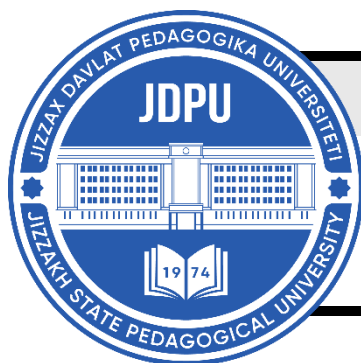


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## DEVELOPING GENERAL EDUCATION SCHOOL STUDENTS' TEXT PRODUCTION COMPETENCIES THROUGH EFFECTIVE USE OF THE “STORY WITHIN A STORY” TECHNIQUE

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### ABOUT ARTICLE

**Key words:** Alisher Navoi's works, birds, narrative, method, hoopoe, dialogue, Lison ut-Tayr, creativity, youth speech, innovative technology, communicative competence, storytelling, text analysis, oral speech, written speech.

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**Abstract:** This article discusses the development of students' text production competencies through the works of Alisher Navoi. It presents the method of “moulding and being moulded” derived from the masterpieces of classical Eastern literature with a particular focus on the comprehensive analysis of Navoi's work Lison ut-Tayr. Alongside text production skills, students also develop abilities in text analysis, interpretation, and critique, thereby fostering their research competencies. The article emphasizes the effective use of classical literary heritage in nurturing morally and intellectually mature individuals among the younger generation.

### Introduction

A product of real creativity can not only justify the trust of its people in various conditions, it can also be its support and balm for the soul. The fact that thinkers see the world through the eyes of the soul and describe the world in colorful paints has aroused in people the

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desire to love life, work and creativity. Because they study, polish and improve the products of creativity created by themselves and give gifts for the perfection of ancestors. They improve the traditional methods and forms and create a new innovative environment.

The Great Navoi fought for his people to be enlightened and intelligent throughout his life, and even after his death, he continues to decorate the hearths of enlightenment with his heritage. Even if we say that he left an indelible mark on the educational process, we would not be mistaken. Science has proven that the Holy Qur'an serves as a beacon for the unwavering existence of mankind from the time it was revealed to the end of time. Effective use of Alisher Navoi's creative heritage in modern education, and its appropriateness in the development of the young generation has been proven in educational processes. Young people who enjoy this creativity can be educated as enlightened, creative, inventive and talented people.

In particular, positive results can be achieved if this creativity is effectively used in the development of speech and communicative competence of young people. One of its main ways is to rely on the creative heritage of Alisher Navoi in the formation of text creation competence. Today's main goal is to help students to think creatively, freely express their thoughts, initiative, work in cooperation, and express their thoughts by combining innovative technologies with traditional methods in the teaching process. In today's education, it is necessary to improve the thinking of the student, thereby achieving the ability to express his opinion independently, logically, fluently, succinctly and attractively. The realization of the goal is difficult to be effective without the classical literary heritages, which are the sources of our spirituality. Especially, it is difficult to imagine it without Navoi's work, who sorted out, improved, developed and polished our heritages in the Turkish language. Effective use of classical creative methods combined with innovative technologies in the formation of text creation competence will increase students' motivation, create without strain, and increase their unique abilities such as discovery. Our epics and didactic-philosophical narratives can serve as an important tool for increasing students' motivation in creating texts and achieving efficiency in speech development. From time immemorial, text creation required and shaped creativity, logical thinking, and strong thinking. The traditions of quoting a story within a story and a text within

a text were created for these purposes and encouraged both the creator and the listener to their own ingenuity. Works of this form are works created by molding composite method.

### **Literature analysis and 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 "Khamsa". 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, 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 used effectively 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 a proof of this. The composite method of molding was also in the 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 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 are 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.

