

Oral Folklore – A Factor In The Development Of National Spiritual Culture

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Abstract: The article is devoted to the analysis of the social aspects and characteristic features of oral folklore in shaping the youth's national immunity against mass culture in the context of the globalization of information technologies. In New Uzbekistan, the study of spiritual and cultural heritage, the strengthening of commitment to traditions and values, as well as the exploration of folklore and oral creativity as a medium of moral, aesthetic, ideological, and socio-philosophical heritage, play an important role in fostering the national identity of the population. The author interprets oral creativity as a historically formed expression of the people's historical memory and as a source of social consciousness.

Keywords: Oral folklore, national folklore, folk poetics, heritage, traditions and values, idea, values.

Introduction: Today's youth of Uzbekistan are being formed within a global information environment. Their upbringing, harmonized with national consciousness and cultural memory, not only preserves historical identity but also serves as a guarantee of future social stability. As Abdulla Oripov emphasized, "If a nation forgets its oral traditions, it loses its historical existence."

At present, oral folklore functions as:

- a key source in the formation of national identity,
 - a means of strengthening ideological and moral immunity,
 - a factor ensuring the continuity of cultural heritage,
- and most importantly, a foundation of socio-philosophical development.

In the current stage of New Uzbekistan's development, the preservation of values and their reconstruction within modern social consciousness has become an urgent philosophical issue.

Oral folklore is a unique phenomenon reflecting the historical and cultural memory of the Uzbek people, and it emerges as one of the main pillars in shaping national identity. At the core of every complex and refined type of art lies oral folklore. A person who does not appreciate folk creativity is regarded as someone

who has failed to fulfill a great duty before their nation and people [1]. Today, the need to reassess national identity, historical consciousness, and cultural heritage from a renewed perspective is increasing.

In analyzing this issue, the Constitution of the Republic of Uzbekistan and the tasks outlined in the works and speeches of the President served as fundamental normative bases for scientific interpretation. Each piece of literature helps reveal the relevance of the topic, substantiate it academically, and analyze it from a philosophical point of view. B. Anderson's concept of the "imagined community", used as a key theoretical foundation, explains the construction of national identity as a social and cultural process. This idea is instrumental in understanding the role of oral folklore in constructing national narratives [2, p. 58]. Similarly, Claude Lévi-Strauss, as an ethnographer and structuralist, scientifically substantiated the transmission of knowledge and values through oral cultures, and his views support interpreting folklore as a moral, aesthetic, and logical-philosophical system [3, p. 91]. The roles of oral folklore in shaping social consciousness, aesthetic taste, and ideological content are analyzed based on the works of prominent Uzbek scholars such as A. Qayumov, Sh. Rashidov, I. G'afurov, H. Jo'rayev, A. Sagdullayev [1,5], and others including O. Madaev, O. Safarov, F. Erkinova, T. Mirzaev [4,6,8,9].

To explain the relevance and strategic importance of reviving oral tradition within the framework of state policy, official documents such as decrees and resolutions of the President of Uzbekistan regarding cultural heritage, national upbringing, and the “New Uzbekistan” ideology were also analyzed.

Thus, the article examines oral folklore not only as a historical source, but also as an expression of socio-philosophical thought based on scientific literature and concrete arguments.

METHODOLOGY

To reveal the value system embodied in oral folklore, the study employs an axiological analysis. The historical-philosophical approach is used to investigate the phases of its historical development. Comparative analysis allows the identification of similarities and differences between Uzbek and other nations’ oral traditions. Discursive methods help connect the ideological contexts of folklore with contemporary social consciousness. Sources include academic articles, philosophical works, legal documents of the Republic of Uzbekistan on culture, and publications indexed in Scopus.

RESULTS

Oral folklore reflects the historical memory and spiritual heritage of the nation, in which the people’s aspirations, worldview, and life experiences are embodied [4, p. 42]. It forms the ideological basis of national identity. Through genres such as askiya, fairy tales, proverbs, and epics, people express their historical experience, moral standards, and social ideals.

A. Sagdullayev writes: “National culture is the spiritual passport of a nation, and its oral folklore is the main page of that passport.” [5, p. 75]. This shows that national identity is not limited to external markers (language, territory, clothing, statehood) but is also an internal ideological and spiritual structure. Oral folklore is the primary source of this internal structure—containing values of morality, honor, patriotism, family, and labor.

Oral folklore plays a crucial role, as it transfers historical memory, traditions, and values from generation to generation [6, p. 15]. Through the interpretation of fairy tales and proverbs, one can trace the ideals passed down through generations. For instance, the proverb “Let there be many firstborns” symbolizes abundance and the historical idea of continuity and statehood. These genres serve as a form of “social self-recognition,” enabling society to reflect upon itself, learn from past experiences, and create idealized images (e.g., Alpomish as the model of the ideal man,

or Zumrad as the embodiment of a virtuous girl).

Oral folklore ensures ideological-cultural continuity between generations and connects society to historical processes [7, p. 252]. It functions as an institution of social memory—preserving history and transmitting it symbolically to subsequent generations. This continuity ensures the “spiritual longevity” of the nation.

In the era of globalization, reinterpretations of oral folklore in modern media (theatre, literature, cinema) strengthen national identity. Contemporary culture is intertextual and multilayered. Folklore appears in new forms, such as animations based on Khorezm fairy tales or films that revive ancient customs.

Uzbek folklore today is not a “passive victim” of globalization, but rather a tool of cultural resilience and adaptation. On platforms like TikTok and YouTube, youth reinterpret folk wisdom through modern formats, expressing national identity in new ways. Oral folklore is a dynamic cultural phenomenon—it adapts its form while preserving its essence: morality, honesty, compassion, labor, patience, and gratitude.

Oral folklore is also a repository of the moral codes of the people. Proverbs such as “Truth pierces stone, lies destroy minds” or “Honesty is the greatest wealth” serve as ethical guides for the younger generation.

In New Uzbekistan, promoting virtues such as humanism, patriotism, and integrity through this heritage has become a major state priority. Folklore is the foundation of national identity, expressing historical experience, worldview, spiritual values, and national ideals [8, p. 56]. Epics, such as Alpomish, highlight ideals of courage, loyalty, and devotion. Lullabies, lapars, and proverbs cultivate aesthetic taste through rhythm, musicality, and imagery.

Oral folklore also conveys philosophical reflections on society, life, and human existence. Proverbs like “The more you live, the more you learn” express epistemological wisdom, while humor and satire in askiya serve as tools for social critique. In New Uzbekistan, these aspects foster critical thinking, social engagement, and a philosophical re-evaluation of folk wisdom.

Thus, oral folklore has become one of the pillars of cultural development in New Uzbekistan by:

- shaping moral values,
- fostering aesthetic sensitivity,
- strengthening national ideological unity,
- deepening philosophical perspectives in social consciousness.

CONCLUSION

The findings of the article demonstrate that oral

folklore is not merely a folkloristic or literary source, but a profound philosophical expression of social consciousness and national thought. It embodies concepts such as human nature, society, morality, social justice, aesthetic taste, and ideological worldview.

In shaping national identity, folklore serves as a mirror of society. However, its harmonization with contemporary realities, revitalization in youth consciousness, and promotion within modern ideological contexts remain necessary tasks. The inclusion of Uzbek oral traditions in UNESCO's List of the Intangible Cultural Heritage of Humanity [10] proves its international recognition.

Oral folklore is not only the historical and cultural treasure of the Uzbek people, but also a social phenomenon that shapes national identity and philosophical worldview. In the era of New Uzbekistan, it is essential to approach this heritage with renewed perspectives and transform it into a modern ideological platform.

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