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# Opportunities for Using Examples of Oral Folk Art in Educating Future Teachers in The Spirit of National Values

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**Abstract:** In our country, particular attention is being paid to the education and upbringing of the younger generation. Necessary conditions are being created for boys and girls, who are the future of our country, to acquire modern knowledge and grow up as individuals possessing high moral and spiritual qualities. This can also be seen in the attention devoted to the upbringing of future generations. From this perspective, organizing educational and upbringing processes in educational institutions in accordance with the concept of continuous upbringing is one of our priority tasks. This paper analyzes a number of opportunities for educating future teachers studying at higher pedagogical education institutions, which constitute one of the main links in the chain of upbringing, in the spirit of national values through the use of examples of oral folk art, the rich centuries-old spiritual heritage of the Uzbek people. It also highlights the educational, cognitive, and integrative aspects of incorporating national values into the educational process.

**Keywords:** National values, future teacher, oral folk art, education, upbringing, opportunities, cognitive, integrative, communicative, fairy tale, proverb, tongue twister, riddle.

**Introduction:** In today's rapidly developing world, educating the younger generation in the spirit of national values has become one of the most pressing pedagogical issues. In this process, educating future teachers in the spirit of national values has become one of the important tasks facing the education system. This is because school education is a process in which students develop moral and ethical views and national self-awareness in accordance with their age and psychological characteristics. This requires a high level of responsibility from future teachers, and their preparation begins at higher education institutions, which constitute the stage of training future teachers within the education system.

National values embody the centuries-old experience, customs, traditions, and spiritual heritage of a nation and possess a number of didactic opportunities in the educational and upbringing process. Accordingly, the effective use of these opportunities and their integration into the educational process through modern pedagogical approaches are among the urgent tasks of today.

Educating the younger generation in the spirit of national values strengthens their national pride, increases their sense of pride in their people and homeland, and contributes to raising a generation that is not indifferent to the future of its country. It can be stated that particular attention is paid to national identity at every level of the education system. This can be clearly observed in the content of textbooks, curricula, educational activities, methods and tools, and pedagogical approaches applied in the educational process. In particular, presenting knowledge to students in harmony with national values, customs, traditions, and examples of oral folk art plays an important role in enriching their spiritual world and contributes to the development of national self-awareness, patriotism, and respect for the heritage of their ancestors among the younger generation.

Today, our President Shavkat Mirziyoyev expresses

great confidence in education professionals, stating: “Today, we recognize kindergarten educators, schoolteachers, university professors and teachers, and scientific and creative intellectuals as the four supporting pillars of the Third Renaissance toward which we aspire.” This confidence places a great responsibility on educators and teachers to raise the younger generation as well-rounded individuals in every respect and to ensure that they grow into individuals who are not inferior to their peers around the world.

An analysis of scientific and pedagogical literature shows that educating students in the spirit of national values becomes effective when teachers create situations based on their own life experience that influence children's morality and upbringing.

**MAIN PART**

National values play an important role in shaping the spiritual culture of a nation. Values associated with ethnic characteristics and features that are important to a nation are national values, and there is no nation in the world without its own distinctive values. National values emerge as a product of a people's historical experience and social consciousness, are appreciated by members of society, and constitute an inexhaustible wealth passed down from generation to generation. Following Uzbekistan's independence, attention to national values increased. Indeed, national values are one of the spiritual foundations that strengthen our country's independence.

In terms of their content, national values express a nation's ideas, views, beliefs, spiritual way of life, aspirations, and future goals. As important forms of social consciousness, they influence the consciousness, behavior, actions, and activities of the younger generation.

Under the leadership of President Shavkat Mirziyoyev, the following principles of independent Uzbekistan's youth policy have been established, which also aim to ensure the continuity of our national values by instilling them in the consciousness of young people:

- Concern for the fate and future of young people;
- Social protection of young people;
- Ensuring the continuity of national values between generations;
- Supporting youth initiatives;
- Ensuring the practical participation of young people in state policies and programs concerning the strategy of social development.

Future teachers simultaneously perform the role of promoting our national values while providing knowledge to the younger generation in educational institutions. This requires thorough preparation and a high level of responsibility from them. Indeed, as our President Shavkat Mirziyoyev emphasized: “Educating young people who possess high moral qualities, modern knowledge and professional skills, and independent thinking in the spirit of national and universal human values is one of the most important issues for us.”

**METHODOLOGY**

The use of national values in the process of modernizing educational content is an effective means of increasing learners' interest in lessons and developing their sense of patriotism. The application of national values in the didactic process ensures the connection of educational materials with real life. Since oral folk art is an integral part of national values, using examples of oral folk art in educating future teachers in the spirit of national values reveals a number of its opportunities.

Educational opportunities refer to the educational significance of various genres of oral folk art, including proverbs, fables, fairy tales, epics, and others. Their use in the educational and upbringing process contributes to raising future generations as well-rounded individuals. Z. F. Mirtursunov, who scientifically substantiated the educational aspects of folklore, emphasized that positive results in personal upbringing can be achieved through every genre of oral folk art. He stated: “Since ancient times, oral folk art has served as the sole means of upbringing in the pedagogy of the peoples of the world, including the Uzbek people, and it has not lost its value in our time. Moreover, in a certain sense, individual genres of folk art have directly served as means of developing particular aspects of a child's upbringing and will continue to serve this purpose in the future.”

