



FACTORS OF WORKING WITH VIOLENT CHILDREN AND ADULTS USING ART THERAPY TECHNOLOGIES

Raxmatova Ikbolxon Inomjonovna

Teacher of Termiz State Pedagogical Institute

Hazratqulova Parvina Azamat qizi

student of Termez State Pedagogical Institute

Annotation: *In this article, the main principle of art therapy is to enable and adapt the inner experience and feelings of healthy, disabled children, and adults, as well as visual activities, dance, music and other arts through art therapy classes. types of teaching, the transition from the real world to the imaginary world for children with disabilities, independent creation, space for their fantasies, the ability to find the place of real objects, issues of helping to develop creative thinking, and children who have experienced violence or other traumatic injuries and the basis of K. Tisdale's theory on the benefits of art therapy service with adults is covered.*

Key words: *art therapy, emotion, opportunity, creativity, process, education, acquisition, communication, "goal - means - control", technological, cognitive activity, action, ability, goal, violence, aggression, traumatic injury, psychotherapy, personality.*

INTRODUCTION

Art therapy: "art" is derived from the English language, art means art, therapy means treatment. Initially, art therapy was proposed as a treatment method for patients with severe emotional problems. But nowadays, the scope of art therapy is expanding. As a means of effective influence on the feeling of existence, art therapy is also a means of deeper access to the inner world, reflection of our thoughts and feelings.

The main principle of art therapy is to allow a healthy child, a disabled child, or an adult to describe their inner experiences and feelings, and thus to successfully adapt them to life. Art therapy classes are different from visual arts, dance, music, and other arts. For children with disabilities, the ability to move from the real world to the imaginary world, to create something independently, to find a place for their fantasies, to replace real objects, helps to develop creative thinking, and on the contrary, develops creativity. Art therapy brings children and parents closer to each other, helps to better understand themselves and their feelings, allows children and parents to connect and express their thoughts. It reveals the positive and negative aspects of children's feelings towards their parents. Learn more about the inner experiences of children with disabilities, thereby creating an opportunity to develop their cognitive processes and show their creativity. In the process of education, art therapists help to establish a trusting relationship with the child, interpret and diagnose the current situation.



Art therapy is a special form of psychotherapy, psychotherapy and personality development based on creative expression through various art forms (painting and drawing, modeling, music, dance, theater). Art therapy technologies are widely used in working with abused children and adults. It depends on a number of features of the artistic approach.

First, it mainly uses non-verbal communication, which is especially important when working with victims of violence, because they have difficulty expressing their feelings and thoughts, because they go through deep psychological trauma. needed.

Secondly, the most important mechanism of the therapeutic effect in the artistic approach is the response to stressful situations associated with the creation of a symbolic (picture, fairy tale, use of a baby, etc.), but still not an expressive, but a reflexive form. This allows you to achieve catharsis - getting rid of a negative emotional experience - reveals aggression and other negative emotions in a socially acceptable way, allows you to realize the thoughts and feelings that people pass through you, and gradually self- develops self-control. In addition, art therapy creates positive emotions, helps to overcome antipathy, depression, lack of initiative, helps to form an active life position.

The term "art therapy" was coined by A Hill in 1938 and soon became widespread (Rudestam, 1998). Initially, various methods of using any art and creative activity for therapeutic purposes were called this. Medical or psychotherapeutic methods of art therapy require strong professional knowledge in the fields of medicine and psychology.

Art therapy services with children and adults who have experienced violence or other traumatic injuries have their benefits. According to the theory of K. Tisdale, the task of art-therapeutic work is to study group members through previously unrealized experiences, to stimulate them to determine the logic and reasons of pre-conscious or unconscious actions. A person who has a better understanding of himself and the impact of his personality on others has an increased ability to recognize that his behavior is disruptive (Kopytin, 2000).



In art therapy, diagnosis and the actual therapy process are carried out at the same time in the conditions of spontaneous creativity. As a result, it becomes easier to establish emotional and trusting relationships between the parties involved in the work (Sobchik, 2003). In the therapeutic chart, the diagnostic status is less noticeable; as a rule, participants of any age do not know this, which reduces the strength of defensive reactions.

