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O‘ZBEK XALQ OG‘ZAKI IJODI — AXLOQIY VA MA’NAVY TARBIYA MANBAI

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Annotatsiya

Mazkur maqolada o‘zbek xalq og‘zaki ijodi axloqiy va ma’naviy tarbiyaning muhim manbai sifatida tahlil qilinadi. Tadqiqotda dostonlar, ertaklar, maqollar, rivoyatlar va didaktik hikoyatlar orqali adolat, ijtimoiy mas’uliyat, o‘zini tuta bilish, mehr-shafqat, jasorat hamda jamoaga hurmat kabi axloqiy qadriyatlarining avloddan avlodga uzatilish mexanizmlari yoritiladi. O‘zbek xalq ijodi nafaqat badiiy meros, balki syujet, ramziy obrazlar va xalqona ifoda vositalari orqali shaxs kamolotini shakllantiruvchi tarbiyaviy tizim sifatida talqin etiladi. Maqolada adolat, or-nomus, mehmondo‘stlik, sadoqat va kattalarga hurmat kabi qadriyatlar bilan bir qatorda sabr-toqat, kamtarlik, shukronalik va ichki intizomning ma’naviy ahamiyati ham ochib beriladi. Shuningdek, xalq og‘zaki ijodi namunalarini zamonaviy ta’lim jarayoniga integratsiya qilishning pedagogik mexanizmlari, jumladan, talqinli o‘qish, qadriyatlarga yo‘naltirilgan muhokama, rolli refleksiya va madaniy jihatdan mos pedagogik yondashuvlar tavsiya etiladi. Tadqiqotda an‘ana va zamonaviylik uyg‘unligi masalasiga alohida e’tibor qaratilib, xalq og‘zaki ijodining tarbiyaviy salohiyatini raqamli madaniyat va ko‘p madaniyatli ta’lim muhitiga moslashtirish yo‘llari ko‘rsatib beriladi. Xulosa sifatida, o‘zbek xalq og‘zaki ijodi tanqidiy va dialogik yondashuv asosida qo‘llanilganda ma’naviy barkamol, madaniy ildizlariga sodiq va ijtimoiy mas’uliyatli shaxslarni tarbiyalashda muhim vosita bo‘lib xizmat qilishi ta’kidlanadi.

Kalit so‘zlar: o‘zbek xalq og‘zaki ijodi, axloqiy tarbiya, ma’naviy tarbiya, maqollar, dostonlar, ertaklar, qadriyatlar, shaxs kamoloti, madaniy meros, pedagogika.

УЗБЕКСКОЕ НАРОДНОЕ ТВОРЧЕСТВО КАК ИСТОЧНИК НРАВСТВЕННОГО И ДУХОВНОГО ВОСПИТАНИЯ

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Аннотация

В данной статье узбекское народное творчество рассматривается как важный источник нравственного и духовного воспитания. Исследование анализирует механизмы передачи этических норм и ценностей через эпосы, сказки, пословицы, легенды и дидактические повествования. Особое внимание уделяется таким нравственным качествам, как справедливость, социальная ответственность, самообладание, сострадание, мужество и уважение к обществу. Узбекская народная литература трактуется не только как художественное наследие, но и как своеобразный воспитательный код, формирующий личность посредством сюжетов, символических образов и устойчивых языковых формул. В статье раскрываются ключевые ценности, отражённые в фольклоре: достоинство, гостеприимство, верность, уважение к старшим, а также духовные качества — терпение, скромность, благодарность и внутренняя дисциплина. Предлагаются педагогические механизмы интеграции фольклорных текстов в современное образование через интерпретационное чтение, ценностно-ориентированные дискуссии, ролевую рефлексию и культурно-ориентированные методы обучения. Особое внимание уделяется сохранению аутентичности народных текстов при адаптации их воспитательного потенциала к условиям цифровой культуры и поликультурного образовательного пространства. Делается вывод о том, что узбекское народное творчество остаётся действенным средством формирования нравственно устойчивой и культурно самобытной личности.

Ключевые слова: узбекское народное творчество, нравственное воспитание, духовное воспитание, пословицы, эпосы, сказки, ценности, формирование личности, культурное наследие, педагогика.

