

THE PECULIARITIES OF SPIRITUAL AND MORAL EDUCATION OF YOUNG PEOPLE THROUGH FOLK EPICS

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ABSTRACT

This article highlights the features of the Uzbek folk epics, which served to enrich the spiritual heritage of the Uzbek people, to educate young people in the spirit of patriotism, regarding the duration of the creation of the foundation in the spiritual elevation of the harmonious generation.

Keywords: Epic, “happiness”, “enlightenment”, “heroic epic”, “lyricism”, “plot”, “novel”, “fantastic-allegorical”, “aesthetic views”.

Uzbekistan is a unique ethnographic country. In other words, the land of the Bakhshi. In addition, Uzbek folk epics tell the story of the distant past of our ancestors. They embody the aspirations and intentions of our people. Human qualities such as courage, courage, patriotism, devotion to the motherland are glorified in our epics. For this reason, it is also an immortal heritage. Examples of bakhshiqi art will not only give pleasure and enthusiasm to the audience, but will also pack the seeds of good in the hearts, radiate the light of enlightenment. Our president ana therefore came up with a noble initiative. Let us preserve this immortal heritage, let the whole world enjoy them, he said. Thus, the International Festival of culinary arts was founded and this prestigious event was held every two years in Termez.

“Bakhshis are not only a reflection of the past, but also a resonant voice of today,” said the head of our state. Can Evil really come out of the path of life of our ancestors, from a man who grew up a lesson from the courage of mardligu?! Take the epic of one Uzbek hero – The Epic “Alpomish”. How much wisdom there is, there is history in it. Interesting facts about farming, livestock, crafts, folk games are also plotted.

The process of the transition of our ancestors from the system of seeding to the system of statehood is also clearly reflected. On the example of a conflict between a brother and a brother Boybo‘ri and Boysari! This is manifested in the event that the Agha demands taxes from the Inis for the treasury of the country.

There is another invaluable value of “Alpomish”. In the epic, The Tablet of Hakimbek to bring everyone from the land of the Kalmyks is very impressively expressed. Strange adventures, a clash with Kalmyks, the courage of the main character... on the basis of these, patriotism, the struggle for the interests of the land

the idea comes to the first plan. This gives the work national epic status. The conclusion is also instructive: love for the motherland – above personal interests!

Epic, poem — liro-epic genre; fiction of the same genre. It is widespread in Uzbek folk, oral creativity and Uzbek classical literature. In the epic, a certain story is told using liro-epic image tools. It covers a wide range of life, reality, features one or two protagonists, while the characters are plentiful. The plot is flashy, colorful. Epics in folk oral creativity nazm and nasrav., The Epics in the written literature are in Nazm, in which prose serves as a link to events. In the epics in written literature, lyricism is stronger, especially in the modern epics, the lyrical basis is more salient. The Epics in World Classical literature are distinguished by their wide coverage and size, raised social, political, moral problems, sharpness of plot and dramatism, an abundance of characters. In the center of such works stands the fate of society and the People, Society, the people and the hero are depicted in a single whole, there is no conflict between them, but the struggle between the same people, the same hero and external enemies, the conflict between good and evil. The ideas of patriotism, heroism, humanism, affection, friendship and loyalty, and hard work are promoted. The first epics appeared in Greece. They were sung about the courage of the legendary heroes, the karomat of the gods. Homer's "Iliad" and "Odyssey", Dante's "Divine Comedy", Firdawsi's "Shohnoma" are ancient examples of the epic genre. The epics, in their essence, are heroic ("Alpomish", "Farhod and Shirin"), adventure-detective ("Sabbai sayyor"), romantic ("Tohir and Zuhra", "Layli and Majnun"), battlebook ("Yusuf and Ahmad", "Saddi Iskandariy"), historical-memoir ("Shayboniynoma", "Jizzax qo'zg'oloni"), philosophical ("Hayrat-ul-abror"), fantastik-allegorik ("Lison uttayr"), didactic ("Qutadg'u bilig") of type. In heroic epics, the fate of the people, society is depicted, while in romantic-romantic epics, the adventure of lovers is paramount. Historical-memoir or historical-biographical epics symbolize and exaggerate any historical figures. In general, idealization, an exaggerated image will prevail in the epics, in which various legends, asothers, stories, Giants, fairies, Khizr, Dragons, strange horses (Boychibor in "Alpomish"), Magic are much involved. Folk epics are performed by Bakhshi, narrator and folk poets under the tutelage of dutor, drum and folk instruments. While the epics in the written literature with The Epics in folklore look uniformly in form, the epics in the written literature differ in the way the writer perceives, evaluates the world in his own way and expresses his ideas, dream ropes. Although a folkloric theme stood on the basis of most of Nawab's epics, including "Layli and Majnun", "Saddi Iskandari", the poet radically recreated them based on his aesthetic views and artistic intention. The Uzbek Epic has grown and matured over the centuries, and its shape has become more colorful. In the O'hun-Yenisei inscription, Avestoyaa, in the fragments of the Ancient Epic in the "Devonu