### Results

In his "Saba'i Sayyor", Navoi took a new approach to this method in order to further strengthen the artistic and educational aspects of the epic and to make it free from supernatural elements. Navoi mentions this in the introduction to this work. He gives high praise to his predecessors, and because of the carelessness of great teachers, he is forced to mention some shortcomings with great humility. About increasing historicity and less spiritual experiences:

Biri bukim, yo'q anda moyayi dard,  
Qildilar ishq so'zidin ani fard.  
Bo'lsa tarix alarg'a gar matlub,  
Anda so'z bog'lamoq emastur xo'b.[1,6]

Navoi also does not advocate the unnatural use of stereotyped stories. The legends mentioned in Nizami and Dehlavi epics are told by married girls of Bahram. For Navoi, hearing Bahram's legend in this way was very unusual. He believed that it is true that people who travel around the world tell legends and was able to prove it:

Bu ajabkim, alar dag'i dedilar,  
Qissaxon qizlari magar edilar.[1.7]

He believes that it is necessary for the stories presented in the works to save the listener from indifference, to lead to perfection, and to justify the thoughts..

From the legend of the stranger who came from the first climate, pure love is sung, first of all, the fair king Jasrat's upbringing of his only child Farrukh, familiar with all sciences, and his noble behavior is praised:

Bor edi bir xujasta farzandi,  
Ko'ngli qutiyu bag'ri payvandi.  
Barcha donish aro yagona kelib,  
Husn aro nodiri zamona kelib.  
Bori ilmu kamol aro mohdir,  
Zotidin yuz kamol o'lib zohir.[1,124]

It is described that the prince marched towards his goal and showed courage on this path with honesty, purity, and loyalty. People who are steadfast in their generosity and bravery were shown.

Xojai bor edi Halabda g'aniy,  
Mehmondorlik shioru fani.  
Anga uy erdi mehmonxona,  
Anda ko'p oshnovu begona.  
Ko'ngli behad rahimu tab'i saxiy,  
Shahr xalqi ichinda oti Axiy.[1,136]

He was so generous in pleasing people that he was ready to give even the most valuable gift for himself if necessary. Overcoming days as dark as the dark night without treachery and coming to the light is glorified in the appearance of Farrukh.

Gar anga bu qadar muruvvat bor,  
Bizda ham shammayi futuvvat bor.[1,147]

He reciprocates the kindness shown by Akhi

In the story of the stranger who left the path of the second climate, it is said that Zayd Zahhab, who won the king's favor with his many sciences, reached his goal. It is proved in this story that the acquisition of knowledge is equally glorified in all times.

Shoh tufrog'din ko'tardi ani,  
Quchqali taxt uzra chiqardi ani.

Quchubon borcha holini so'rdi,  
Ilgin oni qo'lig'a topshurdi.[1,173]

The alien from the third climate describes the triumph of good over evil in its story. The mastery and master of art, Sa'd's coming to the shrine with his magnanimity and hospitality, and his prosperity due to his justice in the administration of the country are skillfully covered.

Oti Sa'd erdi, kavkabi mas'ud,  
Otag'a ul hayotidin maqsud.  
Yasabon turfa mehmonxona,  
Yo'l topib anda xeshu begona.[1,177]

In the story of the stranger from the fourth climate, the power of generosity and kindness is in the character of Masud:

Yo'q saodatliq uyla bir mavjud,  
Axtari sa'd o'lub, oti Mas'ud.[1,210]]  
Ura alman vale sahosida dam,  
Men nekim, gar tirilsa yuz Hotam.[1,211]

It is Juna's image to share in the pain of loved ones who value generosity and are in trouble:

Ko'rubon yorin uyla holat aro,  
Bo'ldi yorug' jahon ko'ziga qaro.  
Quchubon bo'ynini to'kar edi yosh,  
Ul qo'yar edi shah ayag'iga bosh.[1,236]  
Yana quchtiyu o'g'lidek ko'rdi,  
Neki boshig'a o'tganin so'rdi.  
Qildi Mas'ud sarguzashtin fosh,  
Ul der erdiyu shah to'kar edi yosh.[1,237]

The characters of Jainpur and Ballu show that people with dark intentions can never be liked:

Buyla holatda hukm topti sudur,

Kim topib qatl Malluvu Jaypur,  
Bo'ldi yer qonlari birla gulfom,  
Ko'rki gul faslidur ne xush ayyom. [1,237]

In his story, the stranger from the fifth climate described the victory of bravery over cowardice and evil. Jabir, who made a career of piracy, greed, and bloodshed:

