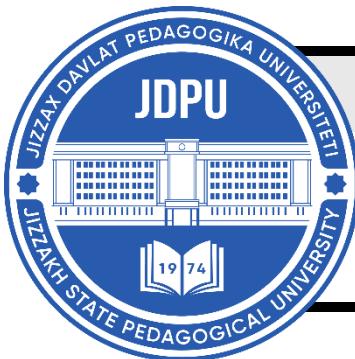


MENTAL ENLIGHTENMENT SCIENTIFIC – METHODOLOGICAL JOURNAL



MENTAL ENLIGHTENMENT SCIENTIFIC – METHODOLOGICAL JOURNAL

<http://mentaljournal-jspu.uz/index.php/mesmj/index>



THEORETICAL ISSUES OF USING FOLK ORAL ART SAMPLES IN EDUCATING FUTURE PRIMARY SCHOOL TEACHERS IN THE SPIRIT OF NATIONAL VALUES

Tanzila Sulaymonova

JSPU basic doctoral student

E-mail: sulaymonovatanzila303@gmail.com

Kokand, Uzbekistan

ABOUT ARTICLE

Key words: Future primary school teachers, national values, education, folk oral art, alla, proverb, fairy tale, epic, riddle, legend, folk songs.

Received: 10.12.25

Accepted: 11.12.25

Published: 13.12.25

Abstract: In today's age of developing information and artificial intelligence technologies, we directly address educational institutions to achieve our ultimate goal of educating the growing young generation to be mature in all respects and faithful to the age-old traditions and values of our people. Since education begins at school with primary education, it is the future primary school teachers who awaken love for the Motherland and a sense of pride in the hearts of the younger generation, who closely introduce the age-old traditions and national values of our people to the younger generation, and who strengthen the feeling of respect and admiration for them in the hearts of children. Therefore, this article analyzes the theoretical issues of educating future primary school teachers in the spirit of national values and using examples of folk oral art, which is the spiritual heritage of our people, which distinguishes them from other nations.

Introduction. The Resolution of the President of the Republic of Uzbekistan No. 3907 dated August 14, 2018 "On measures to raise young people spiritually, morally and physically, and to raise their education system to a qualitatively new level" states that "...measures aimed at instilling in the minds of the younger generation a sense of loyalty to the Motherland and a

sense of concern for its fate, and at forming in them ideological immunity to the negative influence of foreign ideas and views are not sufficiently effective”[1].

This in itself indicates that the work aimed at forming a harmonious generation, raising young people to be spiritually, morally and physically healthy, and making them active participants in the ongoing reforms is insufficient. In the current environment, the effective use of our historical, national, spiritual, cultural heritage, traditions and national values, which occupy a worthy place in the rich spiritual treasury of humanity, in the educational process, is one of the main factors in raising the growing younger generation to be patriotic, selfless, highly cultured and spiritual.

Materials and methods. In today's educational system, where artificial intelligence technologies are developing, education based on national values should be one of the main directions of the educational process, as well as the initial link. In this, the main task is assigned directly to primary school teachers. The First President of the Republic of Uzbekistan I.A. Karimov in his book “High spirituality is an invincible force” states: “...The foundation of our future is laid in educational institutions,” [2] - taking into account that education begins with primary education, students studying in the primary education department of pedagogical universities, that is, future primary school teachers, act as the main link instilling education based on national values in the educational system. After all, it is the primary school teacher who is responsible for educating the young people who have just entered school, faithful to our age-old customs and traditions, preserving our national values, and forming the courage, bravery, honesty, humanity, patriotism, hospitality, and many other qualities inherent in our people. In this process, the future primary school teacher, in turn, asks questions such as “How can a child who does not yet know how to read and write be educated in school?”, “What can we use in the process of upbringing that will give good results?” It should be said that since the main object of upbringing is the child's personality, it is influenced, first of all, by example, or rather, through words, paying attention to the oriental view, that is, the harmony of education and upbringing. Therefore, we can achieve this directly through literature. Because the object of literature is also a person. In turn, literature is divided into two types: written and oral. Oral literature appeared earlier than written literature. The connection of examples of oral literature with written literature is reflected in the richness of the vocabulary of our language. The role of written literature in preserving the rich spiritual heritage of our people and passing it on to future generations is incomparable. Written literature appeared, it is nourished by oral literature and is nourished and processed by its beautiful examples. It is observed that the work of any creator who has lived within the traditions of folklore and absorbed it is also more

perfect in terms of language. After all, the role of a work of art in the formation of national consciousness and thinking is incomparable.[3]

