

Pedagogical Significance of Teaching Folklore Works at Educational Stages

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Abstract. *in this article, folklore works and its teaching and its importance are interpreted today as a pedagogical problem. The works of folklore and its history are scientifically theoretical analyses of the role in the life of society and the nation and its foundations. Methodological approaches and analyzes on the use of modern technologies for teaching folklore works have been given.*

Key words: *folklore, pedagogy, education, upbringing, culture, tradition, tradition, folk oral creativity, epic, work, etc.*

The stability of cultural heritage is crucial in any society to deliver wisdom, knowledge, customs, traditions to the next generation. In many countries, folk oral creativity is disappearing due to the development of technology and changes in interests. This leads to the emergence of a gap in this very link of the future generation. Folkloric works, on the other hand, preserve the traditions of folk oral creativity, giving insights into linguistic and cultural aspects. As of 2022, a project study is underway on typological studies on the folklore analogue and digital teaching of the developed country within the framework of World Folklore Studies. This suggests that the world is also teaching folkloric works and that there is a great deal of Harakat on the preservation of it. The president of the Republic of Uzbekistan also expressed the following views on the development of this sector. "At the same time, in the current era of globalization, the "mass culture", which has become a commercial tool, it is no secret that attention and interest in folk art, which is a spring of any national culture in a complex time when the negative impact of show business is becoming increasingly intense, is unfortunately also fading. But folk art, so to speak, is a childhood song of mankind".

Today, many reforms are being implemented in the world community regarding the education system and its reform, the introduction of modern educational technologies. In particular, there are also ups and downs in the teaching of folkloric works using modern technologies.

Research on the theory, poetics and methodology of works in World Folklore is one of the pressing scientific problems. The importance of Uzbek folklore works in World Folklore Studies is great. Teaching folklore works using advanced pedagogical and information and communication technologies in order to mature a harmonious personality with high morale through the introduction of innovative technologies into the educational system by developed countries, improving the methodology of communicating the content and essence of the specific literary and aesthetic principles of folklore works to the younger generation is of urgent importance.

In our country, the role and importance of modern technologies in the teaching and intelligible delivery of folklore works to the younger generation is significantly visible. The solution to improving the software and the use of digital technologies in the teaching of folklore works is still not sufficiently studied. This shows that our scientific research is relevant.

The first examples of the art of speech began to surface with the advent of human speech. Folk oral poetic creativity-Uzbek folklore is the art of oral speech, which is characterized by hardworking popular creativity, a component of folk artistic activity, distinctive features from other types of folk art (music, theater, dance, play, fine and applied art, etc.). Just as each people has a rich oral art that reflects the dream of centuries, so there are masterpieces of oral literature of the Uzbek people. Created orally by the hardworking public, the works of art passed down from generation to generation in the performance of talented representatives of the people constitute Uzbek folk poetic creativity.

When speaking about the interaction and attitude of folk oral creativity with the art of speech, it is envisaged that the artist does not blindly follow folkloric works, does not imitate them, but approaches them in terms of his creative intention, style, vision. The science of folklore is folkloristics (folkloristics), which deals with issues of oral art such as specifics, stages of the emergence, formation and progress of folklore, social nature and ideological essence, as well as genre specifics. Folklore Studies work in connection with sociology, ethnography, language, history, archaeology, art studies, musicology and other disciplines.

Because folklore as a syncretic word art is closely connected with all kinds of art.

The science of folklore is formed by the content of three branches:

collection of samples of folk art;
publication of collected samples on folk oral art;
research of folk oral artistic creativity.

Folklore works deeply reflect folk customs, painting. In this respect, especially the examples of ritual folklore stand out. When researching these processes, the folklorist relies on ethnography. Otherwise, his research will remain unified.

It is known from this that we can see that the school of folklore has developed by the scientific community.

The history of the study of folklore is not limited to observing an approach to it only for scientific purposes, but also takes into account the literary interests of figures of Science and culture, who treat it differently in the development of human thought. In this sense, the foundations of folklorism go back to the aesthetic thinking of the ancient world.