Bor ekandur Adanda javr fane,  
Javr qilmoq fanida saf shikane.[1,239]  
Mardlik, kuch-qudratiga ishongan Suhayl:  
Chiqti o'trusidin Suhayli daler,  
Ul sifatkim, qaban masofig'a sher,  
Dedikim: "Pahlavondek ermas ul,  
Kim kishi makr birla urg'ay yo'l.  
Teshib el kemasini hiyla,  
G'arq etib suvga bu vasila bila.  
Qalmag'an chag'da kimsaning joni,  
To'tubon band aylagay oni.  
Sen agar zohir etting itlikni.  
Men sanga ko'rguzay yigitlikni. [1,261]  
Faithful in Loyalty brings information about Mercy:  
Yuziga mehr bandavu oti Mehr,  
Uyrulub mehridek boshiga sipehr.[1,241]

In his story, the alien from the sixth climate describes how he reaches his goal through the character of Muqbil, honesty, patience, strong faith in any situation, patience and endurance, steadfastness in faith:

Chunki Muqbil so'zi edi dilkash,  
Husn xulqiyu husni xilqi xush.  
Shah ko'rub ul sifat hamida hisol,  
Ki bashar xaylidan erur bu mahal.  
Qildi qullug'ni uyda tab' pazir,

Ki shah etti ani qoshida vazir.[1,284]

The character of Mudbir is depicted as a person who cannot withstand difficulties, has weak faith, and is a liar:

Mudbir andoqkim, borsa har sori,  
O'lturib yuzda gardi idbori. [1,265]

In his story, the stranger from the seventh climate tells about 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". In order for a person to live, it is necessary to always enter the path of demand, to search, to approach the goal with true love, to acquire the right knowledge, to become enlightened and to mature. 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 deviate from their goals due to difficulties, it is a lot of fun to come up with very impressive stories and increase their motivation. When they landed in a valley, it was proved that what he found in this world consisted of impurities, and what he found with true faith was honest sustenance and fortune and wisdom.

He said:- "Pir ollida kasb etkanni tut  
Kim, ko'raykim hosil aylabsen ne qut".  
Chun xarita boshini ochti laim,  
Kim yig'ilmish erdi zaqqumi jahim.  
Ko'rdi jam' o'lg'on najosatlar base,  
Tushti o't jismig'a andoqkim base.  
Tushti o't jismig'a andoqkim xase.  
Pir yerdan bir hovuch ovuch tufrog'u tosh-  
Olibon berdi angakim, qil maosh.



Boqsa, ul tufrog' emas, oltin erur,  
Toshlari la'lu duri maknun erur.[2,55]

And the story told in response to the nightingale describes the disgrace of those with false intentions who pretend to be true lovers.

Ul gado chin ishq aro erdi dag'al,  
Bo'ldi rasvoliqqa ahvoli masal.[2,60]

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.

Bog'bone bor edi bas behunar,  
Bog'bonlik san'atidin bexabar.[2,61]

Hudhud's reply to the Pigeon shows the destruction of the lazy and unmotivated people who feed themselves at the expense of others.

Xalq ichinda bor edi beg'ayrate,  
Yelga beg'ayratlig'idin hayrate.[2,63]

Hudhud proved to Mountain partridge that the short life of a fake and crooked job will end in disaster:

Aylabon gavhar vuqufi birla xos,  
Ayladi o'zni gadolig'din xalos. [2,65]

Tazarv is told the nature of being humble and poor, the punishment of selfishness:

Biri noqisvash, biri komil sifot,  
Onga Mudbir, munga Muqbil erdi ot. [2,67]

Hudhud's answer to Karchigai shows the consequences of overestimating one's own strength and indulging in crude fantasies.

Bu sifat tu'ma xayol etti base,  
Toki oxir bo'ldi itlar tu'masi.[2,70]

An example given to Shunqar about the mockery of debauchery and heresy.

Chatr ila tojin boshg'a urdilar,  
Bo'yra to'nin buzib kuydirdilar.[2,73]

The Eagle is told no matter how great its reward is, its will is slow, and its craftlessness can ruin a person.

Bor edi bir pahlavoni ro'zg'ar,  
Behunarlig' fannida sohibhunar.[2,74]

And Kuf is given an example of the pitiable situation of reaching the treasure without the goal of working.

