

# Pedagogical And Psychological Possibilities Of Values In Uzbek Folklore In Educating Young People

Eshtemirov Eldor Uktam ugli

1st course of MA degree of the International Nordic University,  
Tashkent, Uzbekistan

**Abstract:** *The paper involves the pedagogical and psychological possibilities of values in Uzbek folklore in educating young people. Especially, folklore allows effective formation of values in young people. It enriches young people's life path pedagogically and psychologically, awakens their imagination, develops their intellect, helps them to understand themselves, their desires and feelings, and to increase their confidence in themselves and their future.*

**Keywords —** folklore, pedagogical, psychological, value, education, “Alpomish” epic, poetic creativity, zakat.

## Introduction:

Today, psychologically educating the young people through Uzbek traditions and enjoying the masterpieces of Uzbek folklore in realizing their goals, especially in the educational system, the pedagogical and psychological aspects of Uzbek folklore are important. In particular, the epic “Alpomish” is an excellent example of folk art in educating young people.

Folklore is a term that includes the traditions and cultural expressions of a particular group or community. It was coined by William Thoms in 1846 and replaced the earlier term “popular antiquarians”. Folklore is dynamic and constantly developing, and is shaped by the experience and creativity of people who practice it and deliver it. It is not limited to the village, because the inhabitants of the city also have their own folklore. Today, folklore is not only studied scientifically, but also used to solve social problems and solve real problems.

Folklore serves as a means of education that transmits knowledge and wisdom from generation to generation. Through folk tales, proverbs, and songs, young people learn important life lessons, cultural values, and historical events. Folklore embodies the collective wisdom and experiences of society and provides a rich body of knowledge that helps people manage their lives and understand the world around them [3].

G. O. Yunusov, who led folklore-ethnographic expeditions organized by the Department of Public Education of Uzbekistan, was one of the initiators of collecting and popularizing examples of folk art. G.O. Yunusov was the first in the history of the Uzbek epic to write excerpts from the epic “Alpomish” from the son of Fazil Yoldosh and Hamrokul Bakhshi. He compared “Alpomish” with masterpieces of world literature such as “Odyssey” and “Iliad”. The famous folklorist Muzayyan Alavi also started his career in the field of collecting [7].

Discussion. Folklorists say that the epic “Alpomish” is a bright and perfect example of real folk poetry, folk oral

poetic creativity. The work of recording this epic, in which patriotism, philanthropy, pure human qualities, and pure love are sung with equal passion, began in the thirties of the 20 th century. The epic was first recorded in 1939 by Hamid Olimjon, a well-known poet of Uzbekistan, a singer of spring and love. The version recorded by the poet H.Olimjon was considered the most perfect for his time. After that, a number of folklorists wrote down different variants and versions of the “Alpomish” epic. But this wonderful example of folk art has been improved and polished. In particular, the suitable form of the epic was recorded in full from the folk song of Uzbekistan Khoshbok Bakhshi Mardonaql ugli. This version of the epic is distinguished by its thoroughness in all aspects, the accuracy of the places where the events take place, the vividness of the image and the vividness of the language, the character and customs of the people of the Surkhan oasis.

The people looked for a cure for their dreams and age-old pains in words. In the epics of the Bakhshi, which were told from night to morning, the people's thirst for freedom and freedom were sung, the feeling of the Nation and the Motherland was explored artistically with unparalleled passion, and the concepts of human and individual will were deeply expressed. The basis of the epics is, first, that a person overcomes the evil within himself, turns to goodness, and serves for the decision of goodness. Our history testifies to the fact that epics told in the vernacular for centuries echoed in the heart of every person who lived in the ancient land.

Now, the work of reviving national values and age-old traditions with a new spirit and bringing them back to life is an important educational factor. For this purpose, the brightest and most unique, meaningful examples of folk oral creativity, the original masterpieces of national folklore, began to illuminate the hearts of people. It is worth mentioning that the epic “Alpomish”, which glorifies patriotism and bravery, bravery and courage, feelings of loyalty to the homeland, is of great importance in the ongoing spiritual and educational work on the restoration of national identity.

The “Alpomish” epic, created by the genius of the people and literally embodying the noble hopes, dreams, aspirations, courage and bravery of the nation, is one of the important tools for educating today's generation in the spirit of patriotism and loyalty to the nation. Because the image of the folk hero sung in this epic shines an inspiring light on the hearts of young people. It serves as an example to enrich their spirituality.

In the epic “Alpomish” the self-sacrifice of the Uzbek people in the path of faith, honor and national unity is vividly reflected. During the reading of the epic, the great hero Alpomish, who stole the girl assigned to him in prison, risked his life so that his compatriots would not be despised by strangers, Karajan, who fought against his dishonest relatives by Hakimbek's side because of his faith and friendship, was seen with his human qualities. We see that the symbols of Oybachin and Kaldirgoch, who can stand higher than most men, reflect the noble qualities of our nation.

