

**FORMATION OF A SPIRITUAL WORLDVIEW OF PRESCHOOL CHILDREN
THROUGH THE MEANS OF GENRES OF FOLK ORAL CREATIVITY**

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Annotation. This article focuses on aspects of the formation of pedagogical and psychological competence in future pedagogues. The scientific theoretical importance of the issue of preparing students for folk art in the spirit of love, its level of study and its importance at the present time are highlighted.

Keywords: folk oral creativity, traditions, dignity, peace, stability, harmony

The upbringing of folk oral creativity has occupied an important place in the moral, educational formation and maturation of generations-ancestors, which have been formed for many centuries. Its importance in the fate of a person in folk oral creativity is that he constantly serves to strengthen the motherland, Unite the people with his vitality, influence, kindness. Educating students in the spirit of affection always demonstrates their own impressiveness in solving life and human problems in material and spiritual terms. Serves as the basis for solving pressing issues of upbringing. The hard work of the Uzbek people withstood the floods and troubles of history, passed through the experiments and trials with dignity, refined and improved their activities in each period, playing a decisive role in the upbringing of generations.

Hard work is directly related to the national customs of the Uzbek people. He supports the cause of the people, the benefit and need of the nation. Affects the hard work of people, patriotism, self-awareness. It serves as a bridge in the transition of knowledge, skills and rich experiences of the traditions, traditions of our people to the next generation.¹

Folk oral creativity, the movement of thinkers is not included in the know. It was an integral part of popular thought. This tradition is continued even further in the years of independence. The manifestation of folk oral creativity in the realities of our current ring is that independent Uzbekistan is following the most stable path of historical development, the path of peace, stability and harmony.

In fact, today, peace, stability, harmony, which are the main directions of the upbringing of folk oral creativity, have risen to the level of priority of the state policy of Uzbekistan. That is, peace in the policy of Uzbekistan has become a necessary qualitative state of relations between states and peoples. Its content included respect and trust in the peoples of different nations, unconditional

¹ Abdullaev M. Tarbiya, ma'naviyat, ma'rifat. J. Muloqot. 1999. №3. 11-13 b.

recognition of suvernity and independence, the use of force with hatred, but the complete abandonment of intimidation by its application.

Folk oral creativity is one of the principles of moral education in the behavior of people in all spheres of life, along with the fulfillment of their social function. Folk oral creativity is considered from the values of the Uzbek people, the sum of the norms and rules of human behavior in society, in the family, in labor, in relation to each other and in relation to themselves. the role and role of folk oral creativity is of great importance in the upbringing of students in folk oral creativity. Folk oral creativity has a strong influence on a person's emotions, teaching life to correctly understand all his complexities, joys and worries, to get to know different people, to realize the motives of their various good, bad behavior and to be properly happy. In folk oral creativity, moral problems such as duty and conscience, dignity and honor, honesty and nobility are put on the agenda. The lifestyle of the people, courage in cocktails, patriotism, humanity, human relations: friendship and companionship, love are chanted like kindness.

The Uzbek people have a rich literary-artistic, cultural heritage. Uzbek folk oral works: folk songs, fairy tales, epics, ancient artistic written monuments: Mahmud Qoshgari's "Dictionary of Devani turk", Ahmad Yugnaki's "Hibatul-khaqoyiq", Yusuf Khos Khojib's "Qutadgü bilig", works: medieval Ibn Sina's "Donishnoma", "Tibiiy doston", Saadi's "Gulistan", "Bostun", Kaykovus's "Kabusnoma", Jami's "Baharistan", Ahmad Yasavi's "Hikmat" and many other works of fiction in the form of "etiquette": Uzbek classical literature: works by Alisher nawaiiy, Zahiriddin Muhammad Babur, Avaz O'tar son, Furqat and others: representatives of Uzbek literature:

The fiction of Abdulla Qadiri, Fitrat, Chulpan, Usman Nasir, Behbudiy, Abdullah Avlani, Hamza, Sadriddin Ayniy, Hamid Olimjon, Oybek, Mirtemir, Ghafur Ghulam, Jerusalem Mukhamadi Hamid Ghulam, Saida Zununova, Zulfiya and other writers, poets is in the spirit of high human moral ideas and serves as an invaluable source of folk oral creativity as a powerful means of moral education for elementary students.

In order to fully realize the educational capabilities of folk oral creativity, it is necessary, first of all, to spend various literary evenings among the educated, to demonstrate poetry, to bring samples of folk oaths.

First of all, it is necessary to determine the educational purpose of the literary night and determine its content on the basis of this goal. When choosing a work of art for a literary night, the standards below are followed: a work of art should embody high moral standards, and its level of artistry should be high. The reason for the need to have a high artistic level of a literary work is that the form and content of the work is so special that it can wave the hearts of young people, evoke high aesthetic tastes, emotions. The educational effect of using works with a low level of artistry is not only in how the night passes, but more in how it is prepared, it can even have the opposite effect on the feelings of the audience.

Secondly, the educational effect of the literary night is not only how the night passes, but more often how it is prepared. Because no matter how good a literary night is fun, it is a short-lived event, but not a process.

In folk oral creativity, gifted, capable, children are chosen to participate in the night in order to spend the literary night faster, because it does not take much time in their preparation, students who study on average have to spend more time for this, shed skin on the forehead.

Folk oral creativity refers to a complex of views, ideas, experiences, Customs and traditions on upbringing created by an ordinary working people and passed down from generation to generation. This nationng is embodied in the riddle, matal, makol, parable, zrtak Latifah and epics created by him.²

In Uzbek folk oral creativity, labor education and professional acquisition are interpreted as the main factor in child maturation. Without a doubt, riddles mind and cognition in children the first observation teaches to appreciate the moral of work and work, to master the profession, while instilling the imagination and teaching them to form logic.³ From folk oral creativity we give examples of matal, riddles, poems, parables, sagas and proverbs.

Within the riches of Uzbek folk art, a significant type of songs inherited from adults to children are labor songs, in particular, songs related to ancient bobo-professional peasant farming. Related to this type of Labor are the "bird songs "of the Harvest" "Songs of the threshing floor", which expresses the labor process of dexkon and its cocktail effect in the face.

Consequently, " peasant labor is counted from plowing in early spring. The Ploughing of the land was a heavy physical labour, in which he chanted and chanted himself from the heart during the Labour draining the Tinka, thereby forgetting the severe pain of Labour. Now studying scientific heritage, socio-political activities and acquaintance youth charity of our above-stated ancestors is considered one of the main urgent objectives of the modern intellectuals.

Analysis of ancient parables shows that the people used children extensively as a means of educating Uzbek folk oral creativity. When we look at this aspect, the following parable is instructive. Before the death of the peasant, he called all three sons to himself, telling each of them separately: "I buried gold under one of the vines in the Vineyard, but now I can not remember which one I buried under, and if you find the place where I buried gold, they will become rich." The brothers are guided by their father's precept tillani rosa. As a result, the tag of vines in the vineyard is plowed. But no one can find the Tilla. Interestingly, in this year, the vines produce two to three times the usual harvest. The income from the vineyard enriches the brothers. It was only then that the brothers

² Jumaboev M. O'zbek va chet el bolalar adabiyoti. T.: O'zbekiston, 2002. 157 b.

³ Avloniy A. Turkiy guliston yohud axloq. -T.: O'qituvchi. 1992.-62 b.

remembered the pandu exhortations their father had done and understood that he had not buried any gold, but knowingly said so that their children could only work honestly and get rich in return.

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