UZBEK FOLK LITERATURE AS A SOURCE OF MORAL AND SPIRITUAL EDUCATION

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Abstract

This article examines Uzbek folk literature as a powerful source of moral and spiritual education,

focusing on how epics, fairy tales, proverbs, legends, and didactic narratives transmit ethical norms, social responsibility, self-restraint, compassion, courage, and respect for community. Uzbek oral and written folk traditions are treated not only as artistic heritage but also as an educational “code” that shapes character through storyline, symbolic imagery, and memorable formulaic language. The discussion highlights key moral constructs embedded in folk genres, including justice, dignity, hospitality, fidelity, and respect for elders, as well as the spiritual dimensions of patience, humility, gratitude, and inner discipline. The article also proposes educational mechanisms for integrating folk texts into contemporary teaching practice through interpretive reading, value-centered discussion, role-based reflection, and culturally responsive pedagogy. Particular attention is given to the balance between tradition and modernity: how to preserve the authenticity of folk narratives while adapting their ethical messages to the realities of pluralistic classrooms and digital culture. The conclusion argues that Uzbek folk literature remains a living resource for forming morally resilient, culturally grounded learners when approached critically, dialogically, and with pedagogical tact.

Keywords: Uzbek folk literature, moral education, spiritual education, proverbs, epics, fairy tales, values, character formation, cultural heritage, pedagogy.

Uzbek folk literature has long functioned as a moral compass and a spiritual handbook for communities, not by lecturing in abstract language, but by placing values inside stories, images, and rhythms that people remember. In many societies, formal schooling historically arrived later than oral tradition; yet communities still needed ways to teach children how to behave, how to treat others, what to admire, what to avoid, and what kind of person deserves respect. Folk narratives filled that space with remarkable efficiency. A child may forget a long explanation about honesty, but a tale where deception collapses at the final moment can stay in memory for years; a teenager may resist direct advice about self-control, yet a proverb spoken at the right time can settle the mind like a small stone anchoring a boat. The educational function of folk literature is therefore not an accidental “extra,” but one of its core purposes, woven into genre conventions and performed repeatedly across generations [1].

The Uzbek case is particularly rich because folk genres operate as a connected ecosystem rather than as isolated forms. Epics celebrate courage, loyalty, and social duty; fairy tales dramatize the struggle between greed and generosity; legends bind place and memory to ethical meaning; proverbs compress communal wisdom into portable, daily speech; riddles train attention and modest competition; songs and laments cultivate emotional literacy, grief culture, and empathy. Together, these forms create a shared moral language, enabling people to evaluate actions with commonly understood categories such as justice, shame, honor, hospitality, patience, and fidelity. When we speak about moral and spiritual education through Uzbek folk literature, we are not discussing decoration around ethics; we are dealing with a social technology of character formation that has survived precisely because it works [2].

At the same time, modern educational environments are different. Learners grow up within digital culture, global media, and pluralistic moral debates. If folk literature is presented as museum material, it may lose its formative power. If it is presented as unquestionable dogma, it may produce resistance or shallow memorization. The contemporary task is more subtle: to treat folk texts as a living archive of values that can be interpreted, discussed, and applied with respect to learners’ experiences. This approach does not dilute tradition; it strengthens it by making meaning active rather than decorative. Moral and spiritual education, in this sense, becomes an encounter between inherited narratives and present-day challenges. Uzbek folk literature offers deep resources for such encounters because it organizes ethical reflection through story, symbol, and communal speech, while leaving space for interpretation and choice [3].

MATERIALS AND METHODS

To understand how Uzbek folk literature educates, it helps to begin with how folk texts speak. Their language is often formulaic, rhythmic, and symbolic, which makes it easy to remember and emotionally persuasive. Moral messages are rarely delivered as direct commandments; instead, they are embedded in narrative consequences and in the social evaluation of characters. A generous hero gains allies and dignity; a greedy figure may gain a temporary advantage but loses face, family, or peace; an arrogant person is corrected by circumstance; a patient person endures hardship and receives a reward. This pattern is not simplistic moralizing; it mirrors the community’s long observation that character shapes destiny. Folk narration thus functions as a moral laboratory: it allows listeners to test choices safely, to imagine outcomes, and to internalize lessons without a teacher’s overt pressure [2].

Epics occupy a special position because they construct idealized images of the human being under pressure. In epic worlds, the stakes are high: family honor, collective survival, loyalty to friends, and the

defense of justice. Such narratives educate by modeling courage that is disciplined rather than reckless. The epic hero's strength is not only physical; it is also moral. He must keep promises, protect the weak, respect elders, and act with self-restraint in moments of victory. Importantly, epics often show that victory without ethics becomes empty; a hero who humiliates others or betrays allies loses legitimacy. This is moral education through prestige: the learner admires the hero and therefore desires the hero's virtues. In pedagogical terms, admiration is a bridge between value and motivation. Uzbek epics, like many epic traditions, also offer spiritual education by presenting endurance, destiny, and meaning. Characters face separation, loss, exile, and uncertainty; they hold hope through loyalty and faithfulness. Even when the language is not explicitly theological, the moral universe suggests an order where justice matters and where inner strength is as essential as external power [4].

