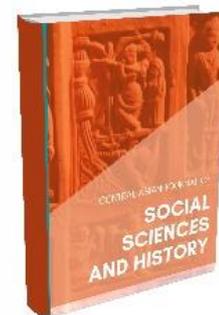




CENTRAL ASIAN JOURNAL OF SOCIAL SCIENCES AND HISTORY

Journal homepage: <https://cajssh.centralasianstudies.org>



Fiction as a Means of Developing Historical Thinking

Rimma Ramilyevna Zamilova

Doctor of Pedagogical Sciences, Associate Professor of Namangan State University, Uzbekistan

Rimma_zamilova@mail.ru

Abstract:

This article discusses the use of fiction in a history lesson as a way of forming historical thinking in future history teachers and highlights the use of works of art in history lessons and provides with detailed recommendations on the organization of thematic planning, focusing on compiling a list of fiction. The method of using fiction in history lessons is considered with an analysis of the historical aspects of the development of the problem of historical thinking among teachers.

ARTICLE INFO

Article history:

Received 25-Jun-23

Received in revised form 26-Jun-23

Accepted 27-Jul-23

Available online 28-Aug-2023

Key word: fiction, historical fiction, literary texts, thinking, historical thinking, historical fiction, figurativeness, artistic image, moral ideal.

Introduction

Fiction is one of the main types of art. Cinema, theatre, television, painting and music are the constant companions of modern man, but a special place in this series is reserved for fiction. It is not only a source of knowledge, but also forms the worldview positions of the individual, contributes to the moral and spiritual enrichment of society. Fiction, as well as other forms of art, gives us joy and a sense of the fullness of life. At the same time, literary works imperceptibly and gradually replenish our knowledge; contribute to the formation of character, outlook on life. They help to see and understand the boundless beauties of diverse nature, teach goodness and a bright perception of life.

Real fiction is not just a means of entertainment, but a form of expression of thought. The writer, using expressive and visual means, paints the world around him. He is imbued with earthly human concerns, anxieties and joys, and then, having passed all this through the prism of his consciousness, he seeks to create a whole historical picture of the world, his own view of the world. The most intimate thoughts and experiences. The complex destinies and characters of people, and the dramatic relationships between them are subject to writers and poets, whose weapons are artistic historical images.

E-mail address: editor@centralasianstudies.org

(ISSN: 2660-6836) Hosting by Central Asian Studies. All rights reserved..

Reading literature is not an interesting and necessary activity in the eyes of the majority of modern youth. However, it should be noted that it is fiction historical literature that contributes to the moral education of future history teachers, which is a very important aspect in the process of personality formation. The artistic images involved in the history classes reinforce the cognitive orientation of teaching; give the teacher the opportunity to bring the content of the historical topic to the consciousness of students in an accessible concrete form, contributing to a stronger fixation in the students' memory of the studied historical material.

Materials and Methods

Fiction is of great importance in the formation of historical thinking in the future history teacher. It not only contributes to the development and improvement of logical historical thinking, thanks to the possibility of analyzing, synthesizing, drawing analogies, but also figurative thinking. After all, an artistic image gives work to the imagination, associations, students, modeling historical reality. A fiction book helps the teacher to maintain the attention of students and contributes to the development of interest in the historical discipline.

The use of images of fiction helps to enhance visibility, concretization of the historical material presented by the teacher, forming vivid ideas about the past and enriching historical thinking. The artistic image increases the emotional impact, brings up a certain attitude to the studied historical phenomena, and contributes to the moral impact, due to the reflection of ethical norms and ideas in specific life situations (Kupriyanova, 2016).

During the lecture session, students should consider the course of historical events presented in the literary source and textbook. Identify the similarities and differences in the explanation of certain events. In the course of this discipline, students must analyze, consider events and phenomena from the point of view of their historical conditionality. A future history teacher should be able to compare different versions of the assessment of historical events and personalities, determine and reasonably present their own attitude to the problem posed during the lesson. It is in the course of such work at lectures and practical classes that historical thinking develops and develops.

Fiction is the most important means of cognition of social and historical phenomena, events, and also contributes to the development of figurative thinking in students, the ability to analyze the information received, compare, highlight the main thing.

The artistic image increases the emotional impact of the teacher's story and brings up a certain attitude towards the studied historical phenomena, arousing sympathy, admiration, indignation, hatred. Being the richest source of information, fiction contains valuable material for affirming in the minds of students the high moral principles developed by humankind.

