
The Role of Folklore in the Moral and Aesthetic Upbringing of the Individual

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Annotation: The theme of the article is very relevant with today as the education of morality in a person with the help of folklore gives a good effective result. Folk art, which originated deeply in antiquity, contributes to the development of figurative thinking, enriches speech. The logical conclusion is that in the moral and aesthetic education of the individual, the role of folklore is of overriding importance. Folklore is a source of education.

Key words: folklore, tradition, custom, writing, fairy tale, joke.

I. Introduction

Folklore is an integral part of every nation. The culture of the Russian people is rich in traditions that are passed down from generation to generation. That is why ancient traditions and customs have been preserved. Russian folklore is a work of Russian folk art, a cultural heritage that has been passed down through generations "by word of mouth". The Russian people were both the author and the performer of various songs, dances, fairy tales, and proverbs. The works did not belong to a specific writer. All of them had all-Russian features, and at the same time could differ in their regional characteristics. Folklore influences the formation of moral feelings and assessments, norms of behavior, the education of aesthetic perception and aesthetic feelings, promotes the development of speech, gives samples of the Russian literary language, and enriches the vocabulary with new words. Folklore holds the title of the oldest phenomenon of artistic culture. It originated before the appearance of writing and was closely connected with the work and life of the Russian people. The works of folk art colorfully reflected the spiritual development of society, its worldview and religious traditions.

II. Literature review

Folklore is all that is created by the people, who are the creators of folklore works, their artistic achievement, oral folk art, which consists of the rituals and customs of any people. It serves as an important part of the spiritual culture of the people, satisfies the people's ideological and aesthetic needs for a long time. They were created and designed for a long time; folklore works do not have a specific author. It manifests itself in spiritual and oral-poetic form.

Religious and everyday customs and beliefs of the people are intertwined in folklore. Various folklore genres, customs and rituals have been created and passed down from generation to generation for many centuries. Folklore centers are engaged in activities aimed at the revival, preservation and development of Russian folklore, folk traditions, and crafts and, the dissemination and popularization of works of folk art.

In modern socio-cultural conditions, the realization of the potential of Russian traditional culture contributes to the positive dynamics of spiritual and moral development, which manifests itself in the enrichment of value orientation and cognitive activity, increasing the level of intellectual development, the development of artistic and creative abilities of children and adults. Folk art is a specific area that unites the world of children and the world of adults, including a whole system of poetic and musical - poetic, as well as artistic genres of folk art. The development of vision, artistic vision, is the main task of introducing people to artistic creativity. In the 19th century, Russia faced the problem of the culture of the people, their spiritual wealth, and the question of the social

significance of people's life. The people sifted through the sieve of centuries their cultural heritage, leaving in folk art the most valuable, artistic crafts, folklore.

III. Analysis

Many researchers have turned to the folklore heritage of Glagolev, who wrote about the beauty and innocence of rituals that reveal the simplicity and naivety of Russian people, attracts songs associated with the rite of sun worship and the cult of trees. Folk art is a source of moral, aesthetic, and emotional education. [1; 30-36]. Folk wisdom, contained in fairy tales, jokes, riddles, has for many centuries brought up in people pride in the talent of the common people, interest in a well-aimed, expressive word, and love for their native language.

Folklore, unlike literature, is a collective creativity. However, this does not mean that the individual principle does not matter in it. In certain genres and in certain historical periods, the individual principle manifests itself quite noticeably, but it is in a kind of connection with the collective principle.

Folk pedagogy is the pedagogy of national salvation; it is the pedagogy of the universal wisdom of education, the pedagogy of universal love. By example and love, without exaggeration, all or almost all the tasks of education can be solved. Culture preserves rules, customs, traditions, transmits information about phenomena that have come from the past, the secret of which has long been lost. [2; 10-12]

In an accessible form, it is necessary to talk about the origins of folk art. To fill your free time with interesting and meaningful work, you need to develop a desire for beauty, cultivate respect for folk traditions, cultural values. A characteristic feature of some of the types of folklore is the absence of an author as such. [3; 35-38] It is formed by the transfer of certain knowledge from generation to generation and ultimately can represent both a completed creative (oral, musical) work and its makings.

