

The role and significance of national values in teaching students to creative thinking

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Abstract. Since ancient times, the relationship between language and culture has been closely linked. Their common features associated with national values are combined in folklore. Great human values, several thousand years of historical and gradual stages of development and formation of folk artistic thinking are reflected in folklore, which was enriched and polished by the artistic and aesthetic genius of each generation. As a result, language is an integral part of national culture and cultural traditions. Depending on the development of society and its adjustments and updates, the vocabulary of the language develops and is enriched with new words and terms. We have enough written and oral resources to study the features of the language. Through the masterpieces of folklore, we fully feel that the Turkic-speaking peoples were able to express all the subtle aspects of folk wisdom thousands of years ago. A correctly used word, especially an artistic one, arouses spiritual and aesthetic pleasure and interest in the history of the nation in the rising young generation. The role and importance of folklore works in the development of pupil's speech, in their study of the history of their native language, in the formation of creative thinking skills through a sense of its magic, beauty and grace is incomparable. The customs, traditions and values of the people, their unusual national and cultural aspects are manifested in linguoculturology. The article discusses the role and significance of linguoculturological studies of folklore works in teaching students creative thinking, the formation of their speech competence.

1 Introduction

Language has always been the most important and powerful tool in the formation of human-world relations. The role and importance of folklore works in the development of speech of schoolchildren, in their study of the history of our native language, in its perception of its magic, charm and grace is incomparable. The occurrence of words in speech is a natural phenomenon. The combination of national and universal values, the attitude to the mother tongue is a priority in the education of high spiritual and moral qualities on the basis of the student's personality. The speech of the heroes of folklore is always varied, reflecting several meanings in one word.

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The task of speech is to exchange ideas, to communicate in a certain way, combining different levels of language, the content and functions of these level units with the conditions of speech, the worldview, goals and capabilities of the speaker. Consequently, language is not only a means of communication, but also plays an important role as a mirror of the nation, the culture of the people [1-19]. After all, in the oral tradition of the people, created in ancient times, enriched and polished by the artistic and aesthetic genius of each generation for centuries, reflected the great universal values, thousands of years of historical and evolutionary development of the nation's artistic thinking.

According to the Russian linguist VN Telia, the relationship between language and culture is closely linked. He classifies this relationship as follows:

- culture, like language, is a form of consciousness that reflects the human worldview;
- language and culture are constantly interacting;
- the subjects of language and culture have always been an individual or a social group, community, society[2];
- historicity is the most important feature of both language and culture;

2 Experiment

In fact, language and culture are formed in connection with each other. They have many common points and common features. After all, language is an integral part of national culture. Linguoculturology reflects the customs, traditions and values of the people, their specific national and cultural aspects. The figurative, succinct, vivid expression of thought in oral speech or in folklore texts, i.e., epics, poems, labor songs, gods form the basis of linguoculturology.

It is necessary to know the history of language, to study it on a methodological basis and to follow historical principles in order to fully imagine its most ancient roots. Folklore is the main tool for a clearer understanding of the phonetic, lexical, morphological and syntactic structure of modern Uzbek literary language.

As the well-known linguist R.Sayfullaeva rightly noted, "the language, culture, spiritual and moral principles of the people, which have improved over the centuries, also influenced the formation of its grammar.[3]" This opinion is directly related to the study of folklore from the linguocultural point of view, because the lexical layer of the Turkic language, the development of the language system in the process of changes in the morphological and syntactic structure, the state of the Uzbek language can be concluded. Indeed, language, the most important means of communication for mankind, is the product of several epochs. By restoring the history of the nation that created each language, it will be possible to determine its culture, customs, traditions and values, religious beliefs, spiritual and enlightenment roots. Consequently, "Language, like all cultures created by mankind, is a subject of historical scrutiny. [4]"

In connection with the development of society and its changes and updates, the vocabulary of the language develops, enriched by new words and terms. We have sufficient written and oral sources to study the features of language.

We fully feel through the masterpieces of folklore that the Turkic-speaking peoples were able to express all the subtle aspects of the wisdom of the people, which accurately reflects the history even thousands of years ago. Consequently, one of our ancient roots that brings our hands closer together and connects our veins is the folklore.

