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## THE ROLE OF UZBEK FOLKLORE IN THE AESTHETIC DEVELOPMENT OF YOUTH

**Azizbek Haydarov\***

\*Fergana Regional Branch of Uzbekistan State Institute of Arts and Culture,  
UZBEKISTAN

### ABSTRACT

*This article tells about the role of examples of Uzbek folklore in the aesthetic development of our youth. Folklore heroes not only live as artistic images, but also become emblems and symbols that represent our people. As the First President of the Republic of Uzbekistan Islam Karimov noted, "Each of the national emblems and symbols serves to enhance our national pride. Each of them is a great textbook." Folklore springs are still boiling all over the country. It is no secret that the world community is studying our masterpieces with sincerity and enthusiasm.*

**KEYWORDS:** *Folklore, culture, spirituality, tradition, legend, myth, talent.*

### INTRODUCTION

Examples of Uzbek folklore are our invaluable heritage, which has been passed down from generation to generation for centuries, renewed and expressed in its content the culture and spirituality of the people. That is why the words of the head of our country Shavkat Miromonovich Mirziyoyev: "We have a great history worth envying. We have great ancestors who spoke to the staff of creative organizations, writers and artists who are worthy of envy. We have incomparable riches that are worth envying. And I believe that if we are lucky, we will have a great future, a great literature and art, which is worth envying." directly apply to folklore (Mirziyoyev, 2017).

Indeed, one of the priorities of folklore studies is always to cherish national values, to study them comprehensively and to make them the object of scientific research.

In this regard, it is worth noting that in our country, along with the highest examples of modern art and literature, great work is being done to make the rich spiritual heritage of our nation, which has withstood the test of centuries, in the way of a partnership, solidarity, and progress for present and future generations.

In this regard, it should be noted that the decision of the Cabinet of Ministers of the Republic of Uzbekistan on October 7, 2010 "On approval of the State Program for protection, preservation, promotion and use of intangible cultural heritage in the years of 2010-2020" is being implemented. This creates great opportunities for the treasures of our national folk art to make a more effective contribution to the spiritual development of the present and future generations.

Folklore is an artistic treasure of the wisdom of life. We can cite many examples to prove this.

It is known that the best customs, traditions, folk etiquette play an important role in the development of the younger generation with high moral qualities. Because whoever - from a young age, who has mastered the etiquette of our people's centuries-old, popular way of life, who listens to the advice and teachings of our ancestors, will find a high reputation in the country.

We want to focus on one important thing based on these views. It is known that folklore lives in harmony with all layers of people's lives, it is impossible to imagine it without some of the listeners. The listener of an epic, fairy tale, or folk song is also a carrier of folklore. That is, folklore is alive not only with the narrator, the storyteller, the singer in general, but also with the listeners who are the carriers of folklore. The listener who listens to a particular piece of folklore assimilates it, and when he hears it again and again, he also develops the ability to perform certain parts of it. Even the most talented and intelligent listeners rise to the level of folklore critics, in modern parlance. As noted in the works of our master folklorists, before passing mature students to recite independent epics, they passed the examination of great poets. Along with these great poets, the audience also gave their assessments. Therefore, as a unique feature of folklore, it should be noted that in this creative process, along with the performers, the audience also participated, and the audience contributed to the preservation and development of centuries-old patterns of the people.

It is no coincidence that Ergash Jumanbulbul's son said, "Uzbeks have a lot of critics of words" (Bulbul Taronalari, 1973: 112).

Why does our great poet emphasize that there are many critics of the word among our people? Because: the critic of the word does not accept the negative word, denies it, and does not allow himself and others to be morally harmed.

We need to pay special attention to this quality today. This is the reason why our country is trying to bring up a healthy, spiritually mature, harmoniously developed, aesthetically harmonious person. If our youth is aesthetically perfect, then "Popular Culture" will never be able to influence it. Therefore, we should learn from the experience of educating folklore not only the consumer, but also the creator.

Folklore springs are still boiling all over the country. It is no secret that the world community is studying our masterpieces with sincerity and enthusiasm.

Journalist Abdulla Holmirzaev published an article about the art of Badash, which is still going on in Surkhandarya, but has not yet received scientific attention. The author notes that Badash is performed mainly on Navruz and Hosil holidays, circumcision and weddings with the accompaniment of such musical instruments as doira, chonqovuz, drum sibizga, dutor, and writes that Badash is mainly called doira, chonqovuz or drum badashi in relation to the accompanying

instrument, thus indicating that there are about 70 types of badash, of which about 50 types of badash are performed at weddings:

“The interesting thing is that a woman who didn’t know how to play the doira didn’t have that much prestige, which is why girls have been taught to play the doira since childhood. Most of the women knew about 50 badash words and danced accordingly” (Kholmiraev, 2014).

