

ABDULLA AVLONI'S EDUCATIONAL IMPORTANCE OF INCLUDING THE ART OF MUSIC IN THE MIND OF YOUTH

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Humanities (Basics of Spirituality) 1st Stage Master

ANNOTATION

Abdulla Avloni, one of the major virtues of the Central Asia, is the development of national theater and music, which is one of the largest moisture and art of Central Asia, and raising the spiritual poverty of our people, raising national culture He is one of the essential images in his way.

Keywords: literature and art, morality, theatre, music, national culture.

INTRODUCTION

At the beginning of the last century, Abdullah Avloni (1878-1934) became a poet, playwright, actor, translator, music collector, journalist, supporter of advanced European science and culture, as well as a figure of the Renaissance. . Although many popular scientific articles and works have been published on his contribution to written drama and theatrical art, very little has been written about the artist's attitude to the art of music. However, like all modern intellectuals, he made a worthy contribution to this field. His poems, articles, and plays included in the two-volume Selected Works provide a basis for this. The author's works show that his artistic and aesthetic views were very high, in particular, his devotion to the art of music from a young age, and this devotion began when he first became involved in the theatrical movement, especially during his time in the troupe "Turon". `shows.

It is known that in the early twentieth century, theatrical troupes of different nationalities, in particular, Tatar, Armenian, Azerbaijani and Russian artists, visited the big cities of Turkestan. Under their influence, Abdullah Avloni became one of the leaders of the European-style Turon troupe, the foundation of Uzbek theatrical art. In an article on the impact of theatrical art on the minds of the people, he said, "Theater is a mirror for every nation to eradicate its bad traditions and customs." Avloni got acquainted with advanced Turkish and Azerbaijani, Tatar dramaturgy, translated the best works, including Jalil Mamadqulizade's dramas "Dead", "A form of home education", "Ignorance" into Uzbek, devoted himself to the troupe as a director and actor. took part. If you look through the newspapers and magazines published in Tashkent and Fergana in 1914-1916, you will find many interesting articles about the activities of the troupe, Avloni's directing and acting skills.

Undoubtedly, Avloni played an important role in the first steps of the "Turon" troupe. His role in the formation of the troupe's repertoire and musical decoration is obvious. From the first steps of the theater, a great place was given to the art of music. The troupe's press announcements confirm this. It is even surprising that in one of the announcements during the break it was announced that Sultankhan tanburchi (the most influential tambourine of this period) will perform various exercises.

Due to his active involvement in this process, Avloni became deeply aware of the place and role of music in human, social and theatrical art. This feature was further developed during his participation in the staging of U. Hojibekov's opera "Layli and Majnun" as an actor and choirmaster in collaboration with Siddiqi Ruhullo (Famous Azerbaijani singer). He also met with many hafiz and musicians, studied the genres and ways of national music, enriched his spiritual treasury with the names and melodies of national melodies, and became accustomed to critical observation of art. Like all modern intellectuals, he is deeply aware of the important role of music in human education, especially in educating young people. His article "Sanoyi 'nafisa", published in the first issue of the magazine "Revolution" in 1922, proves our point in every way. According to Avloni's popular opinion, people in ancient times called "the first steps taken by the human industry in the world", "those who could not stop the influence and feelings in their hearts, and did not lie quietly, were not satisfied with what was achieved", "created by nature and Those who have begun to examine carefully the living and non-living things that they have created and created.

"The leaves of the tree are awake,"

The nature of every leaf is a living thing ».

That is, every green leaf of a tree is, in the eyes of the vigilant, the leaf of a different world. The author emphasizes that the birth of the art of music is a simple imitation of nature.

It is known that in ancient times, people have always compared the events of life and nature, changes and processes in the environment to their own lives. The beauty of nature was perceived with original simplicity. Avloni has a correct approach to the analysis of the so-called "period of imitation" and "period of folklore" in the scientific literature. He describes the period of imitation as follows: "In the spring, the pleasant sounds of birds singing intoxicated in the midst of flowers came to their senses, and they, too, involuntarily tried to imitate their sounds, to sing like birds." With this example, the poet says that the desire for beauty, music, creativity, the creation of a unique melody in the human heart, and the music that gives rise to this desire and its awakener, the bride of the seasons, is spring. Describing the period, he said: "They also began to sing. This period is called the literary period of industrial elegance. "

Emphasizing the gradual transition from imitation to the era of true creation, Avloni said, "The latter arts were more important and better than the previous ones, and not everyone was fortunate enough to be influential He said. Therefore, he says that not everyone can be a real artist, and it takes a real talent.

