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Research Article

ANALYSIS OF THE CURRENT STATE OF THE USE OF THEORETICAL INFORMATION IN LITERARY EDUCATION

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ABSTRACT

This article reflects on the use of prepared proposals, the development of proposals and recommendations, taking into account the features of the genre in the development of theoretical knowledge and practical skills of folklore in the secondary special education system.

KEYWORDS

Visual tools, illustration materials, audiova video materials, theoretical knowledge, practical skills, folklore, samples of folk oral creativity, new pedagogical technologies, reading literacy, independent thinking.

INTRODUCTION

The methods of teaching fiction are chosen depending on the purpose. Q. Yoldoshev in his speech on "Leading principles of modern philological education" points out the root of the problems in teaching and comes to the following conclusions: should be formed as a person who can have a healthy attitude to any events and situations that happen in the world with his own point of view... for school literature, not the status

or popularity of the writer or the work, but the student It is important that the level of serving to bring about the noble moral quality that should be formed in the future" . It is true that fiction serves to enrich the psyche and spiritual world of the student, but there is a need to teach tools that serve this purpose, including literary-scientific concepts and terms. It is necessary to analytically study what methods and approaches are used to

create theoretical knowledge in literature classes today.

Studying the theory of literature in education is a traditional problem for the methodology of teaching literature. A. to the development of approaches to this issue. Fitrat, A. Saadi, G'. Karimov, N. Various aspects of this multifaceted problem have been highlighted by Uzbek scientists such as Mallaev. In particular, the structure of the studied concepts is defined, the stages of their formation are shown, the optimal methods and methods of their study are developed, and interesting experiments on the systematization of the main concepts of literary theory are offered. In particular, M. Koshjanov, O. Sharafiddinov, U. Normatov, N. Karimov, I. Gafurov, A. Among the representatives of the older generation, such as Rasulov, Q. Yoldoshev, D. Kuronov, S. Meli, Sh. Rizaev, R. Kochkarov, A. Ulugov, I. Yakubov, U. Dzhorakulov, N. Jabbarov, R. Thank you, U. The ideas about literature put forward by scholars like Hamdam were based on modern literary theory. Significant work has been done on the synthesis of the aesthetics of oral creativity, a detailed system of theoretical and historical poetics concepts, and a new perception of the literary process of the 21st century. However, the task of fully developing a literary-aesthetic category and a system of theoretical concepts in connection with the literature course has not yet been fully resolved. Undoubtedly, determining ways to improve the content of modern literary education, an important methodological problem - to continue developing new approaches to the ways of studying literary

theory, for this, the process of studying literature, on the one hand, reflects their internal interdependence; on the other hand, it is important that the use of aesthetic categories and concepts implies solid mastering and conscious application of theoretical knowledge in life.

S. Qambarova: "To this day, the issue of the volume, system and sequence of literary and theoretical concepts studied at school remains controversial. Although there is a place for theoretical information in the structure of current educational programs and textbooks, the basic categories of modern aesthetics and literary theory - the concepts of author, work, and reader - are neglected. "From the 5th grade, it is necessary to provide direction to determine the ways of expressing the author's point of view, to form a set of concepts related to the study of the artistic work, such as world image, composition and artistic speech," he says.

In this regard, as professor Q. Yoldoshev rightly noted, "Now the knowledge given on the theory of literature is not a tool for testing and tormenting students' thinking, but rather as information that helps to read and analyze an artistic work."

As a result of a lack of deep understanding of the author's point of view, the position of the protagonist or the narrator, whose positive qualities are exaggerated, is understood (especially when studying non-narrative works). Formed theoretical concepts are not connected in a certain system in the minds of students. For example, categories and concepts such as style, genre, composition, direction, author's point of

view, pathos are mastered separately from each other. The level of distinguishing the individual characteristics of these concepts is low, and even high school students do not have a clear idea of the relationship between them.

S. Qambarov said that one of the main reasons why students do not get enough knowledge about the theory of literature is the lack of a system of forming concepts that must be mastered in order to fully understand the work. Despite the fact that the programs in which the concepts of literary theory are included work, most of the teachers have not formed a systematic approach to the study of concepts and categories. In addition, it is no secret that the issue of evaluation of literary theory work is neglected by teachers. After all, it is clear from our experience that they consider it important to memorize the definition of a certain concept, to retell the plot of a work of art, to be able to show some qualities of the characters. This conclusion is confirmed by the results of the preliminary survey with literature teachers. Therefore, there is a need to choose the methods of presenting the theoretical material and the successful formulas of the definition of a certain concept.

The latest "Literature" textbook contains the following Nazari information:

WE WILL LEARN THE BASICS OF ARTISTIC ANALYSIS:

ANALOGY

In order for the work of art to affect the reader, for the reader to better imagine the events and

characters, the authors use various artistic image tools. One such tool is called analogy. In a simile, one person, thing or situation is compared to another. A particular feature of the person, thing or situation being described by simile is emphasized. In most cases, similes are expressed by the suffixes "-dek", "-day" or the words "like", "like". That night was as black as a raven's wing. There is neither a twinkling star, nor a twinkling spark. Erkin Vahidov, from the epic "Nido" In this example, the poet compares the night to the black wing of a raven - a bird belonging to the family of crows, drawing the reader's attention to the darkness of the night. He threw the exposed part of the wire over the strawberry bushes. The wire coiled like a snake and fell on the bush. O'tkir Hashimov, from the story "The Last Victim of the War" In this example, the author makes the image of the wire look like a snake in order to vividly and effectively express it. Find examples of similes in the story "Goodness". What characteristic of the described person, thing or situation did the writer emphasize in these similes? Fill in the table in your notebook.

