



## FOLKLORE AND ITS STUDY IN LITERATURE CLASSES AT THE UNIVERSITY

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### Abstract

The article discusses the theoretical and practical issues of using folklore material in the educational process at a university, describes the meaning of the concepts of "folklore", the features of this folklore material, as well as the methodology for using folklore material in the Russian language classes in the interfaculty areas of a higher educational institution.

**Keywords:** folklore, cognition, way of thinking, folk art, verbal art, tradition, essential element, folk wisdom.

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## 1. Introduction

A personality under the influence of internal motives and needs builds a system of its educational goals as part of its inner world. In this regard, the formation and development of a way of thinking among students that contributes to the acquisition and production of new knowledge, equipping it with the skills of self-development and self-expression, moreover, it becomes relevant, since the processes of socialization of the individual become continuous, continuing throughout life. In connection with the foregoing, the development of general educational skills in students, for instance, mechanisms for acquiring, organizing and applying knowledge. Today, when educational institutions are faced with the task of strengthening the continuity of generations of the Russian and Uzbek peoples in every possible way, ignite in their students the desire to multiply the historical experience of the struggle for a brighter future, educate people who are strong in spirit, with a developed sense of love for their state, the need to take into account national and regional characteristics folk art is growing. Of course, oral folk art is a field of multifaceted embodiment of ideas. Arising, transforming or disappearing, folklore genres and their numerous individual implementations actively broadcast performances. R.A. Ageeva considers folklore to be one of the components of a special sphere for the use of names of peoples.

### Materials and Methods

Folklore is a kind of verbal art. However, folklore is not only the art of the word, but also an integral part of folk life, closely intertwined with its other elements, and this is the essential difference between folklore and literature. But, how the art of the word folklore differs from literature? These differences do not remain unshakable at various stages of historical development, and yet the main, stable features of each of the types of verbal art can be noted. Folklore is a collective art. In folklore, tradition comes to the fore. The work of folklore is reproduced orally and stored in the memory of the people. A work of folklore lives in a variety of variants; at each performance, it is reproduced, as it were, anew, with direct contact between the performer-improviser and the audience, which not only directly influences the performer, but sometimes also connects to the performance itself. The role of folklore, as folk art in the development of pedagogical science, was highly appreciated by well-known teachers. In recent years, the number of studies of folklore materials, oral folk art has significantly expanded. The term "folklore", which in 1846 was introduced into science by the English scientist W. J. Tome, in translation means "folk

wisdom". Unlike many Western European scientists, who refer to folklore the most diverse aspects of folk life (up to culinary recipes), including here also elements of material culture (housing, clothing), scientists and their like-minded people in other countries consider oral folk art - poetic works created by the people and existing among the broad masses of the people, along with musical and dance folklore. This approach takes into account the artistic nature of folklore as the art of the word. Folklore is the study of folklore.

The history of folklore goes into the deep past of mankind. Indeed, folklore arose in the process of labor, has always expressed the views and interests mainly of working people, it manifested in various forms the desire of a person to facilitate his work, to make it joyful and free. As a person accumulates more and more significant life experience that had to be passed on to the next generations, the role of verbal information increased: after all, it was the word that could most successfully communicate not only what is happening here and now, but also what happened or will happen somewhere and sometime or someday.

## 2. Research and Discussion

The separation of verbal creativity into an independent form of art is the most important step in the prehistory of folklore, in its independent, albeit connected with mythological consciousness, state. The decisive event that paved the line between mythology and folklore proper was the appearance of the fairy tale. It was in the fairy tale that the imagination - this great gift that contributed so much to the development of mankind - was first recognized as an aesthetic category. With the formation of nations, and then states, a heroic epic took shape: the Uzbek "Alpomish", the Indian "Mahabharata", Irish sagas, the Kyrgyz "Manas", Russian epics. The lyrics, not connected with the rite, arose even later: it showed an interest in the human personality, in the experiences of a simple person. Folk songs tell about serfdom, about the hard lot of women, about people's defenders, such as Karmelik in Ukraine, Janoshik in Slovakia, Stepan Razin in Rus'. Folklore, as the face of the nation, occupies the main place in the Russian language classes in the university audience. No matter how many innovations are introduced into education, folklore is always fundamental. Using folk traditions, wisdom, in educating university students for humanity, respect for elders, courage, patriotism, friendship, goodwill, caring, kindness, we should not forget that the native language and folk literature are the means of education. On the role of folklore in the education of a person L.N. Tolstoy said: "The most important science known

to man is the science of how to do less evil and do more good". Folklore (especially if we turn to the past) is not just one of the many phenomena of folk life; folklore was permeated, literally saturated with the entire folk life in all its manifestations. Folk experience and folk knowledge, folk ideas about the past of clans, tribes (later peoples) and the past of the land on which they lived or live were poured into folklore forms. Folklore was, as V.Ya. Propp, "an integrating part of the rites", moreover, the most diverse rites - both industrial (hunting, fishing, cattle breeding, agricultural), and family and tribal (maternity, wedding, funeral). In the most ancient syncretic forms of folklore, researchers see the beginnings of what later become science, literature, and religion in the system of developed and differentiated cultures. In later times, folklore was the most important form of folk ideology, folk entertainment, the most important means of educating young students, the most important sphere of human artistic activity, and a very significant part of national culture. Folklore is not only an essential element of folk life, it sometimes contains precious evidence of the social system, public institutions, beliefs, social psychology and material culture of past eras, not recorded in sources of a different kind - written documents or archaeological sites. Indeed, the oral folk art of every nation, including the Russian people, is very rich and multifaceted. Since ancient times, our ancestors had a school of human education - the school of the word. For younger generations, i.e. youth, verbal and educating through the artistic world of fairy tales, legends, proverbs, beautiful songs, impressive in their volume, artistic depth, were an excellent school of education. Thus, folklore is an artistic skill in the upbringing of a person, and it is the most influential and necessary. The basis of the artistic word was formed over the centuries by oral folk art and literature. When studying folk art, one should always bear in mind that the people is not a homogeneous concept and is historically changeable. The history of folklore is at the same time a process of constant growth in the self-consciousness of the people, and overcoming that in which its prejudices were expressed.

