

## SAND IN THE IMAGE OF RELATIVES TO ESTABLISH EDUCATION IN THE NATIONAL SPIRIT THROUGH RACES

**Abdullajonova Dildora Rustamjonovna**

Doctor of Philosophy (PhD) in Pedagogical Sciences of the Department "Methodology of  
Preschool Education"

Andijan State Pedagogical Institute of Andijan, Republic of Uzbekistan

<https://doi.org/10.5281/zenodo.10636183>

**Abstract.** *The article describes how dolls created by puppeteers or designers acquire a national image, embody the nation to which they belong, educate preschool children with the help of national dolls, our rich history, and the heritage of our ancestors.*

**Keywords:** *doll, mentality, national flavor, stage.*

Each nation has created toys based on its mentality, age-old traditions, and culture. At the moment, the anthropological symbols of the nation are clearly visible in the form of toys: features such as the structure of the face, eyes, nose, and hair color indicate the national, or at least territorial, affiliation. That is why the toys of different nations are different from each other. For example, European toys should never be confused with Asian toys. There are dolls that embody some nations and are known all over the world. Information sources contain information about Japanese Ichimasu, Russian Matryoshka, Ukrainian Motanka, as well as national dolls created on the basis of authorship. We will touch on some of them.

Since ancient times, the Japanese have made it a habit to give dolls to each other as gifts. The most common of Japanese dolls is Ichimasu. When the Japanese received this gift, they saw it as a work of art, not a toy. Ichimasu were previously given to girls to learn how to wear kimano beautifully and thereby inculcate national culture and national mentality. Today, this doll figure is used to decorate the interior. Russian matryoshkas are also considered the most famous national dolls in the world. The production of matryoshka dolls began in the 19th century. They are considered a symbol of the Russian nation and culture. It is not for nothing that foreigners often buy these wooden dolls as souvenirs when they come to Russia. Dolls are usually made of birch or linden, and then they are painted with bright colors. When they are ready, they will have the appearance of Russian girls with big beautiful eyes and red cheeks. There can be 3 to 20 dolls in a matryoshka. Interesting fact: the matryoshka, which so far contains the most works of art of its kind, has 72 dolls. Among them, although it is not as famous as the above, Ukrainian motanka attracts the attention of experts with its national image. Motanka is one of the most beautiful hand-made dolls in Ukraine with its own charm. At the same time, it is associated with ancient beliefs, people believed that these motankas would protect them from various misfortunes in the past. Nowadays, when such superstitions have disappeared, it is used as a beautiful decoration in everyday life. Motanka differs from other dolls in that it does not have a face. However, this does not spoil her appearance at all, on the contrary, each doll has its own beauty. In some cases, dolls created by individual puppeteers or designers also acquire a national image and embody the nation to which it belongs. For example, the Tilda doll created by the Swedish designer Tony Finnanger has attracted the attention of the world's owners and is called "Tilda of Sweden". Today, the fact that a separate book has been written about the process of making Tilda is a testament to its popularity.

In addition, these works of art created by individual authors in modern design include dolls by Marina Bichkova, Reborn - baby dolls and Bratz dolls, as well as American baby dolls from Diana Effner throughout recognized in the world. But it is difficult to say that the image of a particular nation is reflected in their figure. Face structure (i.e., anthropological signs), clothes and hair, national symbols have become common under the influence of fashions of later periods. Uzbek folk toys and dolls have a long history. They are a bright, original work of applied art invented and created by the people, and they represent national characteristics and characteristics of national color. Uzbek folk dolls and toys include various images determined by their specific characteristics and purpose. According to experts, dolls were created in connection with national puppet theaters, which have a unique history and development path, and later became an integral part of children's world. In particular, in the monograph of Z. Azizova and V. Kadirov: It is known from the history of the development of the puppet theater that in ancient times, people made various animals, birds, and statues of gods from wood and its bark, from clay. those who made their toys, worshiped them, made them move, played with them. In Central Asia, including the borders of Uzbekistan, until the 8th century, people who worshiped fire worshipers and Buddhists venerated the statues of their favorite goddesses and communicated with them as living beings. That is, a unique puppet theater was created. Since the Muslim era, ancient religious ceremonies, customs, performances and holidays have moved to the puppet theater scenes and entered the children's world in the form of games [p. 18, 27]. After the introduction of Islam, puppetry and puppet theater performances did not disappear, but the possibilities of this folk art were used to educate the people and instill in them the educational essence of Islam and Sufism. Our thinker ancestor Husayn Vaiz Koshifi elaborated on this in the sixth chapter of his work entitled "Futuvvatnomayi Sultani" called "Dar shremi lobatbazon". Uzbek puppetry, which has been formed and developed over the centuries, has its own traditions, and heroes with national character and appearance have been created. One of them, Kachal, was a wrestler, a hero known to the people as a popular character who was embodied in life with a number of virtues, occasional flaws and mistakes. In many ways, he reminds Nasriddin Effendi: he is always cheerful, a defender of justice, exposes and punishes oppressors [64, p. 117]. Also, in the course of his research, the Uzbek puppet researcher R.A. Komarov found a collection of stage puppets belonging to four regions, that is, Shymkent, Sayram, Tashkent small puppet theaters and Tashkent big puppet theater. there is information about finding images of the theater [70, p. 8]. Enlightenment writer Munavvar Qori Abdurashidkhanov, referring to all forms of theater, calls their meaning "school", "school of greats", that since ancient times, folk theaters, large and small, were aimed at the whole people, their education, spiritual and cultural indicates that he intends to improve.