The use of fiction in the process of teaching history at school not only contributes to the solution of educational problems, but also helps to understand the essence of the era under study, to feel its color, the specifics of historical phenomena, and broadens the horizons of students. It also solves educational problems: pictures of the past evoke certain emotions, make you worry, sympathize, admire, and hate. The life ideals of students are formed. Images of fiction contribute to a stronger fixation of historical material in the memory of students.

Fiction, as one of the techniques in teaching history, may be widely used in history classes. The literature involved in the lectures helps to concretize historical material and form students' vivid

images of the past, which are an integral part of their historical ideas. An art book helps to maintain the attention of students, contributes to the development of interest in the discipline. In fiction, those historical events that the author of this or that work speaks about are very vividly and colorfully described. Fragments of historical works can be used to introduce students to historical events or to recreate the color of the era, to give picture or portrait descriptions. After reading one page, another - and suddenly a "miracle" can happen. Unique pictures unfold before the reader: heroes fight on the battlefield, fight enemies, save friends, and discover the secrets of nature. Moreover, you travel with them, fight, participate in disputes, fight, suffer defeat and win. You see these people, hear their voices, and the excitement for their fate fills your heart. You are captivated by the power of the artistic word, the music of the verse, the expressiveness of the author's speech.

It should be noted that fiction helps to better assimilate historical events. However, not every work of fiction can be used in history classes, therefore, selection is needed. It is in this respect that, in the opinion of E. Senyavskaya, there is no insurmountable boundary between many works of fiction and the same memoirs (Senyavskaya, 2001). Memoirs, novels and stories are interesting as a historical source not by fixing historical facts (it is better to look for the latter in other, more reliable sources), but by the author's subjective view of the events and phenomena of social life.

While making extensive use of fiction in history classes, it would be a mistake to overload the presentation with literary images, references, and quotations. The use of fiction in a history lesson is not an end in itself, an artistic image is introduced not to decorate the lesson in the entertainment of students, but only to the extent that it helps to cognize the historical past, that is, to solve the educational and educational tasks of the lesson (Predtechenskaya, 1978).

So, how do scientists and writers talk about people and events? Restoring, for example, the course of the Battle of Borodino in 1812, the authors of history books list the corps and divisions, assess the situation of the troops of both sides, report that on the night of September 7, they were in final preparations for battle, that in the evening and at dawn the French soldiers they read Napoleon's appeal and they responded with enthusiastic clicks to the emperor's call for a decisive battle.

In Lermontov's poem, "Borodino" there are also lines about the night before the battle. However, the poet is not interested in the position and movement of troops, not in the number of regiments and guns. An artillery soldier, witness and participant in historical events shares his impressions of the last hours before the battle. Tired of two days of skirmishes with the enemy, he crouched at the gun carriage. Through his drowsiness, he hears the cries of the jubilant French, no, no, yes, and looks at his comrades, absorbed in thoughts about the coming day and the worries of military life.

Historians consider individual moments of the battle and its general results, defensive and offensive maneuvers of the troops, express judgments about the orders and orders of military leaders. They report that the French lost about 60 thousand people, including 47 of the best generals, and the Russians - about 40 thousand. The poet does not give the figures of the dead and wounded, but creates a concise, soul-stirring, majestic and terrible picture. With the exact choice of words, short, rapidly changing phrases, the chased rhythm of the verse, the poet conveys the tension of the historical battle.

A scientist in a strict sequence, in a certain system, sets out the facts and, considering them, seeks to establish and formulate the patterns, causes and consequences of phenomena; they express the results of their research in figures, concepts, and conclusions. Only thanks to these pictures a work of art, even if it includes discussions on philosophical, political, historical topics, becomes a creation of art.

Fiction, which is used in history lessons, contributes to a better perception of the material, its concretization, and helps to form vivid images of the past in students. In addition, the book allows you to maintain interest in the subject, and individual fragments from literary works help to better recreate the historical situation, give a portrait or picture description.

Conventionally, fiction can be divided into two groups:

1. Literary sources;
2. Historical fictions:

The first category includes works whose authors themselves took part in specific historical events or were their witnesses. Such sources may often not be understood by students, so the teacher usually uses only certain fragments.

Historical fiction is fiction in which various historical events are covered by authors who lived later than the events they describe. To create such books, the authors use historical sources, scientific monographs and research. As a result, the author, as it were, reconstructs the past and gives it the form of a work of art (Zamilova, 2021).

The main goals of using fiction in history lessons. If we look not only at the present day, but also at the past centuries, how the people kept their historical memory and learned about the past, then we see that in general the people worked with a meaningful artistic image of their history. The vivid characteristics of Spitamen, Tomaris, Shirak, Amir Timur, Ulugbek, Timur Malik can have a huge impact on the formation of morality not only for children, but also for students.