According to the nature of the connection with the folk life, ritual and non-ritual folklore are distinguished. Folklore performers themselves adhere to a different classification. It is essential for them that some works are sung, others are felt. Philologists classify all works of folklore into one of three categories - epic, lyric or drama, as is customary in literary criticism. Some folklore genres are interconnected by a common sphere of existence. A special section of folk poetry is children's folklore - play (drawing lots, counting

rhymes, various game songs) and non-play (patter, horror stories, shifters). The main genre of modern youth folklore has become an amateur, the so-called bard song. The folklore of each nation is unique, as well as its history, customs, culture. Epics, ditties are inherent only in Russian folklore, thoughts - in Ukrainian, etc. The lyric songs of each people are original. Even the briefest works of folklore - proverbs and sayings - express the same thought in each nation in their own way, and where we say: "Silence is golden", the Japanese with their cult of flowers will say: "Silence is flowers. However, even the first folklorists were struck by the similarity of fairy tales, songs, and legends belonging to different peoples. At first, this was explained by the common origin of related (for example, Indo-European) peoples, then by borrowing: one people adopted plots, motives, and images from another. Fairy tales, heroic epos, ballads, proverbs, sayings, riddles, lyrical songs of different nations, differing in national identity both in form and content, are at the same time created on the basis of laws common to a certain level of artistic thinking and enshrined in tradition.

Literature appeared later than folklore, and always, albeit in different ways, used his experience. At the same time, literary works have long penetrated folklore and influenced its development. In the interaction of folk art with realistic literature, more fully than ever before, it is revealed the inexhaustibility of folklore as an eternal source of continuously developing art and culture. The problem of "folklore" is extremely broad. It can be considered at different theoretical and chronological levels. It is known that ethnography is interested in certain problems of the history of the peoples of the globe, beginning with primitive times and ending with the present. Such is the historical age of folklore. It arose for the first time in the process of the formation of human speech. For many peoples of the globe, folklore is a living and actual phenomenon, or at least connected with the most recent past. The inclusion of folklore material in the practice of teaching the Russian language to a university audience requires the creation of a certain information minimum, as well as the identification of those gaps that are characteristic of a person living in this country, the assimilation of stereotypes of speech behavior. Folklore has long and firmly entered the practice of the work of educational institutions, especially higher educational institutions, and was due to the desire to teach languages not only as a way of expressing thoughts, but also as a source of knowledge of one's region, country. After all, a person comprehends the culture of the people in the conditions in which he lives. The socialization of the individual is also formed in the native

environment. In this regard, it is important to preserve the national culture and identity of the people. However, due to the close contact between different countries, it is also important to study the folklore of other peoples, in our case, these are the Russian and Uzbek peoples. The success of identifying the cultural connotations of the words of the native language perhaps with a good knowledge of the native culture. Therefore, an important link in the educational process is familiarization with the realities of the country, the presentation of Uzbek and Russian cultural-connotative, background vocabulary, the explanation of its symbolic and emotional range. This requires a well-thought-out system of assimilation of words and expressions, denoting the names of objects and phenomena of the traditional life of the people, their life; images of national folklore, as well as the disclosure of the semantics of the word. In addition, the interpretation of folklore texts is not conceivable without their cultural commentary. Science has accumulated a lot of experience in methodologically correct work with folklore material to study the early stages of human history. Academician B.A. Rybakov, characterizing the cardinal problems of the most ancient past of mankind, called the problems of the primitive worldview and the chronological depth of folklore. Recognizing that folklore is of great importance for the study of the Russian language in the university audience, at the same time we must not forget the most important thing: the degree of reliability of the historical realities cited in folklore works is quite different. The plots of the works of folklore that exist at the present time, when compared with the remnants, are widely, even, let's say, too widely, used to analyze socio-economic relations. Theoretically, according to folklore, the restored life of an ancient person is recognized by some scientists (M. O. Kosven, Yu. I. Semenov etc.) as quite real, existing in the past. Folklore

lines of myths and legends with socio-economic plots, most closely related to a specific life, change faster, situations are outlined more clearly, situations are polarized: good and evil, order and disorder, a smart peasant and a stupid landowner, etc.

### 3. Conclusion

So, folklore is both an everyday and artistic phenomenon, therefore folklore, while remaining independent, must at the same time be both a philological and ethnographic science, and every folklore fact that is used by a folklorist, historian or ethnographer must be correctly assessed in its aesthetic quality, as an element of a certain artistic structure. On the other hand, every fact found in a folklore text that is of interest to a student must be evaluated from its textological side, that is, one must always keep in mind the law of variation of a folklore text.

Thus, folklore is indeed a very important ethnographic source that preserves valuable information about the material and spiritual culture of peoples, their social organization, which, in our opinion, should be actively used in Russian language classes at a university.

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