Due to the neglect of many types of folk creativity and applied art during the Soviet period, puppet theaters and the national images created in them became distant from the people and were mostly forgotten. Later, the activities of the established puppet theaters could not be a factor in the revival and wide popularity of national heroes. In the years of independence, the movement to bring historical national heroes to the stage for children began, as a result of which many works of world and national literature were published. Among them, the collection "Kachal Polvan" prepared with the team of authors is of particular note. In it, the national hero of the century was creatively reworked as the image of a child and brought to the attention of today's young generation [52]. The images of national heroes familiar to children have been created through artistic and multi-part films such as "Kachal Polvon", "Alpomish", "Zumrad va Kimmat", "Kenja botir", which

have been filmed and prepared for screening. Children know them, get to know them and love watching them. Through them, it is possible to instill the virtues and certain aspects of our nation. But these alone are not enough to inculcate the national spirit in the next generation of our nation. In our opinion, it is important to create dolls, or rather, a gallery of dolls, with a national character and appearance, which we use in classes and outside of classes, in order to educate our children in the national spirit in pre-school education. In particular, to create dolls in the image of family members and close relatives who have been the focus of influence on the child since birth, and use these dolls in activities conducted in preschool educational organizations. Using them in extracurricular activities will undoubtedly be one of the most effective approaches to work in this regard. The proposal and idea that we put forward in this regard are family members who are distinguished by a special national image for children of preschool age: grandfather, grandmother, father, mother, brother, sister, brother, sister; is to create the images of relatives: uncle, aunt, aunt, and apply them to the educational process. These images embody one or another aspect of our national image, national mentality, and they should describe certain ethnic symbols and characters attached to them.

In science, there are certain studies on the appearance and appearance of Uzbeks. Anthropologically, the Uzbeks are a special type of Central Asia between two rivers. According to their anthropological characteristics, the Tajiks of the oasis are similar in appearance. Anthropological data. The foundations of the image structure of Uzbeks have been formed since the first millennium BC. (Materials of "Kovunchi culture". The content of theoretical views of T. Khojayev.) According to anthropologists, this type is a unique Central Asian special anthropological species, acting as a connecting bridge between two large races - European and Mongoloid. formed the type.

"For example, the researchers of the empire considered Kazakhs to be Mongolian Turks mixed with a little Aryan blood (typical of European race), Uzbeks as Turks between Sarts and Kazakhs, and Sarts as a mixture of Tajiks and Uzbeks. considered that. Colonial period researcher A. Shishov tried to study the anthropological structure of the settled population in depth. He paid attention to the characteristics of the Orian type and the Mongolian type, and tried to show them in the Sarts, Tajiks, and Uzbeks. He assessed Tajiks (especially mountain Tajiks) as a relatively pure Orian type, Sarts as a mixture of Mongolian and more Orian types, and Uzbeks as more typical of the Mongolian type.

Such scientific conclusions gave the experts the opportunity to create the image of our distant and recent ancestors based on their facial appearance - anthropological signs, and they correspond to the appearance of modern Uzbeks. Through the image of relatives embodied in this national image, children get to know the signs and characters of our nation. Below we describe the description of these images.