IV. Discussion

Folklore emerged as a mass collective creativity in ancient times. The early forms of folklore were distinguished by the fact that they were dominated by the collectivity of composition and performance of works. The creative personality at that time still stood out little from the collective. Later, individual talented singers began to play an increasingly important role, who throughout their work expressed the ideas and views of the clan or tribe, and then the people. Even in the early forms of folklore, and naturally even more so in the later ones, individual creativity was organically connected with the collective and developed on its basis.

Collectivity in folklore is manifested both in the external forms of creativity, and in its inner essence, and in the process of creating works, and in their performance. It is expressed in the fact that the creators and performers of works rely on the general folklore experience and tradition and at the same time introduce new features and details into the work, adapting its plot, images and style to specific performance conditions. The collectivity of folklore is expressed in the fact that individual folklore works are recognized as the common heritage of the people, they live for a long time, are transmitted from generation to generation. But each performer can change the work according to his creative intent. But this individual improvisation is carried out according to long-established schemes, on the basis of collectively developed means of artistic expression.

Tradition in folk art is expressed in the relative stability of the verbal text, the melody, the nature of performance, colors, the transfer of works, as a rule, without significant changes from generation to generation, the preservation of works with certain plots and characters and expressive means for centuries.

Folk art originated in the primitive communal system, when social forms of life, folk life and ideas were very stable, which determined the stability of folklore. But, having developed at this time, the tradition was supported by the well-known stability of life forms in later periods of history. Due to the changes in the very nature of life,

the tradition gradually weakened. The most important features of reality are deeply reflected in the works of folk art, important objective qualities of man and nature are captured. This can be said not only about proverbs, the life generalizations of which have been preserved for centuries and will be preserved for a long time, but also about songs that characterize the spiritual world of a person, his universal properties, thoughts, feelings and experiences. Folk art embodied the principles of folk aesthetics, reflected folk artistic tastes that have been developed for centuries. They are valuable because they embody the objective laws of beauty. The conditions listed above serve as the basis for the traditionalism of folk art, the great stability of folk works. Such a point of view emphasizes one side of the tradition - the connection of folk art with the past, its roots, ancient origins, without which it is impossible to understand this phenomenon of human culture at all.

Folklore has always been a natural part of folk pedagogy. With his help, the transfer of aesthetic, moral and labor ideals, concepts about the surrounding world, which had developed over the centuries, was carried out in the peasant environment in the most accessible form to the younger generations. Peasant life is literally saturated with folklore. It was through folklore that the artistic and imaginative thinking of children was formed. The pedagogical experience of the people was fixed in the customs and rituals associated with the birth and the first steps of the child, with his involvement in the interests of the family, society.

Familiarity with the traditional culture of peoples living together on the same territory fosters respect for other cultural traditions. With the help of folklore classes, a folklore and ethnographic environment is created, there is a continuity of cultural traditions in holding mass folk festivals together with adults. The understanding is brought up that the surrounding people are carriers of the folklore tradition in different volumes of its content.

Love, respect, pride in folk art is gradually formed under the influence of the surrounding atmosphere. This complex feeling arises and develops in the process of accumulating knowledge and ideas about the nature of the native land, about work and people's relationships.

A characteristic feature of folklore and its defining feature is the collectivity of creativity. Significant moral and aesthetic potential is inherent in Russian folk proverbs and sayings. Folklore contributes to the deepening of knowledge about folk spiritual culture in its past and present. Folklore introduces the way of life, traditions, customs of one's own and "neighbors-peoples". With the help of folklore, the assimilation of moral and behavioral cultural norms and values enshrined in the culture of a people is carried out. Moral and behavioral norms and values find expression in the system of images. Revealing the characters of fairy-tale characters, delving into the essence of their actions, the student understands what is good and what is bad thereby easily determines his likes and dislikes, comprehends folk ideas about human beauty.

V. Conclusion

Studying folklore, we realize that the people are the creator, the creator of cultural heritage, which we need to admire and be proud of. The essence of the educational function is that oral folk art, being a means of folk pedagogy, forms the qualities of human character. Proverbs, sayings, fairy tales are filled with high moral and moral meaning and give characterological assessments of the personality. It is necessary to carefully preserve the property, and grandchildren and great-grandchildren take care of its survival.

Ultimately, it is important for all of us to realize not only what the origins of certain traditions are, but also what has nourished the world life of people of different nationalities for many years; how, while preserving their identity, our ancestors were able to respect the customs of other peoples and sought to preserve harmony among them. They are able to preserve all the best that has been accumulated by their generations and pass on this priceless heritage to our children. [4-5-6;]

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