Or:

Folk art

Samples of folklore - folk tales, songs, proverbs, riddles first appeared in oral form and passed down from generation to generation until today. They are called "people's oral works" because they were created not by a single poet or writer, but by the people. Instead of the term "folk oral creativity", the word "folk" (English "folk" - "people", "lore" - "wisdom") can be used.

Folk songs are one of the oldest forms of folk art. Some songs were performed by adults in a circle of adults, some were sung for children (for example, "Alla"), and some were sung by children. For example: I sprinkled wheat on the shelf. Mashrabboy doesn't leave the house, Am I sleeping, am I sleeping? only theoretical information is provided. Theoretical concepts of most genres are removed.

Q. Husanboyeva emphasizes that the issue of working with keywords is mainly useful in landscape lyrics. "The subject is studied in connection with the surrounding world," says the scientist. - Pupils observe natural phenomena together, try to artistically express what they see, etc. From the used words and phrases, the important ones for the topic are separated. Such independent research expands the student's worldview, discovers the artistry and accuracy of the landscape image. The acquisition of the text is carried out in an emotional, conscious way.

In the example of learning dramatic works, we were convinced that the teachers' attention to works by type and genre categories is not enough. To the model of studying the work according to its genre: getting to know the writer's aesthetic views; refer to the history and theory of genres; attract excerpts from literary and critical works; types of work include clarifying the methods of expressing the author's point of view, comparing works based on genre. In this regard, Q. As Yoldoshev noted, "First of all, reading a dramatic work is fundamentally different from other types of works and requires certain theoretical preparation. Because not everyone has this kind

of training, dramatic works are not widely read. After all, even if the text of a play is read, it is not easy to understand it and understand its artistic meaning. After all, the author does not take part in the drama, his position is not visible at all, the axiological evaluation of the conflicts and the behavior of the characters during the development of the plot of the work, as well as the aesthetic impact of the work, depends on the reader's life experience, intellectual level, and spiritual level.

Qambarova said, "The educational analysis of a work of art differs from the analysis of literary studies. If in the scientific analysis the literary critic relies on the science data, in the educational analysis the teacher takes into account the age characteristics and knowledge level of the students based on the DTS and program requirements. But the construction of the plot, compositional structure, ideological-artistic features, system of images, language of the work remains an important condition of the educational analysis, and it is, first of all, the cooperation of the teacher and the student to reveal the ideological direction of the work, the theme, the character of the characters, mastering visual means together with the content. is the work of

According to S. Matchanov, "In the process of reading a literary text, it can be in the form of a teacher's explanation, in the form of a detailed examination of the work, in the form of describing the characters or identifying the means of visual expression... Deep meaning is the first and main condition of literary analysis. Analysis always

focuses on a certain goal, determines its form and content. Therefore, to get into the essence of the work, theoretical knowledge related to its form is also necessary.

"Different from lyrical and dramatic works," writes Professor M. Mirgosimova, the space of life events covered in works belonging to the epic type is wider, in which the description or interpretation of events and heroes in prose is the leading; Conflicts, images of situations express meanings appropriate to the scale of the genre; The students must have a complete idea of the content understood from the characters' images, connected with their actions, struggles, feelings and interests, and create the idea of the work as a whole. It is the most important aspect in teaching literature that the students can distinguish the genre features of the work. This can be called a step towards understanding literature.

The artistic text is a kind of map, which reflects the image of the world expressed through words. Images (artistic details) and writer's personality (author's personality) play an important role in it. A certain concept is embodied in a set of ideas about a thing or phenomenon called by a certain word. "In the linguistic landscape of the world, basic words, in other words, words and concepts representing important elements of national culture, occupy a special place." In fact, the text and non-text concepts lead to the understanding of the essence of the work.

In order to understand poetic works, it is necessary to acquire theoretical knowledge about

it. This aspect is also taken into account in the new "Literature" textbook:

PROJECT Work in groups.

Choose one of Alisher Navoi's Rubaiyat. Draw a picture or make up a story to help you understand the main idea of this verse.

WE LEARN ABOUT RHYME AND RHYME

In poetic works, verses usually end with rhyming words. This ensures the melodiousness and musicality of the poem. Verses in poems can rhyme in different order. Rhyming words in poetry are denoted by the same letter. For example: Besh asrkim, a lion in chains shakes the poetic palace. Alisher took the place where Timur's blade did not reach with a pen. (Abdulla Oripov) In this poem, the first line rhymes with the third line (palace - place), the second line rhymes with the fourth line (lion - Alisher). So, we can express the rhyme order of the poem in the form of a-b-a-b.

In the poetic works of our classic literature, the same word is usually repeated after the rhyme at the end of verses or stanzas. This word repeated after the rhyme is called radif. For example: Always be happy with your heart, whoever you are, be free. (Alisher Navoi) In this verse, the word "be" is used as a radif. When creating the rhyming order of poetic works, it is necessary to pay attention to rhymes, not radif. Create the order of reading the verses given in the textbook. In what order can the rubai be recited?

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