“Thanks to literature, thanks to the thoughts, aspirations and desires that literature awakens, thanks to the experiences that arise in the mind during the journey to the kingdom of imagination, today's civilization has been humanized and saved. The artistic fabric invented by literary people, like water soaked into sand, did not leave without a trace, but illuminated hearts that had turned to stone like wax. If there were no good books, monkeys would cry over the current state of humanity, the sycophants would be scattered, the unity of the soul would disappear, the mood of dependence would spread widely, and the sense of self-awareness - the leading factor of progress - would disappear,” writes Mario Vargas Llosa.[4]

Since primary school teachers are considered leaders in the formation of national identity and spiritual and moral qualities in children, they play a key role in the development of Uzbek folk oral art, which embodies the centuries-old customs and traditions of our people, helping them to create a clear, understandable, simple and clear image in the language of young students.

We know that each of us, from a young age, has listened to examples of folk oral art, told by our grandparents, parents or siblings in the family, or by our educators in preschool institutions. Various genres of folk oral art encourage the child's personality to be kind, courageous, patriotic, generous, hardworking and humane, leading it to maturity. In addition, we would not be wrong to say that examples of folk oral art also tell about the past and origin of that people. Folklore is used synonymously with the term “Folklore”, which was first used by the 19th century researcher William Thomas in 1864, and actually consists of two words: “Folk” - people, “Lor” (lore) - knowledge, wisdom, wisdom, that is, “folk knowledge”, “folk wisdom” [5]. Humanity has always felt the need to live in a community. We can see this from the primitive community system of the early periods of human society. Since those times, members of the community hunted together, held various performances. We all know that during this period, writing had not yet appeared, but despite this, representatives of the community used examples of oral creativity in various performances to express their dreams, hopes, desires. Thus, examples of oral creativity appeared before the invention of writing and are still being refined by word of mouth in the language of the people.

As is known, literature is studied in secondary schools in two main types. We call the first of them scientific, and the second - fiction. Fiction, in turn, is divided into two large types: folk oral literature (folklore), written literature (individual creativity). Literature called folk oral creativity differs from written literature in several features. These features include:

- a) traditionalism;
- b) orality and improvisation;
- c) collectivity and mass;
- d) variation and versionality;
- e) anonymity.[6]

Works of folk oral creativity arise and live in a long-term creative process, transmitted orally from generation to generation, from teacher to student. Another difference between written literature and oral literature is that the author and the time of writing are known. Oral literature is written by a people, and the time of writing is uncertain, and the place is the place where the people who created it live. As V.G. Belinsky said, "There are no famous names in folklore, because its author is always the people. No one knows who composed its simple and unpretentious songs, which silently and clearly describe the inner and outer life of a young people or tribe, and this song is passed down from generation to generation, from generation to generation, and changes over time. Sometimes it is shortened, sometimes lengthened, sometimes re-composed, sometimes another song is added to it, sometimes another song is added to it - then a poem emerges from the song, and only the people can consider themselves its author. Literature is another matter, it is no longer the people, but individual individuals who reflect various aspects of the life of the people in their intellectual activities. In literature, the individual takes the stage with full right, and literary stages are always distinguished by the name of the individual." [5]

Today, in order to preserve examples of folk oral art and pass them on to future generations, our state is publishing a 100-volume collection of "Examples of Uzbek Folk Oral Art", and 59 volumes of them consist of epics, 10 volumes of folk songs, 12 volumes of fairy tales, and the remaining volumes consist of terma, legends, narratives, proverbs, riddles, jokes, anecdotes, oral dramas and other genres. This is an example of the high attention paid to folk oral art.

