

# Enhancing Text Formation Techniques for Student Creative Competencies: A Study Inspired by Alisher Navoi's Creativity

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**Abstract:** This article analyses the influence of Alisher Navoi's creativity in fostering text-creative competencies in students, highlighting the need for integrating ancestral methodologies in today's pedagogical practices. It emphasises how 'molding-formative' methods can bolster cognitive and intellectual development, fostering logical thinking and spiritual growth. Implementing real-world situations, such as career choices for high school students, is discussed to enhance creative thinking and research skills. The diminishing usage of ancestral teachings is addressed, advocating for their modernized application considering the evolving worldview of the students. The importance of nurturing these skills for personality formation is underscored. Introduction of national masterpieces at appropriate times can aid intellectual growth and clear expression of creative thoughts. The synergy of classical literary heritage and modern technologies can contribute to a more efficient education system and the development of a well-rounded generation.

## 1 INTRODUCTION

A product of real creativity cannot only justify the trust of its people in various conditions, but it can also serve as their support and solace. Thinkers, who perceive the world through the eyes of the soul and portray it with vibrant colors, awaken in people a desire to embrace life, work, and creativity. They study, refine, and enhance their own creative products, honoring their ancestors' legacy. By improving traditional methods and forms and fostering a new innovative environment, they contribute to the continuous evolution of creativity.

Throughout his life, the Great Navoi endeavored to enlighten and educate his people, and even after his passing, his legacy continues to enrich the sphere of knowledge. It is not an exaggeration to say that he left an indelible mark on the educational process. Just as the Holy Qur'an has served as a guiding light for humanity since its revelation, the effective use of Alisher Navoi's creative heritage in modern education has been proven to positively influence the development of the young generation.

Particularly, incorporating Navoi's creative heritage in the formation of text creation competence can yield significant positive results, especially in

developing speech and communicative skills among the youth. The primary objective today is to encourage students to think creatively, freely express their thoughts, take initiative, collaborate, and articulate their ideas by combining innovative technologies with traditional teaching methods.

Fostering students' ability to think independently, logically, fluently, concisely, and attractively is a crucial aspect of modern education. Achieving this goal is largely dependent on integrating classical literary heritages, which serve as the wellsprings of our spirituality. Navoi's works, in particular, have enriched and refined our literary legacy in the Turkish language.

The effective combination of classical creative methods with innovative technologies in developing text creation competence can enhance students' motivation, allowing them to create effortlessly and tap into their unique abilities, such as discovery. Our epics and didactic-philosophical narratives play a vital role in motivating students to create texts and promoting speech development effectively.

Throughout history, text creation has demanded and shaped creativity, logical thinking, and profound reflection. The practice of embedding stories within stories and texts within texts was designed for this

purpose, inspiring both the creator and the audience to exhibit their ingenuity. Works of this form are products of the composite method of molding.

## 2 METHODOLOGY

Another peculiarity of the compositional method of molding is that the main ideological motifs in the molding story are filled by comparison with the tool of molding stories and supporting images. This can be seen in the development of the theoretical and philosophical thoughts and main ideological content of the first epic with the images of other epics in the poem "Khamasa". It is proven in the sources that this method appeared in the literature of the peoples of the East and was formed and developed as a result of their influence on each other. Although the influence of the molding composition method can be seen in the samples of Uzbek literature of the 14th century (for example, in "Yusuf and Zulayho"), it could not be called a molding composition method in the full sense. A mature example of works of this method was created in Uzbek literature by Alisher Navoi ("Sab'ai sayyor", "Lison ut-tair"). An example of the oldest example of the compositional method of molding is the collection of fairy tales "One Thousand and One Nights" created by Persian-Tajik and Arab peoples. We can find many features of this method in folk books and even folk epics. Examples of these are folk books such as "Bakhtiornoma", "To'tinoma", "Chor Dervesh", "Alpomish", "Goro'gli" series, and a number of Uzbek, Tajik, Indian, and Afghan fairy tales. The epic "Goro'gli" has a unique molding compositional method, which is popular among Uzbek, Tajik, Turkmen, Azerbaijani, and other sister nations. The molding story of this saga is the story of Gorogli himself. More than 40 remaining epics are molded into the story of Gorogli or fill in the main ideas. It is important to note that the molding epics are of different character in different peoples. This method was effectively used in folk tales. For example, in the fairy tale "Three brave Brothers", the story of the younger hero's speech against vices such as infidelity, blackness, and betrayal is proof of this. The composite method of molding was also present in European literature. For example, Boccaccio's "Decameron" was written in this way. In Durbek's epic "Yusuf and Zulayho," there are cases of telling an event within an event and a story within a story. Tajik literary experts call this method "chahorchoba" (frame) or "fable dar fable". In fact, these narratives are not only "framed" by a formative narrative requirement but are also brought together by a

