

THE ROLE OF FOLKLORE ART IN THE SPIRITUAL AND AESTHETIC EDUCATION OF YOUTH

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ABSTRACT

This article explores the significance of folklore art and folk songs in the upbringing of youth, emphasizing moral qualities, spiritual worldview, profound philosophical and social reflections, and the interconnectedness of ethical education with decisions and projects aimed at the development of folklore art in Uzbekistan. It also highlights the role of folklore in shaping a spiritually mature individual.

Keywords: Music, folklore, refinement, ethics, song, fairy tale, epic, Lazgi, Shashmaqom, humor, pilaf.

INTRODUCTION

The traditions of high spiritual perfection embodied in folk art serve as the national foundation for raising and nurturing the younger generation today. When discussing the role of folklore in enhancing human spirituality, it is evident that this process begins at the very birth of a child. Lullabies, affectionate phrases, sayings, riddles, tongue twisters, fairy tales, and songs recited by our grandmothers and mothers contribute to the formation of a child's language and worldview. Folk games are equally important for the intellectual and physical development of a child. Thus, children grow up immersed in these ancient traditions and values.

The term "folklore" was proposed in 1846 by English archaeologist William Thoms. It derives from the English words *folk* ("people") and *lore* ("knowledge" or "wisdom"). Folklore encompasses all forms of art created by the people, including architecture, carving, stucco art, embroidery, music, dance, and oral literature. Specialists in each artistic field use the term "folklore" to refer to their chosen branch. In music, it includes folk songs; in choreography, folk dances; and in architecture, traditional construction, renovation, decoration, and design. Similarly, oral creativity includes examples such as epic tales, fairy tales, proverbs, riddles, jokes, and anecdotes, all considered as folklore.

Folklore art is recognized as an element of intangible cultural heritage. Since the early 21st century, the concept of "intangible cultural heritage" has been applied internationally, adhering to unified principles. In this context, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) has established a relevant convention, which is a key document. States that recognize this convention acquire rights and obligations concerning its implementation. Uzbekistan joined this process by ratifying the "International Convention for

the Safeguarding of the Intangible Cultural Heritage" (adopted in Paris on October 17, 2003) through the Law of the Republic of Uzbekistan No. O'RQ-122, dated December 12, 2007.

To date, eight objects have been included in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity based on Uzbekistan's recommendations:

- Shashmaqom (jointly with Tajikistan, 2008);
- The cultural space of Boysun (2008);
- Navruz (jointly with Azerbaijan, India, Iran, Kyrgyzstan, Pakistan, and Turkey in 2009, later expanded in 2016 to include Tajikistan, Afghanistan, Iraq, Kazakhstan, and Turkmenistan);
- Katta Ashula (2009);
- Askiya (2014);
- Pilaf culture and traditions (2016);
- Khorezm dance - Lazgi (2019);
- Miniature art (jointly with Azerbaijan, Iran, and Turkey, 2019).

Since gaining independence, our country has placed significant emphasis on examples of folk oral creativity that reflect our national values and identity. Thanks to this focus and the dedicated efforts of specialists in the field, many rare masterpieces have been restored and preserved. In recent years, especially under the leadership of our esteemed President Shavkat Mirziyoyev, nearly 40 decrees and resolutions aimed at further developing and improving culture and the arts have been issued, while the Cabinet of Ministers has adopted approximately 90 decisions and directives, demonstrating substantial care and attention to the sector.

These documents pay particular attention to folk oral creativity and its promotion, with legal frameworks being strengthened, which is a source of great joy for all of us. Notable among these initiatives are the Presidential Decree "On Measures to Further Develop the Art of Bakhshi" (No. PQ-4320, May 14, 2019), the Decree "On Measures for Holding the International Handicraft Festival" (No. PF-5841, October 3, 2019), and the Decree "On Measures to Further Enhance the Role and Influence of Culture and Art in Society" (No. PF-6000, May 26, 2020). Additionally, the Cabinet of Ministers has issued resolutions such as "On Measures to Hold the International Festival of Bakhshi Art" (No. 946, November 22, 2018), "On the Organization of Activities of the Margilan City Musical Maqom Theater under the Uzbek National Maqom Art Center" (No. 732, September 5, 2019), and "On Measures to Organize the Activities of Cultural Centers" (No. 263 and No. 264, March 30, 2019).

The implementation of these initiatives is evident in various practical steps, including the organization of international festivals such as "Radiant Melodies," "Silk and Spices," "Boysun Spring," "Magic of Dance," and "The Great Silk Road." Moreover, numerous competitions, "round table" discussions, mentorship programs, academic conferences, book publications, articles, and broadcasts on television and radio further highlight these efforts.

The reforms being carried out in our country represent the most appropriate strategy for preserving and advancing the art of folklore, which has coexisted and developed with the Uzbek people for centuries. These efforts aim to educate the younger generation in the spirit of patriotism, foster respect for and study of national values and traditions, and ensure their continuation.

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