3 Results and discussion

As the well-known linguist scientist, professor Sh. Safarov rightly stated, "Human activity takes place within a certain national culture and social environment. Therefore, it is natural for any kind of structures and structures related to the knowledge process to have a national color.[9]"

Uzbeks and Kazakhs, who were born and raised in the land of the holy Turan, share common traditions and customs, glorify such noble ideas as high patriotism, courage, bravery, the sanctity of the homeland, respect for the unity of the people. The book "Hoy-hoy olan jon olan ...[7]" published by the literary association "Ijodkor" on the initiative of the chairman of the "Dustlik" association of Uzbek ethnocultural associations of Kazakhstan, Honored Worker of Culture of Kazakhstan Ikromjon Hashimjanov is a living example of this. Overcoming the difficulties of the period, the Uzbeks have beautiful forms, simple and deep content, captivating hearts with their magical melodies, songs and poems. Folk songs, which have been ingrained in the hearts of our nation for thousands of years, passed down from generation to generation, polished and enriched, are a bright reflection of the spirituality, artistic and spiritual potential and intelligence of the Uzbek people.

This lapar is included in the section "Samples of folklore of Karnak village" of the collection. It is sung by a boy and a girl:

Guy: On the other side of the river
Golden jug, golden jug,
Where is the wrist to lift the golden jug?
To say lapars
Where is the heart, where is the heart?

Girl: On the other side of the river
White wood is flowing.
At the end of the white wood,
The swallow is landing.
On the wing of a swallow,
Threaded, threaded,
Until we find a lapar,
Year after year, year after year.



Fig.1. Metaphor, repetition, antithesis are expressed in the form of linguoculturemes, expressing certain traditions, national values, dreams and aspirations of the people

The pictorial (fig.1) means in Lapar - metaphor, repetition, antithesis are expressed in the form of linguoculturemes, expressing certain traditions, national values, dreams and aspirations of the people. The influence of fiction, especially examples of folklore, on the

formation of students' speech is great. Folklore works reveal and explain to the younger generation the world of human feelings and interactions, help to develop mental processes such as perception, memory, thinking, imagination of the reader, introduce them to the wonderful examples of the native language. The features embodied in the national-spiritual values, which have a universal nature, on the one hand, manifest themselves as the values of the people or nation, and on the other, represent the ideas and goals that affect the whole of humanity.

Folk songs and poems, which have a unique place in the system of our Eastern spiritual and enlightenment values, play an important role in terms of antiquity, tradition, unique artistic and aesthetic impact, educational philosophy. The songs, greetings of the bride and groom express the experiences, worldviews, hopes and dreams of people in the course of their lives. To the listener, in the form of admonitions, artistic analogies, allegories, tolerance, feelings of kindness, the value of parents are sung:

My mother-in-law said
rich cream twins,
Let's turn to mothers
sucked white milk.

It is known that folk songs and lapars are characterized by the fact that they cover all aspects of life, education. It also explains the consequences of good and evil, good and bad words:

He says bad is equal to good,
From the color you can recognize the best,
The two faces of the good are the flowering tulips.
A life spent with evil is zoe.



Fig.2. National dance-girl.

In them, the wisdom, human values and patriotic feelings, embodying the wisdom and philosophy of the people (fig.2), adorned with vital instructions, are sung at the highest levels. They provide vital guidance:

Unless there is a sharp rock under the water,
The girl who came out of her arms was wrong.
By pouring honey into a porcelain dish,
Wow, she's not going to be like your mother.

Also a beautiful companion of a flawless childhood - the magical gods are also created in the process of existing life, based on living traditions. They describe the attitude of the people to the development of children, the most enlightened love for the baby, the international views on the upbringing of children, their hopeful intentions for the future, in simple language:

The gods play an important ideological-aesthetic-educational task with their pleasant and light tone, beautiful rhymes, variety of visual means, deep reflection of the horns in the mother's psyche:

The moon goes down,
Hulkar is coming,
I tell you alla
sleep soundly,
Allayo, alla.

The most relevant topics in world folklore are the study of the national identity of the people - lapars, alla and olan, the process of creating samples of seasonal and ceremonial songs, spiritual and social needs, the specific poetics of the genre, historical genetic roots. Because, from ancient times, mankind has paid special attention to the development of the younger generation, reflecting the educational ideas in the oral art of the people in an attractive, impressive and artistic style. As a result of their extensive study, it is possible to learn about the psyche of the people, the poetic laws inherent in the expression of their interests in folklore, socio-psychological factors, types of artistic forms.