common outcome and purpose. For example, in some works of this nature, general ideas such as not to be confused in solving issues such as patience and endurance and comprehensive thinking are put forward. For example, in "Bakhtiyarnoma," there is even independence in some of them. As an important example of such works, "Pancha tantra" - "Five books" ("Kalila and Dimna"), "Vitala pancha vinatgi" ("95 legends of Vitali"), "Shukasptati" ("75 stories of Parrot") can be mentioned as the works of such character. It seems that the composite method of molding did not appear by itself but was created as a product of intelligence and wisdom and was formed over many centuries. A number of artists such as Nakshabiy, Durbek, Lutfi, Navoi, Majlisi, Qadiri, Haidari, Khiromi, Gulkhani, Miri, Masiho Baisuni, Muhammad Rasul, Siddiq contributed to its improvement.

## 3 RESULTS

In his "Saba'i Sayyor," Navoi took a new approach to this method to further strengthen the artistic and educational aspects of the epic, making it free from supernatural elements. Navoi mentions this in the introduction to his work, giving high praise to his predecessors, while humbly acknowledging some of their shortcomings due to carelessness.

Navoi also advocates against the unnatural use of stereotyped stories. The legends mentioned in Nizami and Dehlavi epics are narrated by married girls of Bahram. For Navoi, hearing Bahram's legend in this way was very unusual, and he believed that people who travel the world are the true conveyors of such legends, as he was able to prove.

He emphasizes the importance of presenting stories in a way that captivates the listener, leading to self-improvement and justifying their thoughts.

The legend of the stranger from the first climate sings of pure love and praises the fair king Jasrat's upbringing of his only child Farrukh, who is well-versed in all sciences, and his noble behavior. The prince's courageous journey is described, marked by honesty, purity, and loyalty, alongside the steadfast generosity and bravery of the people he encountered.

The story of the stranger from the second climate highlights Zayd Zahhab, who earned the king's favor with his vast knowledge and successfully achieved his goal, emphasizing the equal glory of acquiring knowledge in all times.

The alien from the third climate narrates the triumph of good over evil, skillfully covering Sa'd's mastery of art, his magnanimity, and prosperity

through just administration.

In the story of the stranger from the fourth climate, the power of generosity and kindness is embodied in Juna's character, valuing generosity and compassion towards loved ones in distress. The characters of Jainpur and Ballu demonstrate that people with dark intentions can never be admired.

The story of the stranger from the fifth climate describes the victory of bravery over cowardice and evil, depicting Jabir's career of piracy, greed, and bloodshed.

The story of the alien from the sixth climate illustrates Muqbil's journey towards his goal, characterized by honesty, patience, unwavering faith, and endurance, while Mudbir is portrayed as someone who cannot withstand difficulties, possesses weak faith, and is dishonest.

In his story, the stranger from the seventh climate recounts the tale of the land of Khorezm and Dilorom, who ordered Bahram to be executed while drunk and then could not be found. At the end of the work, the following conclusions are drawn from Bahram: "Just as this world is loyal to no one, it is not worth making a waterman for leaving the kingdom." It doesn't matter if a king lives a thousand years and doesn't have a good horse when he dies. If a horse is left with good deeds, this is something to be proud of. If your life is spent in charity, this is what your horse is good for. I hope that you will live a thousand years in the world with your good horse."

For a person to lead a fulfilling life, it is necessary to always be on a path of seeking, searching, and approaching goals with true love, acquiring the right knowledge, gaining enlightenment, and maturing. These ideas were reflected in the stereotyped stories told by Hudhud, and this method perfectly justified the task it set for itself. Especially when the birds face difficulties on their journey, hearing impressive stories increases their motivation. When they landed in a valley, it was proven that what they found in this world consisted of impurities, and what they found with true faith was honest sustenance, fortune, and wisdom.

