

Intellectual Children through Story Books Shaping Their Abilities

Eshchanova Gavhar Otajonovna¹, Atajonova Anorgul
Jumaniyazovna², Makhmudova Durdona Mirkarimovna³,
Abdullayeva Mekhriban Rayimberganovna⁴

¹Associate professor of the department of "Primary Education Methodology" Urganch State
Pedagogical Institute,

²Associate Professor of the department of "Methodology of Primary Education" Urganch
State Pedagogical Institute

³Associate Professor of the Department of "Pedagogy and Psychology of Preschool
Education", TSPU name after Nizami

⁴Teacher of the department of "Methodology of preschool education" Urganch State
University

This article examines the issues of forming the skills of using historical works in
the development of students' creative abilities.

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1. Introduction

Application of pedagogical technology methods in fairy tales. Pedagogical technology is a process that produces rational ways of the educational system, in which the educator is the main responsible person. Because its main task is to deliver information to children in a quick, clear and understandable way. Despite the fact that children are receptive to news and their inclinations and character are different, the educator should teach children to think independently, observe, and draw conclusions. The changes and updates taking place in the education system, in addition to giving children new knowledge, skills and qualifications, also make our young people change their attitude towards themselves and other people, society, the state, nature, and the ideas of patriotism. and he intends to instill it in his heart. This process is carried out by instilling the rich spiritual heritage, traditions and customs of our people into the heart of the child. The above goal can also be realized by studying and analyzing the works created by representatives of classical literature and reflecting our national values. But since the language of these works is not equally understandable for all children, the process of working on the text of the work is somewhat complicated and tedious. This situation has a

negative impact on the quality of education. What would you like to know more about? and so on.

After being given a task about a fairy tale or a story that needs to be analyzed, students should determine and design a way to solve this task. Because project development is the initial stage of technological processes. Taking into account that the main feature of the inquisitive approach in education is the independent mastering of unfinished experience to a new end, some of the interactive methods that can be used in the process of fairy tale analysis are named and briefly explained by the educator. How to use these methods depends on the child. For example: you can start working on a passage from the work "Three brothers and sisters" by giving the following tasks for children:

1. Select the aspects you like from the text of the fairy tale and tell them;
2. Find new words used in the passage from the fairy tale; Recommended methods: "Chain" method, "Blooming lily", "Wheel of ideas", "Cascade" technique. Children choose one of the given tasks and ask "How?" determines the direction of his activity with the help of a diagram. "How?" diagram. Children often do not think about what to do. The answer to the problem is almost always how to do it. In teaching fairy tales to children in a more interesting and unconventional way, teaching the characters of fairy tales to distinguish them from each other in negative and positive images in large and preparatory groups. In this case, we will use the methods of pedagogical technologies, drawing "T" in the fairy tale "Emerald and Precious", we will draw positive images of Emerald and negative images of Precious. compare, generalize; - identifying and comparing opinions; - drawing conclusions depending on the situation; - children themselves ask specific questions, etc. 60 ideas ideas ideas ideas ideas ideas "I tell a fairy tale myself" Children create their own fairy tales on the topic "I tell a fairy tale myself". We use the "Wheel of Ideas" method of pedagogical technologies for this process. The children of the game "Do it yourself" demonstrated one of the methods of pedagogical technologies using the "Star" method. In this method, children show the pictures of fairy-tale heroes hidden in the corners of the stars with the help of non-verbal movements and gestures.

The chain method is the creation of a fairy tale by connecting the pictures of the characters of the fairy tale to each other. we use the method 61 Integrated stories - The word integration means filling and tying together several methods and methods. That is, through fairy tales, it is possible to connect several activities and games to children and integrate them by filling in their meaning. For example, in my poetic fairy tale "Sister, Four Seasons", I integrated every seasonal change in nature, mathematical concepts in fairy tales. Multimedical electronic tales. In pre-school educational organizations, fairy tales are taught to children using multimedia programs, explaining the procedure for writing educational activities using information and communication technologies, creating audio fairy tales, slide presentations, and organizing fairy tales using multimedia. Tales are based on professional performance. In the past, fairy tales were told by old, wise, respectable and considerate people who had performance potential at a certain time of the year. Storytellers were called "tale tellers" and "matalchi" in ancient times. Usually, such professional performers are called storytellers. People took storytelling seriously. Folklore works of the epic genre, such as epics, fairy tales, and tales, are told by professional performers who have specific epic memory, epic knowledge, and performance

