



## As a Means of Providing Aesthetic Education to the Students of the Art of Embroidery

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**Annotation:** The article describes the art of bakhshi, the secrets of teaching the craft of bakhshi and its role in the aesthetic education of students. In particular, the ideas of aesthetic education in the art and works of Karakalpak bakhshik are explained, and the possibilities of using these ideas in educational practice are presented.

**Keywords:** the art of gift giving, the craft of gift giving, the secrets of teaching the craft, student, aesthetic education, Karakalpak gift giving.

Today, great changes and reforms are being implemented in every field in our country. With the direct initiatives of the head of our state, we are striving towards great goals in securing the great future of Uzbekistan. At a time when there is a very complicated situation on a global scale, each of us should strive to contribute our share to the ongoing reforms. This country, this country has contributed a lot to the development of world culture since ancient times.

It is known that the spiritual beauty of the Uzbek people has found its wonderful, unique artistic and aesthetic vision in the melodies and national traditions that come from the depths of the ages. According to one of the definitions given by our scholars, music is the food of the human soul. Therefore, national music is a vivid expression of the rich spirituality, profound thinking, and perfect spirit of our ancestors for many centuries and, at the same time, it is the spirit and soul of our society, which is the creator of a new, great state.

The heritage of Uzbek music, which includes various local traditions and diverse forms, has come to this day in two main layers, one called "folk music" or "musical folklore" and the other called "classic-professional" or "ustozona" music. . Each of them consists of a lot of well-crafted artistic expressions and musical instruments.

The art of giving is very common in our country. Bakhshchik art is a work of art that has captivated the people of the whole world with its attractiveness and broad meaning.

Bakhshis are originally farmers or shepherds from the laboring population. Naturally, they expressed the thoughts and aspirations of the working people with great skill. Today's Uzbek folk poets learn our beautiful and rich epic heritage from their forefathers and not only preserve it, but are also talented singers who improvise in their lively creations in accordance with the demands of the times.

Bakhshis are mainly examples of folklore, epics, narratives, fairy tales, and dream stories told through a musical instrument.

Bakhshi is an artist who preserves terms, songs and epics, sings and recites them from memory, and transmits them from generation to generation, a folk storyteller. His sweet voice, the melody emanating from his drum, involuntarily stirs and excites the human heart. Bakhshi must know the



life and culture of the people, the history of the country he lives in, and play an instrument, and must have mastered the art of singing. He should be able to effectively use various forms of the lively folk language, puns and puns, folk proverbs and expressions. One of the main requirements of telling a story is to be able to find a tone that captivates the audience, to tell the story in an attractive and interesting way. This, in turn, requires natural talent, strong perception, regular practice with diligence and endurance. Bakhshis love to sing epics of various contents, which glorify loyalty to the motherland, love, friendship, brotherhood, and heroism. Bakhshi performance art is called Bakhshi art. For example, the poet Polkan knew more than seventy epics by heart. Taking into account that each epic contains poetry from two to three thousand lines to ten to fifteen or even twenty thousand lines, and almost as many verses, the potential of folk songs, the amazing ability to memorize and remember, the power of creativity is self-evident. will be People's bakhshis of Uzbekistan Bola bakhshi Abdullaev, Shoberdi Boltaev, Abdunazar Poyonov, Boborayim Mamatmurodov, Kara bakhshi Umirov, Abdukakhhor and Abdumurot Rahimov, Shomurod Togaev, Ziyodulla Islamov, Norbek bakhshi Abdullaev, Qalandar bakhshi Normetov, Kadir bakhshi Rahimov made a worthy contribution to the development of bakhshi art with their unique performances. added.

Bakhshi art is developed in Kashkadarya, Surkhandarya, Samarkand, Khorezm regions and the Republic of Karakalpakstan, and now there are Khorezm and Karakalpak epic schools. They differ from each other in their performance methods and repertoire.

The representatives of Kashkadarya, Surkhandarya, Samarkand Bakhshi school, accompanied by a drum, perform the terma-song in a muffled, that is, closed voice, and describe the process of the epic in an open voice. The art of Kashkadarya bakhshi is associated with the name of Kadir bakhshi Rahimov, a mature epic performer. More than seventy epics have been preserved in his memory. Nowadays, the traditions of Qadir Bakhsh are continued by his sons, Abduqahhor, Abdumomin and Bakhrom. Surkhandarya Bakhshi is related to the Sherabad-Boysun school and its founder was Sherna Bakhshi, whose students (Kora Bakhshi, Chori Bakhshi, Shoberdi Boltaev, Abdunazar Poyonov, Boborayim Mamatmurodov, etc.) continue today.

Doston is one of the most widespread and large genres of the Uzbek people. Its creation is closely related to the spiritual and household image of our people, social and political struggles, moral and aesthetic views, ideals of justice and truthfulness, freedom and equality, heroism and patriotism.

A epic is a complex work of art, and for it to be an epic, a literary text, poem, music, and a way of saying it are necessary, because of this, the performer of the epic - bakhshi-poet (epic writer, jirov, centurion, count, baksi) is at the same time a storyteller, a poet, and a voice. he is a singer, a master musician and an artist with some knowledge of acting skills. Because he tames the listener with his art and gives him pleasure.