Grandpa. He is in his seventies. Her face is between round and oblong, neither fat nor thin. He has a full beard and moustache, which is full of white color. His hair is shaved and he wears a cap with a compact turban on his head. His eyes are black, his eyelashes are sparse, and his eyebrows are white. Nose and ears are neither big nor small - average, fitting. The skin of the face is prone to acne. A little below the eyes, the facial bones protruded. There are wrinkles that can be seen at a glance. The brightness of his face attracts a person, it combines expressions of seriousness, grandeur, wisdom and kindness. Although the head and shoulders are close, the throat is clearly visible. Over a collarless shirt, he wore a tunic with a skirt that fell below the knee. From

the bottom of the hem, you can see pants matching (almost) the color of the turban. Kavush is worn by older Uzbek men on their feet. His height is straight, his eyes are straight.

Grandma. He is about seventy years old. The face is oblong with a tendency to roundness, the color of the skin is white, it is plump. She covered her forehead with a tightly wrapped headscarf, and a large white silk scarf with embroidered edges was thrown over it, so that her white hair was not visible. Both ends of her scarf fall down and cover the front of her shirt. She has dark eyes, medium-length eyelashes, white but thick eyebrows. The nose is of medium size, there are black and white hairs above the lips. Since the lower part of the face is longer and fleshy, the chin bones are not visible. Her ears and neck are not visible because she is wearing a scarf. The dress, made of a wide, flowing fabric, falls to the ankles, and the bottom of the skirt is visible. Over the dress, she wore a skirt with a border. Kavush worn by women on their feet. His height is straight, his face is smiling, his facial expression shines with affection and caressing expression. Kaivani is reflected in his eyes at a glance.

Father. In middle age. The nose and ears are of average size, just like grandfather's (because he is his son). His face is between round and oblong like his grandfather, neither fat nor thin. Mustache - black. Although his hair is shaved, his blackness is visible next to the hat he wears. His black eyebrows are of medium thickness, and his eyes are black, with a meaningful expression. In his eyes, you can see courage and thirst for life, and his eyelashes are long enough for a man. Except for the unknown line (wrinkle) on the forehead, the face is smooth, the color is clear, it has a tendency to wheat color. Like grandfather, although the head and shoulders are close, the throat is clearly visible. The collarless pale green dress has a hem just above the thigh. He is wearing black pants and black shoes.

Mother. In middle age. The face is elongated, the skin color is white, and he is a little chubby. She covered her forehead with a floral-patterned scarf. His eyebrows are black, close together, his eyes are black and round. She has long eyelashes, a pointed nose of medium size, red lips and cheeks. Her ears and neck are not visible because she is wearing a scarf. The dress is made of satin fabric, and the hem of the dress falls to the bottom of the shoes. A decorative leather kavush is worn by women. He is of medium height, tall, with a smile on his face and eyes. The smiley face on her cheeks more clearly expresses the love and sincerity, the feelings of happiness and joy.

Brother. About twelve or thirteen years old. His face looks elongated in accordance with his age. His skin is whiteish, he is of medium height for his age. Although it comes from a layer, it is not skinny. His eyebrows and eyes are black like his father's. His eyelashes are of medium length typical for boys. The tip of her nose fits her, the blush on her cheeks and lips is in harmony with her smile. The expression of the face shows cheerfulness, a little cheerfulness. He wore a Margilan hat on top of his hair combed to one side. He is wearing a white shirt with a collar, pants and black shoes.

Sister. At the age of nine or ten. He was drawn to his mother, and his face was slightly elongated and white. Not fat, not skinny - fit for age. He is medium in height. Eyebrows, eyes are black, eyelashes are long. He cut his hair short. Her nose and mouth are small, and her face has a shy expression mixed with a half-smile. He wears an Iraqi cap. She wears a long satin dress with long sleeves, a skirt that falls to the knees, and a satin skirt underneath. He has white shoes on his feet.

Among relatives, aunts and uncles can be depicted as similar to fathers, aunts and uncles as close to mothers, and it is desirable that the dolls in their image should have approximately the same appearance.