In folklore works, elements of music, dance, theatrical art are added, for this reason folklore is called syncretic art. At the same time, folklore works differ from other types of art in their own way. In folklore, the unity of word, melody and performance is always maintained. Folk oral creativity has long been a companion of history, its true Echo.

Detailed information is also given about the leading scientific schools of Uzbek folklore and their main theories, the main methods of studying folklore. Because a specialist studying Uzbek folk oral art in the history of folklorology should be able to better know the importance of scientific schools with names such as "Finnish school", "mythological school", "historical school", "anthropological school", "ritual-mythological school" and scientific-theoretical concepts created by them in the study of folk art, to correctly assess their place in the system of philological research.

Uzbek folklore is an immodest ancient word art composed of a variety of genres, in which the Standing-life, worldview and faith, struggle and defeat of our ancestors who lived in the past are expressed. V.M.Miller looks at folk art as a "component of folk science", emphasizing its ethnographic essence, which represented folk painting-issues. The essence of folklore as an inimitable word art is manifested in the fact that it represents folk marriage, with ethnography, with the history of spiritualism and religion, with the expression of folk moral views, with the assimilation of music, dance and movements with art studies, and, finally, with linguistic Sciences, as it is created in a lively colloquial language.

In folklore, traditionalism is one of the characteristics that define its ideological-aesthetic essence. Traditionalism does not mean in folk art that the text of one work or another is relatively stable in the

process of passing from mouth to mouth, but also that in the process of passing from generation to generation of the same work retains the features, substitutions and forms, expressive means and heroes relatively unchanged.

In folk art, traditionalism has a wide range of ideological-artistic content. After all, in the essence of the topic, in its examples of all types and genres, glorification of the motherland, people and labor, hatred of injustice, appreciation of friendship and brotherhood, honor of true human love are common traditional motives. Traditionalism also demonstrates the commonality of elements inherent in the compositional content of each type and genre of folklore. Let's say not all traditional elements that are inherent in the nature of the song genre coincide with the nature of the saga genre. The traditional epic scale typical of epics, epic molds, General typical positions, etc. are not found in songs. But these are considered traditional elements for the folk epic. Or the folk epic cannot be imagined without the traditional beginning and completion, saddle and description of the horse, spring running on a horse, the image of battles, exhortation to a hero riding on a journey, self-praise before entering a battle, the description of the quarters where lovers meet, the image of princesses, concubines, coassas and maston old women. Without these, it is difficult to imagine a traditional plot device in epics.

Traditionalism is considered a sign of hos not only in folklore, but also in folk music, dance and Applied Art.

Traditionalism has its own socio-historical sources. The first examples of the Chunonchi, the folkor, were created in a primitive society, reflecting the relatively settled Customs and life views of the people of that time. This circumstance ensured that the form, images and motives of folkloric works acquired a certain stability. Folklore works live only in the process of live performance. In some of its genres, the spine of words and melodies is the leader, while in some, elements of the Performing Arts prevail. This has given folkloric works a character of admixture (syncretism). The execution of folklore samples embodied elements typical of different types of art. His Talai samples are performed in the harmony of words and melodies. While it is traditional to sing the Chunonchi, The Epic and the Terma in the circle of the drum, the song is sung in the circle of the dutor, the childirma. In most folklore works, the word has a leading place. This is how the genres of fairy tales, legends, narrations, anecdotes, proverbs and riddles are characterized. In folk tales, in folk drama, movement and facial expressions acquire an important value. However, in the performance of many works, the melody remains the main tool that opens up the content of the word anyway, while the profession of some value in the expression of ideological-artistic content. This fully confirms the essence of folklore as a word art.

The people are the creators of folklore. Folklore reflects the ideology and psyche of a tribe, seed, elat, people or nation. It plays a decisive role in its appearance. In primitive society, folklore was formed into an independent means of struggle with life. Images on rocks, axes and other weapons of labor went to form the natural feelings of our ancient ancestors, unlike animals, began to awaken the talent for artistic creation, helping the spiritual power in them to get rid of the captivity of harsh practical needs. At the time of giving erk to the imagination, an aesthetic feeling began to form in Primitive Man, understanding and understanding of beauty was terrified, and on the ground of these, the first examples of folk oral creativity arose. The process of Labor, the distribution of Labor into different branches due to social progress, in turn, ensured that the art of speech acquires a diverse character, both in form and content.

