



THE ROLE OF FOLKLORE IN CHILDREN'S SPIRITUAL AND MORAL DEVELOPMENT

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ABSTRACT

The purpose of children's folklore in the spiritual and moral development of young people is discussed in this article. The history of the study of children's folklore as a component of Uzbek folklore is presented in this article. With regard to the particulars of children's folklore and defining its genre variants, both early textual sources and more recent ones are provided.

Literature, in particular, has a significant role in elevating a person's ideology and moral character as well as enriching society's spiritual life with new values. As the most significant aspect of culture, folk art is specifically mentioned in this remark. Its evolution is linked to the region's economic development, family and household relationships, and the history of its appearance and settlement. At the tail end of the nineteenth century, interest in Uzbek folklore and its particulars began to emerge. There was an immediate urge to emphasize children's spoken artistic ability in particular. The phenomenon is distinct and original since it is one of the fascinating occurrences of Uzbek traditional culture. It cannot be viewed independently from the general theory of folklore, its unique traits, genre theory, genesis, aspects of mythology, and historical poetics due to the fact that it is a part of the Russian folklore tradition.

The rich genre makeup of Uzbek children's folklore, which is defined by its diversity, includes vital information about the people of Uzbekistan, their socio-moral and aesthetic values, and their millennial past. In particular, Uzbek game folklore has undergone specific stages of socio-artistic evolution and has kept fundamental moral principles, ethics, and educational rules as well as early mythological portrayals of ancestors. And several readings, tongue twisters, and statements served purposes other than just being amusing. They were first and foremost the result of artistic ingenuity, which explains why they have remained a constant in children's lives while traditional games have experienced obvious deterioration.

"Children's play is a special kind of activity, which is an effective way to include a child in the world of an adult. The analysis of role-playing games of preschool children shows the connection between the development of the game and the development of the child's consciousness, reveals the symbolic function of the game and its role in creating "imaginary situations" that allow you to transfer meaning from one subject to another, to lose relationships, children's actions. This function allows the child to better master some moments, phenomena of the surrounding reality. Game theory is closely related to disciplines such as

psychology -the science of patterns, evolution and forms of mental activity; aesthetics, considering the laws, forms, types and norms of beauty; sociology the science of society, helping to understand material and spiritual values, their role in the formation of personality; semiotics, exploring the properties of signs and sign systems; cybernetics, unthinkable outside the sphere of universal searches, outside the artistic and historical process in all its manifestations; mathematics. Therefore, the study of Uzbek children's game folklore makes it possible to determine further ways of spiritual improvement of the individual at the present stage of development of society" [3, 92].

Early recorded materials that extolled the bravery and valor of the populace and its particular representatives contain reflections of children's games as a component of children's game folklore. For instance, in epic literature like "Alpomysh," "Gorogly," and "Aichinor," as well as in folktales like "Ziyodis a brave man," "Hero Rustam," and "Smart girl." The writings of other authors, such as Mahmoud Koshgari, Unsur al-Maali Kay-Kavus, Sharafiddin Ali Yazdi, Zahiriddin Babur, and Zainiddin Vasif, also give information about old folk dances and sports.

"Russian ethnographers based in Central Asia provided the first examples of Uzbek children's folklore with annotations. The achievements of self-taught scientists Vladimir Petrovich and Maria Vladimirovna Nalivkin's husbands, who resided in Turkestan for nearly fifty years, demand special attention in this regard. One of the most distinctive works in this regard is "Essays on the life of a woman of the settled native population of Turkestan," which was published in 1865 by the authors' spouses in Kazan. It contains observations on the lifestyle, leisure, and domestic circumstances of women in the Fergana Valley. The research partners were also fascinated by a variety of kid-friendly games, pastimes, and tunes that were played and sung around youngsters all the time" [4, 74].

The twentieth century's 1930s and 1940s saw a renaissance of Uzbek children's folklore samples being collected, recorded, and published as well as being incorporated into curricula, textbooks, and anthologies. The publication by Elbek in the book "Songs of Children" was the first productive move in this direction. There were 18 children's songs included in the book. Unfortunately, there are a lot of text processing issues with this effort. The particular characteristics of the song as a standalone genre have not been established. The chorus of the song "Snowdrop" was removed from the lyrics, and the songs "Stork" and "Chittygul" were combined. The anthology from 1939, produced by Prof. Zarifov H., the father of Uzbek folklore studies, is richer in content and contains lullabies, puzzles, and tongue twisters.

"When looking at children's games as a folklore phenomenon, researcher Safarov O. identified a number of elements that uphold the integrity of the game and serve as psychological building blocks for its creation. His writings define the artistic and aesthetic function of the game and its elements, generalize the traits inherent in game genres, compile a scientific classification of games, define and describe features based on their multifunctionality, and make clear the ethnopedagogic, ethnopsychological, and ethnological significance of games. Numerous studies on the study of Uzbek folk games in pedagogical, philosophical, and artistic aspects were conducted throughout the same years. Particular attention should be paid to the works of B. Sayfullaev, A. Nosirov, U. Karabaev, and I. Abdurakhmanov" [2, 46].

The appreciation of Uzbek children's games as a national value has grown over the years of independence. The organization of republican and worldwide scientific and practical conferences devoted to the study of the poetics of Uzbek traditional games had a significant

influence in this regard. These occurrences have rekindled the process of finding, capturing, and researching fresh examples of kid-friendly games.

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