Fairy tales and short narratives operate differently. Their educational power lies in the clarity of ethical contrast and in the use of symbolic figures. A poor but honest character can represent integrity under deprivation; a wealthy but cruel character can represent moral failure despite comfort. Magical helpers often appear not to reward status but to reward virtue: kindness to a stranger, respect for an elder, or compassion toward an animal may become the key that opens the narrative's "moral gate." Such motifs teach that morality is not merely strategic; it is relational. A person becomes "lucky" by being humane. Yet strong tales rarely allow easy moral pride. They often include tests that reveal hidden arrogance or laziness. The protagonist must learn not only to desire a good outcome but also to become worthy of it through effort, patience, and humility. This is where spiritual education appears: the learner is guided toward inner transformation, not only external success [1].

RESULTS AND DISCUSSION

Proverbs are perhaps the most direct educational tools within folk culture because they function as compact moral judgments in everyday life. Their educational strength is linguistic: they are short, rhythmic, and socially legitimate. When a proverb is spoken, it carries the weight of the community, not merely the opinion of a single person. This makes proverbs effective in socialization: they correct behavior, advise moderation, and reinforce trust. They also train moral reasoning because many proverbs are not single-command rules, but balanced insights about the contradictions in life: courage and caution, generosity and prudence, speech and silence, pride and dignity. In teaching settings, proverbs can be used to develop ethical discussion skills. Students can compare proverbs that appear to conflict and analyze context: when is silence wise, and when is it cowardice; when is patience a strength, and when is it avoidance. Such work transforms folk wisdom from memorized slogans into moral thinking tools [3].

Legends and place-based narratives provide another layer: they connect ethics to geography and collective memory. When a story explains the origin of a place or the meaning of a local landmark, it often attaches moral evaluation to history. The community remembers not only "what happened," but what it meant. A tale about a betrayal may become a warning preserved in the landscape; a tale about sacrifice may become a source of pride and responsibility. This is spiritual education through belonging. Learners feel that morality is not abstract; it is part of the identity of a place and the dignity of a people. In contemporary terms, such narratives support civic education and cultural continuity: they teach that a community survives not only through economic strength but through shared ethical commitments [2].

One reason Uzbek folk literature is effective for moral and spiritual education is that it deals with emotions honestly. Moral failure is not portrayed as a minor mistake; it is associated with shame, loss, broken relationships, and inner emptiness. Moral success is associated with peace, respect, and meaningful bonds. This emotional mapping matters because values are not absorbed only by cognition; they are absorbed by lived experience. Folk texts create "emotional rehearsal." A listener fears the consequences of cruelty, feels sympathy for the oppressed, rejoices at justice, and thus builds an emotional vocabulary for ethical life. Modern psychology recognizes the role of empathy and emotional regulation in moral development; folk narratives have practiced this long before academic theories appeared [5].

However, to use folk literature responsibly in modern education, one must also acknowledge the complexity. Not every traditional narrative perfectly fits contemporary ethical standards, and not every historical norm should be copied without reflection. Some tales may contain rigid gender roles, harsh punishments, or social hierarchies that modern learners question. Treating folk literature as an educational resource does not mean treating every element as a universal prescription. The more mature approach is interpretive: to extract core values such as justice, dignity, responsibility, compassion, and to discuss how these values can be expressed ethically today. This protects both tradition and learners. It respects the text as a historical and cultural product, and it respects the learner as a moral subject capable of reasoning. In fact, critical engagement can deepen moral education: students learn to distinguish between eternal ethical

aims and historically shaped social forms [1].

A practical pedagogical mechanism for moral education through Uzbek folk literature begins with interpretive reading that focuses on choice points. Teachers can guide students to identify moments where a character could have acted differently. Instead of asking only “What happened?”, students are asked “What option existed?”, “What value was at stake?”, and “What consequence followed?”. This shifts learning from passive reception to moral reasoning. Another mechanism is value-centered discussion using open-ended questions: What does justice look like in this story? Why does the community admire this character? What kind of strength is shown here? What is the difference between pride and dignity? Such discussions should not become sermons. Their strength lies in dialogue that allows students to connect the narrative with their lives: friendship, digital communication, school conflicts, family expectations, and personal goals. When learners see that folk ethics can speak to contemporary experiences, the texts regain authority without coercion [3].