The story told in response to the nightingale describes the disgrace of those with false intentions who pretend to be true lovers. In the story given to Qumri, it is confirmed that engaging in this profession without properly acquiring the necessary knowledge for one's profession will ultimately lead to a dangerous end. Hudhud's reply to the Pigeon illustrates the destruction of lazy and unmotivated individuals who feed themselves at the expense of others.

The great master had gathered pearls of wisdom to reach the highest goal without deviating, which became a torch for both worldly and religious scholars. Even after Navoi, many artists followed his footsteps. For example, folk books created by the molding composition method were also interpreted in the works of Hiromiy, Gulkhani, and other artists who employed this technique. Several artists before them also studied this method with interest.

## 4 DISCUSSION

The 19th-century poet Gulkhani's "Zarbulmasal" is also a work created using the molding composition method. The forming story in "Zarbulmasal" is the tale of the betrothal of the Owl and the Butterfly. A series of stories, proverbs, wise sayings, anecdotes, and proverbs from the language of the Scarecrow, Hudhud, and other birds are molded into the main story, relating to the wedding ceremony and its resolution. In "One Thousand and One Nights," the storytelling mainly takes place in the palace after the main story. The shaping story of "One Thousand and One Nights" is the tale of "Shahriyar and Shahizaman." In the formative story of "One Thousand and One Nights," numerous ideas such as a just king, loyalty, purity, harmony, and correctness are praised, while opposite ideas are condemned through Shahizaman's wives. The image of the poet expresses faith in the power of intelligence and wisdom, patience and contentment, and the strength of will and perseverance.

Of course, the characters in these stories were chosen as a means to achieve the main goal. Even the characters in the main story develop based on this compositional method. Their behavior, involvement in events, the formation of their character, and other aspects also change depending on the compositional center. At the core of the composition "One Thousand and One Nights" is the question of educating an ignorant, bloodthirsty king and turning him away from evil. For this reason, he acts only in the formative narrative and the conclusion. From the first night to the one thousand first night, the main "burden" is placed on Shahriyar's neck. He moves and tells stories in any width, in any position, and at any scale to realize the main goal. Other stories also have their own compositional centers and their own molding stories, but all of them together serve the main center. Alisher Navoi moves the main characters from the beginning to the end of the play. This approach ensures closeness to reality. Shah Bahram in "Saba'i Sayyor" and "Lison ut-Tayr"

provides active participation of the birds with their questions to Hudhud.

If the stories in "One Thousand Nights," "Sab'ai Sayor," and "Lison ut-Tair" all have the character of a separate work separated from the molding story, in "Zarbulmasal," this idea is limited to only three stories, namely "Monkey with the Najjar," "Teva with the Bush," and "Tortoise and Scorpion." The moldable stories in "Zarbulmasal" are not moldable to each other; they are told by different birds depending on the context of the story. The same compositional simplicity is characteristic of the originals of "Chor Dervish" and "Totinoma." In the main part of the stories, ideological motives such as loyalty, generosity, purity, correctness, humanity, hope, work, creativity, kindness, cooperation, and effort are glorified, while greed, avarice, inactivity, muteness, asceticism, ignorance, mutual disagreement, enmity, corruption are condemned. Due to the condemnation of vices such as impurity, both types of images were involved in them.

In mold stories, just as the second story fills in important aspects of the mold story, so too do the characters fill in the features of the main characters. Molding stories are also chosen mainly according to the spirit and purpose of the molding story. In them, the ideological content of the molding story is developed through concrete events and images, addressing issues such as manners, humanity, love, mutual trust, loyalty, friendship, unity, and exposing the negative aspects of human character and views. The prose version of "Chor dervish" consists of a prologue, that is, an introductory story, an adventure of four dervishes, and an ending. The printed copy of "Totinoma" also consists of one mold and 38 moldable stories. The 38th story has a concluding character. Such a construction fully corresponds to the tradition of folklore and folk books. According to the theme and content of these stories and fairy tales, creative people later grouped them. Singers and storytellers told the stories and tales assigned to the group to the people. Stories and tales that appealed to listeners were perfected by storytellers or storytellers and were passed down from generation to generation.