potential, i.e., special training. Narratives and legends are performed by the general public. Noting that the lack of a professional narrator is one of the unique features of the legend genre, he wrote that "a legend does not need to be told by a professional storyteller or a storyteller, but a person who has heard and knows can tell the story in any form he wants." A story is told by the storyteller either to a person or to a whole community. In this case, saying essentially equals doing. The processes of telling fairy tales and examples of folklore in general are also very interesting and unique. In particular, storytellers put water, ashes, soil, incense, brooms, combs, sticks, etc. in front of them after gathering their audience and started telling stories. Let's say that the storyteller enters into a state of mind suitable for the content of the story in order to gain the attention of the audience, he pays special attention to the tone of voice, facial and body movements (mimicry and pantomime) to ensure the mysterious world of the story, he does not tell the story by shouting, but sometimes whispering and sometimes he raises his voice, puts his eyes in different positions, and softly tells a sincere story. Imitation of animal sounds ensures that the voice of mythological characters has an eerie tone. In this context, he performs a whole fairy tale by himself, fills the spiritual world of the work with his experiences and ensures its excitement. According to this feature of the performance, the performance of the fairy tale is reminiscent of the folk one-man theater, but in fact it differs from it in that it is devoid of any decorations and other stage attributes. In the times when the agricultural type of production was leading, the fairy tale was usually told in the autumn and winter seasons, when the field work of the peasants was over, in the long and boring evenings, and it took on a unique tradition. Fairy-tale evenings lasted from dusk to dawn.

Therefore, the people themselves did not forget to emphasize this event in the saying "Epic is told during the day, tales are told at night". Despite the fact that the tale has reached its most interesting point - the climax, it is stopped as soon as the morning dawns. In particular, this was strictly followed in the performance of magical-fantasy tales. This is because of the belief that the creatures of the world of darkness, such as giants, fairies, and ghouls, present in magical-fantasy tales, can come to the world of light and cause harm to people, at the same time, to the listeners of fairy tales. In addition, he was afraid of the disappearance of the mystery characteristic of fairy tales, its absorption into the shell of material life. Since the darkness that begins in the evening prevails until dawn, it has become a factor that has strengthened the mystery of the world of fairy tales. The tradition of telling a fairy tale in the evening is actually based on this. At the beginning, this prohibition (taboo), which was unique to the performance of magical-fantasy tales, gradually began to be applied to the performance of household-life tales as well. This opinion is clearly confirmed by the series of fairy tales known as the repertoire of Shahrizada, the legendary performer of Arabian folk tales "One Thousand Nights". After all, Shahrizada started telling magical-fantasy, metaphorical-allegorical, and domestic-life fairy tales in her repertoire, mainly after sunset, and after dawn - regardless of where the fairy tale came to, she stopped it. Ate

As the tales are passed from mouth to mouth and passed down from generation to generation, it is natural that in this process some motifs and images in their subject are lost or, on the contrary, increase. Even sometimes, the subject motifs of one folk tale can be transferred to another folk tale, and as a result, several tales with similar subjects may appear. In folklore, such tales are called fairy tales with traveling subjects. Although fairy tales with a traveling subject are often similar in content, they live as an independent literary-verbal phenomenon

that differs according to the image of the national spirit, national tradition, national outlook, means of expression specific to the national language, and geographical environment. has the right. Some parts of fairy tales are performed directly with the help of dramatic action. If this performance is not followed, the artistic and aesthetic value of the fairy tale will decrease. Performance of fairy tales can be organized in three different ways:

- a) in theatrical form;
- a) in declamatory form;
- b) in a toned form.

There are many traditional formulas that have become a ready-made template in fairy tales and their performance. In addition to interesting the reader and listener, they are important in connecting the events and bringing the distance closer. For example, "There are forty cells, don't enter the fortieth of the cells", "He waved the sword once, the sword stretched forty gas", "now hear the words from the other side", "the king's anger came, venom like a snake", "he said "If you drink water, you will see carrots from your waist", "If you laugh, flowers will grow from your mouth, and if you walk, you will see gold from your feet." sochilar", "traveling, walking in plenty even if walking, walking in mountains and deserts, desert..." can be quoted as many traditional expressions as you like. The performance of fairy tales has its own taboos - prohibitions and rituals. For example, when the storyteller was telling a story, he locked the door tightly, lit a fire in the oven, put bitter and sharp things, as well as bread, water, and stones. There were fairy tale schools in different places of Uzbekistan. In them, master storytellers prepared students worthy of them. He introduced his student to the finer points of the art of storytelling and gave him a special lesson in fairy tale performance. Such storytellers walk from town to town, from village to village, and win the love of the people, and they earn respect. It was considered appropriate to distinguish between three types of Uzbek fairy tales. These are the following:

1. Magic -fantastic tales. 1. Tales about animals. 2. Household-life tales. The technology of magic-fantasy tales. Fairy tales of this type are completely different from other types of fairy tales in terms of the fact that they are built on the basis of fantasy and represent the animistic concepts of primitive people. In them, the events are based on magic, fantastic fictions, the heroes of the work are miraculous people who can do anything ("Yalmogiz", "Devbachcha") or animated things or animals ("Ur tokmok", "Open table"., "Semurg", "Susambil" fairy tales). The purpose of these fairy tales is to condemn various inhuman vices: lying, ignorance, hypocrisy, to promote real human qualities such as intelligence, entrepreneurship, courage, compassion, harmony. Storytellers knew about the imaginary "flying carpets" several centuries before the invention of airplanes, and the legendary fast movements long before the creation of steam engines, gas and electric motors... One of the wonderful features of a person, "hypothesis" was also brought up by fantasy, "fiction". "Truly, the mirror world created by personal imagination - television, flying carpet - airplane, self-propelled boots or car, train, hammer - has now materialized in the form of modern automatic weapons, which are the example of the magical phenomenon that was once created in folk fiction. is a physical consequence. In magic-fantasy fairy tales, reality is characterized by the fact that it takes place in an extraordinarily intense mysterious tone, in an unusual environment, with the presence of magic, and the cooperation of supernatural characters. In them, the space

and time in which the event takes place is magical and mysterious. Inanimate objects are animated and depicted behaving like humans. Imagining natural phenomena in human form is called anthropomorphism. In magical-fantasy tales, the fantastic motif of evolution is the leading one. Accordingly, the hero enters various forms with the help of magic, has the opportunity to change his appearance. The transformation of the hero of the fairy tale into various objects, animals and birds is considered a phenomenon of metamorphosis⁴⁷. In them, the heroes realize their wishes with the help of magical objects, which indicates that the magical imagination and concepts of primitive people lie at the heart of this. Supernatural characters and demonological characters such as giants, fairies, witches, ghosts, and demons take part in magical-fantasy tales. They have the power of magic, they can make the necessary objects and events and animals with their magic and make them come into being with their magic. Such a feature is typical of mythological characters such as Khizr, Simurg, the old woman and the dragon (three-headed, seven-headed). However, the characters of Khizr and Simurgh always have a positive essence as patrons. Yalmogiz old woman sometimes acts as a patron with positive qualities, sometimes as a negative character who is very cruel, does not shy away from any vice, even enjoys cannibalism. All these characters artistically modeled the ancient mythological ideas of our primitive ancestors, expressed not only animistic, but also totemistic views of primitive people. This situation can be seen in the motif of the horse, wolf, ram, dove and other animals, which are worshiped as totems, helping the heroes of the fairy tale and ensuring their victory.

In magic-fantasy tales, of course, the protagonist fights fiercely and valiantly against the evil forces that oppose human intelligence, and wins over them, demonstrating the invincible power of human intelligence and energy. In them, both the birth and growth of the main character are depicted abnormally, due to the fact that the main character is presented in a fictional shell from the beginning to the end of the tale. The plot of magical-fantasy tales consists of a system of adventure events. In them, both the birth and growth of the main character are depicted abnormally, due to the fact that the main character is presented in a fictional shell from the beginning to the end of the tale. The plot of magical-fantasy tales consists of a system of adventure events. Magic plays an important role in the development of events. Magical numbers like three, four, five, six, nine, forty (three roads, three brothers, three sisters, three nights, seven wrestlers, seven fairies, seven days, seven heads; traditional expressions such as forty days and forty nights), ur tomkok, achilsturkhan, mirrored globe, water of life, magic apple, flying carpet, nightingale, sword that stretches forty gasses at a time, mysterious Enchanted magical objects such as a chest serve as important artistic elements that determine the direction of the motifs in the fairy tale. It is worth remembering that the motives that make up the content of magical-fantasy tales are very numerous and extremely diverse. Among them, there are many motifs such as travel motive, adventure motive, test motive, dream motive, evolution, childlessness, accidental pregnancy, having a child in old age, unusual birth and growth, orphanhood, and stepmother. occurs. In particular, the motive of the test itself has two forms: c) in the form of a riddle test; the hero glorifies human intelligence by testing the power of reason; d) in the form of an arm wrestling-competition test; it tests the physical strength of the hero and serves to honor the physical perfection of a person. The motif of travel has three different aspects¹¹: a) a hero who strives to explore the world (a young man or three brothers go on a wild journey with the consent of their parents; b) the main character accidentally falls into a pit or a well, into a cave penetration; c) the main