As the progress of society changed, social stratification began to deepen: the people were divided into two social groups into the categories of Masters in a dominant position and the hard workers condemned to obey them. This circumstance caused certain conflicts between them from the point of view of interest. As a result, in folklore, dissatisfaction with oppressors, motives of hatred for oppressive forces began to appear. The oppressed public, expressing their understanding of life, socio - political, historical-philosophical, artistic-aesthetic, religious-moral views, ensured the volatility of folkloric works in terms of ideological content.

The socio-historical events reflected in the samples of folk oral creativity are always assessed from the point of view of ordinary people of Labor – the interests of the general public. In folklore, folk optimism is elevated to the level of Paphos with invincible power.

Folklore as an ancient word art is distinguished not only by its deep ideality, but also by its high artistry. Various genres of expression of reality are formed in it, such as epic, fairy tale, proverbial Song, riddle, myth, narrative and aschia.

The language of folkloric works is a lively colloquial language, while archaic expressions and dialectisms are considered the norm for them. With this feature, the language of folklore differs from the language of literary polished fiction. The language of folklore is a lively colloquial language of constant movement, which in all times has and remains the source of enrichment of the literary language.

In Uzbek folk art, a unique whole system of expressive-pictorial means is worked out, which differs from fiction. It looks bright in the well-being of symbolic images, constant adjectives in folk songs, traditional molds (clichés), stagnant phrases, in the serendipity of caressing, diminutive suffixes in the language of folklore works, especially in the immodest active and specific application of altruism (parallelism), exaggeration and Saj.

A folkloric work cannot be given a proportion to a specific creator. There is no way to make the moment of their creation clear either. Because the work of folklore occurs and lives in the long-term creative process, passing from mouth to mouth, from generation to generation, from teacher to disciple. Both the author and the time of writing of the sample of fiction will be known. The ambiguity – anonymity of the author of folklore works (Greek. anonomis-unknown) does not deny that work was ever created by an individual creator. V.G. As Belinsky said, folklore "has no famous names, its author is always a people. No one knows who invented his simple and Simple Songs of the inner and outer life of a navel people or tribe without silence and with a clear description. The song is passed from seed to seed, from generation to generation, and changes as times pass. When Goh shortens it, goh lengthens it, goh weaves it anew, while goh shares another song with him, goh adds to it and weaves another song – so that a saga comes out of the song. Only the people can count himself the author on him. Literature is another work, no longer a people, but individual individuals who reflect different aspects of people's life in their mental activities are its figures. In literature, the individual takes the field with full right, and the literary stage is always distinguished by the name of the individuals". It seems that, although folklore works were once woven by an unknown person (individ), in the process of passing from mouth to mouth, from generation to generation, the team becomes an example of (collective) creativity, the team becomes full of creative potential, perfected and acquires ideological-artistic maturity.

Abdurauf Fitrat expressed his attitude to this issue, touching on the disparate features of oral and written literature, noting that "in the absence of writing, the subtraction of this is not known, either the owner of it", "every epic, proverb, riddle, chant, is basically drawn out by one person, and then goes in general," the folkloric work also refers to the beginning of individual creativity, and then At the same time, he sees the true essence of folklore in the fact that it is watered by a folk spirit. In this sense, folklore betimsol is the science of the people themselves, the creator of oral artistic-spiritual wealth.