Result and discussion. Today, epics, fairy tales, proverbs, legends, anecdotes and loflar, which are read with pleasure and listened to with interest in our homeland, are inseparable and permanent genres of Uzbek folk oral art, to which we belong. Now we will describe them one by one.

Alla is one of the simplest and most common genres of folk oral art in every nation. The lexical meaning of the word Alla means to soothe and lull to sleep, and the explanatory dictionary of the Uzbek language defines this word as a song sung in a solo way to put a baby to sleep. Alla is sung from the time a child is breastfed to the age of three. This feature of Alla

indicates that it is a lullaby. In this regard, it can be said that Abu Ali ibn Sino. "... to strengthen the child's client, two things should be applied to him. One is to gently rock the child. The second is to sing music and alla, which have become a tradition to put him to sleep." [5]

When every Uzbek woman wants to rock the cradle and sing alla, the child wants to listen to a pleasant melody and melody and rest. If the melody and melody of the alla are important for the child, then for the mother her words are important. After all, the words of the alla flow from the mother's heart like clear spring water. Mothers always want their children to become well-rounded individuals and to become useful and patriotic citizens when they grow up. With the help of this gentle melody and melody, even though the child has not yet realized it, they instill all these intentions into their child's mind precisely through the alla that they recite while awake at night. In this, our mothers use animation, analogy, and a number of other artistic techniques. There is such an internal logic in the allahs of Uzbek mothers that it is this logic that ensures the unity of tone, logic and content.

God-yo god,
Oppoq qizim, god,
Kaymok qizim, god,
Asil qizim, god,
Oqcha qizim, god,
Zog'cha qizim, god,
Sanam qizim, god,
Tamtam qizim, god,
Erka qizim, god
God-yo god.

Alla, alla, my white one, alla,
You are my mountain to lean on, alla,
You are my garden of flowers, alla,
In the dark nights, alla,
You are my lighted lamp, alla,
The sultan of my sons, alla,
This is my soul, alla,
The golden crown of my dreams, alla,
Alla, my child-market, alla,
Rest in peace, my innocent one, alla.

Doston - The word "doston" means story, narrative, adventure, description, praise, and praise. Doston, unlike other examples of folk oral literature, is one of the most common genres in both written and oral literature. Doston, as a literary genre, is also used in written literature with the term "poem". Dostons such as "Alpomish", "Gorogly" in the "Gorogly" series, "The Birth of Gorogly", "Malikai Ayyor", "Ravshan", "Kuntug'mush", "Rustamkhan" belong to the category of dostons in oral literature, while Yusuf Khos Hajib's "Kudatgu bilig", Haydar Khorezmi's "Gul and Navroz", Navoi's "Farhod and Shirin", "Leyli and Majnun" are examples of dostons in written literature. Literary critic M. Saidov notes that epics "consist of a text consisting of poetic and prose fragments, music, the art of memorization of the epic teller, and the ability to draw words" [5].

In folk oral art, folk epics are sung by bakhshis. The bakhshis who perform the epic are required to recite thousands of verses and many prose fragments by heart.

Folk epics are divided into the following types:

1. Heroic epics;
2. Battle epics;
3. Romantic (love-adventure) epics;
4. Historical epics;
5. Book epics;

Fairy tales are one of the most widespread genres of folk oral art. Every child grows up listening to fairy tales from a young age. It is through fairy tales that a person becomes acquainted with literature from a young age and develops a love for it. The fairy tale genre of folklore that we are studying has been an important tool in sharpening the pen of many creators. Even A. Navoi, the sultan of Uzbek poetry, used the word čopchak in one of his ghazals.

Habibim husni turu uyla muhlikanglakim bolg'ay,

The story of Yusuf brings a dream in the house.