It should be said that the speakers had to "modernize" them to attract the attention of the listeners. Molding stories were thought up by the creators with a certain demand after the molding stories, thus included in the "framework" of all other stories and probably imbued with the spirit of the molding story. It can be proved that the stories that were created before the stories that were created can be proved by the fact that they depict the customs of ancient peoples, religious beliefs, fairies, and jinn.

The stories, fairy tales, and stories in "Chor Darvesh," "To'tinoma," "Mahfiloro," "One Thousand Nights," "Sabai Sayyor," and "Lison ut-Tayr" were once in a separate form, and they were created by peoples of the East. And Alisher Navoi brings exemplary life paths of prophets, historical figures, saints, and Sufis in his stories. Gulkhani also created "Zarbulmasal" based on collecting and modernizing folklore works. In fact, both the molding story in Gulkhani and the molding stories were created much earlier.

Hiromi's artistry in this field is evident in his mastery of the traditions of this method, further perfecting it, and aligning it with the rules of written literature. It is clearly seen in the third chapter that Khiromi's "Chor Dervish" took a creative path. He first divides one chapter in the original into three chapters, and then the content of each chapter is narrated by the protagonist of that chapter. The separation of some stories in "Totinoma" into two stories, sometimes turning two stories into one story (for example, the first and second night), the development of certain places in the stories in accordance with the requirements of the compositional center, and the shortening of some places also show that the poet seriously pondered over the construction of this work. We can also find cases of such arrangement and systematization of chapters, parts, stories, incidents, and events in the epic "Rana and Zebo."

## 5 CONCLUSION

It is evident that the composite method of molding did not appear by itself, but was created as a product of intelligence and wisdom and was formed over many centuries. Hazrat Alisher Navoi was one of the first to pave the way for Uzbek literature, and the creators after him continued to collect wisdom in this manner. If we effectively use such methods in today's educational processes, we will, first of all, preserve the heritage of our ancestors and, while increasing the creativity of students, foster characteristics such as creativity in them.

reating a text using the "molding-formative" methods impacts the growth of the young generation's thinking, consciousness, logical thinking, and spiritual world. When students approach it willingly and with great interest, every effort will yield positive results. We can say that great discoveries will be made not only in literacy but also in the realm of spirituality, thought, and imagination. Well-crafted texts will be well received by the readers. The teacher will carefully plan a text suitable for the time

requirements and requiring a problem situation. Students will be organized to present texts aimed at solving the problem within the topic, making the process more interesting and appropriate, especially if organized competitively. The teacher will present a text related to the problem faced by the students, and all participants will be called upon to contribute to solving this problem.

For instance, when dealing with the issue of career choices for high school students, the situation can be approached as follows: the teacher provides a sample text and asks the students to write down their suggestions and advice for resolving the problem.

This way, the process of creating persuasive stories from folklore, folk proverbs, sources, and evidence suitable for the given topic is organized. Such a creative approach develops students' research skills.

In our opinion, teaching our children from the experiences of our ancestors and applying them is decreasing day by day. It is time to teach their essence and use them in a modern way, especially in education. Texts that do not consider the age characteristics of children and the changes in their worldview are completely discouraging to them.

The first President of our republic said: "Until now, no one has fully justified from a scientific point of view what it is appropriate to teach in which class to the pupils studying in primary grades and later stages"<sup>1</sup>. In particular, similar problems are observed in pupils of general education in grades 7 to 9. Educating children of this age should involve more than just providing various advice; it should include the power of real words and life examples. If we educate children with words, then it is necessary to enable them to work with words effectively. It is the need of the day to take all measures to improve and develop this skill, which is one of the primary factors in personality formation.

Popular, national masterpieces, when instilled in the minds of students at the right time and in the right context, lay the foundation for deepening their thoughts, broadening their worldviews, and enabling them to express the product of their creative thinking fluently, clearly, and understandably. The didactic spirit of our classic literary heritage, when combined with modern technologies, becomes a vital instrument for achieving efficiency and educating a well-rounded generation.

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