lexicotit turk", in the "Book of Dodam Qo'rut", the property of Turkic peoples, and especially in the "Alpomish", "Goroglu" series of epics, one can kurish the ways of progress, periods of Uzbek Epic. Navoi "Hamsa" was a high peak in the history of Uzbek Epic. In "Hamsa", in Gegel's phrase, the description of the "heroic state of the world" is strong, its philosophical-moral content is deep, in which the perfection of the individual, the fertile in-son and the just society are promoted, the roots of good and evil are sought. When it comes to the 20th century, the Uzbek Epic hajman narrows, the lyricism intensifies. The perception and truthful depiction of the world, reality and the human world of ru-hi, spiritual experiences remained the chief virtue (Mirtemir's epic "The Picture"). Legends and asothers also actively entered the current epics. E. Vohidovnit "Rukh Revolt", a. In Oripov's epics" the road to Paradise", these news are clearly curied. In modern Uzbek epics, the characters of the drama genre (conflict, dialogue), especially the elements of the epic image, were activated. (E. Vohidov, "Istanbul tragedy", O. Matjan," Pakhlavon Mahmud", etc.

In addition, lyrical epics are also being created, consisting of the poet's feelings, impressions, etchings, experiences. The decrease in epics in Uzbek literature of the 20th century can be explained by the development of the novel genre. The saga genre is also used when writing large-scale poetic works aimed at children, explaining reality on the basis of myths, asothers and fairy tales.

Today it is important that in the upbringing of a person, it is impossible to achieve effect without affecting his mental state. In folk oral creativity, generational education is carried out precisely using this method. In particular, in the epic" Alpomish", the enemy, benefiting from the simplicity and reliability of Alpomish, traps him and his partners. The hero's vigilance by drinking may one day causes the to lie in a 7 year dungeon. Or because of the intolerance of the brothers boy and Boysarinmg in the epic, unique visions fall on the heads of ON thousands of Calluses. From this it becomes clear that our wise people have chosen the most spiritual path in the education of young people, unaware of the modern achievements of psychology. In pedagogy, special attention is paid to the issue of educating the younger generation in the spirit of patriotism, popularism, hard work, rostgo ylik. In addition, the people dreamed that their children would grow up elegant, strong-willed, humane. Challenged in works of folk oral fiction, the hero corrects the shortcomings of his character and reaches his goal. These examples also confirm that the oral creativity of our people has an important educational value close acquaintance with folk oral creativity shows that there is no place left for Human education in these works. In particular, in some fairy tales there are riddles that check the fragility of the hero of the work. In a number of epic works, however, it is emphasized that the person who did evil in life does not go unpunished. Issues related to the upbringing of indirect young children have also taken

a significant place from the samples of folk oral creativity. In this regard, we mean figurative thinking in riddles, attention is paid to the formation of speech organs in quick utterances, and physical education is harmonious with aesthetic education in children's songs. Thinking specifically about the connection of folk oral creativity and folk pedagogy, it is advisable to pay attention to the maritime significance of the work under study, since through the epic and fairy tales, which occupy a large place in folk oral creativity, the sun in ancient times to the younger generation. the sanctity of such concepts as earth, water, horse, camel, tiger, fish, swallow, quince, maple is justified. Also, such works give clear information about how ceremonies such as weddings, mourning are held, as a result of which the audience of sagas and fairy tales is brought up in the spirit of our national values, on the one hand, through life, on the other, through examples of artistic creation. This was considered a factor in the assimilation of nationalism and nationalism, the foundations of the ideology of independence, which are given special attention by our state today

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Scientists' observations confirm that even during the performance, listeners make changes to the copy of the work in question by expressing their own interest in the events depicted in the work. We think that this process will also be possible to associate with the sign of community in folklore. Consequently, in folk oral creativity, the concept of communalism and individual creativity does not deny each other. The publicity, on the other hand, is due to the fact that the sample of folklore created is distributed in all areas inhabited by folk representatives of the Taug ri, these areas can sometimes be historically - ethnographically delimited. For example, works of epic,

¹. Mo'minjon Sulaymonov. O'zbek xalq og'zaki ijodi. Namangan -2008. P. 5

fairy tale, Ascian and other genres are not performed the same in all regions of Uzbekistan. But nevertheless, the publicity in the distribution of the works continues to confirm that each sample belongs to the cultural heritage of the Uzbek people.

So, examples of folk oral creativity are invaluable masterpieces that embody rich life experiences.

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