The primary tasks for group art therapy work are:

-creation of an atmosphere of mutual agreement, goodwill, security, mutual assistance, emotional support;

-to introduce oneself to the unique creativity of each participant, to express connections and emotional relationships, to discuss the proposed topics, to provide feedback, to analyze oneself and to analyze the group situation;

-formation of important group norms of interaction, development of socialization, improvement of interpersonal relations.

When creating such groups, it is recommended to do preliminary work: face-to-face counseling, psychotherapy, meetings with lawyers. A specialist who uses art therapy technologies in working with victims of violence must pay special attention to creating an environment of psychological safety. In any case, if creative tasks do not directly or indirectly refer to the problems of clients, they should be formed in a miraculous, symbolic, projective form.

As usual, the activity begins with a light warm-up exercise, such as "knitting" or "pulling your country". These methods are afraid of paints and removing a sheet of paper. After that, the main order of the lesson is offered - a story that requires active participation. The discussion of artistic images is essentially the verbalization of experiences and associations to drawings. The main tasks here are to strengthen the position of women, act with guilt, fear, anger, self-esteem, search for resources to restore physical and mental health, work with the future.

When debating group standards, judgments that are unrelated to each other's judgments and the products of each are discussed. The following rules are also suggested: if you wish, you may not comment on your work, or you may opt out of any exercise at all. The group can use pastel paints decorated with flowers, watercolors, gouache, old pencils, colored paper, magazines for collages and other materials. If the author does not like the work, you can take another sheet and start over. Each participant must have his own seniority, where employment must be maintained throughout the period. Some exercises can be done twice: at the beginning and at the end of the group. A special therapeutic and emotional effect is achieved when a woman finds old folders in a folder and compares them with new ones. Each cycle of classes has its own logic, taking into account the characteristics of trauma and group dynamics. At the beginning of the course, it is recommended to conduct classes for five to seven weeks for three hours a week, reporting to the group. If requested, you can work in the next cycle of therapy courses in the future.

In the class, the participants discuss their drawings, and on the one hand, the female consultant, who gives the opportunity to see similar feelings from other participants, allows



the members of the group to discuss these topics, to talk about guilt, helplessness, despair and other states. In order to facilitate the communication between the participants, at the beginning of each lesson, it is necessary to give the opportunity to express the complex feelings that come to the class through visual arts: these exercises are not directly related to the experience of trauma, but to the life and situations of the woman in her calm moments. implies. You can do these exercises with your eyes closed, with your left hand under the musical instrument, which is usually done by women, and helps them become stronger. Grouping exercises at the beginning of the class are suitable when the participants of one large sheet of paper group together their ideas, for example, on security. Group work expectations can also be expressed using a picture and then discussed.

Women who work with fear create a pyramid of fear, arranged in ascending order on the graphic level, with each fear assigned a different color. Many women in the group have the same fear of their safety and the safety of their children, fear of poverty, fear of loneliness, fear of socializing with men. Every woman knows that all members of the group have suffered similar injuries.

Women who have experienced domestic violence are disturbed in their relationships with relatives, children, and colleagues, and they are often emotionally isolated. Feelings for a friend range from fear and anger to love and even love. Some women want to punish their partner, some believe that they punish themselves by behavior. In the classroom, women need to be encouraged to express and accept their feelings, as many believe that expressing anger is unacceptable behavior. This block plays a big role in discussing work with them.

The optimal number of participants in the group is from three to fifteen people.

The art therapy area is organized according to the content and content of the work. Classes can be structured or structured. First, the subject or formal means are characteristic. At the same time, the content of creative activity, the form of implementation of pregnancy, the speed of work is determined by the participant. In classes, participants independently choose the topic, materials, tools. Classes often use music, song, movement, dance, drama, poetry, story writing, and more. Such types of art, which combine different methods of creative investigation, are often called multimedia.

The structure of each lesson can be divided into two main parts. The first is non-verbal, creative, unstructured. The main means of self-expression is painting (picture). The latter is verbal, sensitive and formally more structured. It includes the verbal interpretation of created creations and associations.