The performance of representatives of the Khorezm epic school is mainly dominated by music. The representatives of the Khorezm Bakhshi school sing and describe epics accompanied by an ensemble of instruments (including dutor, bulaman, gijjak (in the past); now - tor, koshnay or bulaman, circle). The epic of Khorezm has its own characteristics in terms of the composition of the repertoire. Collective performance leads in the interpretation of epic works. This school, which is divided into two branches named "Shirvaniy" (Khiva) and "Irony" (Mang'it), has ancient roots, its own repertoire, composition of ensembles (Shirvaniy - tor, koshnay, circle; Iraniy - dutor and three-stringed gijjak), style and dialect. , has bright and lively songs, chants and melodies (from 15 to 36). The leading representative of the Shirvani Bakhshi school, Bola Bakhshi (Kurbonnazar) Abdullaev and his children (Norbek, Muhammed, Etmishboy); Khudoibergan Utegenov, a representative of the Iranian school of philanthropy. In Khorezm, epics and epic songs were also



performed by women, they were called khalfa-dostanchi, including the epic "Tahir and Zuhra" which became popular among khalfas. Dostons are performed to the accompaniment of hand instruments (Russian diatonic harmonium) and circles.

The Karakalpak music school consists of two directions - baksi (in the inner voice style with dutor and gizjak accompaniment) and jirov (in muffled voice style with kobiz accompaniment). The art of singing is being mastered by young performers at the Nukus College of Arts and Culture. Traditional representatives - Kairatdin Utemurotov, Uralboy O'tambetov, Tengelboy Kallyev, Ziyoda Sharipova, Gulbakhor Rametova, Gulnur Hamitova, Zamira Ibrahimova in Baksi; such as Jumaboy Jirov, Bakbergen Syrymbetov, Jonibek Piyazov, Bakhtiyor Esemuratov in pawning.

It is necessary to develop the musical culture of students in order to ensure that the information they receive from epic songs is comprehensive, to develop emotional sensitivity. The musical decoration of epic songs taught to future music teachers should be inculcated in students by connecting them with folk traditions, udums and folklore, making good use of laments and rhymes. One of the main factors that ensure the effectiveness of examples of Khorezm's epic is its ability to quickly affect the emotions of students.

The high emotionality of the musical melody is manifested in its effective, strong and deep impact on human emotions and experiences. In the process of performing epic songs, together with the emotionality of the words, the mobility, dexterity, gestures, the melodiousness of the sounds, the musical appeal of the instruments form the students' desire for beauty and serve as a means of spiritual and moral education. Myths, legends and songs that existed among the peoples of Central Asia and were created by them also showed spiritual and moral education as the main criterion. The magic and attractiveness of the epics even repelled angry and oppressive rulers and encouraged them to be just. It is said that once upon a time there was a king. He was so angry and tyrannical that no one could speak or act in front of him. In order to one day test the adult young men of his country, he ordered to gather all the young men. The shepherds went to the four corners of the country and gathered the young men in the square in front of the palace. Arrows and bows were given to the gathered people. A beautifully made horse is brought out into the field and the boys are instructed to shoot arrows at it. Then an interesting thing happens. All the guys shoot, and only one of the guys in the line doesn't shoot. The king, watching this, orders the young man to be executed immediately. Before the young man's execution, his mother begs the king that her son is not yet married, has never seen a moth, and asks him to let him sing one last song. The young man's mother sings such a song, which expresses the mother's pain and the oppression of the people. All the visions before the king, even the king himself weeps. What is the name of this song addressed to the Queen Mother, this sad song that the singers in my palace did not perform? he asks. Mother says that this song is "Alla". Then warmth appeared in the king's heart, he canceled the young man's punishment and decided to be a just and kind king from that day on. So, the good intentions, dreams, hopes, moral qualities and traditions of the people are reflected in such stories and legends. The material and spiritual values that form its foundation, like spiritual and moral virtues, are characteristic of the people as historical events and continue to be passed from generation to generation. "At the moment, there is a need to implement many more measures related to the history of the art of bakhshi and epic writing, to thoroughly study the work of bakhshi and epic writers, to conduct fundamental research in this regard, to collect and publish monuments of folklore." Every Bakhchik school in our country has its own way, the vocabulary based on the local dialect is embodied in folk tales and epics. For example, Bakhshi schools in the current Surkhandarya, Khorezm, Kashkadarya regions of our country were directly different from each other. For example, the epics of the series "Goro'gli" and "Alpomish" were performed in a unique way in each school of baksheesh.



In particular, more than forty epics from the "Goro'gli" series were told in a unique way in different schools of Bakhshiki. The same example can be said in comparison with dozens of epics from the "Alpomish" series. During the past years of our independence, large-scale promotional activities have been carried out to preserve the masterpieces of cultural heritage, restore the ancient traditions of folklore, and consistently develop our national values, and they are bearing fruit. The main goal of this direction is to study the epics of each region separately, to study each region in depth, and to analyze its unique artistic world and spiritual and moral foundations. Khorezm epics are truly rich and unique art. To study it more deeply and to teach and preserve the rich spiritual heritage passed on from mouth to mouth by people's gifts is one of our most urgent tasks today.

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