In both cases, he correctly defines the role of music when thinking about the transition from imitation to oral creation, and then to real art, that is, the period of literature. "If they described the days of joy with songs of joy, they would express the days of sorrow with songs of sorrow," he said. That is, he does not forget not only the social but also the philosophical aspects of music. The Avloni said that the human voice was the first musical instrument, and that the ancients "informed other friends that they were separated from their beauties, loved ones, and possessions," and that in ancient times it was associated with love and emotion. , reveals the reasons for the emergence of lyrical music. He also speculates on the creation of the first musical instruments, albeit a small one: His voice was pleasing to him. He said that the art of music had entered a new stage in its development, saying that they had "made narrow strings" out of animal intestines to accompany their songs and chants. "It turned out to be the most elegant,

the most important, the most spiritual art," he said. But when they brought these arts out of scrutiny and grief, they left us as a monument, and died of their own accord," he said. At this point, its creators-composers have passed away unnamed. He refrained from showing the period clearly, referring to the fine art of the Middle Ages. Avlani mentions. In a short article on the emergence of the art of music, Avlani makes many interesting observations and draws the right conclusions. It reminds us that music began with a simple imitation of nature, the origin of the main genres of music, namely seasonal, domestic and lyrical songs. Because of his heartfelt devotion to music, he wrote a poem entitled "Music" detailing the power of music.

Your words are the body of the body, your holy words,
When Rukhbakhshodur shouts, your eyes of hijran.

Avlani depicts music in a beautiful image that breathes life into a dead body. The sound of music subdues the human soul, makes it a fan, plays a thousand souls. Whoever hears the sound of music once in his life will be a martyr to him forever. Art brings joy to the human heart and captivates it. Thousands of souls, fascinated by the source of music, "dead hearts", that is, dead hearts, are healed and revived by it. Avlani believes that the psyche of a person who understands and enjoys art is pure and does not change for the worse. At the same time, the poet agrees with the concept of "purification" of the ancient Greek philosophers, emphasizing that music has the power to purify and nurture the human spirit and spirituality.

Whoever slaughters the eternal secret of your genius,
Nag'mang ochgay elni afkorik tuzar jontorini.

That is, music is a miracle that is directly related to theology. Who told man the secret of the Creator? Of course not. Because nagma opens the minds of the people, heals the sick bodies of souls and society, repairs the veins of the soul. The reason is that the musician (musician, composer) utters the word of divine purity and strengthens the body of man and society, because the words of Avlani are a melody, echo, melody that heals the soul of a sick people.

There is a lot of interesting information about the importance of educating young people in the multifaceted work of Abdullah Avlani. As one of the leading figures of our nation, Avlani deeply understood that the future of the Motherland depends on the upbringing of young people, and that their spiritual perfection determines the cultural level of the new society. In 1904, along with many enlightened intellectuals, he opened a new school in Mirabad mahalla. From 1916 he taught music at his school. "Music lessons were the last discovery of that time without a gramophone," said Yu. Tohiri, a former student of the school. One can imagine what melodies and songs the children of Turkestan listened to at that time and how much such a "visual weapon" influenced them.

Avlani's deep understanding of the art of music can be seen in the fact that he wrote many of his poems in accordance with popular folk songs, melodies of the maqom, arias from the famous Azerbaijani operas of his time. For example, his poem "Propaganda for School" was written to the tune of "Latifa". He quotes from the text as saying that one of our national melodies is "Agajon latifa, gulistan latifa", "Play on a branch, sing on a leaf, garden anecdote" so that performers do not suffer. The second byte is recited by one or two people, and then the second byte is recited by many people, accompanied by words.