Professional structure (main stage)

Stages are conditionally separated. Their number may vary depending on the purpose, topic and work rate of the participants. Privatization. The beginning of the lessons - a teacher of creativity. The purpose of this stage is to prepare the participants for spontaneous artistic activity and communication within the group. Here are games, motor and dance exercises, simple visuals. Techniques are used: for example, different textual texts, closed glasses technique, autographs, line reliefs. When performing these exercises, the control of the mind decreases and relaxation begins.



Actualization of visual, sound, kinesthetic feelings. Here you can also use drawing together with elements of music and dance therapy, which will allow you to talk about your problems and feelings in a non-verbal language, learn to understand and analyze your feelings. The product of visual art pushes down the destructive, aggressive tendencies of the author, thereby reducing their influence to their true effect.

Personal graphic work (theme development). At this stage, personal creativity is used to explore feelings, problems and experiences. With spontaneous creativity, fears, dreams, internal conflicts, early childhood memories are reflected in all cognitive processes, including. The last two products of these steps can be used for direct diagnosis. Thus, some additional information about the author can be obtained by interpreting projects according to well-defined criteria of well-known projective methods. However, simple analogies and hasty conclusions should be avoided.

Activation of verbal and non-verbal communication. The main task of this stage is to create conditions for communication within the group. Each participant is invited to show their work and share their thoughts, feelings, associations in the creative process. The level of openness and openness of the participant depends on the level of trust in the group, the art therapist and the personal characteristics of the client. If for some reason he refuses to talk, you cannot insist. You can invite participants to tell a story about their picture and give it a name. You can start a story with the words "After there was someone like me...". These words facilitate verbal communication and increase the effectiveness of projection and identification. According to the participant's story, he can understand who he criticizes, who he likes, who he likes. Therefore, he himself, his values and interests, his relationship with others It is not difficult to think about ri. Work in small groups. Participants come up with a trick and put on a small scene. In translations, the experience of injury causes catharsis, unpleasant feelings.

Re-analysis. This final step involves analysis in a secure environment. Here there are often arbitrary elements of "reciprocal treatment", which are good behavior, positive attitude, support. An atmosphere of emotional warmth, love and care allows each group member to feel a sense of accomplishment. As participants gain positive experiences of self-esteem and self-acceptance, which increases their self-esteem, the I-image is gradually transformed.

At the end of the lesson, each and everyone's success should be highlighted. More information on art therapy theory can be found in Group Psychotherapy (Rudestam, 1998).

Examples of diagnostic techniques

The proposed methods are suitable for working with various problems and all age groups: from primary school children, from seven years old to adults and the elderly. They can be used in personal art therapy.

Technique 1. "Who am I?" Ask participants "Who am I?" It is suggested to give at least ten oral answers to the question. In combination with the self-composed pattern - I take a photo of the image and give it a name. The two methods of doing the work allow



comparing verbal and non-verbal characteristics, which reflect the interaction of the conscious and unconscious sides of the psyche.

Technique 2. "Apple" Most people try to eat an apple from a tree at least once in their life. The image exists in their imagination. This is the basis of the method developed by art therapists L. Gantt and K. Tabon (Lebedeva, 2003). Usually, this involves analyzing a projective technical image.

Materials: A4 paper, scraps of felt or a set of pencils (12 colors, including gray and black). The assignment "Feel the person taking an apple from the tree" gives the participants a high degree of freedom and allows them to compare the proposed situation at will. This means that the degree to which the problem can be solved depends, in fact, on the drawing of the artist himself. For example, you can draw a tree of suitable height with an apple that grows very little and is tall enough. Formally, different pictures can be formally classified according to the following characteristics:

- the presence of objects indicated by the instruction (man, tree, apple), completeness or partiality of the image of these objects;
- according to the action plan (what is described is the preparation for the action, the work itself or the final result;

As a result (what actions does a person take to achieve the goal, how successful is the result - was the apple taken?). Such an analysis of the picture gives an idea about the superior methods or special strategies for achieving goals involving a certain style of decision-making. This, in turn, determines the results of cooperation with other people, along with other achievements.