After these dolls are prepared and delivered to the pre-school educational organization, activity center trainings will be conducted using them based on the "First Step" state curriculum. In role-playing games and dramatization, building, construction and mathematics, language and speech, art activity centers, using these created national dolls, full coverage of topics, education in the national spirit while fulfilling the requirements of the explanatory program. is intended to be launched. According to J. Piaget, there are two stages of formation of moral-aesthetic consciousness in children: moral realism, otherwise known as heteronomous ethics (relying on compulsory ethics) and autonomous ethics (ethics of cooperation, cooperation). The first is characteristic of the preschool period, and the established strict rules are learned through older relatives. Moral realism assumes that the behavior of the child is evaluated not according to internal aspirations, but according to external factors and material results. According to J. Piaget, with the development of moral consciousness, operational thinking, which pushes the child from objective responsibility to subjectivity, also grows, as well as the motive or aspiration begins to be more important than the result of the action. The same characteristic is clearly manifested in children of preschool age [100, p. 198]. In this process, on the basis of integration, it is possible to strengthen the knowledge and skills acquired at the Science and Nature Center. For this purpose, the educator should develop the development of the training based on the content and essence of the subject, use the appropriate methods and methods, and come up with new ones through creative research.

## **REFERENCES**

1. O‘zbekiston Respublikasi Vazirlar Mahkamasining 31.12.2019 sanadagi “Uzluksiz ma’naviy tarbiya konsepsiyasini tasdiqlash va uni amalga oshirish chora-tadbirlari to‘g‘risida”gi 1059-son qarori. <https://lex.uz/uz/docs/4676839>
2. O‘zbekiston Respublikasi Vazirlar Mahkamasining 2020-yil 22-dekabrda qabul qilingan “Maktabgacha ta’lim va tarbiyaning davlat standartini tasdiqlash to‘g‘risida”gi 802-son qarori. <https://lex.uz/uz/docs/5179335>.
3. O‘zbekiston Respublikasi Prezidenti Sh.M. Mirziyoyevning 2016-yil 29-dekabrda qabul qilingan “2017-2021-yillarda maktabgacha ta’lim tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida»gi PQ-2707-son qarori.
4. O‘zbekiston Respublikasi Prezidentining «Ma’naviy-ma’rifiy ishlar samaradorligini oshirish bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida» 2019-yil 3-maydagi PQ-4307-son qarori. <https://lex.uz/docs/4320700>
5. “Ilk qadam” maktabgacha ta’lim muassasasining davlat o‘quv dasturi. T.: 2018.
6. Azimova Z. “Tarbiyaviy ishlar tizimini integral diagnostik asosda takomillashtirish” mavzusidagi ped-ga fanl. dokt. diss-yasi. Nukus, 2018. 25-26-34-35-betlar. (208)
7. Kadirov V.A. Mumtoz adabiyot namunalari o‘qitishda metodologik asosning ahamiyati. “Til, ta’lim, tarjima” jurnali 2020, 2-son, 1-jild. 99-103-104-betlar.
8. Qodirov V., Abdullajonova D. Maktabgacha ta’lim tashkilotlarida badiiy adabiyot bilan tanishtirishning umumnazariy masalalari, unga xos bo‘lgan tamoyillar va yondashuvlar.// A versatile teacher. Latvijas pedagogiskais zurnals. – Jurmala, 2020. –№ 8. P. 288-295.

9. Azizova Z., Qodirov V. Qo‘g‘irchoq teatri vositasida maktabgacha katta yoshdagi bolalarda axloqiy-estetik sifatlarni shakllantirish. Andijon: “Andijon nashriyot-matbaa”, 2020. 27-b.
10. Qodirova F. R., Toshpulatova Sh. K., A‘zamova M. N. Maktabgacha pedagogika -T: Ma‘naviyat, 2013. 8-b. (160)
11. Abdurahimova D.A. Maktabgacha tarbiya yoshidagi bolalarni axloqiy ruhda tarbiyalashda xalq ertaklaridan foydalanish: 13.00.01.Ped. fan. nom. disser.-T.: TDPU,1998. 239-b.
12. Кожанов А. А. Внешность как фактор этнического сопоставления. <http://vneshnii-oblik.ru/sopostavlenie.html>.
13. <https://odam.uz/Qiziqarli/eng-mashxur-va-eng-chiroyli-qogirchoqlar#>
14. <https://daryo.uz/k/2020/10/21/shavkat-mirziyoyev-ozbek-tiliga-davlat-tili-maqomi-berilgan-kun-munosabati-bilan-ozbekiston-xalqiga-tabrik-yolladi/>
15. <https://daryo.uz/k/2021/08/31/shavkat-mirziyoyev-shahidlar-xotirasi-xiyoboniga-bordi/>
16. <https://alldoshkol.ru/deyatelnost/hudozhestvennaya-deyatelnost-doshkolnikov>