

ABDULLA AVLONI'S LIFE AND WORK

Suvonova Nilufar

Tashkent State Pedagogical University named after
Nizami Student of the Faculty of Pedagogy and Psychology

ANNOTATION

Abdulla Avloni's views in the field of education are closely connected with the psyche, way of life, national values of the Uzbek people. The rich pedagogical heritage of the writer. and the study of whether it served as a valuable resource is becoming a requirement of the times

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INTRODUCTION

Well-known enlightener, talented poet, famous educator Abdulla Avloni was born in Tashkent in a family of craftsmen. He went to old school. He wrote in his autobiography: "At the age of 12, I started teaching at a madrassa in the Oqchi mahalla. From the age of 13, I worked as a laborer in the summer, helping my family, and studying in the winter. From the age of 14, I started writing various poems according to that time. During this time, I read the newspaper "Tarjimon" and became aware of the time. "

He graduated from a madrasa and went to school. Reading and teaching a young man who reformed the method and established a new type of school to provide students with modern knowledge of Eastern and Western languages performs important educational activities such as teaching.

Abdulla Avloni for schools "The first teacher", "The second teacher" (1912), "History", "Turkish Gulistan and Morality" (1913)

wrote textbooks on the incident. His creative activity since 1895

"Cain", "Fame", "Hijran", "Avloni", "Surayyo",

Poems, stories, feuilletons and short stories under the pseudonyms "Abulfayz", "Indamas" created voluminous dramatic works (1900—1917). The poet in his poems

He criticized the backwardness and ignorance of his time and called people to knowledge and enlightenment. Until 1917, Abdulla Avloni was a major journalist who grew up among the local population and founded such newspapers in Tashkent as Shuhrat and Osiyo. In such dramatic works as "Is Advocacy Easy?", "Two Loves", "Wedding", "Congress", "Layla and Majnun" and "The Dead" he wrote about ignorance, heresy, ignorance.

reveals the tragic consequences, crude and vicious traditions. Abdulla Avloni (1878-1934) portrayed himself as a poet, playwright, actor, translator, music collector, journalist, and supporter of advanced European science and culture, as well as a figure of the early 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 poems 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". It is known that in the beginning of the XX century theatrical troupes of different nationalities, in particular, Tatar, Armenian, Azerbaijani, Russian artists visited the big cities of Turkestan (this was widely covered in the press of that time). Under their influence, Abdullah Avloni founded the European-style Turon troupe (1914), the foundation of Uzbek theatrical art became one of its leaders. He wrote in his article "The Debate on Theater" about the influence of theatrical art on the minds of the people (2-jildlik. 2 jild. T.: Ma'naviyat, 1998. 221-bet.), - he says. 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. If you look through the newspapers and magazines published in Tashkent and Fergana in 1914-1916, you will find many interesting articles about the troupe's activities, Avloni's directing and acting skills. Avloni's involvement in this process deepened the role of music in human, social and theatrical art.

realized. 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 House. He was in close contact with Turkestan artists). He also met with many hafiz and musicians, learned 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. In the popular view of Avloni, people in ancient times described "the first steps taken by the world's human industry", "those who could not stop the influence and emotion in their hearts, and who were not satisfied with what they had achieved.

"those who did not stand still," "those who began to examine carefully the living and non-living things that nature has created and nurtured." "The leaves of the tree and the carrot are narrow-minded, and the nature of every leaf is vigorous." 2 vols. T.: Spirituality, 1998. p. 235). 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 scientific

The analysis of the so-called "period of imitation" and "period of folklore" in the literature is mainly correct. He describes the period of imitation as follows: "In the spring, when the pleasant sounds of birds singing intoxicated in the midst of flowers came to their senses, they also involuntarily tried to imitate their sounds, to sing like birds." With this example, the poet explains that the desire for beauty, music, creativity, creating a unique melody in the human heart, and the music that gives rise to this tendency 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 true creativity, Avloni said, "Not everyone would be more important and better than before," he said. Therefore, he says that not everyone can be a real artist, and it takes a real talent.

In both cases, the role of music is largely determined by the period of transition from imitation to oral creation, and then to the real art, that is, the period of literature. He said, "If they described the days of joy (i) with songs of joy, they would express the days of sorrow (i) with songs of sorrow." That is, he does not forget not only the social but also the philosophical aspects of music. Avloni said that the human voice is the first musical instrument and

The emergence of lyrical music, saying that in ancient times it was associated with love and emotion, as the ancients "informed (i) other friends that they were separated from their beauties, lovers, possessions." reveals the reasons. He also speculates on the creation of the first musical instruments, albeit a small one: The sound of "ir" touched their hearts and welcomed them.

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 »deb,

its creators-composers say that they passed away anonymously. He refrained from showing the period clearly, pointing to the fine art of the Middle Ages. mentions the poem. In his short article on the origin of the art of music, Avloni makes many interesting observations and draws mostly correct 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. In a poem entitled "Music", which he wrote because he was passionate about music, he describes in detail the power of music.

Nagma is your word, your body is tired, your words are holy, when Rukhbakhshodur sounds, your eyes are hijran. Avloni depicts music in a beautiful image that breathes life into a dead body. The sound of music subdues the human soul and is 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. Avloni believes that the soul of a person who understands and enjoys art is pure and does not change for the worse. At the same time, the poet's music purifies and nurtures the human spirit emphasizing the power of the ancient Greek philosophers in the concept of "catharsis". Someone who has slaughtered is the eternal secret of your genius. That is, music is a miracle that is directly related to the divinity. Who told man the secret of the Creator? Of course not. Because nagma opens the minds of the people, heals the sick body of souls and society, repairs the veins of the soul. The reason is that the musician (musician, composer) to the body of man and society, saying the word of divine purity gives strength, because, the words of Hijran (one of the poet's nicknames) it is a melody that heals the spirit of a sick people.

By describing the divine power of music in Avloni's poetry not enough quotes different musical terms: "some" - listener, means listener; "Tarannum" - melody, melody; «Takallum» - song, chanting; "Nagmasoz" - songwriter, composer. Adib music not only with art, but with philosophy, religion, medicine, and the universe in general Perception in relation to each other as a whole phenomenon connected

reaches What a powerful influence his music has on the human spirit The idea that it plays an important role in education and concepts are common to all modern intellectuals, the ancient East is in line with the views of musicologists.

Abdullah Avloni's multifaceted work in educating young people There is a lot of interesting information about the importance of giving. As one of the leading figures of our nation, Avloni 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. Avloni included in the school curriculum "... music lessons of that time His last discovery did not take place without a gramophone," recalls Yu. Tohiri, a former student of the school (Avloni A. Tashkent morning. T.: 1979. p. 10). 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. Avloni'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 "School Promotion" was written to the tune of "Latifa". He said "National

One of our melodies is "Agajon latifa, gulistan latifa", "Play on a branch, sing on a leaf, garden anecdote" and quotes from the text: The second verse is recited by many people, and then the second verse is recited by many people.

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