CONCLUSION

In conclusion, it should be noted that the benefits of art therapy with children and adults who have experienced violence or other traumatic injuries are significant. According to the theory of K. Tisdale, the task of art-therapeutic work is an important factor for studying the members of the group through previously unrealized experiences, for determining the logic and reasons of their pre-conscious or unconscious actions. Therefore, in art therapy, the diagnosis and the actual therapy process are carried out simultaneously in the conditions of spontaneous creativity. As a result, it becomes easier to establish an emotional and trusting relationship between the parties involved in the case

REFERENCES:

1. Lebedova L.D. "Практика арт-терапии" подходы, диагностика, система занятий СПб 2008 ю254с
2. ДЖАЛАЛОВА, Д.Х ОСНОВНЫЕ ТЕНДЕНЦИИ РАЗВИТИЯ СОВРЕМЕННОЙ ЯПОНСКОЙ ШКОЛЫ. АВТОРЕФЕРАТ ДИС.К.П.Н. 2004.
3. Inomjonovna, R. I. (2022). INTERACTIVE GAMES IN THE PROCESS OF TEACHING ENGLISH IN EDUCATIONAL INSTITUTIONS.



4. Inomjonovna, R. I. (2022). CHARACTERISTICS OF UZBEK FOLK APPLIED ARTS AND THEIR PLACE IN SOCIETY. *World scientific research journal*, 2(1), 29-32.

5. Inomjonovna, R. I. (2022). FINE ACTIVITIES ARE THE MAIN TOOL OF AESTHETIC EDUCATION OF CHILDREN AND THE RELATIONSHIP WITH OTHER ACTIVITIES. *World scientific research journal*, 2(1), 25-28.

6. Inomjonovna, R. I. (2022). METHODS OF FORMATION OF IMAGINATION, THINKING AND CREATIVE THINKING IN PRESCHOOL EDUCATIONAL INSTITUTIONS. *World scientific research journal*, 2(1), 58-62.

7. Inomjonovna, R. I. (2022). FINE ACTIVITIES IN PRESCHOOL EDUCATIONAL ORGANIZATION AS A DEPARTMENT OF INTEGRATIVE CONTENT. *World scientific research journal*, 2(1), 63-66.

8. Мурадов, Ш. К., Ташимов, Н. Э., & Рахматова, И. И. (2017). Сечение поверхностей 2-го порядка общего вида по эллипсу заданной площади. *Молодой ученый*, (50), 99-102.

9. MURADOV, S. K., TASHIMOV, N., RAXMATOVA, I., & KUKIEV, B. (2017). SECHENIE POVERXNOSTEY 2-GO PORYADKA OBShchEGO VIDA PO ELLIPSU ZADANNOY PLOshchADI. *Young Three*, 50(184), 99-101.

10. Inomjanovna, R. I., & Rozibaevna, H. N. (2021). THE GREAT SILK ROAD CULTURAL LIFE. *ResearchJet Journal of Analysis and Inventions*, 2(01), 1-4.

11. Inomjanovna, R. I. (2021). CREATIVE OPPORTUNITIES TO TEACH CHILDREN THE ART OF DRAWING WITH THE HELP OF NON-TRADITIONAL OBJECTS AND TECHNIQUES IN THE FIELD OF ART. *Journal of Ethics and Diversity in International Communication*, 1(1), 19-22.

12. Рахматова, И. И. (2016). Причины, повышающие творческие способности студентов на занятиях по созданию портрета. *Учёный XXI века*, (7 (20)), 26-28.

13. Рахматова, И. И. (2016). Место и значение игры в процессе художественного воспитания. *Ученый XXI века*, 23.

14. Practical Application of Prospects Rules in Drawing

SAA Valiyev Azamjon, Ikbolkhon I. Rakhmatova

Eastern European Scientific Journal (ISSN 2199-7977), Germaniya, 82-86

15. Рахматова, И. И. (2022). ПРОБЛЕМА СТРЕССА В ФОРМИРОВАНИИ ЛИЧНОСТИ РЕБЕНКА. *THE THEORY OF RECENT SCIENTIFIC RESEARCH IN THE FIELD OF PEDAGOGY*, 1(4), 108-111.

