

## COGNITIVE APPROACH TO LITERATURE EDUCATION: MEMORY, THINKING AND COGNITION

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### Annotation

The article examines the development of literature education, creativity in students, thinking in the development of visual potential, the formation of scientific knowledge and views on the perception of the artistic text.

**Keywords:** psychological process, scientific cognition, mastering, contemplation operations, literary education.

Today, when the educational system is completely new, it is necessary to re-analyze the content of literature and related sciences, to radically reform and associate it with life on the basis of ensuring its continuity and continuity in the field of Education.

At the modern stage of scientific-technical, ideological development, special attention is paid to the promotion of literary knowledge and, in particular, the upbringing of the reader of the book. After all, literature is the basis for educating young people with potential and providing advanced creativity in various fields. Therefore, the development of artistic and creative abilities of students is one of the important tasks of modern education.

Ensuring unity in the educational system of literature dictates the knowledge of the legalities, organizational elements, pedagogical and psychological foundations of this process, the sequence of actions. Because, the success of education and training is associated with the level of spiritual development of a person.

In other words, "...the formation of an aspiring, enterprising person, who creatively approaches any work, solves any issue in a specific way, should be the task before the updated pedagogical science" [9; 38-p.].

Each of the psychological factors that play an important role in the process of cognition (for example, perception) is the formation of a second factor (for example, memory) dictates the presence of a full-fledged process, otherwise, the second factor (memory) is a complete form, as a result of which the third factor does not appear in contemplative operations [6; 314-320-p.]. According to the German philosopher Maarten Haydegir, who considers human land and independence as a prime issue, things that require understanding encourage thinking, contemplation. And in the land of contemplation stands the imagination. Imagination is expressed through thought. In this regard, the level of assimilation of educational materials depends on the psychological process (factors) that are taking place in the minds of the reader, their holistic and full course.

This means that, as a result of placing educational materials in literature education on the principle of continuity and continuity, ensuring the continuity and continuity of the educational process, first of all, full perception of the subject by the reader, contributes to the holistic assimilation of the fundamentals of science. Effective perception of consciousness and knowledge, in turn, opens the way to the formation of logical memory and its projection. The teacher can assess the extent to which psychological phenomena play an important role in the assimilation of literature knowledge by the students as far as the extent to which they are controlled in each literature lesson.

The most important feature of the mastering process, according to N.F.Talizina, is the activity of the cognition process and memory: in order to have knowledge, the reader must accept them, that is, perform a certain activity with them. In other words, the process of mastering knowledge is always the execution of certain cognitive actions by students. Therefore, in planning any knowledge, it is necessary to determine on the basis of what activities (skills) they are carried out by students and for what purpose. Also, the teacher should be aware that in this case the students are not able to master the system of all the actions that are reflected on the basis of their reading skills [8; 59-P.]. It is known that the educational material is not fully mastered in the educational process, as long as there is a certain consistency, consistency, continuity among the parts of the educational materials. Therefore, adherence to the principle of continuity of literary education is an important print of didactics, which means going from simple to complex, from unknown to known. It requires that the materials in the State Testing Center, curriculum, programs and textbooks are logically related to each other, to a certain extent, the formation of knowledge, skills and qualifications at each stage of Education. Accordingly, "knowledge is the skill of mastering the laws of Science, the ability to apply the learned knowledge in different situations, the skill is the skill of applying the learned knowledge and the formed skills to life" [3; 3-6-p.].

It is also very important to establish the principle of teacher and student cooperation in ensuring the continuity of literature education. Famous psychologists V.M.Bekhterov and V.M.Myasishchev characterizes the role of circulation (imitation and impressiveness, which is its specific appearance) in the co-operation activities of social life, emphasizing that if there is no imitation, then a person with the glory of society will not arise. Imitation takes its material from circulation, mutual inductance and interaction develops due to interaction [2; 263 - p.]. Psychologist E.Gaziev cooperates with the teacher and the reader 1) introduction into Activity; 2) independent actions; 3) imitation actions; 4) reinforcing actions; 5) self-directed actions; 6) self-provoking actions; 7) self-organizing actions [4; 140 - p] shows place. Therefore, the correct perception of the work of art, bringing the reader into the world of literature, also imposes on the teacher's responsibility as a partner.

In the process of perception, the artistic work (– the form of existence and existence of literature and art, the system of images with integrity) the system of images of] (- a system of images intertwined with each other in an artistic work) [5; 207-p.] it is imagined, the character traits of the heroes, the essence of their past-forgiveness are understood. In the methodology of teaching literature, "perception of the artistic text" with "understanding of the content of the text" is interpreted as a mutually distinctive concept, the first is allocated for the initial stage of work on the work, the second for the next stage, the concept of perception of the work is directly related to the understanding of artistic images [7; 15-25-p].

As far as literature education is concerned with the concept of perception, in order for the reader to fully comprehend the new material, the teacher must first determine the aims and objectives of perception.

Secondly, considering the age characteristics and the level of knowledge available to the students, it is imperative that the students first know the content of the material they have mastered when preparing for the perception of the new material. Otherwise, the reader may not perceive the content of the new material.

In the end, for the effective assimilation of the new material should be distinguished important places, explaining the place of the sections of the topic.

From the four, the new subject is studied in a complex way, if the previously mentioned materials are the basis for further topics, as well as the links within and within the subject that ensure the

continuity and continuity of education, the content of the study material can be deeply, thoroughly perceived.

The next important cognitive processes are closely related to the harmony of memory and thought. The teacher, who introduces students to the features of the genre of the work of art, should develop not only their mechanical memory, but also their logical memory. Consequently, logical memory serves not only to remember the organizational form of the material under study, but also to remember its content, to associate, analyze and understand the material under study with the existing knowledge. From such types of memory – *memory, it is based on understanding and remembering the material interconnected by the meaning* [1; 52-54-p.]. This is the process of perception itself, the process of reflection and the operation of contemplation.

Contemplative operas are extremely complex. Therefore, it is worthwhile for the teacher to teach the students to analyze, compare, compare, summarize, understand, feel, prove their opinion, think and find evidence. In this place it is necessary to pay special attention to the emotional characteristics of artistic works. Emotionality is distinguished by the fact that it evokes certain emotions in the reader.

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