WORKING ON LITERARY-THEORETICAL CONCEPTS OF THE ANALYSIS OF THE TEXT OF FOLK EPICS

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Abstract: This article describes the development of students' creative thinking based on the effective use of modern pedagogical technologies in teaching examples of oral folk art in general education schools, in particular, using the example of folk epics.

Keywords: Literature, school, national culture, folklore, folk oral art, epic, method, methods, textbook, teaching system.

XALQ DOSTONLARI MATNI TAHLILIGA DOIR ADABIY-NAZARIY TUSHUNCHALAR USTIDA ISHLASH

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Annotatsiya: Mazkur maqolada umumtalim maktablarida xalq og'zaki ijodi namunalarini o'qitishda o'quvchilarning kreativ tafakkurini zamonaviy pedagogik texnalogiyalardan unumli foydalanish asosida rivojlantirish bayon etilgan, xususan xalq dostonlari misolida.

Kalit so'zlar: Adabiyot, maktab, milliy madaniyat, folklor, xalq og'zaki ijodi, doston, usul, metodlar, darslik, o'qitish tizimi.

One of the goals of literary education in a modern school is to introduce students to the art of speech. This helps to cultivate a general and reading culture, to develop the communication skills of schoolchildren. In this regard, folklore plays a great role, and familiarization with them allows schoolchildren to develop their oral speech and helps them to deeply understand the history of their national culture.

The section "Folk oral creativity" is one of the most traditional sections in the school literature course, and in modern programs of specialized schools, the content and genre diversity of this section have been revised and updated. Therefore, the detailed development of a system for studying it is one of the urgent problems in the system of teaching literature.

In fact, this problem has not lost its relevance not only in specialized, but also in traditional school literature lessons. These factors indicate that the problem has a history of almost a century.

Many methodologists and teachers (V. Yu. Stoyunin, V. P. Skogshn, V. I. Vodovozov, F. I. Buslayev, Yu. M. Sokolov, M. A. Rybnikova) considered the teaching of folk oral literature as

a way to understand the worldview of the people. V. Ya. Stoyunin considered folklore as a means of introducing students to the spiritual life of the people; "In our time, a consciousness of the need to get closer to the people has arisen, which, of course, leads to the first need to know this people"[1]

V.I. Vodovozov saw in folk oral art, first of all, its enormous educational value, because "in songs, epics and fairy tales, people embodied their best thoughts, aspirations and hopes. Over the centuries, they have not lost their power and charm, which is why folk oral art represents valuable educational and educational material"

The approaches of M. A. Rybnikova and Yu. M. Sokolov to the study of folklore are determined by an understanding of its role in the development of literary literature and poetic language.

Uzbek folklorists:

The influence of ideological pressure and limitations on the study of folklore is clearly felt. Therefore, folklore studies of the period of independence are a completely new folklore studies. It is worth highlighting the research of such folklorists as T. Mirzayev, O. Safarov, O. Madayev, M. Jurayev, Sh. Turdimov, and J. Eshonkulov, who are still actively working today.[2]

The ideas of Russian folklorists and Uzbek folklorists are as follows:

The purpose of teaching folklore at school is to reveal to students the richness of folk oral art and the inexhaustible creative power of the people, to promote the emotional experience of folk poetic works to children.

As is known, M.A. Rybnikova is one of the methodologists who created a single methodological system of lessons aimed at developing students' aesthetic feelings and creative thinking.

The methodologist pays special attention to folk oral art as the initial stage of work on developing students' speech - acquaintance with artistic speech.

It is important for specialized school students to enter the folklore "laboratory of creativity" in the perception of bright and unique folklore images, in the study of works of oral folk art.

The ways of studying works of oral folk art are determined by the general tasks of literary education. One of these tasks is to prepare a qualified student who is capable of deep, independent perception of a literary work, has an aesthetic taste, general and reading culture.

Most modern methodologists consider the study of folklore works as the initial stage in achieving this goal.

This approach is reflected in many current programs.

In the specialized school literature program (which we rely on in our research), the teaching of folklore works begins with an introduction to their genre features, instilling in them the idea that they are examples of high art.

The repeated appeal of scientists to the problems of studying folklore works and numerous studies in this area prove that the issue of ways of studying works of oral folk art in school practice has not yet been finally resolved.