16. Рахматова, И. И. (2022). ФАКТОРЫ ФОРМИРОВАНИЯ ЛИЧНОСТИ ПЕДАГОГА В СФЕРЕ ДОШКОЛЬНОГО ОБРАЗОВАНИЯ. *THE THEORY OF RECENT SCIENTIFIC RESEARCH IN THE FIELD OF PEDAGOGY*, 1(4), 104-107.

17. Inomjonovna, R. I., & Erkinovna, E. N. (2023). SOCIAL PEDAGOGICAL FACTORS FOR PREVENTING AGGRESSIVE SITUATIONS CHILDREN IN PRESCHOOL EDUCATION. *Journal of new century innovations*, 12(2), 29-34.



18. Inomjonovna, R. I. (2022). CHARACTERISTICS OF UZBEK FOLK APPLIED ARTS AND THEIR PLACE IN SOCIETY. *World scientific research journal*, 2(1), 29-32.
19. Inomjonovna, R. I. (2022). THE IMPORTANCE OF AESTHETIC EDUCATION IN PRESCHOOL CHILDREN. *Journal of new century innovations*, 11(2), 104-108.
20. Inomjonovna, R. I. (2022). CHILDREN IN PRESCHOOL EDUCATION. *Journal of new century innovations*, 11(7), 43-46.
21. Inomjonovna, R. I. (2022). INTERACTIVE GAMES IN THE PROCESS OF TEACHING ENGLISH IN EDUCATIONAL INSTITUTIONS.
22. Inomjonovna, R. I., & Mahmataliyevna, D. C. (2022). DEVELOPMENT OF PEDAGOGICAL TECHNOLOGY OF USE OF ART THERAPY IN PRESCHOOL CHILDREN. *Journal of new century innovations*, 11(2), 125-130.
23. Inomjonovna, R. I. (2022). EFFECTIVENESS OF BUILDING-MAKING AND WORKING WITH CLAY TECHNOLOGY IN PRE-SCHOOL EDUCATIONAL ORGANIZATION. *Journal of new century innovations*, 11(2), 118-124.
24. Inomjonovna, R. I., & Erkinovna, E. N. (2023). SOCIAL PEDAGOGICAL FACTORS FOR PREVENTING AGGRESSIVE SITUATIONS CHILDREN IN PRESCHOOL EDUCATION. *Journal of new century innovations*, 12(2), 29-34.
25. Inomjonovna, R. I. (2022). FACTORS OF FORMATION OF IMAGINATION IN PRESCHOOL CHILDREN. *Journal of new century innovations*, 11(7), 69-72.
26. Inomjonovna, R. I. (2022). FORMING AESTHETIC IDEAS OF PRE-SCHOOL CHILDREN BY TEACHING THEM TO DRAW. *Journal of new century innovations*, 11(2), 109-112.
27. Inomjonovna, R. I. (2022). IMAGINATION OF CHILDREN THROUGH GIVING UNDERSTANDINGS OF ART TYPES TO CHILDREN AND SHAPING THINKING. *Journal of new century innovations*, 11(7), 79-84.
28. Inomjonovna, R. I. (2022). INDICATORS OF ARTISTIC CREATIVE GROWTH AND DEVELOPMENT OF AESTHETIC SENSE OF CHILDREN. *Journal of new century innovations*, 11(7), 62-68.
29. Tagaynazarova, R., & Raxmatova, I. (2020, December). LANGUAGE AND EDUCATION INTEGRATION. In *Конференции*.
30. Inomjonovna, R. I. (2022). SENSORY FUNDAMENTALS OF CLAY AND PLASTICINE TOY MAKING IN CHILDREN'S CREATION. *Journal of new century innovations*, 11(7), 52-56.
31. Inomjonovna, R. I. (2022). SOCIAL SIGNIFICANCE OF THEORETICAL AND PRACTICAL BASIS OF PICTURE ACTIVITY IN PRE-SCHOOL EDUCATION. *Journal of new century innovations*, 11(7), 85-90.
32. Inomjonovna, R. I. (2022). SPECIFIC CHARACTERISTICS OF MAKING TOYS FROM CLAY AND PLASTICLINE IN PRESCHOOL EDUCATIONAL ORGANIZATION. *Journal of new century innovations*, 11(7), 47-51.