If we consider proverbs, one of the most widespread genres of oral folk art, a proverb is a form that emerges from folk wisdom and life experience and expresses wise thoughts in a concise and understandable manner. The term “maqol” originates from the Arabic word “qavlun,” meaning “to speak” or “to say,” and refers to

commonly used expressions and sayings. Proverbs are considered an international genre by their nature. There is no nation in the world that does not possess its own proverbs. This is because every nation passes down its life experiences to future generations in the form of proverbs. In this regard, the Russian writer L. N. Tolstoy wrote: “In every proverb, I see the image of the people who created it.”

Cognitive (knowledge-providing) opportunities introduce the younger generation to the life experience and worldview of our people, expand their historical and cultural knowledge associated with our nation, and contribute to the formation of national thinking. In revealing the cognitive opportunities of oral folk art, we considered it necessary to focus on folk fairy tales, which each of us enjoyed listening to in childhood.

The fairy-tale genre belongs to the epic category of Uzbek folklore and represents not merely imaginary stories but a “living encyclopedia” containing the centuries-old life experience, ethical views, and aesthetic perceptions of the people. It would not be surprising if today's airliners and enormous airplanes were regarded as real-life manifestations of the flying carpets described in fairy tales.

Folk fairy tales possess a number of opportunities, including transmitting historical and cultural knowledge, developing an understanding of the world, encouraging logical thinking, and enriching national thinking. For example, through characters such as “farmer,” “craftsman,” and “woodcutter,” children learn about the lifestyle and culture of their people; through characters such as “king,” “minister,” and “caravan,” they become familiar with the social structure of society; through the characters' ability to overcome difficult situations wisely, they develop logical thinking; through fairy-tale characters' journeys across “deserts” and “mountains,” they learn about the geographical characteristics of places; and they understand that evil does not go unpunished and that justice always prevails. This also confirms that Uzbek folk fairy tales constitute a national intellectual genre.

Communicative opportunities refer to the development of speech skills. Every teacher must first be a skilled speaker. A number of genres of oral folk art develop the speech skills necessary for future teachers. In particular, tongue twisters, fairy tales, stories, and several other genres contribute to improving oral fluency and enhancing communication.

It is no coincidence that skilled speakers use tongue twisters. This process produces the following cognitive and physiological results: improving pronunciation clarity, as tongue twisters coordinate the movements of speech organs, including the tongue, lips, teeth, and palate. This can be better understood through the following tongue twister:

They say seedless grapes do not ripen in winter,

If seedless grapes ripen, they say it is not winter.

This tongue twister contains difficult sounds such as “s” and “sh.” Many people experience difficulties pronouncing such tongue twisters in ordinary speech. Therefore, using them during public speaking preparation helps eliminate confusion and inaccuracies in speech.

Tongue twisters help regulate speech tempo and breathing control. In this process, a professional speaker learns to use the diaphragm through tongue twisters in order to pronounce complex texts in a single breath without making mistakes. Working with the diaphragm makes it possible to deliver long and complex sentences with appropriate stress, pauses, and intonation, making speech expressive and pleasant while addressing the problem of breathlessness caused by nervousness in front of a large audience. In addition, tongue twisters contribute to the brain's rapid functioning. Pronouncing tongue twisters quickly and accurately increases the speed of impulses transmitted from the brain to the tongue, which helps speakers select words more quickly in unexpected situations.

The fact that famous speakers today use fairy tales and stories through the storytelling method to improve their speaking skills and develop coherent speech, as well as the fact that the great orator Demosthenes practiced correcting his speech defects by placing small stones in his mouth and pronouncing tongue twisters and complex sentences against the sound of sea waves, serves as clear evidence of this.

Integrative opportunities refer to unity and wholeness in education. In this context, examples of folklore are not merely literary texts but simultaneously embody historical, educational, philosophical, and linguistic opportunities. Genres of oral folk art can be connected with various academic disciplines and several types of

upbringing.

## CONCLUSION

The pedagogical opportunities of an integrative approach to genres of oral folk art demonstrate that, first of all, the information load is reduced. In other words, a future teacher provides knowledge in several directions through a single topic, and knowledge is presented not in a fragmented manner but as an integrated whole. The emotional language of folklore maintains learners' interest in the process without causing boredom. Thus, the integrative opportunity of folklore is a “pedagogical bridge” that unites the content, forms, and objectives of education. This bridge contributes to educating future teachers not only as knowledgeable individuals but also as comprehensively developed and morally mature personalities.

The conducted analyses and observations demonstrate that the didactic opportunities of oral folk art and the national values of the Uzbek people are not merely means of conveying information about the past but also constitute a rich spiritual resource for modern education. They serve as practical guidelines in preparing future teachers studying at higher education institutions who will educate and raise the younger generation.

In summary, incorporating national values into the content of higher education is the foundation for educating young specialists who are aware of their national identity and possess universal human culture. Indeed, since we regard future teachers as comprehensively developed specialists who serve as a bridge in instilling our national identity into the consciousness of future generations, the appropriate use of the extensive opportunities offered by oral folk art, which constitutes a rich spiritual source of our national customs and values, lays the foundation for achieving our ultimate goal of preparing young pedagogical specialists who are well-rounded, knowledgeable, responsible toward their profession, and concerned about the future of our Motherland.

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