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Research Article

THE ROLE OF UZBEK FOLKLORE GENRES IN SPIRITUAL AND MORAL EDUCATION

Submission Date: March 20, 2024, Accepted Date: March 25, 2024,

Published Date: March 30, 2024

Crossref doi: <https://doi.org/10.37547/ijasr-04-03-41>

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ABSTRACT

The article provides information about the genres of Uzbek folk art. The method of developing the spiritual and moral education of future teachers through folklore is highlighted. The role of folklore genres in education is given.

KEYWORDS

Folklore, folk epics, folk tales, folk drama, askia.

INTRODUCTION

The independence of the Republic of Uzbekistan creates great opportunities to study the history of our national culture, to express an objective opinion about it, to restore our values, to objectively assess our ancient rich history, and to create conditions for free-thinking and open-mindedness.

It is clear to everyone that after the independence of Uzbekistan, there were very sharp and great changes in the field of education,

in terms of restoring national morals, in terms of further development of national customs, various traditions, and national values. The great future is definitely directly related to educating young people with deep knowledge and pure and pure morals.

It is known that works of literature and art are created due to the needs of society at certain stages of its development, express and reflect the life of this society, develop together with this

society and serve as spiritual wealth for the next generations. does. A certain social society may disappear and be replaced by a new social system. But works of literature and art do not disappear, but because they reflect universal ideals and belong to a certain era and people, they are historical and eternal. It is possible to apply these ideas to the oral creation of the people, which appeared a little earlier than the written literature. Folklore and its genres have traveled a long and complex historical path. For thousands of years, the creative people created a rich literary heritage in various genres of folklore.

Genre forms in folklore, like literary types and genre forms in written literature, influence each other and complement each other. More precisely, in folklore, the synthesis of genres continues continuously. Genres of folk art are equally progressive

can't. Maybe literature can develop unevenly based on the demand of the time and society. Proverb, which is considered the oldest genre form of folklore, has continuously developed in all eras and societies. But this opinion cannot be developed in relation to epics, which are considered a major genre of folklore. Because at the beginning of the 19th century, epics developed a lot, but now large epics are not being created at all, or the possibilities of this genre are found in other forms of written literature. Nevertheless, various poetic forms and genres have been created in folk art for thousands of years, and a certain literary tradition has emerged in folklore. Therefore, it is possible to scientifically study the problem of genres in

folklore, classify folklore genres and determine their genre characteristics.

Taking into account the formal poetic features of folklore, they can be divided into the following genres:

Folk epics.

Folk tales.

Folk drama.

Askia.

Anecdotes of Effendi.

Folk songs.

Folk proverbs.

Riddles.

FOLK EPISTLES

Epics are one of the largest genres of folk art. An epic is a large-scale poetic work that describes the interactions and experiences of heroes, has a romantic or fantastic content. Prose passages are also given in it (within the work). Epics are people's history told by the people themselves. Epics reflect the features of each historical period, social system, and folk psychology in an artistic form. Because epics are created among the people, creative people express their dreams, aspirations and feelings through epics. Epics are significant compared to other genres of folklore, both in terms of volume and in terms of wide and comprehensive interpretation of the system of images that reflect reality. That is why epics are

sometimes called folk novels. Epics are usually created by individual authors. However, as a result of word-of-mouth transmission over the centuries, their first performer is forgotten and becomes a national creation. Various cycles of folk epics, variants and versions will appear. It is known that the main characteristic of folklore epics is that the creative process has a collective character.

For example, it is said that Ernazar Bakhshi sang six tunes from the epic "Alpomish" in the presence of Nasrullah, the Emir of Bukhara. In this case, he added new obstacles to the rescue of the hero, who was imprisoned by the Kalmyks, with the help of the Boychibor vulture. In the end, Nasrullah, who had no more patience, saddled his war horse and tied it in front of the poet. The wise poet, who was proud of this, included this episode in the saga, as if the emir's horse went to save Alpomish, and it was shown that he was saved by this horse.

It is known that folk epics began to appear in the eras when a single individual began to fight against his clans, tribes and communities with the collapse of the tribal system. As a result of social development period, the events did not fit into existing genres such as fairy tales, stories, lyrical poems, and as a result of the growing demand to describe events in a complex epic plan, the epic genre began to appear.

Also, it can be said that in the past, the activities of historical figures, folk ritual songs, folk tales, people's way of life and traditions, and various sources have motivated the formation of the epic

genre. The epic genre in folklore differs from epics in written literature by its specific features. This difference is clearly visible in the ideological and content of the epic theme, in the plot and compositional construction, and in the system and style of images. These differences are mainly as follows. The heroes of epics win a single fight against their terrible enemies - giants, giants, and dragons. This feature is the main content of folk epics. The heroes of the epic are depicted as alpine (compare Alp Tegin, Alp Arslan, Alp Basmi, Alpomish) fighters, wrestlers. In epics, heroes are compared to lions, tigers, leopards. In the epics, the physical appearance of the characters is idealized. This is evident in the struggle of the heroes of the epic with the enemies. For example, in the epic "Cunning Princess", Avaz compares and defeats Makotil, who has a huge body, 3, 6, 9 paws, and who comes from Batman to an ant.