The song, the word through the images in the gods, its layers of meaning are absorbed into the consciousness of the reader. The teacher reads, the student listens. As they learn to listen to the speech of another, they will have the ability to remember the content and form of what they have heard, mastering the norms of literary speech. When you tell what you have heard, the structure of speech, its expressiveness, pronunciation improves, the ability to speak and compose text deepens.

Of course, a pure oral creation like a hot spring, which is the cornerstone of all art forms, is a creative process that expresses not only the past, national pride and national identity of the people, but also its present and future, closely connected with its destiny and goals. The city of Shymkent and Turkestan, which are close and familiar to both Kazakh and Uzbek peoples, contains the most noble sentiments. The main purpose of this is to further develop and strengthen ties of friendship and brotherhood.



Fig.3. The regional diversity of genres

The regional diversity (fig.3) of genres shows that the places of Kazakhstan, such as Shymkent, Turkestan, Ikan, Sayram, have always had their own folklore, singing and laparchy traditions. The book "Hoy-hoy olan jon olan ...[6]" The folklore of the Uzbeks of Kazakhstan "by A. Pratov, R. Xolmurodov, F. Qoratoev, Sh. Po'latov, A.Sotiboldiev, H.

Almetov, B. Turdiqulov, N. It is the result of many years of work of the editorial board consisting of Dustmetova, Sh. Naralieva, S. Kamolova.

Of course, oral creativity, pure as a hot spring, which is considered the cornerstone of all art forms, is a creative process that expresses not only the past, national pride and national identity of the people, but also the present and the future, and is closely related to its destiny and goals. The most beautiful and noble feelings are embodied in the collection of lapars, olans, and yor-yors recorded from the people of the cities of Sayram, Karabulok, Karnoq, Mankent and other villages and towns, which are close and familiar to both Kazakh and Uzbek peoples. The main purpose of this is to further develop and strengthen friendship and blood-fraternity ties.

From ancient times, the role and influence of folklore in educating young people to be perfect people is enormous. After all, folk songs and gods are imbued with the intellect, dreams, spirit and will of the people. The songs and phrases in the book capture the reader's heart with their deep meaning and sincerity. They embody the wisdom of the people and centuries of life experience.

That is why the people, along with their dearest national values, have cherished the gods for centuries and strived for the benefit of future generations. Because the gods reflect the worldview, dreams and customs of the people. At the same time, it reflects the attitude of the people to national identity and cultural heritage. As the political scientist, Professor S.Otamurotov rightly noted, "... it is in this heritage that the spirit, soul, traditions, experiences and philosophy of the ancestors are reflected. will remain an important resource in educating the next generation.[5]"

Folklore nurtures in the younger generation the most beautiful human qualities such as diligence, friendship, loyalty to family, patriotism, courage, purity, honesty. It beautifies a person spiritually. He urges him to do good, to do only good, to work for the benefit of the people. In particular, the peculiarity of the ethnography of the Uzbeks of South Kazakhstan is that the dialects, traditions and values of the people living side by side in the villages and towns, as well as the way of life are completely different. After all, many of the proverbs, sayings and proverbs that have been created and are being created due to the wisdom of the people for many centuries belong to both that nation and this nation, and it is impossible to distinguish one from the other. There are many factors in the world that bring nations and countries closer together, but literature and art occupy the highest peaks among them. We observe that the songs and lapars, especially the gods, are unique in each region, with each re-creation, enrichment, and bleaching in the process of performance.

The study of lingvokulturological features of folklore works provides an opportunity to scientifically study the peculiarities of Uzbek folklore in general, to promote its history and development, its place in the world community on the basis of today's requirements. It also plays an important role in preserving and developing the harmony and diversity of national cultures, their survival, popularization of traditional folk art, inculcation in the minds of the younger generation, strengthening creative cooperation.

It is true that the calming melody that the human being first heard when he was born was alla. This song, which calms and soothes the baby in the crib, is also a favorite popular genre with its ability to calm, soothe and relax the psyche of adults and children. Most importantly, Allah is always wounded by His melody. The original lexical meaning of the word "Allah" is derived from the meanings of "Allah", "rubbing" and "sleeping carefully", and the meaning of the word "sleep" is always adjacent in terms of tone. They describe the attitude of the people to the development of children, the most enlightened love for the baby, the international views on the upbringing of children, their hopeful intentions for the future, in simple language. is distinguished by a pleasant tone:

I'm in a double crib, baby,
I am a normal child.