We can witness the features characteristic of fairy tale plots in the works of H. Olimjon and M. Shykhzoda, two famous writers of 20th-century Uzbek literature. For example, H. Olimjon revived the charm of folk tales in his fairy tale-epos "Oygul bilan Bakhtiyor" written in 1937. The expression of folk tales in examples of artistic creativity ensures that the work is more readable and enduring. Our beloved poet Hamid Alimjon said in his work "Bakhtiyor and Oygul":

"In my childhood days,

In my sleepless nights,

I heard many fairy tales.

My grandmother would tell me.
I remember those times,
The carpets that flew by themselves,
Tohir-Zuhra, Yoriltash,
The eyebrow that embarrassed the moon.
The wings that tied the grass,
The horses that flew without wings.
Bakhtiyor and Oygul,
The flower that blossomed into a girl,
The walls that crawl,
The old men who had many children.
Every story of my grandmother,
Every contribution she made,
Would attract my thoughts,
My enthusiasm would increase.

The fairy tale genre belongs to the epic type of Uzbek folklore, in which various instructive stories that live in the human imagination in real life are told. Later, human dreams, hopes, and fantasies are added to these events as woven images. It is not surprising that the airliners and huge airplanes of today's technologically advanced age are the real appearance of the flying carpets in fairy tales. In ancient times, fairy tales were performed by special performers, but no special training was required from them. Sometimes the profession of the storyteller also affects the content of the fairy tale. For example, in works told by a grandmaster, heroes related to science participate in fairy tales, and in tales told by a mullah, heroes related to science participate in them. It is not surprising that the performers also intended to promote their professions along the way.

Folk songs are a versatile and powerful genre of oral art that has been sung by the Uzbek people since ancient times.

“A small lyrical poem set to music is called a song, and it is believed to be the earliest form of art invented by mankind. It is said that the first song on earth was a lament sung by Adam when his son Abel died.[7]

Folk songs, in addition to expressing the hopes, desires, and wishes of the people who created them, are also important in that they serve as spiritual food for the cultivation of the consciousness of the younger generation. The following types of folk songs are distinguished separately:

Labor songs;
Seasonal-ritual songs;
Lyric (romantic) songs;
Historical songs[6,208]

Labor songs. This type of song is a song sung by people during the labor process, and its poetic text is also related to this process. The Uzbek people are familiar with this type of Songs are sung in conjunction with work in the labor process characteristic of the people, such as crafts, farming, animal husbandry, and the like. Songs sung in conjunction with the labor process among our people are divided into the following types:

Labor songs related to farming;
Labor songs related to animal husbandry;
Songs related to professions;

If we look at the history of our people, we find labor songs in Mahmud Kashgari's "Devoni lug'otit turk". It contains songs related to the process of picking fruit. Usually, in labor songs related to animal husbandry, an ox accompanies the farmer.

His horns are a cubit by cubit
A swallow lands on my horn
As I walk, oh, my stomach is hungry,
How suitable I am for a cow.
My ox, your neck crushed,
Youths lined up in rows from your eyes.
If you do not pull the plow with a yoke,
With you, graves were dug for me[6, 206]

Seasonal-ritual songs. Songs of this type are related to some seasonal ritual, and they have their own specific aspects. Such songs are not performed constantly. Al-Biruni's book "Relics of Ancient Peoples" provides information about more than ten seasonal-ritual holidays such as "Navruz", "Ramushogam", "Bobokhora". A lazy woman (song of calling for rain)

A lazy woman is a woman who swims,
A woman whose shadow is a square!
May the rain be wet,
May the earth and the world be a lake,
May the grasses listen to the ears,
May the milk and yogurt be abundant.[6, 206]

Today, we can note that the following seasonal and historical holidays are celebrated in our country.

