

Aesthetic education – a spiritual value: a historical study

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Abstract: The article provides information on the methods of value-oriented education of students in the process of aesthetic education within Karakalpak folk pedagogy. Its historical study is also discussed.

INTRODUCTION

Since the most ancient times, great attention has been paid to the physical preparation of the younger generation in the development of society. In the primitive communal era, people educated children in the process of labor activities. In this process, children directly joined in the activities they were capable of, learning how to live and work. In difficult conditions, they hunted with men and performed tasks such as making tools. Due to these customs and traditions, young children gained life experience in front of their elders. After a certain preparation by the community, educators, or masters, children would pass tests and begin to participate in practical activities. This tradition, i.e., entrusting children to a master until a certain age, continues even in recent times, and is present today. In the stage of the tribal community, the labor and activities of children expand. Gradually, the initial forms of aesthetic education also begin to enter [1].

According to scientific research, the development of the concept of “Value” conditionally allows for the differentiation of various manifestations of values (economic, psychological, moral, aesthetic, cognitive, social), the realization of human nature, its mechanisms of aspiration for knowledge, and the determination of the driving forces of cognitive activity.

Ancient Eastern philosophy paid great attention to the study of the inner world of man. It is necessary to mention that they had works that, to a certain extent, articulated philosophical ideas about the opposition and disconnectedness of good and evil, kindness and malice, wealth and poverty, violence and oppression.

Ancient Western philosophers also interpreted value differently. The concepts related to value-beautiful and ugly, good and bad, happiness and unhappiness-were understood differently in different eras and from the perspectives of different people. They tried to formulate the main axiological issues: is there the greatest happiness? What is the meaning of human life? What is truth? What is love and separation? What is beauty? They identified contradictions in the nature of values: beautiful things can lead a person to crime; a beautiful word can express negative content; external beauty can hide spiritual backwardness and emptiness [3].

EXPERIMENTAL RESEARCH

First and foremost, in providing national education and upbringing to the youth, we must rely on the examples of folk pedagogy. This is because the objectives and content of educational and training activities that serve national education are related to how students understand the customs and traditions of the people. The development process of embroidery art within the field of folk craftsmanship and education is closely linked to the socio-economic and political development of our country. During the old Union era, the embroidery field was completely shut down. As a result of the socio-political changes that took place in society, one type of applied art saw its economic and material sources lost for decades. For a long time, almost no one was interested in the art of embroidery, because this type of fine art was considered unworthy of attention, and was fundamentally regarded as the art of feudalism.

The “Kók Kóylek” (Blue Dress), one of the unique examples of Karakalpak art, is considered a ceremonial garment that is not found among other peoples [2].

It is an unparalleled example of both descriptive art and embroidery. The Karakalpaks call the “Kók Kóylek” “bojaw kóylek” (dyed dress) and “kesteli kóylek” (embroidered dress). This is because the dress is dyed blue and adorned with various embroideries. More than sixty types of patterns were used in decorating the dress.

According to specialists’ research, the Kók Kóylek was primarily widespread among the Aral Sea Karakalpaks. Its examples are preserved in the Museum of Ethnography in St. Petersburg and the Museum of History and Culture of Karakalpakstan in Nukus [6-9]. Karakalpak girls mainly sewed this dress to wear at their wedding ceremonies. The Kók Kóylek is embroidered with patterns from the collar and hem up to the chest area.

RESEARCH RESULTS

Historical studies indicate that in the 1920s and 1930s of the 20th century, some areas of folk craftsmanship, particularly the traditions of craftsmanship, embroidery, ornamentation, and wood carving, were preserved. However, even though they used outdated tools and equipment, old models, and old-fashioned methods, their activity could not determine the direction and methods of the art of embroidery. The difficult field of folk craftsmanship, embroidery, and its directions were only preserved as a result of masters being invited and teaching their apprentices (students) the secrets of embroidery and the methods of professional skill.

Furthermore, handicrafts such as embroidery, carpet weaving, and felt patterning have been established and developed since ancient times. These invaluable legacies have been developed by masters among the people and have reached us today. Especially, mastering handicrafts was considered a tradition for every Karakalpak woman.

In Karakalpak households, shypta (reed mat) and boyra (rush mat) were placed inside the “*qara úy*” (yurt), and a palas (woven rug), gilem (carpet), or kiyiz (felt) was placed on top of them. The shypta was mainly woven from reed, and the boyra from jeken (cattail) plants. Wealthier families owned kiyiz úzikler (felt covers) made of expensive white wool. Grey felt úzikler were spread in average families, while poor families covered the roof of their homes with shypta [9].

Therefore, as our great thinkers have stated, in order for every nation to preserve its national identity, it is essential to primarily preserve its values, further develop them, pass them on to the future, and continuously instill them in their consciousness. Based on the discussion of the content of the concept of *value* in theoretical sources related to axiological problems, pedagogical axiology views the concept of value as a special quality of education that constitutes individual and social consciousness, reflecting ideal models and orientations in the activities of the individual and society [5]. Specifically, the individual or society is regarded as the transmitter of values, which ultimately encourages human behavior and actions. The characteristics of behavior and actions provide a source for the individual’s relationship with the environment and with themselves.

CONCLUSIONS

Today, in the process of “Folk Craftsmanship” education, organizing non-traditional lessons-such as business and game-based, seminar, excursion-based, computer-based, creative-fantasy, generalizing, and theatricalized lessons-based on the teacher’s high pedagogical skills and a new approach, enhances students’ free thinking activity in extracurricular exercises and fosters their creative abilities and logical thinking.

It is of great importance that students in educational institutions are able to demonstrate managerial-leadership functions. In particular, teachers are required to possess pedagogical skill, creativity, ability, and competence in managing the educational process. One of the most important tasks in enhancing students’ artistic and aesthetic worldview and creative potential, and in successfully solving the issue of ensuring their free thinking, is establishing effective educational work in applied art.

Therefore, a real environment must be created in educational institutions to increase the effectiveness of lessons in applied and artistic decorative art. In other words, by consistently organizing the daily exercises based on new pedagogical and information-communication technologies, it is possible to achieve the specific goals set for applied art. If this task is not implemented, the issues of achieving quality and efficiency in the field of education and improving the learning process will remain unresolved.

For this reason, learning “Folk Craftsmanship” and utilizing modern information-communication technologies in the educational process are among the most topical issues today.

Using modern methods of education is of great importance in teaching students about folk craftsmanship in educational institutions. Therefore, formulating the new content of applied and artistic decorative art education based on information technologies in educational institutions, providing modern teaching-methodological complexes and the didactic aspects of the educational process, and correctly solving the scientific and practical issues of teaching this field are among the most current issues of the present day.

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