He also reminds that the poem "Saodat shundadir" was written from our national melodies to the tune "koshgarcha", "Anorkhon yorima". So, the poet gives information about the fact that

he wrote many poems in ready-made melodies and explains his ways of performance: - To the song "Bayoti sheroz", "Hate from anger" - "Dugoh", "Oh, my blood" - to the song "Truth", "Munojot" - to the national song "Segoh", "My tears" - It was composed to the tune of "Usqudor" and the eastern tune from the opera "Ilma targib" - "Layli and Majnun". The poem "About the wedding" is based on the song "Reza", while others are based on folk songs "Yor-yor".

It is known that in different regions of Uzbekistan among the ceremonial songs of our people "Yor-yor" is very popular and performed in a unique way. In fact, the melody of the songs "Yor-yor", which is associated with the wedding ceremony, has a lyrical tone and covers various topical issues of everyday life of the people. We can observe this even today. "Yor-yor" songs have their own style of performance. Avloni also skillfully used the method of comparison, comparison and tone of "Yor-yor". That is why his social poems written in this genre reached the hearts and minds of his contemporaries through musical melodies. Therefore, it is no exaggeration to say that he played an important educational role in the spiritual upbringing of students and listeners.

In addition to the above-mentioned national melodies, the artist used traditional religious song genres such as "Na't", "Munojot" and "Hamd" to place his socio-political and enlightenment ideas in the hearts of readers. . The genres of "Nat" and "Hamd", which glorify Allah and His last prophet, occupy a significant place in the literature of the peoples of the East, and in particular in Uzbek, Tajik and Persian literature. It is customary to have fragments of praise to God at the beginning of each major work of art. Na't and Hamd are religious music genres written in a dream style. These works are in harmony with the genre of poetry and are performed at weddings and parties. The melodies of "Nat" and "Hamd" are performed in the same way, accompanied by a tanbur between the song and the declamation. The emphasis is on the meaning of the word, which affects the listener's emotions. Avloni took this into account and used them extensively in his poetry collections. That's why every page of his collection of "Literature or National Poems" begins with "Hamd" and "Nat". Several of Avloni's poems are called "Nati Hazrati Rasuli Akram", "Hamd", "Nati sarvari alam", "Mustahzod". Although these poems consist of descriptions, hymns, and supplications to Allah and His last prophet, the poet also assigns them the social responsibilities of his time. This is why the performance also implies a choir. Accompanied by music, the method of singing in a choir has its own educational and medical features: when singing as a group, a person feels the music with his whole body and involuntarily enters the creative process, his psyche is free from any conditions and they achieve exaltation and freedom. This type of performance is a very useful and effective way to master the art of music, to enter it directly, in the field of music education. Abdulla Avloni enriched the content and form of traditional genres of Uzbek poetry in his collections "Literature or National Poems", "Singing of Workers". It brought them a new meaning and, more precisely, the sounds of the pulpit. These poems are distinguished by their clear meaning, brilliance, simplicity, expressiveness and musicality. The poem "Address to the Nation", written in 1914, is described as "written from Eastern melodies to the song" Say a beautiful Arab ". Oriental melodies are Turkish marches that were popular among our people during the Avloni period.

Avloni greeted the February Revolution of 1917 with the hope that it would bring freedom and liberty to the peoples of Turkestan, and wrote many marches. However, he, like many

intellectuals, quickly lost faith in the "bright future" of his people and homeland, and lamented that "I heard the name of freedom, but did not see justice."

Kilur from us, O people of the Motherland, cry Turkestan,

Everyone was prosperous, Turkestan was not prosperous.

The poet, who dreamed of seeing his homeland as one of the most developed countries in the world without pursuing his own interests, understood and promoted the need to find a way to the heart of every person through culture and art. Avloni writes in the article "Waves of Culture": "Now half a century of culture is chasing us. We run from side to side, we are faced with the hardships of life, ignorance and ignorance come from before us. i sigur, after us will come out of miserliness, poverty, heresy and block our way ». The only way to get rid of this situation is to accept the culture and enter the real culture. Therefore, the poet deeply understood the role and place of theater and music in the formation of this culture and sought to bring it to the consciousness of the people. This is evidenced by his views on art, especially music.

It is extremely difficult to cover Avloni's artistic and aesthetic views and attitude to music in one article. However, this concise approach alone is a good reason to say that the writer was one of the scholars and treasurers of national and traditional music.

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