Fiction and historical literature is able to show scientific historical material in the form of artistic plots, this contributes to the development of motivation for learning, interest in historical life.

“Sources always give a fragmentary idea of history,” said Sergey Mikhailovich Kashtanov, an elder in Russian historical science, in an interview. – And in order to overcome this fragmentary idea, one needs, firstly, knowledge of the sources and, secondly, the talent of a historian who is able to imagine how everything happened, although this is obtained at the level of a hypothesis, not absolute truth. History stands between science and art...” (Kashtanov, 2013). It is quite possible to agree with this statement, since direct work is underway with historical evidence, apply the same epithets and call it a special art. A history teacher should be able to possess literary and scientific merits, sufficient information content for the development of cognitive independence, interest, improvement, and mental labor techniques (Studenikin, 2000).

The artistic images discussed in the history lesson increase the cognitive orientation of teaching, give the teacher the opportunity to convey the ideological content of the topic to the understanding of students in such a way that they understand it, contributing to a stronger consolidation of the studied material in the memory of students. Appeal to the wealth of fiction, of course, contributes to the improvement of pedagogical skills. The picture is not an exact copy of reality, not a photograph. The writer is the creator. He writes not only about what was (reproducing what he experienced and saw, for example, in essays, memoirs, travel notes), but also about what did not have an exact correspondence in life or could be. Such types of literature as a fable and a fairy tale, reflecting the phenomena of reality in their own way are based on fiction. Nevertheless, even when talking about what happened, the writer evaluates the facts, and often recreates them with the help of imagination.

It is impossible to paint a picture of life, remaining indifferent to what you depict. Different artists reproduce even the same object in different ways, because they see and evaluate it differently, think and feel it differently. A writer cannot be dispassionate. He always affirms something, denies something. His paintings are always animated by thought and feeling. That is why they bring out in us a whirlwind of complex and varied experiences. The stronger the feeling of the writer, the brighter he sees the world around him, the more he knows about it, the more skillful and talented he is as an artist, the stronger the response his creations find in the soul of the reader.

The picture of life drawn by the writer and imbued with his thoughts, feelings, experiences is called an artistic image. Imagery is a distinctive feature of fiction (in comparison with scientific literature). Imagery is the key to the influence that literature has on a person. The artistic image, as a rule, is distinguished by accuracy and persuasiveness. In addition, this facilitates the perception of the historical past. The conclusive power of the artistic image instills in schoolchildren a certain attitude towards the historical phenomena being studied, arouses in them sympathy, hatred, admiration, and indignation. A bright, expressive artistic image affects the student's personality comprehensively: his mind, feeling, will, behavior, because ethical norms are revealed on living examples and in specific situations.

The study of fiction makes students want to independently master the course of history. The teacher should choose fiction as a means of shaping students' involvement in the independent study of history. Perception and education occurs only through works of fiction, because under its influence morality is also formed in them. The artistic images involved in history lessons reinforce the ideological orientation of teaching, give the teacher the opportunity to bring to the consciousness of students the ideological content of the topic in an accessible concrete form, contributing to a stronger fixation in the memory of students of the studied historical material.

Fiction illustrates the scientific material of history, comments on it with artistic plots, deepens understanding, arouses a keen interest in the phenomena of life, causing emotional experiences.

In works of fiction, we find specific material, as a rule, absent in textbooks - the atmosphere and color of the era, accurate characteristics and details of everyday life, vivid facts and a description of the appearance of people of the past. For example, in order for students to more clearly imagine the appearance of Amir Temur, one can read an excerpt from "Amir Temur through the eyes of Western writers" by Akmal Saidov.

Even to take classical literature up to the middle of the 18th century, it lived on the plots of history. Modern themes were allowed only in "low" literature, which included various types of satirical works, comedies. However, this did not mean at all that the writers accurately reproduced what happened in the past. Shakespeare, for example, did not recreate truly historical situations in his tragedies; he brought the characters to the wide expanse of history and connected the present with the past.

Truly historical thinking has come to humanity in modern times. Around the middle of the 18th century. The genre variety of works on the themes of history is great. Of course, you have read historical novels, novellas and stories, ballads, poems and even lyric works, read or watched historical plays (tragedies, dramas, comedies). Turning to each of them, you constantly felt the connection of today with the past time. Nevertheless, we must remember that there is a historical time of events taking place on the pages of a work of art, and the time when the writer created his work.