1. Independence Day - the day when the Republic of Uzbekistan is declared an independent state.

2. Mehrjan - meaning pouring, is celebrated on the autumn equinox.

3. Eid - a holiday celebrated on the occasion of the end of the month of Ramadan - fasting.

4. Eid-Kurban - a ritual of offering a sacrifice 70 days after Eid-Ramadan.

5. Navruz - a new day, that is, the beginning of a new year.

A proverb is a form of wisdom that arises on the basis of folk wisdom and life experience, expressing wise thoughts in a concise and understandable form. The term "proverb" is derived from the Arabic word "kawlun" - to speak, to say, and is used in relation to expressions and phrases that are said. Proverbs are an international genre by their nature. There is no nation in the world that does not have its own proverbs. Because every nation leaves its life experiences to generations in the form of proverbs. The Russian writer L.N. Tolstoy wrote about this: "In every proverb I see the image of the people who created this proverb." [2,11]

Like other nations, the Uzbek people, along with other nations, have accumulated a rich experience of "life lessons" over the centuries in many proverbs. As they say, "Every flower has its own smell, every nation its own color," our proverbs are also a spiritual and educational heritage that echoes the life, way of life, customs, and traditions of our people.

Proverbs have a poetic and prose form, and all spheres of people's life are covered in proverbs. The use of proverbs in conversation or written speech serves as proof of the word. Examples of proverbs:

1. There is no pleasure without suffering.

2. A moving mountain rises,

A mountain rises from a struggling mountain.

3. The peace of the homeland is your peace.

4. Love does not choose a place to sleep - it is beautiful.

A fable is a short prose story based on fantasy, magic, and real-life fiction. The word "fable" is Persian and means to pretend that something is not, that is, to conjure, weave, or fabricate. Telling fables does not require special preparation. Aristotle called fables "false stories that tell the truth." According to the subject matter, fables are conditionally divided into the following types:

1. Purely mythological fables: "The Immortal", "The Man of the Name", "The Beloved".

2. Legends about historical events: "Devqal'a", "Kalta minor", "Ilon buzgan". [8, 367]

In ancient Turkic literature, legends were called "sav". Mahmud Kashgari in his work "Devonu lug'otit turk" gives several explanations for the word "sav":

- "sav" is the word of fathers,
- "sav" is a story. To report, to tell about ancient events.
- "sav" is a story. To tell an event.
- "sav" is a treatise. A letter, a small booklet.
- "sav" is a word, a speech.
- "sav" is a messenger of previous news, news.[9, 168]

Riddles are usually in our people a task in a poetic or prose structure, which is intended to find two objects, things and events that are similar in their function and situation, by enigma, hiding them, and comparing them to each other. Topishmoqs are one of the minor genres of Uzbek folk poetry that are inseparable and equally popular. The term "topishmoq" is formed by adding the suffix "-ish" to the imperative verb "top" and adding the form "moq". Topishmoqs have such features that they change the essence of the genre and clearly reflect its difference from other genres. Abdurauf Fitrat explains this as follows: "The names of some things "Riddle" is the act of telling others about something's qualities and characteristics without telling them. It is considered a literary game among the people. Riddles are a small, poetic or prose genre that requires finding out what a hidden object or event is by comparing and contrasting its sign.[10]

Riddles are also expressed in various words in different regions of our republic, depending on the local characteristics and dialect of those places, such as jumbok, jummok, jumoq, topmacha, topar cho'pchak, top-top, top-top cho'pchak, matal, masala, ushuk. However, at present, "topishmoq" has been fully adopted as the only scientific and literary term, while the rest have become used in narrow circles and in the speech of some elderly people.[5]

Since ancient times, our ancestors have tried to raise their children to be physically mature and spiritually perfect. To ensure their physical health, various folk invented games, they used riddles to develop their mental potential. On the surface, riddles are seen as just a way to pass the time, a means of preventing boredom, but there is another side to the matter, in order to tell a riddle and find its answer, a person also needs to be able to think figuratively, to compare events and phenomena. A child who wants to find the answer to a riddle, first of all, tries to think, to perceive the surrounding events, as a result, his attention to the environment increases. In addition, riddles are such a genre of folk oral literature that they do not bypass any sphere of human life, that is, they cover everything, events and their various manifestations.