character sets off on a flying carpet, flying boots, mirror globe or magic ring. The adventure motive also provided the charm of magical and fantastical tales, having acquired a colorful appearance. These are the underlying motives: a) the heroic adventures of the hero, who set off in search of his happiness in distant and unfamiliar lands: he brings magical objects from mysterious and dangerous destinations with the intention of reaching a beautiful place, encounters a dragon or a giant on the way, and they win over, etc.; b) the adventures experienced by the heroes of the three brothers; c) adventure of orphans; d) adventures related to the activities of "dwarf wrestlers" or "huge men", etc. The uniqueness of magical-fantasy tales is also seen in the fact that the characters in them are not called by specific names. After all, most of these characters are called by a nickname according to a sign, a nickname serves as a nickname for them: sword hero, Kenja batir, Nokhat polovan. In this, traces of the belief of protecting the original name from evil forces by keeping it a secret in the primitive society have been preserved. Each character in them has an important place in the artistic-aesthetic and compositional device of the fairy tale. For example, the image of Khizr serves to eliminate the main conflict at the end of the fairy tale, while characters such as the old lady, the dragon, the giant, and the fairy are the origin of conflicts in the work, the violent development of events, and the opening of the idea of the fairy tale - good and bad, right and wrong, plays an important role in ensuring the victory of light over darkness, wisdom over ignorance. Also, symbols such as humo and simurgh appear as the cause of the development of events. So, magic-fantasy tales are distinguished by their unique artistic-compositional system, imaginative fiction, plot motifs, special characters, artistic language tools and stylistic glosses, and are the most ancient examples of folk tales. Animal Tales Technology. The basis for the creation of fairy tales of this type was the ancient totemistic views of primitive people. In them, animals are the leading characters, imagined and artistically animated in the form of humans. Accordingly, in their subjects, the image of a person takes the next place, and in most cases, a person does not interfere with reality. Therefore, they have several internal types in terms of the purpose of their creation and content: 1. Etiological tales. In these cases, the main motive is to provide information about the shape and characteristics of this or that animal. 2. Tales of pure animals. In these, the hymn of animals that benefit people has become the leading motive. 3. Allegorical tales. Criticizing, exposing or laughing at human flaws and shortcomings in the form of animal verbs and behavior is the leading motive. The technology of etiological tales is relatively older and emerged on the basis of direct observation of animals, accurate knowledge and differentiation of the characteristics of each of their species.

In particular, at the stage of primitive society engaged in hunting, observing animals, distinguishing them from each other, and treating wild animals with caution became a vital need. The etiological tales that were created on the basis of this need have acquired an informative essence in terms of expressing information about the shape and form, verb, color and appearance of animals, birds and insects. Primitive man sometimes became stronger than himself, such as lions, wolves, and snakes, as well as horses, oxen, bulls, goats, rams, and roosters that benefited him. sometimes he created fairy tales glorifying them, perceiving them as protectors from those who had lost their burdens to lighten them. The motif of honoring the victory of good over evil in the form of animals has become a leading element in the technology of pure animal tales. When primitive society moved from the hunting stage to the herding stage, people's views on the animal world changed somewhat. When a person differentiates himself from an animal and is convinced that he is stronger than them, he begins

to laugh at his own flaws through the behavior of animals. As a result, it has become a fairy tale reality that man subdues animals through his intelligence, engages them in various labors in order to lighten his work, and overcomes in struggles through them. As the rule of the class society was settled and deepened, the ideological motives of the tales about animals also changed. In a class society where human labor is devalued by man, the oppressed people, who are afraid of the oppression of the ruling class, exist in a hidden artistic form - metaphorically expressing their discontent in their language in the form of the relationship of some weak, weak animals with bloodthirsty, predatory, greedy animals. tendency to show the nature of socio-political relations has increased. As a result, figurative (allegorical) fairy tales appeared, and a critical direction entered fairy-tale art. Animal characters in fairy tales are metaphorical characters, they are depicted in the same behavior as people: they think, speak, protest oppression, wish good for good and bad for bad.