Role-based reflection is another effective approach. Students can write short monologues from the perspective of different characters, including “negative” characters, exploring motives and pressures. This does not excuse wrongdoing; it develops moral imagination and empathy, helping students understand how ethical failure happens. From there, students can propose restorative actions and alternative outcomes. This connects folk literature with modern approaches to social-emotional learning and restorative practices. Teachers can also use comparative tasks: placing a folk tale alongside a modern story or film with similar themes, then analyzing the continuity of moral dilemmas across time. Such comparisons show that folk literature is not outdated; it is a reservoir of human situations that repeat in new forms [5].

Spiritual education through folk literature requires careful definition. If spirituality is reduced to formal ritual, many folk texts will seem irrelevant; if spirituality is understood as inner meaning, conscience, and orientation toward the good, folk literature becomes highly relevant. Many Uzbek folk texts cultivate patience as inner strength, gratitude as a moral attitude, and humility as the ability to recognize one’s limitations. They encourage self-restraint in speech, respect for elders, and hospitality toward strangers. These are spiritual qualities because they shape the inner life and the moral atmosphere around a person. In classroom practice, spiritual education can be approached through reflective writing: students identify a value that the story highlights, then describe a real-life situation where that value matters, and finally outline a personal action plan. This turns moral admiration into habit formation. It is not enough to say “honesty is good”; a student needs to imagine how honesty looks when it is difficult, when it threatens popularity, or when it requires admitting a mistake [1].

Another mechanism is community-based learning. Folk literature historically lived in performance: storytelling evenings, family conversations, and community celebrations. Schools can recreate a respectful version of this environment through storytelling circles, student recitations, family interviews about proverbs and tales, and local heritage projects. When students collect proverbs from elders, they do not only gather texts; they practice intergenerational respect and attentive listening. That process itself becomes moral and spiritual education. It teaches that wisdom is relational and that culture is carried by people, not only by books [2].

The teacher’s role is central. Teaching folk literature for moral education is not simply assigning reading; it requires ethical facilitation. The teacher should avoid moralizing in a way that humiliates students or turns values into weapons. Folk literature teaches dignity; a teacher should model dignity. The teacher should also avoid presenting values as simplistic because students quickly detect hypocrisy. Instead, the teacher can model moral realism: values matter, choices have consequences, and learning is a process. In this sense, folk literature becomes a mirror: it reflects not only student behavior but teacher behavior. When a classroom discussion about generosity is conducted with impatience and sarcasm, the message collapses. When the teacher listens respectfully and guides firmly, the message becomes credible [5].

There is also a broader social dimension: moral and spiritual education through folk literature supports national identity in a healthy way when it avoids exclusivism. Uzbek folk literature can teach pride without hostility, belonging without contempt for others. Many folk values are universal in their ethical core: compassion, fairness, honesty, courage, respect, responsibility. When students learn to see the universality inside their cultural specificity, they gain both rootedness and openness. This is particularly important in a global environment where identity can be either diluted or radicalized. Folk literature, taught well, offers a third option: stable identity with ethical maturity [3].

One must also consider the risks of superficial use. If folk literature is used only for memorization, it becomes a dead ritual. If it is used only to decorate official ceremonies, it loses relevance. If it is used to silence students’ questions, it becomes oppressive. The educational power of folk literature emerges when

students are invited into meaning-making. A proverb is not a magic spell; it is a prompt for reflection. A tale is not a prison; it is a laboratory. When education respects the learner's agency, folk literature supports moral autonomy rather than moral obedience. That is the deeper aim of moral and spiritual education: not to produce students who follow rules when watched, but to produce students who can reason ethically and act with integrity even under pressure [1].

Uzbek folk literature remains a profound source of moral and spiritual education because it teaches values through memorable forms that unite thought, emotion, and social legitimacy. Epics model disciplined courage and loyalty; fairy tales dramatize the moral consequences of choices; proverbs provide daily ethical guidance; legends connect values to place and memory. Across these genres, learners encounter justice, dignity, hospitality, patience, humility, gratitude, and responsibility not as abstract terms but as lived realities inside narrative worlds. This is why folk literature can form character: it trains moral imagination, emotional empathy, and social reasoning. For contemporary education, the task is to teach folk literature in a way that keeps it alive. That means dialogic interpretation, value-centered discussion, role-based reflection, community engagement, and culturally responsive pedagogy. It also means critical respect: honoring tradition while examining historically shaped norms in light of present ethical understanding.

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