After all, this is an aesthetically perfect person! An aesthetically harmonious woman raises an aesthetically harmonious generation.

Let's read the rest of the article:

“The woman who tells Badash is wearing a red satin dress and a white shawl over her head, which is called a qasaba. She had a pearl button pad on her feet. She wore a five-cornered earring and the hair around the ear, is curled” (Kholmiraev, 2014).

So, a spiritually beautiful person has become beautiful on the outside as well. Every female performer lived as a living work of art, a living artistic image.

So, in the process of educating young people, we need to make them active and creative. It is important that the thousands of years of creative experience of our people are fully realized today in the example of folklore.

In this sense, the fact that schoolchildren, students of academic lyceums and vocational colleges, students of higher educational institutions, as well as children and young people in general participate in our biggest events as amateurs, often captivates everyone with their skills. It shows that the experience of folklore is also being used effectively. We believe that our generation, which is growing up familiar and creative with folklore, national and world culture, will never be deceived by "Popular Culture".

It should be noted that our young people are proving themselves as carriers and successors of our rich culture. For example, the folklore expeditions of students of philological faculties are rich in discoveries. In one article, folklorist O. Madaev describes the results of folklore practice conducted by undergraduate students of the National University of Uzbekistan named after Mirzo Ulugbek in Kashkadarya region (Madaev, 2012). They visited villages, houses, talked to young and old, and recorded samples of different genres of folklore. The author of the article points out that there are legends, myths, fairy tales, jokes, bridal greetings, quick recitations, labor songs, fairy tale versions of epics "Alpomish", "Ravshan", "Dalli", that include riddles, laments, prayers (donation prayer, table prayer, travel prayer, bride and groom prayer, melon-watermelon prayer, exam prayer). "It has also been revealed that there are songs that are rarely recorded in folklore, such as 'Churiya', 'Hosh-hosh', 'Calling the wind', 'stopping the wind', and 'Calling the rain.' At the same time, he includes in his commentary the full text of a "Hosh-hosh" song, three proverbs, four riddles, a lament, two joke stories, or a comic-story. In our opinion, the essence of this report is summarized in the following sentences: "In the works of folklorists there are some comments about the declining process in the development of folklore in the late twentieth and early twenty-first centuries. However, direct contact with the population living in the villages of the region shows that it is too early to make a firm decision."

Most importantly, the students recognized the examples of folklore in a vivid way - in the image of dear people full of compassion. Now they can feel the charm of its live performance even when they read the written text of a folklore work.

Widely popular execution patterns, on the other hand, can have a great aesthetic impact.

It is no coincidence that there is a growing desire to embrace intangible cultural heritage, including musical folklore, in all its diversity and at the same time in harmony with this diversity. We think that the fact that in the film "Odnoklassniki.ru" (directed by Hilol Nasimov) thirsty melodies appear as a symbol of our national spirituality is a proof of this. Bo'ri, who has sunk into the swamp of badness and earns his living by making money for his countrymen, finds out that the next victim is his own daughter. She rushes to the rescue ... It's as if she rescued her daughter from the clutches of trouble, as if she took him into her shelter. But what happened was a tragedy that even animals wouldn't ... didn't allow him to think so. Then the remnants of honor and humanity, preserved in the blood of this unfortunate man, but also in his instinctive roots, are shaken and spoken. When he was face to face with his daughter, he must have felt how low he was... He instinctively expects salvation from the folk melody - chankobiz, ringing, ringing ... It's as if the melodies of thirst are relieving her daughter's pain, igniting her extinct feelings of humanity ... These melodies are a living expression of the people's spirituality, purify the soul, bring the fallen to their feet, and satisfy those who walk. The scene of chankobiz melodies is the moral and aesthetic embodiment of the film "Odnoklassniki.ru". If we imagine that this scene does not exist, it will be as if the beauty of this film is lost.

In conclusion, I would like to say that we all have an equal duty to ensure the effectiveness of the noble work being done in our country to form and enrich the spirituality of a healthy generation - no matter what field we work in.

Folklore heroes not only live as artistic images, but also become emblems and symbols that represent our people. As the First President of the Republic of Uzbekistan Islam Karimov noted, "Each of the national emblems and symbols serves to enhance our national pride. Each of them is a great textbook."

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