H.Lutfullaev, Sh.Juraev, J.Murodov, J.Nabiev, G.Yokubov, N.Hamrakulov, B.Khamdamov, O.Otajonov, O.Khudoyshukurov, H.Khamidov.

Fakhriddin Umarov told his students, "The singer has no right to compose and sing without knowing the meaning of the poem. How can people heart burn if the musician doesn't know the meaning of his song and doesn't burn in it? ". The devoted apprentice of the artist, Honored Artist of Uzbekistan, Doctor of Historical Sciences, professor Khojiakbar Khamidov says: "Fakhriddin aka has also studied deeply the lives of great historical figures. He excelled not only in literature but also in history. Despite being a historian, I myself learned some facts and knowledge about Amir Temur and Zahiriddin Bobur from my teacher." [17; 2007]. Colleagues and students used to call the artist as live encyclopedia, philosopher and man of wisdom.

Fakhriddin Umarov was the artist whose name had found its place at the art history of music. His lyrical songs, incomparable singing skills and originality, the charm of his compositions, and the success of his "school of lyrical singing" had undoubtedly been instrumental in the development of modern music education. His songs, singing and praising our beloved Motherland, loving parents, love and friendship, and in general, "Dear Man" with his melodic and melodious songs, are in the hearts of fans. Fakhriddin Umarov is a great artist who created hundreds of songs that glorify love and devotion, loyalty, imagination, dreams and hope, love and courage, youth and beauty and created a unique school of national lyrics.

Fakhriddin Umarov has probably not the representative of the generation who did not listen to his beautiful songs. If Yunus Rajabi was a selfless singer gathered maqom, then Botir Zokirov was the founder of the Uzbek variety, and Fakhriddin Umarov was the leader of the Uzbek lyric song. The master artist was the singer, praising the people's pain, joy, achievements, love and homeland. His hundreds of songs, "My Motherland", "O Love", "Uzbegim", "Not Crescent", "Life Is Going On", "I say Mother" and other national songs were reflected in the national spirit.

The lyricism in our national music is not just for the sake of appearance, even the special school was created and closely tied with the oeuvre of Fakhriddin Umarov. It should be noted, that the unique art and signature songs of the singer found their appraisal and perfected themselves on the stage also. (The other names for signature songs are: city romance, song of travelers and students, Germans also have the title "zongi"). [16; 2019].

Signature songs are sung by Europeans only with guitars and the words are appreciated more than the music. The characteristics of this genre is that, consonantal sounds, rather than vowel sounds, are sung long with emphasis. The representatives of this art (Sh.Aznavor, V.Xara, D.Rid, V.Visotskiy, B.Akudjava and etc.) have raised their signature songs to the level of acknowledged genre. Before, these songs were available only in top tiers (for example amongst friends) and were not brought up to air, screen or mass stages. The reason being that these songs were written for the poem of the dissident poets who opposed the system, the spirit of sarcasm and reproach towards the party was strong. F. Umarov does not criticize the ruling ideology as Russian artist, but rather composes uzbek music to "Uzbegim" to tickle them.

The teacher and student, F.Umarov and X.Xamidov did not receive special musical education, also they mostly sing the songs created themselves. Despite the fact that signature songs might or might not be favoured by people, the listeners like them and as they exist as an aspect of life, the science (art criticism) will acknowledge it and will speak about them. As it is impossible to imagine the current uzbek art criticism without F.Umarov and X.Xamidov.

Fakhriddin Umarov had created not only lyrical singing, but also everyday life, communication with the people, on stage, behavior, playing, and set a good example for his apprentices. Master singer had created more than 700 music compositions over the 60 years; all of them were made in accordance with the rules of the proper song writing. These songs gave people joy and rest. Most of these songs were of the poems written by the Hafez himself. [13; 2000].

Hafez was a wise man who knew God in literature, history, philosophy and at the same time, Islam. A quarter of a century later, the title of Honored Artist of Uzbekistan was revived to Fakhriddin Umarov, by a special decree of the First President of the Republic of Uzbekistan I.A. Karimov. Hafiz's achievements in the field of Uzbek singing were highly appreciated and in 2002 he was awarded with the title "People's Hafez of Uzbekistan".

III. METHODOLOGY

In this article used methods and principles such as, comparative analysis of scientific views and concepts, a comparison, summarize historical data, the principle of objectivity [21].

IV. RESULTS AND DISCUSSIONS

President of the Republic of Uzbekistan Shavkat Miromovich Mirziyoev signed a Resolution "On measures to create additional conditions for further development of activities of cultural and art organizations, creative associations and mass media, as well as stimulate the work of the industry employees" on August 14, 2017 [Mirziyoev, 2017] and

Decree of the President of the Republic of Uzbekistan "On Measures for Further Development of Maqom Art" on November 17, 2017. These Decrees are important in the development of national singing art. [6; 2017].