I'm crying, I'm crying, baby,
I'm proud of you
Uxla yulduzim allayo,
take it easy

Godly sleep is naturally manifested in the process of singing. This is a feature of God's emotional response, which is to introduce the child to life in the melody, to allow him to understand the meaning of life through tones. There are four main images in the mother goddess: mother, child, cradle, and sleep. No matter how these images appear, the goal is the same, that is, to rub the child faster, to put him to sleep. In the gods of Sayram, we observe the following situation:

I call you god,
Rest in peace and sleep,
Shiringinam alla.
The red child of my face,
The length of my throne is my child,
Alla bolam, allayo,
My sweet word, allayo.

At this point, students are asked to write down the gods from their mothers and grandmothers as homework. Also, writing an essay about God and talking about it will help students develop speech.

God bless you,
Grief is better than sorrow,
From a relative you don't know,
A yacht who knows your worth is good.
Alla bolam allayo,
I sleep, God willing
God bless my son,
How can i comfort you
Alla shirinim, allayo.



Fig.4. Allah is the most sacred song of the mothers of the world

Consequently, Allah is the most sacred song of the mothers of the world (fig.4), somewhat happy, somewhat sad, somewhat sad, somewhat sad. In them, the wisdom, human values and patriotic feelings, embodying the wisdom and philosophy of the people, adorned with vital instructions, are sung at the highest levels. It also includes vital guidelines:

You are small, tulip,
God, my world, God.
Alla alla orastasan,
You are innocent,
God bless my son,

I tell you gods,
Intoxicated by your smells,
I sleep with you.
Alla, shirinim, alla,
God, my world, God.

We feel the lively song of the mothers of the world - the heat of the sun in the gods, the waves of the flooded rivers, the value of the dusty streets that burned our heels as children, the smell of hot bread baked in the oven, purified in the love of mothers. The gods of Shymkent have a universal value in this regard:

Look at the moon through the window, God,
A silver light shining on the house, alla.
God bless you, God,
Sleep, my dear, do peace, God.

Be the mother who lights my nights, alla,
May you always be my overflowing stream, alla.
Be the norm that pleases my eyes, alla,
The foundation of my hopes, my dear child allayo, allao.

The great thinker Abu Ali Ibn Sina said about the importance of Allah: "In order to strengthen a child's clientele, two things must be applied to him. One is to shake the child slowly, and the other is the music and singing that has become a habit to put him to sleep. Depending on the amount of intake of these two, the child develops a talent for physical training with the body and music with the spirit[8]".

The collection "Hoy-hoy olan, jon olan[7]", which contains unique masterpieces, contributes to the formation of the inner world, spiritual world and thinking of the younger generation, the creation of textbooks and manuals on folklore, the promotion of Uzbek folklore in the media. it is clear that it will serve as a source.

4 Conclusion

In today's world, where science, technology and innovation are developing rapidly, great changes are taking place in the human psyche. These updates also affect the consciousness of the younger generation, which is being formed as a person. In particular, folklore samples have always served as a direct educational tool.

The deeper the students' spiritual preparation, aspirations, imagination, the more they study the examples of folklore, the more they feel the history of the national language and culture through the events reflected in them. The artistic expressiveness of the examples of folk oral art has a strong effect on the students and creates vivid images in their imagination.

The teacher identifies and explains to the students the means of artistic representation used in folklore works and their essence. They explain the meaning of these words, the reason for their use. This in turn helps to develop students' speech. Students learn to compose a text based on the repetition of a song and gods. And possesses the norms of literary language. Sample language, narrative consistency, and accuracy teach students to learn to speak in an orderly manner and to speak expressively. Such lingvoculturological analyzes also shape the culture of conversation, listening to the interlocutor, asking questions, understanding the value of family and parents, seeing the difficult aspects of communication, and preparing for it.

The most important aspect of the gods is that they ensure that the pedagogical ideas, along with the dreams of the parents, the people, become more perfect, deeper, more influential. Also, God has a special place in the aesthetic and enlightenment education of the younger generation, in the pursuit of perfection.

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