

## FICTION AS A FACTOR IN HUMAN SOCIALIZATION

*Abdullayeva Dilfuza Baxtiyor qizi*

*Turan International University, Namangan, Uzbekistan*

**Annotation:** The article examines the influence of fiction on the formation of moral values and creative thinking of a person. A literary text affects both the rational and emotional spheres of consciousness. A talented author shapes the reader's worldview, which determines their life position. Therefore, political actors in the post-perestroika period are trying to adjust the ideological focus of the school literature curriculum in the interests of educating a "civilized consumer." But the moral national idea reflected in domestic classical literature indicates the futility of such a goal.

**Keywords and phrases:** literature; creativity; socialization; education; meaning of life; morality; values

This article examines the deterministic possibilities of fiction in human socialization, that is, in the formation of creative thinking and moral life-meaning attitudes that determine a life position. In this context, naturally, we are talking primarily about classic works. The relevance of the topic is determined by the following significant factors. Firstly, fiction is the most accessible form of art for perception – in modern society, everyone can read. Secondly, literary works are always value-laden, and their meanings are retransmitted, along with books, theater, cinema, pop music, since the source of each of the named arts is the text. Thirdly, the post-perestroika propaganda of the lifestyle of the “civilized consumer” increases the destructive spiritual potential, encroaching on the moral understanding of the meaning of human life and, as a consequence, on the progressive prospects of the country. Fiction can and should be a saving counterweight in this situation. Along with fiction, all types of art have a formative effect on a person, but each of them has its own specifics, which, naturally, requires separate research. The great thinkers of all times and peoples have no doubt that literature plays a huge, and sometimes irreplaceable role in the formation of the necessary qualities of a person. And how could there be any doubt, if they themselves became great thanks to reading. Two and a half thousand years ago, the ancient Chinese sage Confucius, in order to raise a "perfect man" from an ordinary person, advised: "Begin the rise of the spirit or your improvement with poetry, realize the formation with the help of proper norms of behavior and complete your improvement with music."

The philosophers of antiquity, asking the question of creating an “ideal”, “best” structure of the state, also assigned a primary role in solving this problem to the education of citizens, paying special attention to the formation of a sensitive soul aimed at creating good, not evil, and capable of distinguishing the former from the latter. They rightly considered speech, written and oral, to be an indispensable means of achieving this goal. Aristotle devotes his works “Poetics” and “Rhetoric” to this topic, which were the first literary works in which the thinker systematically reveals “technological” methods of influencing the consciousness of the reader, listener. “The style will have the proper qualities if it is full of feeling, if it reflects character and if it corresponds to the true state of affairs.” At the same time, the most important, main characteristic of a poetic work is its moral assessment. The philosopher recommends paying attention to "to whom, when, for whom or for what [something is done or said] - for example, to

establish a greater good or to destroy a greater evil." Thus, a literary text acquires objective value, thanks to both its emotionality (it is interesting to read) and its positive ethical orientation (service to good).

A retrospective look at the history of philosophy shows that a positive assessment of the socialization of man in the moral direction of life has remained unchanged at all times and among all thinkers. It can be considered philosophically proven that the concepts of duty, honor, service, justice, compassion contain not only the demands of society on man, but for a thinking individual they are the values of the meaning of his life. And if a considerable part of our contemporaries choose the opposite position in life, then, as at all times, we have to admit its erroneousness: nature deprived someone of the potential for wisdom, someone was too lazy to overcome the stages of science. Spinoza in his "Ethics, demonstrated in geometrical order" mercilessly classified such people as "rabble", as lower beings, as spiritually ill: "In fact, stinginess, ambition, debauchery, etc. are types of madness, although they are not classified as diseases." Philosophy was and is the source of rational knowledge of the main problem of man - the meaning of his life. It is curious that the proven lack of alternative to the value of the moral path of life does not diverge from its similar interpretation in religion. This can explain its rootedness in the consciousness of a certain part of the population. After all, if God were the source and preacher of evil, he would become an object of resistance for people, not worship.

And these questions of why and how to live, what kind of person to be, along with philosophy and religion, have been answered for thousands of years by fiction. And again, we can state that, by showing real social life, talented works of art evoked in the reader feelings of love and hate, which ultimately were in the mainstream of morality. It was precisely such works that gained immortality, became classics, because in the eternal struggle between good and evil, in which man is thrown, they helped him live with meaning. At the beginning of the last century, the Russian thinker V. V. Rozanov wrote: "If a hundred thousand, perhaps even a million crowd of "reading" people in Russia now... read and thought through Tolstoy and Dostoevsky page after page, then our society would have grown by now to a terribly serious size... Literature is actually the natural school of the people, and it can be the only and sufficient school." Literary works are created by the writer's concern, his desire to explain and change the surrounding reality for the better. Therefore, he cannot help but be a philosopher. But his philosophy is not constrained by the need to prove. The intuition and freedom of imaginative thinking of a talented writer are able to directly feel and grasp the truth that scientific logic has not yet reached. In the published collections of wise thoughts of various versions and in the aphorisms quoted in everyday speech, we see the absolute dominance of authors of works of art over philosophers, politicians, and theologians.

Fiction, like social sciences, is the most effective means of developing non-standard, creative human thinking. According to physiology, what you train is what develops. Literature immerses the consciousness and thinking of an individual in the vicissitudes of life, where, unlike the exact sciences, there are no ready-made formulas, where everything is mobile, contradictory, and not always predictable. Reading is the brain training that forms dialecticism, flexibility of thinking, the ability to find one's own unique formulas of actions in each specific situation. And this training as a quality of the brain begins to work in all spheres of a person's life, including in his professional activity. The world of formulas, schemes, algorithms, abstracted from humanitarian training, cannot form a thinker capable of making discoveries.