Bor edi bir mulk aro devonae,  
Kecha-kunduz maskani vayronae.[2,76]

In the story told by Hudhud to the Duck it is described that the desire for wealth and wealth did not allow a merchant walking around Mecca to perform the Haj pilgrimage, and as a result, he became a victim of his own greed.

Makka atrofin suv ichra aylonib,  
Farz ato etmay, yaqin yetgoch yonib.[2,80]

In the story of Sheikh San'an, all difficulties are solved, for this, aspects such as not to give in to despair and not to lose sight of the goal are given in the image of the sheikh's idol.

Tengri dargohida rindi pokboz  
Kechayu kunduz to'kar erdi niyoz.  
Ish anga- qilmoq munojotu duo,  
Aylabon shayxig'a maxlas muddao.[2,118]

In the story of Adam Safi Alayhis Salam, it is said that he repents of his sin and repents to his idol.

Tavbasig'a dastgir o'ldi qabul  
Ayladi hurmat harimida nuzul.[2,139]

The great master had gathered pearls from wisdom to reach the highest goal without deviating, which became a torch for both worldly and religious scholars. Even after Navoi, there were many artists who followed him. For example, folk books created by the molding composition method were also interpreted in the works of Hiromiy, Gulkhani and other artists who created in this way. In doing business with this method, there were those who actively

reacted to this method, like master Navoi. Of course, this method was studied with interest in the works of several artists before them.

### **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 story 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 for the events related to the wedding ceremony and the resolution of this issue. In One Thousand and One Nights, the story telling takes place mainly in the palace, after the main story. The shaping story of "One Thousand and One Nights" is the story of "Shahriyar and Shahizaman". In the formative story of "One Thousand and One Nights", a number of ideas such as a just king, loyalty, purity, harmony, and correctness are praised, and opposite ideas are condemned in the form of Shahizaman's wives. Through the image of the poet, faith in the power of intelligence and wisdom is expressed, patience and contentment, the power of will and perseverance are shown. 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. In the center 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 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" provide active participation of the birds with their questions to Huhud. 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 stories, fairy tales, 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.

### **Conclusion**

It is seen 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 to collect wisdom in this manner. If we effectively use such methods in today's educational processes, first of all, we will preserve the heritage of our ancestors and, while increasing the creativity of students, we will form such characteristics as creativity in them.

Creating a text in the "molding-formative" methods affects the growth of the young generation's thinking, consciousness, logical thinking, and spiritual world. If the student approaches it willingly and with great interest, every effort will have a good effect. We can say that great discoveries will be made not only in literacy, but also in the world of spirituality, thought and imagination. Any self-righteous news will be well received by the readers. First of all, a text that is carefully planned by the teacher, suitable for the time requirements, and requiring a problem situation will be given. Students are organized to present texts aimed at solving the problem within the topic. It will be more interesting and appropriate if this process is organized competitively. The teacher presents a text related to the problem of the age of the students, and all participants are called to help in this problem situation.

For example, in the problem of choosing a profession for high school students, the situation can be approached as follows. The teacher will provide a sample text and arrange for the students to write down their suggestions and advice for solving the problem.

In this way, the process of creating persuasive stories from folklore, folk proverbs, sources, evidences, suitable for the given topic is organized. Such a creative approach develops students' researcher skills.

Teaching our children from the experiences of our ancestors and using them is decreasing day by day, in our opinion, it is time to teach their essence and use them in a modern way. Especially in education, texts that do not take into account the age characteristics of children and the changes in their worldview are completely annoying 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 the 7th-9th grades pupils of general education. It is appropriate to educate children of this age not with various advices, but with the power of real words and life examples. If we educate children with words, then it is necessary to make them work with words in the right way. 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.

Such popular, national masterpieces, inculcated in the thinking of students in their place and at the right time, create a basis for deepening their thoughts, expanding their worldviews, and being able to express the product of their creative thinking in a fluent, clear and understandable way.

The didactic spirit of our classic literary heritage, combined with modern technologies, can serve as an important tool for achieving efficiency and educating a well-rounded generation.

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