Animals such as wolves, foxes, lions, rabbits, lambs, goats, sheep, oxen, roosters, and dogs are permanent allegorical characters of fairy tales. Each of them, with its own character, serves to reveal a certain aesthetic task and ideological goal of the fairy tale. For example, the lion is the king of beasts, the strongest creature. He often represents the image of a tyrannical and bloodthirsty king, while the wolf acts in the image of short-minded, ignorant, lazy, and violent palace officials. And the fox is a figurative image representing the typical image of cunning, deceitful, deceitful people who live only for their own benefit, while the snake is used as a symbol of people with black insides, corrupt intentions, greedy and cold-hearted people. A crow is a wise man, an entrepreneur; rabbit - coward; rooster and goat - wise; ox - hardworking, hardworking; dog-faithful, guard; horse - the most faithful sympathizer, pleasant and loyal friend; Donkeys are depicted in the image of foolish people. Domestic animals are often symbolized in positive, wild and wild animals in negative sajiyas. In the fairy tale "The Hungry Wolf", the wolf is interpreted as short-minded, ignorant and lazy. One day he caught a rooster and tried to eat it. And the rooster told him that you will not taste me without onions and cilantro. Believing this, the wolf left the rooster here and went in search of onions and cilantro. The rooster took advantage of this and ran away. The wolf met the lamb again on the way, grabbed it and wanted to eat it. And the lamb ran away, distracting the wolf by saying that you can't eat me without salt. While the wolf was looking for salt, he came across a horse and wanted to eat it too. He said to the horse-wolf: "Before my father died, he wrote a letter of advice on my hoof. This letter of advice belongs to you. Read it and then eat me." Lakma wolf believed the words of the horse and bent down under its hoof. Then the horse kicked the wolf with its hard hooves. The wolf died on the spot. His stupidity and ignorance brought disaster upon him. In allegorical tales created to reflect political and social relations, satire has risen to the level of pathos. Animal tales are based on dramatic performance; Excitingly narrated by professional performers. In the process of telling, the performer imitates the movements and voices of the animals - characters in the fairy tale, and if there are poetic fragments in the fairy tale, he performs them to a tune. In the past, stories about animals were told to adults for the purpose of providing information, but since the middle of the 20th century, they have been told by adults to children.

Technology of household and life stories. The content of these tales is directly related to real life. In them, the real social reality is depicted on the basis of real-life fiction, real-life people are the main characters. Household-life tales are almost free of extra fabrications, and fantastic

details can be found in them only in some cases. In domestic-life fairy tales, the space of reality takes place in a specific city or village, and takes place in the presence of a specific hero. They differ from fairy tales about magic-fantasy and animals in terms of their content and ideological direction, as well as their images. In them, it is shown that a person achieves his goals due to his intellectual strength, entrepreneurship, endurance and tenacity, high human qualities. For this reason, the subject of household-life fairy tales is the social-household reality. In most of them, the social shortcomings, malfunctions, dissatisfaction of the working class with the representatives of the ruling class are revealed in generalized images. Most of these tales are conventionally called comic tales because they are based on criticism. However, it should be said that not all household tales are based on criticism, and for this reason, such tales are conventionally described as criticism-based tales in Uzbek folklore. A sharp satire or a delightful laugh (humor) is based on humorous and domestic tales. Such tales are compact in size and concise in content. There are more satirical tales than humorous ones. They were created in the context of aggravation of class relations. Such fairy tales have their own heroes. These are the poor simple peasant and the wise girl, Ko'sa and others, they are generalizations of those who are often discriminated against. Nokhatpolvan is also in this line. These characters are often depicted in comic-household tales as a contrast to the representatives of the ruling class, such as a greedy rich man, an illiterate judge, a tyrannical king, and a merciless robber. The shortcomings of the opponent are revealed on the basis of dialogues constructed in the form of figurative questions and answers, riddles, and word games.

Fairy tales, summarizing the life experiences of the people over the course of several thousand years, have gained special importance as an artistic history of growth and changes in their social consciousness, aesthetic taste, moral views, and beliefs. That is why it is still listened to, loved and read, and most importantly, it has an incomparable influence on the spiritual and moral development of the modern generation. Pedagogical analysis of the situation in the pedagogical theory and educational practice of reading education in shaping the young generation into a well-rounded person showed that although there are scientific developments and practical experiences in this regard, they did not correspond to the contents of the educational reforms carried out in the years of independence.

Secondly, due to the change of time and ideology, they are spiritually obsolete. In the conditions of the educational organization, the level of pedagogical and psychological knowledge of pedagogues, their coaching skills and methodological training play a decisive role in the formation of reading imaginations of the young generation. Forming the reading imagination of the young generation is not only related to educating their artistic outlook. Reading imagination serves to objectively pass the worldview formed in children, to master the world, events and phenomena in it based on certain factors. In this way, the scientific idea that the process of understanding the world is effective in a child with a developed reading imagination can be put forward based on the research results.

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