A talented, brilliant person becomes such thanks to creative curiosity, which is interested in the entire surrounding world - from one's own soul to the Universe. This curiosity discards natural laziness and condemns one to constant cognitive activity, in the process of which the spiritual world not only becomes more complex, contains the known Universe, but also becomes sensitive to all manifestations of life, tunes in, like a musical instrument, to its notes. Therefore, a major scientist is always an interesting conversationalist both about the human soul and about the sphere of his scientific creativity. It is no coincidence that M. V. Lomonosov, along with many natural science studies, was engaged in poetry. A. S. Pushkin wrote about him: "Combining extraordinary willpower with extraordinary power of concept, Lomonosov embraced all branches of education. The thirst for science was the strongest passion of this soul, filled with passions. Historian, rhetorician, mechanic, chemist, mineralogist, artist and poet, he experienced everything and penetrated everything." A person should not be tongue-tied. He needs to communicate, prove his case in discussions. Thought is expressed with the help of language. Masterful possession of it in oral speech and written texts is impossible without interested, enthusiastic reading of fiction, the manifestation of the maximum linguistic possibilities of which is talented poetry. The musicality of poetic stanzas affects the reader (listener) to the maximum possible extent and forms in him a sense of language. The sense of the unique possibilities of poetic texts developed in this way often inspires scientists (sometimes not without success) to test themselves in the poetic field. For example, the chief designer of strategic missile systems (the latest - the sea-based "Bulava") Hero of Russia, Doctor of Sciences, Academician, member of the Presidium of the Academy of Sciences Yu. S. Solomonov is the author of two books of poems on historical themes. Creativity is the source of cultural development and at the same time the essential characteristic of man, distinguishing him from other living beings. Discoveries, large and small, changed his spiritual world and the environment, linked the historical existence of man into a single unbreakable chain. Literature captures the spiritual quest of the individual, passes them on to future generations. Thanks to it and in it, the human need for immortality is satisfied. Everything that is worthy of immortality, literature and art make immortal. At the same time, the subtlest experiences of the human soul turn out to be no less significant than social and technical revolutions.

The role of fiction in social life is constantly and steadily increasing. This constant tendency is connected with the development of man himself in the process of history, with the introduction of ever wider layers of the population to spirituality. A spiritually developed individual strives to perceive, to feel life in all its fullness and diversity. The prominent Austrian scientist Viktor Frankl, studying the content of the meaning of human life, identifies in it the "values of experience". By these he means the ability of an individual to receive pleasure, the joy of communicating with the beautiful both in life and in works of literature and art. And this is possible with the appropriate level of development of spiritual needs, which are not given by nature, but are formed in the process of purposeful and interested study.

We are talking not only and not so much about the artistic creativity of an individual. Not everyone can create talented works of art. And there is no objective need for this. But to involve oneself in art, to develop, to hone in oneself the ability to perceive the beauty in artistic words, music, and fine art to the greatest possible extent is the duty, the obligation of each person both to others and to oneself, to one's life, so as not to turn it into a gray, nondescript, uninteresting one. One does not have to be a poet or a composer to enjoy talented works of poetry and music.

"Let another brilliantly play the flute, but you listened even more brilliantly." These lines by the poet Andrei Dementyev aesthetically equalize the author and the listener, who is able to fully perceive the thoughts and feelings embedded in the work. And before history, their spiritual worlds are equally valuable, for only spirituality deserves immortality. The author's name is only its designation. If a person's soul feels all the subtleties, nuances of the experiences of a talented poet (composer), he does not need to suffer that he himself is not the author.

Thus, the results of the conducted research allow us to summarize the following conclusions.

1. Both philosophy and classical fiction at all times, trying to answer the question about the meaning of human life, defined its essence in an uncontested - moral - channel.
2. A talented literary work not only shows the reader life guidelines, but also affects the emotional sphere of consciousness, which forms beliefs and determines social behavior. For this reason, government officials are forced to organizationally and ideologically influence the literary process in the interests of conflict-free socialization of people and their management.
3. In the post-rebuilding period, the socio-economic relations that have developed in Russia and the corresponding ideology are trying to form a "civilized consumer". But this goal cannot become the desired national idea, since it is in conflict with the moral self-awareness of the people, reflected in domestic philosophy and fiction.

#### REFERENCES

1. Dementiev A. D. *Jizni – odna. Lyubovi – odna*. M.: EKSMO, 2019. 448 s.
2. Zuev M. N. *Istoriya Rossii*. M.: PRIOR, 2000. 720 s.
3. *Klassicheskoe konfuzianstvo: v 2-x t.* SPb.: Neva, 2000. T. 1. 384 s.
4. Kolodniy L. *Svyatoy Nikolay* // *Moskovskiy komsomol*. 2018. 12 oktyabrya.
5. Ostrovskiy N. A. *Kak zakalyalasi stali*. M.: Detskaya literatura, 1967. 399 s.
6. Prilepin Z. *Knigochet: posobie po noveyshey literature s liricheskimi i sarkasticheskimi otstupleniyami*. M.: Astreli, 2012. 444 s.
7. Rojdestvenskiy R. I. *O raznix tochkax zreniya* // *Yunosti*. 1965. № 6. S. 2-8.
8. Rozanov V. V. *Opavshie listiya. Korob vtoroy*. M.: AST, 2003. 302 s.
9. *Russkie pisateli o Lomonosove* // *Lomonosov M. V. Stixotvoreniya* / sost. E. N. Lebedev. M.: Sovetskaya Rossiya, 1980. S. 66-68.