Thus, the relevance of the issue is determined, firstly, by the insufficient methodological development of the problem of studying works of oral folk art in specialized literary education, taking into account the genre specificity; secondly, by the need to find effective means of solving the selected problem.

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[1] Педагогические сочинения. — СПб.: тип. Уч-ща глухонемых, 1892. — 650 стр.

[2] T.Mirzayev, Sh.Turdimov, M.Jo'rayev, J.Eshonqulov, A.Tilavov. O'zbek folklori.Darslik. – T.: 2020.237-b

If a system is used in the process of mastering folklore works that takes into account both the specific features of each genre of oral folk art and their interrelationships, then the methodological model for studying small genres of oral folk art will be the same. aimed at their connection with larger genres (folk drama), which will allow effectively improving the reading skills of schoolchildren, as well as oral and written speech.

Accordingly, the article sets out the following tasks: to summarize the methodological experience of studying works of folk oral art in a specialized school; to determine the place and role of folk oral art in the system of differentiated literary education; to justify the need to study the relationships and interpenetration of works of folklore of different genres; to develop a methodological model for studying subgenres of folklore and a system for studying folk epics; to identify the most effective methods and techniques for activating the creative activity of students, taking into account the study of various genres of folklore, their interrelationships; to identify the types of tasks that will help develop the communicative and speech skills of schoolchildren.

Below we recommend some methods aimed at developing creative thinking on the basis of the epic "Ravshan":

In order to study the significance of images in the work, you can use the RASHM strategy technology.

The RASHM strategy is the creation of written texts on a specific topic. This strategy is important in that it builds preparation for improvisation. The strategy requires the student to have a certain amount of skills and is an effective method in practical application of theoretical knowledge and revision of material in lessons.

R - role, the student chooses on whose behalf he will write.

A - the audience to which he will address.

Sh - form, in what form the material will be written (anecdot, story, dialogue, note)

M - topic, what the text will be about.

An example of conducting the "RASHM" strategy on the folk poem "Ravshan":

A student writes a letter to Ravshan on behalf of Agha Yunus the fairy (nanny) and Hasankhan (father) on the topic of "longing".

R - Agha Yunus the fairy (nanny) and Hasankhan (father),

A - Ravshan,

Sh - letter,

M - feeling of longing.

In order to study the art of the poem, it is recommended to use the "Writing a letter in a circle" technology.

The "Writing a letter in a circle" technology involves working in a group. Students must not only think about the given topic, but also coordinate their thoughts with group members. Each member of the group writes several sentences on the given topic on the paper in his hand, then passes the sheet to the classmate next to him, who must continue his thoughts. This is continued until the letter on the paper returns to its owner.

In the process of studying the epic poem "Ravshan", this technology is aimed at strengthening theoretical knowledge. The teacher invites each group to find and write down the artistic language tools present in the epic poem with examples. The groups are encouraged to find more information. Students write down approximately the following information:

The art of Talmeh:

— My son Ravshanjon, if the daughter of the great Avaz is Gulanor, do not be sad! "Whoever has a daughter has a charm," they say, and so on.

The art of adjectives:

Jiyronkush is also such a horse: its four legs are evenly spaced, its back is wide, and the air of the birch is blowing.

Rhymes in prose:

Ravshanbek took his horse out of the yard, secretly agreeing with his parents, and, like a flower, he ran along the street and along the people's tracks, like a hawk, flying around, and playing with his horse Jiyronkush in every way.

Now Ravshan, responding to his father's words, is heartbroken, his heart is broken, his eyes are filled with tears, he tells his father about the secret he has gone through, and informs him that he has passed away, and says a word.

In order to study the linguistic style of the epic, you are assigned the task of trying to create an artistic portrait of Goroglu, Hasankhan, and Ravshan in your own words, based on the text of the epic given in the textbook. In this case, the teacher recommends using words that serve to create the image of the characters in the text of the epic.

Go'ro'g'li	Hasanxon	Ravshan
Mard	Sher haybatli	Mard
Qo'rqmas	Yo'lbars kelbatli	Polvon
Polvon	Qoplon yurakli	Qo'rqmas
	Arslon bilakli	Haybatli
	Mard	Ravshan
	Polvon	

In conclusion, studying works of various folklore genres, taking into account their interrelationships, serves to deepen the understanding of their aesthetic and artistic uniqueness, and to form ideas among schoolchildren about folk oral literature as an integral layer of folk oral literature.

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