The authors of historical works offer schoolchildren and students various options for working with

literary texts. The main works that require careful study and collective work in the classroom are placed in the textbook in full. The second part of the texts is given in abbreviated form, which involves a selective analysis of chapters and episodes. This material requires serious home preparation, work with additional literature. There are literary texts that are proposed to be studied independently, in this case, only brief information about the author and the work is placed in the anthology. This third group of literary works can be attributed to home reading, conversation in the classroom, discussion at the reader's conference.

From how the material is presented on the pages of the textbook, a lot can change in your work. It is best to read the entire work of fiction. However, the nature of the work that accompanies the reading of the work in its entirety or its review study will be different. Any version of the work will be helped by questions and tasks that you will find on the pages of the textbook. Be attentive to the advice and comments of the authors.

The seriousness of comprehending a historical work is largely determined by the general culture of the reader and the readiness to perceive the events and characters of a distant time. Anyone who knows how to appreciate the time in which he lives will quickly understand and appreciate the past. Many writers teach us the ability to think about this, and among them, of course, storytellers. It is necessary to try to determine the author's position and express your attitude towards it. Those who wish will read the historical work of art in full and tell their classmates about their impressions.

If we look not only at today, but also at past centuries, how the people kept their historical memory and learned about the past, then we see that the people worked with a meaningful artistic image of their history. Vivid examples of the moral ideal Timur Malik, Amir Temur, Mirzo Ulugbek, Zahiriddin Muhammad Babur, Ahmad Yassavi, Babarakhim Mashrab can have a huge impact on the formation of student youth. Fiction and historical literature contributes to the development of motivation for teaching future teachers of history, to arouse interest in historical life.

Fiction and historical literature acts as a means of moral education of the individual. Almost every history textbook has a section on the use of fiction in history classes. For example, in order for students to clearly imagine the appearance of Timur Malik, you can read an excerpt from Mirmukhsin's novel "Timur Malik". The author generally describes him as a heroic and patriotic personality, the perception of the personality of Timur Malik as a national symbol in the historical tradition. The novel is very dynamic, it does not let you get bored, the political situation before the Mongol invasion, the palace intrigues that led to the defeat of the Khorezm kingdom, and the victorious invasion itself, which stalled precisely in Khojent, are described in detail, thanks to the courage of its defenders and the talent of Timur Malik as a commander.

Conclusion

Thus, it can be concluded that fiction illustrates the scientific material of history, comments on it with artistic plots, deepens understanding of history, stimulates interest in historical figures, causing emotional experiences.

The teacher's problem is that it is necessary to justify the use of fiction in history classes and prove its effectiveness on the example of the use of a particular work and to show the significance and effectiveness of the use of fiction in history classes.

Fiction-historical literature is considered not as an aesthetic and national-historical phenomenon, but as

a means of personal development. Fiction is of paramount importance in the formation of a spiritually rich, harmoniously developed personality with high moral ideals and aesthetic needs.

The students must consciously perceive and understand the artistic and historical text; distinguish between historical and literary works, refer to historical images, historical facts, compare one or another historical event. The most important task is to form an active, valuable attitude to the history of national culture, expressed in its architecture, fine arts, in national images of the subject-material and spatial environment, in understanding the beauty of man.

References:

1. Kupriyanova, D.V. (2016). Formation of historical thinking in the lessons of history Moscow. Young scientist.
2. Senyavskaya E. M. (2001). Fiction as a historical source. Moscow.
3. Predtechenskaya L. M. (1978). The study of artistic culture in the courses of modern and recent history. Moscow. Education.
4. Kashtanov S. M. (2013). What is interesting is important: a conversation with Sergei Mikhailovich Kashtanov. Problems of the history of Russia. Historical source and historical context. Yekaterinburg.
5. Studenikin M.T. (2000). Methods of teaching history at school: Proc. for stud. higher textbook establishments. Moscow.
6. Zamilova, R. R. (2015). The ethical-philosophical analysis of the phenomenon of the hero and heroic. *Theoretical & Applied Science*, (10), 7-10.
7. Zamilova, R. R. (2021). The Structure of Formation of Historical Thinking in A Future Teacher of History in The Process of Studying Historical Disciplines. *Journal of Pedagogical Inventions and Practices*, 3, 76-78.
8. Zamilova, R. R. (2021). The Ability Lecturer of Historical Thinking in Historical Literature. *International Journal on Integrated Education*, 4(9), 90-95.
9. Zamilova, R. R. (2022). Diagnostics of the formation of historical thinking in the history teacher through historical works of art. *American Journal of Applied Science and Technology*, 2(12), 47-51.
10. Zamilova, R. R. (2021). Problems of formation of historical thinking in a future teacher of history in the study of historical sciences. *Asian Journal of Research in Social Sciences and Humanities*, 11(11), 331-333.