33. Inomjonovna, R. I., & Yuzboyevna, T. M. (2022). TEACHING CHILDREN TO MAKE CREATIVE MODELS FROM DIFFERENT PLANTS. *Journal of new century innovations*, 11(7), 57-61.
34. Inomjonovna, R. I. (2022). TEACHING SCULPTURE AND ITS CHARACTERISTICS TO CHILDREN IN PRESCHOOL EDUCATION PEDAGOGICAL FUNDAMENTALS. *Journal of new century innovations*, 11(7), 73-78.
35. Inomjonovna, R. I. (2022). THE IMPORTANCE OF AESTHETIC EDUCATION IN PRESCHOOL CHILDREN. *Journal of new century innovations*, 11(2), 104-108.
36. Inomjonovna, R. I. (2022). THE IMPORTANCE OF THE TECHNOLOGY OF WORKING WITH CLAY, PAPER AND MATERIALS IN INVOLVING CHILDREN IN WORK ACTIVITIES IN THE PRESCHOOL EDUCATIONAL ORGANIZATION. *Journal of new century innovations*, 11(2), 113-117.
37. Inomjonovna, R. I. (2022). THE IMPORTANCE OF THE TECHNOLOGY OF WORKING WITH CLAY, PAPER AND MATERIALS IN INVOLVING CHILDREN IN WORK ACTIVITIES IN THE PRESCHOOL EDUCATIONAL ORGANIZATION. *Journal of new century innovations*, 11(2), 113-117.
38. Рахматова, И. И. (2016). МЕСТО И ЗНАЧЕНИЕ ИГРЫ В ПРОЦЕССЕ ХУДОЖЕСТВЕННОГО ВОСПИТАНИЯ. *Учёный XXI века*, (7 (20)), 23-25.
39. Inomjonovna, R. I. (2023). STEAM EDUCATION IS ONE OF THE MAIN TRENDS IN THE WORLD. *Journal of new century innovations*, 21(2), 27-32.
40. Inomjonovna, R. I., & Xolmirzayevna, X. N. (2023). TYPES, METHODS AND METHODS OF TEACHING VISUAL ACTIVITY KNOWLEDGE AND APPLICATION. *ОБРАЗОВАНИЕ НАУКА И ИННОВАЦИОННЫЕ ИДЕИ В МИРЕ*, 14(3), 92-97.
41. Inomjonovna, R. I. (2023). PSYCHOLOGICAL CHARACTERISTICS OF PICTURE ACTIVITY IN EDUCATIONAL PERSONALITY. *Journal of new century innovations*, 22(1), 113-118.
42. Inomjonovna, R. I. (2023). HUMAN CAPABILITIES-SOCIAL DEVELOPMENT IS A PRODUCT. *Journal of new century innovations*, 22(1), 119-124.
43. Inomjonovna, R. I. (2023). DEVELOPMENT OF CREATIVE ABILITY AND IMAGINATION IN CHILDREN. *Journal of new century innovations*, 22(1), 108-112.
44. Inomjonovna, R. I. (2023). ART AS A COGNITIVE ACTIVITY IN THE LIFE OF CHILDREN. *ОБРАЗОВАНИЕ НАУКА И ИННОВАЦИОННЫЕ ИДЕИ В МИРЕ*, 14(4), 132-137.
45. Inomjonovna, R. I. (2023). INFLUENCE OF INNOVATIVE IDEAS ON HUMAN PSYCHOLOGY IN TEACHING PAINTING TECHNIQUE THROUGH ART THERAPY. *Finland International Scientific Journal of Education, Social Science & Humanities*, 11(2), 126-134.