In the epic “Alpomish” the highest spiritual and moral qualities characteristic of the Uzbek nation, at the same time, the limitations and weaknesses of some of our compatriots are described with great skill. This work is not just an epic, but a mirror showing the spiritual world of our people [4].

We will pay attention to some plots in the epic. Zakat in the epic is not an Islamic concept as we understand it today. Perhaps it means income tax imposed by the state on citizens. Boybori thinks: “If I am both rich and wealthy of the sixteen clan Kungirat people, to whom will I give zakat”. If the word “zakat” had an Islamic meaning, as many readers think, Boybori would not have thought about “to whom I will give zakat”. Because usually zakat is given to people who are in economic trouble. If we consider that the zakat that Baybori thought is determined by the state, the measure in the epic also finds an explanation. Because Boybori is asking his brother for one goat for zakat. It can be said without hesitation that if the brother had simply asked his brother for as many sheep, horses or other valuable things as he wanted, the brother would not have been upset enough to move to the Kalmyk country. Because Boybori asked him about “zakat”, he said, “Our brother is a man of a son, and he will immediately pay zakat on our property!”, it is not for nothing that he considers [5].

In the text of the epic “Alpomish” there are many words and terms that reflect the development process of the history of our nation. Let's take the image of Yortiboy. There is something wrong with it. Therefore, his name means “half”. The narrator of the story added a bit of humor to this image. “When it was a festive day, the net would not be touched, the tea would not be touched from the cup, the dog would fall down in front of the threshold, and the race would lie on the surface”, he is described. The phrase “the dog is falling” creates a symbolic scene and reveals the essence of Yortiboy's character in a deeper way. It is known that when dogs fight, when they stand on their hind legs and “grab” each other's shoulders with their front legs, they always fall on their sides.

This is called equal fall. Bakhshi used this scene to create a vivid image: Yortiboy, who was treated as an equal with the Kavush, selfishly pulled himself aside in the council held by the head of the clan Boisari, and avoided giving wise advice when his fellow clansman had a problem. That is, “half a man” - goes to half. As noted by Bakhshilar, “equal to kavush” speaks someone's words [6].

It can be concluded from the above points that psychology is at the core of folklore studies. In particular, folklore psychology deals with ways of expressing the psychological world of ordinary people. These ordinary people have not studied relevant fields directly related to cognitive science, psychology and the human psyche. In contrast, psychologists of various disciplines are specialists in the human psyche. Part of the psychological world is the domain of cognition. Part of human perception depends on the nature of the human mind, psychological causality and how education occurs in the mind [2].

Conclusion. F.I. Buslayeva says that folklore is a storehouse of wisdom that helps to convey the knowledge accumulated by our ancestors over the centuries. This creates the basis for folk art to be one of the most powerful means of education. The habit of living in the customs and traditions of epic tales and beliefs, epics handed down from ancient times to ancestors greatly contributes to the education of national character; but the educational power of the language is even stronger, because its age-old wisdom is taught to the younger generations as it is before our eyes [1].

Based on this, it can be said that folklore allows effective formation of values in young people. It enriches young people's life path pedagogically and psychologically, awakens their imagination, develops their intellect, helps them to understand themselves, their desires and feelings, and to increase their confidence in themselves and their future. Genres in folklore create opportunities for the development of the individual, improvement of his interaction with the outside world, restoration and preservation of the values of his people.

## REFERENCES

- [1] Mamalova H.E. The role of folklore in the formation of value orientations of a schoolchildren's personality. ISSN 1991-5497. World of science, culture, education. No. 1 (86) 2021. - P.275-277
- [2] Strauss, S. (2001). Folk psychology, folk pedagogy and their relations to subject matter knowledge. In B. Torff and R. J. Sternberg (Eds.), Understanding and teaching the intuitive mind. Tel Aviv University. - Pp. 217-242.
- [3] <https://people.howstuffworks.com/what-is-folklore.htm>
- [4] <https://kh-davron.uz/kutubxona/uzbek/alpomish-ozbek-xalq-qahramonlik-dostoni.html>
- [5] <https://n.ziyouz.com/portal-haqida/xarita/maqolalar/alpomish-ni-o-qish>
- [6] <https://ziyouz.uz/ilm-va-fan/adabiyot/bojbuta-dust-oraev-alpomish-matni/?lng=lat>
- [7] <https://uzbekfolklore.uz/index.php/en/2022/09/14/uzbek-folklore-studies-and-principles-of-its-development/>