In riddles, like proverbs, the idea is condensed and put into an artistic form. In riddles, mainly irony, metaphor, alliteration, simile and other such types of artistic art are used more. Aristotle recognizes this feature of riddles as "a very good way of constructing metaphors", [11]-

Riddles can be poetic or prose in terms of structure. However, poetic riddles are more common than prose riddles. Poetic riddles, like poems, fully comply with all criteria such as meter, meter, rhyme, and rhyme. The question and answer part of riddles can be single-component (one question-and-answer, one-subject) or multi-component (multi-question-and-answer, multi-subject). For example:

At night, like the sun,

During the day, like a ball. (Light bulb)

If the riddle has a single subject, the following riddle has a multi-subject

I saw a magician on the mountain,

I saw Solomon in the water,

I ate a soup cooked without salt I saw,

I saw a rolling stone.[5]

Conclusion. In conclusion, it can be said that future primary school teachers fulfill the role of a person who awakens love for the Motherland and a sense of pride in the hearts of the young generation, who introduces the age-old traditions and national values of our people to the younger generation, and who strengthens the feeling of respect and admiration for them in the hearts of children, and who educates the young generation, who are the owners of our future. In this process, raising students as people who can compete with their peers in the world in every way, and first of all, preparing future primary school teachers as people who are loyal to our national values and who preserve them in higher educational institutions, guarantees our bright future. Because, in the process of primary education, examples of folk oral art - alla, fairy tales, epics, folk songs, proverbs, legends and The use of riddles is one of the most effective means of upbringing based on national values. It can be said that folklore develops such qualities as the desire for goodness, patriotism, hard work, courage, honesty in the younger generation, and also encourages them to understand their national identity, respect the history and culture of the people. The task of a primary school teacher is to create a foundation for the spiritual development of children by correctly selecting, creatively applying and meaningfully conveying folk oral art to them in the educational process. Education based on folklore strengthens the spiritual immunity of children and forms a stable worldview towards foreign ideas.

References:

[1].Resolution of the President of the Republic of Uzbekistan No. 3907 dated August 14, 2018 "On measures to raise young people spiritually, morally and physically, and to raise their education system to a qualitatively new level". www.ziyouonet.uz.

[2].I.A.Karimov "High spirituality is an invincible power.Tashkent.2008

[3] Madayev O. Uzbek folk oral poetry.// Textbook. – T.: Mumtoz so'z. 2010, p. 108.

[4] <https://ziyouz.uz/hikmatlar/aforizmlar/jahon-adiblari-adabiyot-haqida/>

[5] Imomov K, Mirzayev T and b. Uzbek folk oral poetic poetry. Tashkent "O'qituvati", 1990, p. 304.

[6] Madayev. O, Sobitova. T. Folk oral poetic poetry: Textbook for academic lyceums. T.: 'Sharq",2010. – 208p.

[7] Qosimov. B and others. Literature 10th grade textbook T: "O'qituvati". 2004,-30 pages

[8] Jumaboyev. M, Children's literature. Tashkent: "O'qituv", 2008, 367 pages

[9] Mahmud Kashgariy. Dictionary of Turkish. 3-vol. T., "Fan", 1963.168 pages

[10] Abdurauf Fitrat. Rules of literature. Tashkent: "O'qituv". 1995. 91 pages.

[11] . Abdurakhimov I. Uzbek riddles. – Tashkent: "O'qituv" 1991. – 23

[12] Odilkariev Kh.T. Yakubov Sh.U. National legal system and legal values. T.: Academy of the Ministry of Internal Affairs of the Republic of Uzbekistan. 2010. – P.117

[13] Yusupov E. Spiritual values and their educational importance. T.: 2003.

[14] N. Khushvaqtov. Pedagogical and computer foundations of preparing students for the study of national and spiritual values Jizzakh: 2006. 161.b

[15] Aristotle. The Great Morality. (Translated by Zohir A'lam and Urfon Otajon). –T.: Yangi asr avlod, 2015.