Since ancient times, the harmony of melody, words and performance was considered important in Uzbek singing. That is why the hafiz has always collaborated with poets, paying great attention to the meaning of this word. Fakhridin Umarov, the favorite singer of the Uzbek people, the founder of lyric songs, the national artist of Uzbekistan, is a unique artist who left a big mark in art with his charming songs and made a huge contribution to his treasury.

Songs created by Fakhridin Umarov have become an invaluable asset of the Uzbek national culture. For more than half a century, his songs still affect the hearts of fans. This is because the clear voice of the hafiz, along with his pleasant music, makes him subtly feel the art of speech, unlike other hafiz.

The hero of Uzbekistan, national poet Abdulla Oripov, told Hafiz: "Fakhridin Umarov is very demanding for texts. First of all, he will carefully select the text, and thus he can convey the nuances of the text to the listener's heart at a high level during singing. In the songs performed by Fakhridin Umarov, the melody and lyrics are always harmonious. This is a sign of the great maturity of our hafiz," he said. [15; 2014].

He had not only a deep sense of responsibility, but also a deep understanding of poetry, a good knowledge of Persian and Tajik literature in addition to Uzbek classical literature, and a deep knowledge of Sufism. Hafiz analyzes the radiant gazelle of the classical poet of Azerbaijani literature Fizuli "I did not" and feels that one word in the gazelle does not correspond to the content of the byte. It takes three years to find a genuine word as a result of working with literature and dictionaries.

Throughout his life, Fakhridin Umarov collaborated with great creators - artists, scientists, poets and writers. He learned a lot from them. Academician poet Gafur Gulam, academicians Ibrahim Muminov and Khabib Abdullaev were inspired and cheered up the singer. Fakhridin Umarov talked a lot with the poet Gafur Gulam and talked about classical poetry. Gafur Gulam loved art and sang with dutar. Once the poet said to the hafiz: "Oh Fakhridin, my son, do not be discouraged if people talk about you differently. You can not listen to everything that people say. You are also in the hearts of people, so they talk about you. Let them say don't worry! Because you become famous. And celebrities are always on people's tongue." [9; 2017].

Fakhridin Umarov creatively communicated with such famous poets as Sabir Abdullah, Chustiy, Khabibi, and sang many songs to their gazelles. Hafiz also had creative conversations with scholars who knew literature better than he, who had a deeper understanding of classical literature. One of these scientists, Doctor of Philology Sharifdzhon Yusupov, used to find and analyze the meaning of phrases found in the works of classical poets. He also creatively collaborated with Doctor of Philology, Professor Anwar Khodziahmedov and talked a lot about classical poetry. They made a series of radio appearances on the work of Babur Mirzo. Hafiz also had a fruitful creative collaboration with Yakubjon Ishakov, an intellectual of classical literature, a mature literary critic, and a scientist specializing in the work of Navoi.

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Many of the artists were politically accused in the 1930s and 1950s, harassed and deported to distant lands. Writers and poets such as Mirtemir, Maksud Sheikhzoda, Mirzakalon Ismaily, Yangin Mirzo, Shukhrat, Turob Tola, Shukrullo, Said Ahmad are faced with the wrath of a repressive policy. Like them, the Fakhridin Umarov family was deported to Ukraine in the 1930s. This is similar to the life of the creators and the life of the hafiz - they also had sincere creative cooperation because of their fate.

Mirtemir was a real fan of the teacher Fakhridin Umarov. In his free time, he met with hafiz, talked a little and rested. The relationship between the poet and the hafiz was not limited to mutual cooperation, they were, in a sense, intended, in their destinies there were many points of contact. In particular, Mirtemir worked on the construction of the Belomorsky Canal during the harsh winters of Russia in the 1930s, and the young Fakhridin suffered from exile in the deserts of Ukraine in the 1930s. Thus, there were many common themes that they talked about, places that complemented each other. In a word, there was spiritual intimacy between them, and they always aspired to each other. In those days, the songs of Fakhridin Umarov about his youth shocked the public.

In 1970, the head of the Uzbek television Ubay Burkhanov once called Fakhridin Umarov: "This year, Mirtemir aka will be 60 years old. On this day, we were preparing a television show about the poet. You know, when a poet's wedding takes place without a song, it's like mourning. Two days later, you will sing Mirtemir's poem Remember Me. Remember, the show is broadcast, I know that only you can do this work. You know very well that Mirtemir aka does not like several artists. And I know that his love for you is fragmented," he said. [7; 2000]. Two days later, a special

television show will be held dedicated to the work of the poet Mirtemir. Fakhriddin Umarov sings the song "Remember Me." At the end of the show, Mirtemir hugs the teacher and congratulates him.