In most epics, the courage of the heroes is shown in their youth. At the age of 14, Alpomish went to the Kalmyk country for Barchin. Gorogli kills Badgir at the age of 6, and sets out to save his father Avaz with 9-year-old Nurali. Another characteristic of folk epics is the advice of parents to their children before a long journey. For example, Hasan Ravshan in the epic "Ravshan".

encourages heroism, courage, justice and humaneness. In the epics, love and romance, the heroism of their mistresses, and concubines are described with a special romantic spirit. In the plot of the epic, the horse on which the heroes ride takes the main place. Horses with the names Bedov, Tulpor, G'iro, Ghirko are represented as close assistants in the adventures of the

protagonists of the epic. With the help of a horse, he covers long distances in a short period of time, and performs large-scale tasks. The epics also describe the struggle of the heroes against the giants and their subjugation. Such images can be found in epics such as "Malikai ayor", "Yunus pari", "Balogardon". In general, the epic genre in folklore has many similar features that distinguish it from epics in written literature, which do not repeat each other thematically, ideologically, and artistically. The epic genre can be divided into the following types depending on the thematic and ideological content:

Heroic sagas ("Alpomish")

Romantic epics ("Ravshan" and "Gorogli" series).

Historical epics. (like Shaibani Khan, Tolgonay)

Book epics, "Bahram and Gulandom", "Ashiq Garib and Shokhsanam" and others.

Proverb is a genre of folklore; short and concise, figurative and non-figurative, grammatically and logically complete, wise phrase with deep meaning. It has a specific shape. Life experiences, attitude to society, history, mental state, ethical and aesthetic feelings, and positive qualities of ancestors are embodied in proverbs. Over the centuries, it has been refined among the people, and has become a concise and simple poetic form.

Proverbs are extremely rich and diverse in terms of subject matter. Various proverbs were created on topics such as homeland, work, science, friendship, harmony, wisdom, vigilance, language and speech culture, love and affection, as well as

negative emotions. Dialectic unity of content and form, rhyming in many cases, sometimes polysemy, rich in figurative meanings are characteristic of a proverb. The phenomenon of antithesis (contradiction) is often found in proverbs ("Respect the elder, honor the younger", etc.).

Examples of the proverbs of the Turkic peoples are first mentioned in the work "Devonu Lugotit Turk" by Koshgari. Some of these proverbs are still used in different variants among the Uzbek people. Also, in the work of Koshgari, there is a proverb "Kishi olasi ichtin, yilqi olasi tashtin"; Like "A man is in a crowd, a beast is in a truck." We use proverbs a lot in life, don't we?

Proverbs are sometimes referred to by names such as matal, zarbulmasal, naql, hikmat, wise words, rebuke, words of elders, wise proverbs, words of sages, words of fathers. The socio-political and educational importance of proverbs is very, even extraordinary big A story describes a thing, its characteristics, and a proverb expresses a complete conclusion. The word is a proverb!

Proverbs are important in the life of our people. It is widely used because it is a wise word consisting of artistic, figurative reflections. The social, historical, cultural, household, life experience of the people is given in a generalized way. As it appears in the national language as a cover, the words in the proverb cannot be replaced and changed by another, and it is not possible. As proverbs express the conclusion of many centuries of life experiences, continuous daily

observations in the form of a complete thought in a strict polarity, they are dominated by the diversity of meaning of each word, the stability of expressions, and the stability of form. But depending on the place of use, their range of meaning is constantly expanding. That is why it is necessary to pay special attention to each word in the proverb. They have words that historically had completely different meanings. For example, the word salt today refers to a mineral substance. Historically, this word is correct, polite; field, plain means and is preserved only in proverbs: If you save a girl, save salt. Be with the one at home, not the one in the salt.

Studying the composition of proverbs, it should be noted that spiritual needs are more important than material ones. The same meaning is understood in the saying, "Be a poor man in your own country until you are a king in his own country." The same category of people measure all their problems with the economy (money). For them, the materiality and abundance of life is beyond any understanding. But if we conclude that Babur left his country and remembered his homeland in a foreign country, suffered and suffered, we can be sure that the idea of the proverb is instructive for a person, we can be sure that it is given in a clear way. In general, folk proverbs about the Motherland are dominated by the meanings of comparison, contrast, simile, comparison. In the proverb given above, the motifs of the Motherland and the foreign country, the king and the king are contrasted with each other. To some extent, these motives are comparable. This proverb is given in Russian as

"Nachujoy strane i vesna nekrasna" (meaning: spring is not beautiful in a foreign country). Folk oral creativity existing in people's life has the ability to truthfully illuminate moral purity, character and life events. In particular, almost all of our great scholars gave a high assessment to all the requirements set for the criteria of education, to the Uzbek folk oral creativity, which has high examples. In the world, our lexicographers such as Al-Khorazmi, Abul Wafa, Ibn Iraq, Al-Kindi, Farabi, Beruni have left an incalculable scientific heritage in the field of education. People's oral creativity plays a significant role in the formation of great human qualities, which are considered the fruit of education. In general, we should compare folklore and the heritage of the past to a crystal-clear spring. This spring never hit it does not remain, it has been bubbling for thousands of years and will still quench people's thirst. It is not for nothing that examples of folk art have a positive effect on the spiritual and moral education of future teachers and instill in their hearts the feeling of love for the motherland, respect for generations, and loyalty to the motherland.

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