It is appropriate to say that folklore arose in ancient times as a public creation of the community. The first samples were hammam and popular woven, designed for its execution. In those times, the personal creator had not yet completely separated from the community. In the process of improving socio-political relations, the growth of folk aesthetic thinking and the deepening of the division of labor, with the passage of periods, individual performers – singers, storytellers, Bakhshis, short stories-he began to glow with his skills in short stories, anecdotes (baslagoans), hazzols (humorists), curiosities, khalfas. But even these talents were woven with the genius of the community, singing, performing works passed down from mouth to mouth, from generation to generation, from teacher to disciple, and, of course, adding something even from himself in the process, showing their individual skills. Tilla kampir, Sultan kampir, Jolmon Bakhshi, storm poet, Jumanbulbul, Josoq, Hanımjan

Khalfa, Bibi shohira, Ernazar Bakhshi, Riza Bakhshi, Suyar Bakhshi, Amin Bakhshi, Yolitybul, Sultanmurod, Qurbanbek, Khidir poet, Yolit poet, Suyar poet, Sherna centurshi, Mulla Kholnazar, Haybat Soci, Qunduz Soci, Fozil Yolit son, Ergash Jumanbulbul son, Polkan Jonmurod son, Islam nazar son, son of saidmurod Panah, son of Abdullah the poet, son of Umir Safar, son of Nurman Abduwoy, son of Kholyor Abdukarim, son of Bola Bakhshi, Aulta Bakhshi, The son of Qadir Bakhshi Rahim and others have delivered works created with collective genius from generation to generation thanks to their individual performances. Some of them, on the other hand, began to create on their own, firmly relying on the traditions inherent in the creativity of the same community, or rather, not getting stuck at the level of the singer of traditional epics, rising from bakhshilik to the level of poetry. Folklore is an oral creation. Orality is the way of living and creation of folk creativity. Because it arose as an expression of the way our ancestors of the distant past, from which writing has not yet been discovered, stand-up-marriage, worldview and faith, triumph and defeat in struggles. While folklore lives from mouth to mouth, fiction lives through the medium of writing. A folkloric work is spoken (fairy tale, proverb, riddle, narrative, legend, anecdote, naql, etc.), performed (epic, oral drama, lof, askiya, etc.), sung (song). Fiction, on the other hand, is read only, and the features inherent in its execution are creatively borrowed from folklore. Orality is an immutable form of folklore, which in turn presupposes keeping in memory, remembering by heart. For this, however, a strong Hofe becomes a necessity. Among Uzbek Bakhshi and poets, the presence of more than forty traditional epics, how many terms taqin knew, sang, again weaved by himself, is a derivative of this traditional need.

No matter how much change in form and content is caused by the passage of a folkloric work from mouth to mouth, this situation does not bring down its ideological - artistic, socio-aesthetic value. Because it reflects the attitude of the creative people to reality. This is the main reason why folkloric works go from mouth to mouth and live for many centuries.

Over the course of the periods, serious changes took place in the artistic system of some folklore genres. In new epics, in particular, although typical of traditional epics, relying on epicness, ready-made molds, motifs, but these were no longer expressed on the basis of eccentricity as in traditional epics, but on the basis of vital realism, objectivity. While the idealized heroes of traditional epics win by acting in the encouragement of supernatural forces, the heroes of new epics are Real historical figures who act leaning on new reality and achieve their goal. Such a difference can also be seen in the example of the conflict of new epics with traditional epics. Conflict is a derivative of the interest of the individual in traditional epics, and the interest of the public in new epics. Consequently, the conflict of new epics has a vital basis, and its solution is also real.

It is not without benefit to mention even the indirect participation of an ordinary community of listeners in the discovery of polished works of folk orality, often overflowing with new samples. We must not forget that the narrator, the singer, The Narrator Bakhshi, the Ascian and other performers of the genre are people who are naturally imbued with a subtle feeling.

While during the performance of the work, listeners are extremely interested in the sample of art they hear, the performer will inject new images, new plaques into the work he is telling. In such passionate moments, a plan of a new work pattern is drawn up. As a result, the people who sit as ordinary listeners will unknowingly contribute to the emergence of a new work, or, at the very least, significant changes to the work already told in the traditional way. Thus, in the emergence, formation and development of folk oral creativity, representatives of the general public participate as a team as a creative or passionate listener. So, by the collective nature of folk oral creativity, it is desirable that we understand the participation of the team in the creation of the work in a relative way, and not exactly in a simple way.

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