At that time, Mirtemir was surrounded by talented writers who, with great success, entered our literature. Among them are Torah Sulaimon, Anvar Eshonov, Erkin Vakhidov, Abdulla Aripov. Between writers and hafiz, who are found in the circle of a master poet, close relations remain. At one of these cordial meetings, Erkin Vakhidov presents his new unpublished poem to Fakhriddin Umarov. Hafiz reads a poem and cannot find a place for himself. This poem was a poem "O'zbekim". The poem was sung by Fakhriddin Umarov and distributed among the people. However, special services investigate the poet and the hafiz several times for this poem. Hafiz swore, saying: "I will no longer say Uzbek." Fakhriddin Umarov will no longer sing this song.

Fans know Fakhriddin Umarov as a talented composer, singer with a sweet inhale. But a modest hafiz is a master of the pen, and many are not aware of his subtle forbidden poetry. He has heavier poems, subtle gazelles, philosophical quartets, and for most of the verses he composed compositions and sang in his speeches.

Big and small scenes, radio and television introduced Fakhriddin Umarov to the world. The symbolic songs created by him became a wonderful treasure of the nation. Just as a poem is born in the heart of a poet, so is a melody born in the heart of a composer. So the composer must also have poetic talent. Fakhriddin aka, possessing the same qualities sang many song to the poems such as "Saba etsang", "Mubtalo b'oldim sanga" by Navoi, "Jamoling", "Ul qaro Koshdin Yana", "Kam bolmasun" by Bobur, "Hosilim barki havodisdin" (Dilhira) by Fazuliy, "Dastingdan" by Mashrab, "Keldim" by Lutfiy, "Jonona" by Hafiz Sheroziy, "Onam Derman" by Yangin Mirzo, "Memory of the Heroes" by Heydar Mohammed, "Let the day never come to plead" by Abdulla Aripov, "O'zbekim" by Erkin Vakhidov and composed the music to these songs by himself. Already more than 400 songs of the singer are included in the "golden fund" of Uzbek singing. [18; 1993].

V. CONCLUSION

Especially, Decree of the President of the Republic of Uzbekistan "About measures to further increase the role and significance of the area of culture and art in the life of society" No. ПФ-6000 dated played a great role. [8; 2020]. These decrees also play a great role in developing the national singing art.

At the present stage of development of Uzbekistan, it is very important that the interests of citizens underlie all the reforms carried out to achieve the great goal of "National Revival - National Rebellion." In this sense, the concept of developing a national idea is to improve the quality of life of people, adhere to the idea that "people should serve the people, not government bodies", increase the role and prestige of women in society, motherhood and childhood, family, rights and interests women. protect, increase their activity in the life of the state and society, establish regular contacts with compatriots living and studying abroad, create the necessary conditions for them to use their knowledge and experience, intelligence for the development of Uzbekistan, the authority of Uzbekistan in the world community. and the emphasis on such important tasks as increasing its prestige, not only ensures the viability of the concept, but also sets clear goals and makes it clear that all opportunities will be created for people to live happily and prosperously.

At the new stage of development of Uzbekistan, the unified national idea of the multinational nation embodies not only the spiritual, educational, moral aspects of positive world experience, but also important achievements in the socio-political and economic spheres, including the development of intellectual potential and human capital.

The adopted concepts and documents reflect the most important tasks in the country, which are based on the idea of national progress. The idea of national progress embodies the principles of peace, strengthening civil and interethnic harmony and tolerance in Uzbekistan, the full implementation of democratic principles, human rights and freedoms, the rule of law and justice, and the equal development of material and spiritual life.

All the aspirations and dreams of people are reflected in the goals and objectives set forth in these documents. In particular, the further strengthening of the "feeling of the Motherland" among various nationalities and ethnic groups living in Uzbekistan, ensuring justice in all spheres of society, achieving people's consent, responding to ignorance with enlightenment, modernizing science, education and special attention is paid to education, widespread adoption innovative approaches to the economy. To increase the effectiveness of work in this area, it is necessary to study in depth the situation with the teaching of social and human sciences, the history of art among students of higher educational institutions. It is then that every graduate of the university becomes a propagandist of a national idea. [20; 2019]. It is important to promote the idea of national revival through the study of the works of poets such as Fakhriddin Umarov, who played an important role in the history of art, nationalism in art, promoted ("chanted") the national idea.

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